

Entrepreneuring as performance: understanding entrepreneurship as a process of becoming.

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Abstract

This research sought to explain how musicians became entrepreneurs in the city of Dundee by considering the career transitions of twenty musicians come entrepreneurs. It focussed on exploring processes of becoming from their early childhood, throughout their music careers, to current endeavours as entrepreneurs in the city. This pre-start-up exploration was adopted out of curiosity, but also addressed a call to focus on situations, experiences and relationships that contribute to the making of an entrepreneur (Berglund 2015). The initial problem was concerned with culture to commerce transitions, as at first glance, music and entrepreneurship appear to occupy diametrically opposite spheres in terms of practice, ethos and institutional engagement.

From a phenomenological perspective, life histories were employed to capture stories that uncovered processes of entrepreneurial becoming. Process theory allowed data to be interpreted as an unfolding story and guided development of a directional, descriptive framework (Langley 1999). Context was also important, and Zilber et al.'s, (2008) three level framework was adapted to allow exploration of micro, meso and macro social processes. These organising tools reduced complexity in the analysis phase of the research and enabled a collective story of stories to emerge.

Findings confirmed that becoming entrepreneurial is not bound by business parameters and that processes of becoming entrepreneurial can start early in life. Entrepreneurship is rooted in past experience and in this case, by developing and building on a listening grammar early in life. Through musical development, attitudes, non-formal learning, tacit knowledge and practice were linked to entrepreneurship, that is, activities that could be named in entrepreneurial terms. It was not merely a case of music *being* entrepreneurship, but rather an unfolding of entrepreneurial becoming over time. This brought to the fore, questions of what differentiates the entrepreneur from anyone else (Moroz and Hindle 2011). To conclude, it was found that the key differentiating factor was the nature of the dialectic between actor and audience, and so processes of becoming were linked to social performance. In short, entrepreneurial becoming is performed experience.

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Chapter 1: Introduction

This chapter sets the scene for the ensuing research. It provides an overview of the entire work, presenting definitional groundwork and scope of the work. Clear justification for the overall design is discussed with development of the aim and objectives described to ensure transparency of methods from the outset.

The thesis examines entrepreneuring as an everyday performance that has its roots in non-formal learning methods exercised in music. As a phenomenological research, it explores entrepreneurship from a processual perspective, which served to steer the debate away from business discourses embedded in strictly economic or historical terms and towards those facilitating emergence as an entrepreneur. Supporting entrepreneurship as a process of becoming, the thesis was grounded in a study of how musicians working in the field of popular music became entrepreneurs in the post-industrial context of the city of Dundee. At first glance, music and entrepreneurship appear to occupy diametrically opposite spheres in terms of practice, ethos and institutional engagement. However, one similarity making the study feasible was that both deal with *ideas* in the initial stages of creation. As abstractions, these ideas are pursued to the point of production of music or a product or service. By uncovering embodied social processes and networks of relationships as storied by a group of musicians, the research found aspects of the musicians' practices that appeared to transcend the aesthetic arena and could be identified in entrepreneurial terms. A phenomenological investigation into the life histories of the musician participants led to a novel explanation of how musicians become entrepreneurs in the city of Dundee. (Miller 2007, Beaven and Jerrard 2012, Beaven 2013, McKeever, Jack and Anderson 2015).

The work started life as an exploration of data grounded in the lives of twenty entrepreneurs who began their working lives as musicians. A key characteristic of all participants was that they were musicians before they started their businesses, sometimes decades before. Therefore, their identities as musicians were formed, and musical activities embedded in an array of social networks *before* they started their respective businesses (Anderson et al. 2012, Berglund 2015, Jayawarna et al. 2015). One interesting consequence of the research criteria was its self-delimiting nature. Spanning two careers, one in music and another in business resulted in a broad range of ages of participants from, the youngest in their early thirties to the oldest being seventy years of age, with most falling into the forty to sixty age range. This was due to the time span required to facilitate two careers. Another interesting aspect was that participants' business endeavours covered a range of types from, sole trading, to global concerns and this is explained by their life histories starting from the point of music, rather than business.

Focussing on the relationship between aesthetics and entrepreneurship suggested that the uniqueness of context might provide specific meanings for those operating in the city (Anderson et al. 2012). In addition, it was found that some of the participants had spent time living elsewhere only to return to Dundee and start a business.

Key to uncovering the research's key themes was consideration of the participant's stories as processual rather than causal and linear, this resulted in processes of becoming entrepreneurial being key to the research (Alvesson et al. 2008, Down and Warren 2008, Nielsen and Lassen 2012). However, becoming is a multi-faceted concept which relies on context for emergence (Berglund et al. 2016), as it is through becoming manifest that being *is*, and can be named (Chia 1999, Anderson et al. 2012, Berglund 2015). The research was undertaken in the city of Dundee, a post-industrial city in the north east of Scotland which is currently emerging from its textile and light engineering-based past. It is a town traditionally known for its "Jute, Jam and Journalism." As such, Dundee provided a set of socio-economic conditions that underpinned the life experiences of the research participants, and so provided the social substrate for the research.

1.1. Development of the Research and Rationale

During the nineteen eighties and early nineties, the author was a full-time, working musician playing popular music in a band. Popular music is that which you hear being played by local and national radio stations, it is electric music for the masses (Frith 1998). As musicians, we would write songs, structure the best running order for playing these songs, rehearse, rehearse and rehearse, and only then book short run tours to enable live performance in front of an audience. Such endeavours took a great deal of work, commitment and perseverance. Although it was a great deal of fun, it was not an easy way to make a living. An absence from playing music for ten years saw a return to a very different music scene. The digital era had arrived, the music industry was in the process of collapse due to the ease of internet-based file sharing and to a string of missed market signals and uninformed business decisions on the part of major record labels (Kot 2009). A striking thing about the music scene ten years on was that many musician friends had started small businesses, either in parallel with, or as a continuation of their musical endeavours. Some had changed career paths entirely. Although a seemingly logical development, this was intriguing as culture and commerce appeared to occupy diametrically different spheres in terms of social identity, practice and institutional engagement. It was a perceived culture, commerce dichotomy that provided enough intrigue to drive this research. Although musicians might engage with commercial activities, it has been shown that

most defend their musical identity against such business led labels (Miller 2007, Beaven and Jerrard 2012, Hayes and Marshall 2018).

Motivation for exploring this phenomenon was both interest and practical. Interest in terms of a desire to understand how transitions from culture to commerce happen and to explore the idea that there might exist a clash in value systems between those engaged in aesthetic endeavours and those involved in the commercial aspects of running a business. It was also practical in terms of fulfilling the requirements of a business-based PhD, in that it sought to develop an explanation of how social processes have implications for understanding how enterprising individuals come to be.

Dundee has been called home for over fifty years and growing up in the city has provided a wonderful vantage point for viewing its physical development and social changes over the years. From an economic growth perspective Dundee demonstrates lower productivity, a lower employment rate and a considerably lower percentage of active local businesses per head of population than any of the other major cities in Scotland (Group Scotland 2011, Tay Cities Deal 2017). Therefore, by understanding entrepreneurial processes, education and community support might become more meaningful in a strategically targeted way.

The rise of the portfolio worker requires successful navigation of associated work structures and such navigation depends on proficiency in a range of skills not previously required by the longer-term employment contracts of yesteryear. Some argue that portfolio workers and freelancers *are* small business activities (Kitching and Smallbone 2012), while others suggest that such insecure work provides a half-way-house for learning to run a business before embarking upon such commitment (Demetry 2017). Portfolio workers and pre-business start-up stages provided scope to explore how processes lead to freelancing and how informal working may lead to fully fledged business in the long run.

There is also scope to explore many other skills-based transitions from a processual perspective, from teacher, plumber, childminder or mechanic to entrepreneur, as examples. It may also be important in terms of understanding formalisation processes where a lack of capitals impede human development and worker rights (Anderson and Miller 2003, Barbour and Llanes 2013). Availability of career opportunities for school leavers is also of importance as it is well accepted that a lack of transferable skills can impact upon an individual's life chances, especially in terms of future work opportunities and social development (Willis 1978, Coffield et al. 1986, Finn 2000). Therefore, a general understanding of how enterprising individuals come to be may become important, not just for the individual, but in cases where reliance upon

business generation and small and medium sized businesses are crucial for economic growth, retention of population and for generating inward investment in a city (Tomlinson 2009).

Popular music is now taught in school music classes and is no less valuable than other forms of music in terms of encouraging personal development and skills acquisition (Green 2002).

Through an initial review of pertinent literature, it became apparent that both musicians and entrepreneurs become competent in their respective endeavours through “learning by doing.” Learning relevant skills in their respective trades and understanding their operating environments as situated in practice. This is where a range of transferable skills, attitudes and competences are accumulated by learning the ropes of music and enterprise through experiential learning (Lave and Wenger 1991, Green 2002, Jack and Anderson 2002). However, in this case, the participants were musicians before they were entrepreneurs suggesting transference of skills and competences. The value and benefit of learning to play music was recently illustrated by a primary school in North Yorkshire, who saw pupil performance increase and absenteeism reduce through the introduction of six hours of compulsory music classes per week for all pupils. It is hoped that such musical activities will eventually translate into improved educational attainment (Halliday 2017), showing how a creative endeavour has a positive impact upon a social problem.

By broadening the entrepreneurship literature to encompass the whole life, research into different life experiences can take place (Berglund 2015). A process view allows history and memory synergies to emerge, perhaps providing a different discourse, one which might invigorate experimental research and produce novel approaches towards entrepreneurship research methods.

1.2. The Philosophical Position

This study differs from many others seeking to understand entrepreneurial process in that it does not start from the position of the entrepreneur, but rather from musical identity as existing before the entrepreneurial. To clarify, the musician and entrepreneur is the same person at different points in their life and this research focusses on music to enterprise journeys. The research did not seek to explore meaning from purely economic perspectives, but from lived experiences of the participants as they relayed their life stories. Recent interest in exploring the life worlds of enterprising people has given rise to qualitative researches that illuminate perspectives other than business growth, profit and business duration (Cope 2005a, Berglund 2007, Korsgaard and Anderson 2011, Karatas-Ozkan et al. 2014, McKeever et al. 2015).

While the author's experience was the driver for undertaking the research, it was not how she came to understand the relationship between music and enterprise. This was achieved through interacting with the participants during the data collection phase of the research and through long hours spent with the resulting data. The research is context specific and interpretative in nature, and as meaning is imposed subjectively, neither absolute truths nor generalisations can be derived. An interpretative paradigm was elected for meaning making and it was through interaction between the researched and the researcher that knowledge was co-created (Matthews 2006, Van Manen 2007).

Also, of importance was the ontological orientation of the research which was in keeping with an interpretative paradigm. Reality comes into being through experience and action and ontologically we each create our own realities by our being in the world (Matthews 2006). Subjective and objective approaches are not mutually exclusive, but rather one dominates and determines the methodological approach adopted. The perceived culture, commerce dichotomy provided initial intrigue and as the research progressed, the emergent nature of themes and ideas brought forth hallmarks of a phenomenological study. After reviewing a range of appropriate literature, a phenomenological approach was deemed most appropriate for underpinning an exploration of lived experiences of the research participants (Matthews 2006, Van Manen 2007). Merleau-Ponty's embodied phenomenology was considered most congruent with the aims of the research and with the world view of the author. As a process theorist, Merleau-Ponty was heavily influenced by the work of Henri Bergson (Helin et al. 2014), and together phenomenology and process thinking provided a theoretical framework appropriate for underpinning this research.

A narrative approach towards data collection and analysis was also considered congruent with phenomenology, as life stories provided a rich account of the career journeys of the musician participants. Glaser's (1965), constant comparative method of analysis provided the freedom to process the data in creative ways by advocating a "toing and froing" between data and literature in iterative cycles of induction and deduction (Glaser 1965, Jack et al. 2015). As a production process this resulted in incremental building of the research. There was no clarity of direction at all at the outset.

1.3. The Research Questions

To develop theoretical explanations, Strauss and Corbin (1998) advocate a broad research question allowing freedom to conduct a thorough exploration of the phenomena under scrutiny. From a process theory perspective, Pettigrew (1997) sees the purpose of a simple question as keeping the researcher on track during the constant comparative process. Therefore, to allow

freedom to explore and to ensure focus throughout the research process the following question was developed:

How did musicians become entrepreneurs in the city of Dundee?

To enable understanding of how musicians became entrepreneurs, an exploration of aspects common to both domains was undertaken, guided by the following question.

- *What aspects of the musician transcend the aesthetic arena and become embedded in entrepreneurial practice?*

This question served to uncover similarities between music and entrepreneurship by providing an understanding of attributes and attitudes as well as skills and abilities learned as a musician that became useful in the world of enterprise. It also provided guidance for construction of a descriptive framework that encapsulated the participant's data in a "story of stories." The findings from analysis of the descriptive framework are presented in chapters 7 and 8.

A further two research questions emerged as the research progressed which served to guide the literature reviews.

- *What does it mean to perform popular music?*

In order to determine what aspects of the musician transcend the aesthetic, it was important to untangle what it means to be a popular musician and to understand what activities and attitudes contribute to successful achievement of instrument learning, musical performance and ultimately to the performance of musical identity. As the concept of performance was central to the research, this question served to inform the content of the review and ensured focus on key themes throughout. The resulting review of literature is presented in chapter 4.

- *What does it mean to perform entrepreneurship?*

This question takes a more focussed approach and is treated as a thematic development of the findings from chapter 4. It is addressed by exploring entrepreneurship literature that deals with relevant entrepreneurial processes. Berglund (2015) states that to examine social processes a holistic approach should be adopted and so, identity, social networks and place are explored by framing them as three different levels of context (Zilber et al 2008). It was through exploration of a range of processes, in a range of contexts that a rich description of process phenomena was produced (Glaser 1965). The resulting review of literature is presented in chapter 5.

The last question was concerned with place in music to enterprise transitions. It was anticipated that specific places would carry a specific narrative regardless of the different experiences of

the participants. Place is also identified with specific socio-economic factors constituting, constraining, and facilitating entities in a specific context. It was thought this may have had an impact on the career trajectories of the participants therefore, the final question became:

- *What role does place play in music to enterprise transitions?*

Addressing these questions led to the development of a theory of entrepreneurial becoming that focussed on auditory learning. Becoming was shown to be performed experience and the ensuing research details how the theory was built. The output of the research was a conceptual framework that can be seen in figure 1.



Figure 1. Conceptual framework. Understanding entrepreneurship as a process of becoming.

Structure of the Research

| Chapters. | Content | Purpose | Questions driving development of the work. |
|---|--|---|--|
| 1. Introduction | Introduction and development of the research. | To set out the aim, objectives, and justification for the research. | What research approaches will allow the perceptions of the participants to be recorded, and social context to be considered? |
| | Justification and overview of the thesis. | To provide an overview of the entire work. | How will theory and practice be linked? |
| | Research questions. | | How can the results of the study be applied in a social context? |
| 2. Methodology and Theoretical framework | Outline of theoretical framework guiding the research. | To set the scene for the ensuing research by presenting the philosophy underpinning the research. | What methods and approach will provide the most useful and appropriate data for addressing the questions? |
| | Discussion of phenomenology and process theory. | To demonstrate an appropriate level of knowledge of existentialist phenomenology, and its relationship with process theory. | |
| 3. The concept of context and the importance of place | Review of literature on the concept of context. | To present the concept of context as an organizing framework. | How does place impact upon musical and entrepreneurial practice? |
| | Explanation of three level model of context (Zilber et al 2008). | To present Dundee as the macro context. | |
| | Review of literature on the city of Dundee. | | |
| 4. Review of literature: popular music | A review of literature on popular music including becoming, learning, networks, community, and performance. | To provide the necessary knowledge base for understanding music from a range of perspectives. | What does it mean to perform music? |
| | Findings from the review. | To explore meso and micro contexts in the music literature. | |
| 5. Review of literature: entrepreneurship | A review of literature on entrepreneurship. A thematic development of chapter 4, considering becoming and performance as processual. | To provide the necessary knowledge base for understanding entrepreneurship from a processual perspective. | What does it mean to perform entrepreneurship? |
| | Findings from the review. | To explore meso and micro contexts in the entrepreneurship literature. | |

| | | | |
|---|---|--|---|
| 6. Research methods | A detailed account of how the study was carried out. | To demonstrate processual rigor in the execution of the research. | What aspects of the musician transcend the aesthetic and become embedded in entrepreneurial practice? |
| | Consideration of insider knowledge, potential bias and limitations. | To demonstrate the methodological development of the thesis. | |
| | Construction of the descriptive framework. | To present the output from the open and axial coding phases in the form of a six-part descriptive framework. | |
| 7. Presentation of findings: music | Presentation of the participant's stories. Sections 1-3 of the descriptive framework. | To discuss the findings from parts 1-3 of the descriptive framework. | How does the analysis contribute to an explanation of how musicians become entrepreneurs in the city of Dundee? |
| | Conclusions. | | |
| 8. Presentation of findings: entrepreneurship | Presentation of the participant's stories. Sections 4-6 of the descriptive framework. | To discuss the findings from parts 4-6 of the descriptive framework. | How does the analysis contribute to an explanation of how musicians become entrepreneurs in the city of Dundee? |
| | Conclusions. | | |
| 9. Discussion of findings and conclusions | Provides an explanation and theory of how musicians become entrepreneurs in the city of Dundee. | To present a processual understanding of how musicians become entrepreneurs in the city of Dundee | Have the research questions been addressed? |
| | Presents the theoretical framework. | To draw the key findings together to show how the research aim was achieved. | How should the findings be represented in a conceptual framework? |
| | Discusses the contribution to theory. | Present potential new avenues of research. | What new knowledge has emerged? |
| | Makes recommendations for further research. | | |

Table 1. Structure of the research

1.4. Outline of the Chapters

In chapter 2, the theoretical approach guiding the research is presented, it describes the selection process undertaken to arrive at adoption of a phenomenological approach and shows how the elected framework provided structure and theoretical alignment throughout the thesis. A brief overview of phenomenology is presented. Current examples of its use in music and entrepreneurship researches are discussed.

Responsible for introducing the concept of embodiment into phenomenological debate, the chapter highlights the work of Maurice Merleau-Ponty (Matthews 2006). Merleau-Ponty argued that it is only through embodiment that our perception of the world is formed, meaning that mind and body cannot be separated, and neither can body and context.

Chapter 3. This chapter is divided into two sections; the first is built around an adaptation of Zilber et al.'s (2008) model of narrative and context. Their three-level model of context provided an organising tool and way of thinking about self, social interaction and place and allowed the author to bracket both primary and secondary data as such. The second provides the place based, contextual background for the research. A review of literature on the city of Dundee presents a range of sub-contexts and wider social forces that may have impeded and facilitated music to enterprise activities.

Chapter 4; explores literature on popular music and provides a thematic summary of how musicians; learn to be musicians through developing their practice and performances. Exploring development of musical identity, social circles and the wider industry context provided insights into music networks and micro processes leading to musical identity formation. The chapter was structured around the question: "What does it mean to perform popular music?"

Chapter 5; presents the second part of the literature review. It critically considers the subject of entrepreneurship and provides the necessary definitional groundwork and background material for the remainder of the work. The chapter is a thematic development of chapter 4 and serves to link the music and entrepreneurship literatures, as such it focuses on a range of entrepreneurial processes with specific focus on the self, social context and place.

The chapter was structured around the question: "What does it mean to perform entrepreneurship?"

Chapter 6; provides a detailed account of how the research was carried out. As a former musician it was important to address the perceived problem of insider knowledge and bias. Also, a brief overview of life histories is presented and justified as a research method congruent

with a phenomenological approach. Lastly, a detailed account of how the data collection and analysis methods resulted in construction of a six-stage descriptive framework is presented. This framework provides the material for the next two chapters and directionally brackets the findings from the analysis (Langley 1999).

Chapter 7; presents the findings from the first three sections of the descriptive framework. Findings are presented as a story of stories under the headings; “developing musical identity,” “becoming a musician” and “performing musicianship.” Analysis of the findings is supported by relevant literature.

Chapter 8; presents the findings from the last three sections of the descriptive framework are presented under the headings; “breakpoints,” “becoming an entrepreneur” and “performing entrepreneurship.” Analysis of the findings is supported with relevant literature.

The output from chapters 7 and 8, address the question. “What aspects of the musician transcend the aesthetic and become embedded in entrepreneurial practice?”

Chapter 9; presents a summary of the findings and shows how the aim of the research was achieved. An explanatory theory of how musicians become entrepreneurs is presented. Consideration is also given to the overall contribution to knowledge and potential research projects that build upon the findings. Lastly, it acknowledges limitations and offers solutions for future research.

The remainder of this thesis shows how the research was carried out and makes explicit the research process that led to the conclusion that entrepreneurship is a social performance that can be understood as a process of becoming.

Chapter 2: The Research Approach

This chapter explores phenomenology as the philosophical approach guiding development of the thesis and makes links to process theory as having descriptive and explanatory value for entrepreneurial becoming. It also explains why phenomenology was elected, giving clear justification for its inclusion.

Two chapters are dedicated to the design of the research, this one and chapter 6. Following the literature reviews presented in chapters 3-5, chapter 6 presents a detailed description of *how* the research was conducted, focussing on what, how and why methods were selected for collecting, managing, analysing and organising the primary data. To ensure consistency of thought throughout, the overall design required that the research paradigm and elected methods were congruent with the philosophical approach adopted (Cope 2005a) as such, this chapter sets out the philosophical approach underpinning the entire work.

Every research paradigm is based on a set of ontological and epistemological assumptions. A paradigm is a framework describing notions of reality and how we come to know what reality is. Its main purpose is to provide guidance and understanding of the mechanisms involved in knowledge definition and acquisition (Crotty 1998). This research does not set out to define absolute truths, nor find ways of quantifying the experiences of the research participants in terms of their lives as lived (Russell 2006), but rather, it seeks to describe social processes involved in the career transitions of the research participants through exploration of personal experiences (Bruner 1990, Russell 2006, Mesle 2008).

The data were viewed through two lenses: the first was a descriptive lens using the constant comparative method (Glaser 1965). The data were iteratively organised into themes and categories which resulted in the creation of a descriptive framework that allowed exploration of high level, social processes involved in career transitions. The second, phenomenological lens, sought to uncover meaning in such transitions through exploration of phenomena as experienced by the participants at a more detailed level. Both approaches offered different interpretations (Thomas 2005), and together allowed a richer understanding of the phenomena under scrutiny (Holly and Hutchinson 1991). Initially, only the constant comparative approach was considered, however, after the descriptive framework was developed in the first phase of analysis, it became apparent that a closer relationship between author and data was needed to ensure that meaning was not lost through distance. In other words, there was a need to get “closer” to the data as initial findings did not explain how musicians became entrepreneurs as fully as was expected. A phenomenological approach

remedied the distance problem and allowed a closer, more personalised reading of the participants' experiences.

While there are many common features between the constant comparative method and phenomenological approach, they are substantively different. The constant comparative method is the foundation of Grounded Theory, a theory building approach where all findings evolve from the data. In comparing Grounded Theory and phenomenology Baker et al (1992) found common features included a focus on lived experiences of research participants and the use of flexible data collection methods. However, there are also important differences in term of origins and purpose. Phenomenology seeks to uncover the essence of phenomena while grounded theory asks, "what is going on?" in the research situation. Phenomenology depends on suspension of prior knowledge through bracketing, while grounded theory embraces the researcher as part of the production process (Baker et al. 1992). In outlining the constant comparative method (Glaser 1965) could easily be talking about phenomenological bracketing when talking about thematically organising, categorising and delimiting data. Therefore, in adopting an *embodied* phenomenological approach, the author could be considered part of the research process and this theoretical choice is justified throughout the remainder of this chapter.

While the positional difference of the researcher in each of the aforementioned cases might appear problematic, Matthews (2006), upholding Merleau-Ponty's theory, notes that as we are embodied, thinking beings we cannot arrive at a research without prior knowledge due to our learning and history. Ferrara (1984) notes that the researcher cannot be dislocated from their research in any way as it is they who make the decisions that shape the research. Such arguments became central to Strauss and Corbin's (1998) latter work. The aim of this short discussion is to clarify subtle differences between grounded theory and phenomenology to try to avoid "method slurring," and ambiguity going forward (Holly and Hutchinson 1991, Baker et al. 1992). Phenomenology provided the underpinning philosophy for the thesis, while constant comparison was applied throughout the research process, and this was considered congruent with an interpretative epistemology based on the research participant's experiences (Dowling 2007, Berglund 2015, van Manen 2014). At first glance an exploration of the lived experiences of musicians does not seem profoundly difficult, nor does it appear to be a complex topic of study, but as Bernstein (1971 p.2) quoting Douglas states; "the most important exploration is that of the obvious." Here, Bernstein appears to be talking about issues of capturing the everydayness of social processes, or perhaps uncovering social structures and the mechanics of their maintenance. That said, phenomenological methods of investigation can also prove problematic. Van Mannen (2014, p.29) captures possible

problems when he states. “Phenomenological method is always a matter of attempts, bids, and hopeful risks. Within a phenomenological context, method is never just an engine that will unerringly produce insightful outcomes.” This resonates with Merleau-Ponty’s stance that phenomena lie buried and cannot be fully illuminated nor understood, he suggests the best that researchers can do in phenomenological research is to signpost the locus of meaning for the research community (Thomas 2005). Merleau-Ponty’s archaeological metaphor suggests parallels between phenomenological research and process theory, where manifestation of phenomena is a result of their coming into being in processual terms (Chia 1999). Van Manen (2014) also argues that within a phenomenological research the rewards are great, with lucid moments of meaning revealing themselves through the application of appropriate methods. The difficulty in capturing essences arises in the engagement of consciousness in that embodied being is difficult to capture due to pre-reflective corporeal “in-being” (Van Manen 2014). In other words, language does not do a great job of describing experience, especially profound, deeply emotional ones.

2.1. A Synopsis on Phenomenology

Best described as a philosophical movement and way of thinking, all phenomenology is a phenomenology of practice on some level (Van Manen 2014, Berglund 2015), an open way of continually renewing what is known (Farina 2014) and is an epistemology and approach for revealing meaning. Meaning resides in the inner world of individuals, rather than in the content of the external world (Willis 2001). In having a cognitive basis, the aim is to understand the motivation behind personal proclamations of fact and what is meaningful for the individual in context. In Maurice Merleau-Ponty’s (1962) thought, experience is embodied, there is no separation of self and lived world, no world without a subject and no subject without world (Thomas 2005, Farina 2014). This points to the relative and changeable nature of meaning as we each experience our worlds as dynamic, which means that we are in a state of perpetual becoming and are never the finished article (Russell 2006, Berglund 2015).

Ontological assumptions are concerned with notions of what reality is. Phenomenology is not concerned with proving the existence of the external world per se, the external, physical world is accepted as given (Searle 1995, Russell 2006). Husserl’s position on consciousness is that it presents objects to us (Russell 2006). So, the question of whether something is real as an external object does not arise, the question is whether it is real to the individual (Giorgi 1997). It is our “being in the world” of objects that gives us something to interact with, and as such, we construct meaning through our interaction with objects, thus our reality is wholly

dependent upon our interpretation of the physical world (Crotty 1998). “What phenomenological methodology provides is a pathway to understanding how that reality is constituted” (Sheets-Johnstone 2017, p.7).

Crotty (1998) furthers that our *being* and interacting in the world, is transmitted through our social relationships. Therefore, if meaning is constructed from that which we interact with through a process of interpretation, rather than being created in isolation of the external world, social context takes the researcher into knowledge production through the expression of shared experience, culture and language (Flood 2010), clearly outlining that both reality and knowledge is co-created in context.

2.2. Research Rationale

This section presents the fundamental tenets of phenomenological research and provides an overview of the nuanced differences between the main strands of traditional phenomenology (Van Manen 2016), ultimately providing clear justification for the selection of existential phenomenology as the philosophy underpinning the research. Husserl is generally accepted as the founding father of modern phenomenology, more specifically transcendental phenomenology which means, that which transcends mind and body. In this sense consciousness can be thought of as “bridging” self and external objects (Sheets-Johnstone 2017). Objects refer, not just to the physical world of hard objects, but also to the world of abstract objects, and music and entrepreneurship would be examples here.

In proposing the lowest common denominator of “I” as the underpinning principle of unquestionable existence, Husserl’s ontology starts from the individual subject by returning to the thinking of Descartes. Taking the self as an ontological starting point and through a solipsistic lens, he stated that all we can know for sure is that we exist. The problematic of his theory was how to satisfy the sceptics and doubters of truth. Husserl logically deduced that one can doubt that the external world exists but cannot doubt that one is doubting. Therefore, by returning to Descartes’ cogito to prove the absolute existence of self, Husserl set in motion a movement of interpretative investigation into consciousness and individual experience (Russell 2006). However, it is based on the separation of self, body and therefore context. Matthews (2006), observed that the idea of consciousness without the external world is in direct opposition to the idea of an embodied phenomenology in that we do not experience the world out with our bodies.

Intentionality is an essential feature of consciousness in phenomenological thinking. It does not refer to intentions in terms of planning as per common parlance, it refers specifically to

our relatedness to the world (Thomas 2005). Consciousness is always conscious of something and to use a well-worn illustration; to know, is to know something, to desire, is to desire something, to be afraid is to be afraid of something and so forth (Matthews 2006, Russell 2006). Intentionality can be thought of in terms of where we direct our energies.

Heidegger expanding upon Husserl's thought, contributed to the concept of being in the world (Daesin), and a return to the things themselves. Arguing that ontologically, our being must begin with our own experience as we are part of the world in which we live, our "life world," (Lebenswelt), and not something separate from it. Life world in this context does not refer to the physical world, but rather to the world as experienced. The priority being our experiences rather than the objects that constitute the external environment. Heidegger's was an ontological project of process, rather than an epistemological one and his focus on interpretation of experience resulted in hermeneutic analysis being his main contribution to phenomenological method.

Heidegger's work did not develop the concept of embodiment required for the purposes of this research. In more recent researches, pertinent links have been made between embodiment, ensocialisation and learning (Lave and Wenger 1991, Crotty 1998, Green 2002, Mesle 2008, Van Manen 2016), which support the thinking of Merleau-Ponty by exploring embodied experience and situated phenomena. As we are already in the world and it is through our body that we come to know it, then embodied activity is how we learn, understand and achieve knowledge (Van Manen 2016).

Merleau-Ponty's concept of embodied knowledge was built on both Husserl and Heidegger's thinking but diverged in an important way. It was considered that the mind and body *cannot* be separated. He argued that we are not transcendental beings as we do not exist in thought alone. However, this does not preclude the coexistence of physical and mental aspects. Mesle (2008, citing Griffin 1982, p.39), supports, "there is one kind of reality – experience." Embodied mental experience addresses the argument that spirituality is other worldly, as it is argued that the physical mind is the site of mental processes.

We actively participate in making meaning and are not passive receptors of world content. In this sense consciousness is relational in that it creates a relationship with the "other." It is directional, in so far as the body has a relationship with and towards the world (Csordas, in Frances and Lee 2011, Mascia-Lees 2011). While we can consciously consider a range of things at such times as when we are remembering or daydreaming, these things have a referent point in the external world. This is how we come to know them. Merleau-Ponty's existential phenomenology is a phenomenology of perception, which moves sense making

into a dialectical relationship with the world of objects and as such meaning is made in the mind of the beholder. As Thomas notes, “the body is the unwavering vantage point of perception” (Thomas 2005, p.71).

As we grow and develop through life things can take on different meanings and as such, our relationship with the lived world is not fixed. In addition, it is through collective sense making that we organise our worlds to represent as safe an environment as possible. Meaning that it is our relationships as embedded in sociable forms that insulates against existential angst, thus illustrating the importance of networks and friendships for our physical and psychological well-being and safety. Embeddedness constitutes an organising principle for benefit maximisation, at both an individual and group level (Keizer 2008) and therefore dictates our relationship with the wider world (Berglund 2015). The concepts of place and embeddedness are discussed in more detail in the literature review chapters 4 and 5 in relation to music and enterprise, however, the rationale for their inclusion in the research comes from Merleau-Ponty’s embodied phenomenology. As he meaningfully explains, “my experiences are experiences of the world and the world is what gives meaning to the experiences I have. So, I cannot separate out the world itself from the world as meaningful to me:” (Matthews 2006, citing Merleau-Ponty p.17). To summarize; place, context and self are inextricably linked through embodiment.

This research depended upon life stories, it required that the research participants explored; past experiences of how they became musicians, their experiences of and methods used to learn their respective instruments, what being musicians and business owners was like, what prompted them to change career paths and what it meant to be self-employed. To achieve this meant that each life story spanned many years and therefore relied upon memory and imagination, rather than *direct* lived experience. There are two stories to consider in the interview situation; that of the history as told, and that of the research situation in which it was relayed. This is pointed out to highlight the separation of the stories from the vantage point of the research situation. By nature, phenomenological narratives are historical, however, such inquiry is not concerned with whether stories are fact or fiction as analysis ensures an imagined description through reflective reduction (Van Manen 2016).

Phenomenological inquiry is not concerned with absolute truth, nor is it concerned with generalisability, it is concerned with the stories as told. As well as the participants presenting their self as was, the interview situation was also considered as a socially situated performance in this research (Goffman 1959, Garud et al 2018).

We exist as agents reacting to and making decisions in the present with a future orientation. Being in the world is orientated towards the future, doing something now, perhaps to get something later. It is *being*, projecting and pressing into the future that represents time. Being *is* time (Trommsdorff 1983, Russell 2006). In this way, the idea that activities undertaken now for benefits at some point in the future has clear parallels with learning, skill development in musicianship, and in entrepreneurial learning. As human activities they all have a hopeful, future orientation. Anderson et al. (2012) articulate the essence of entrepreneurship as change. If there is no change then there is no becoming, no opportunities and no social development, an idea built on the concept of variance in social systems. In discussing the work of Alfred North Whitehead, Mesle (2008) shows there is no predetermined future, there is only a future of possibilities. The future unfolds as we act, it is our intentions towards and our “acting upon” that ensures a constant flow of activity; thus, we are said to be in a constant state of becoming. Key to this research is the concept of becoming, and more specifically becoming entrepreneurial which relied on change in a social context.

Many shades of phenomenology have emerged from the foundational work of Edmund Husserl and there are good reasons for adopting a phenomenological approach in research focussed on embodiment and embeddedness. By exploring career focussed experiences and considering the whole life of participants, issues of institutional influence can be circumvented (Berglund 2015). By taking “being in the world” rather than being in music, or being in entrepreneurship as a starting position, a higher-level vantage point can be achieved for researching the phenomena under scrutiny (Korsgaard and Anderson 2011). In this way, the exploration does not get mired in the detail before the landscape has been understood.

2.2.1. Phenomenology in Studies of Music

Although the main subject of this research is entrepreneurship, it was considered appropriate to show how phenomenological research approaches have been used in recent studies of music. Musical experience is described beautifully by Ferrara (1984, p.358) who, in talking about the relationship between composer and audience states, “when we move into the world of the composer, we do not discontinue dwelling in our own world; we come home to it with a renewed sense of curiosity and interest.” In other words, experiencing a musical performance adds to our sense of being. The writer portrays his musical message through sonic manipulation and the listener experiences and interprets the resulting music through their a priori musical references.

Attas's (2015) phenomenological study of meter (time and accents) in popular music, focusses the introduction section of popular music and explores how we experience music based on the build-up in the introduction of a pop song. The function of an introduction is to prepare the listener for the start of the vocal element of the song. This is achieved by introducing a set of musical devices such as, tempo, beat, groove and various musical themes, thus tapping into the listener's a priori knowledge of song structure and encouraging a "forward listening attitude," (2015, p.275). Such anticipation is based on musical pattern recognition, and it is through shared recognition of musical conventions that pleasure is stimulated through mental arousal (Bateson 1972, Crossley 2015). Tempo changes and anacrusis, key choices and pace allow the writer to manipulate the mood of the musical experience. Body techniques in music are examined by Crossley (2015), embodiment being the enactment of musical material known as "musicking." He argues that we *learn* to listen and different ways of listening to music are acquired through active listening including collective learning and pattern recognition. Music makes us move, and it is through dance that the embodied relationship between producers and listeners is clearest, however, while music is considered to reside in cultural significance, it does not necessarily follow that what moves *your* feet, will move mine (Madison 2006).

According to Schutz (1976), musical communication requires a complex array of social relations. Differences between ways of experiencing and expressing music is how musical identity is formed and how music scenes are created and maintained. It is also through human relationships that music is defined and shaped as an embodied activity (Loaiza 2016). It was shown by Kontos and Grigorovich (2018) that the body can pre-reflectively experience and express a sense of musical self in those living with severe dementia. Embodied selfhood originates in self-expression, demonstrating that music is not purely cognitive, and that musicality is not eradicated by mental deterioration. Two individuals were observed participating in music sessions, in group situations, in their care homes. Singing and participating beyond their normal capabilities leading to the conclusion that musicality *is* our embodied being in the world and our accumulation of lived knowledge expressed in musical terms. Music is meaningful for us throughout life.

Other recent phenomenological studies in music include the topics; children's enjoyment of musical activities (Koops 2017), performance anxiety as found in adult musicians (Kenny 2006), emotion was also negatively associated with music in the emerging identities of female vocalists (Sweet and Parker 2018), the everyday experience of elements of music (time, rhythm, sound) as explored by Szyszkowska (2018) and experiencing music using the Dalcroze method (eurythmics) by van der Merwe (2015).

2.2.2. Phenomenology in Studies of Entrepreneurship

Over the past decade phenomenological approaches towards entrepreneurship research have picked up pace (Cope 2011, Conklin 2012, Berglund 2015, McKeever et al. 2015). This step change was due to weaknesses identified in lines of thought regarding the cognitive and discursive approaches employed to research entrepreneurial traits and behaviours. Such approaches rely on a stock of positivistic methods, rather than allowing the richness and complexity of phenomena to determine the methods employed (Cope 2005a, Drakopoulou-Dodd et al. 2014, Berglund 2015). That said, a move towards qualitative methods and recent focus on context in entrepreneurship has given support to descriptive research approaches that support practices and processes conducive to creative activities that suit both music making and enterprise creation (Jack and Anderson 2002, Anderson 2010, McKeever et al. 2015).

Storytelling has become more prevalent in entrepreneurship research and Wells (2016) showed how narrative and drawing were used in a phenomenological study of creative, social entrepreneurs. Enactment, performance, and improvisation being central to the storytelling method. Jason Cope fully embraced phenomenological methods in his research exploring entrepreneurial learning; in cases of critical reflection and critical incidents (Cope 2003), in learning from business failure (Cope 2011), with Watts in his research into experiential learning (Cope and Watts 2000) and as a research method in itself (Cope 2005a).

Table 2. Phenomenology in studies of entrepreneurship

| Subject | Author | Key content | Country | Relevance |
|-------------------------|-----------------------------|--|------------------|-----------|
| Phenomenology as method | Abebrese (2015) | Designing a phenomenological research model for entrepreneurship research. | | Theory |
| | Anosike (2012) | Phenomenology as a method for exploring management practice. | | Theory |
| | Berglund (2013) | Between cognition and discourse: phenomenology and the study of entrepreneurship. | | Theory |
| | Lomholdt et al (2015) | Phenomenology of the innovative question when based on wonderment | Denmark | Applied |
| | Raco & Tanod (2014) | The phenomenological method in entrepreneurship. | | Theory |
| | Shaw et al (2011) | The ontology of entrepreneurship: A Heideggerian perspective. | | Theory |
| | Abebrese (2014) | Research practice in entrepreneurship A phenomenological approach | | Theory |
| Entrepreneurial failure | Casados & Biviatello (2015) | Entrepreneurial Failure, networks and sensemaking: An Interpretive phenomenological Analysis. | Sweden & Denmark | Applied |
| | Cope (2011) | Entrepreneurial learning from failure An interpretative phenomenological analysis. | UK & USA | Applied |
| | Heinze (2013) | Entrepreneur sense-making of business failure. | Scotland | Applied |
| Entrepreneurship | Korsgaard & Anderson (2011) | Enacting entrepreneurship as social value creation | Denmark | Applied |
| | Ainley (2014) | A phenomenological study of agritourism entrepreneurship on Ontario family farms. | Canada | Applied |
| | Abebrese & Smith (2014) | Developing a phenomenological understanding of the influence of 'Cultural Survival Mechanisms' as institutional artefacts in shaping indigenous enterprise cultures: A Ghanaian perspective. | Ghana | Applied |
| | Hemme et al (2017) | Extending sport based entrepreneurship theory through phenomenological inquiry | USA | Applied |
| | Usman et al (2016) | An interpretative phenomenological study of older entrepreneurs in Pakistan. | Pakistan | Applied |
| | Wells (2016) | Phenomenological methodology: crafting the story of Scotland's creative social enterprises | Scotland | Applied |
| Recent doctorates | Amjadi (2012) | Becoming expatriate entrepreneurs: A phenomenological exploration of entrepreneuring in Taiwan. | Taiwan | PhD |
| | Hancock (2014) | For love or money. Understanding the dynamics of within-family finance for a start-up enterprise. | Australia | PhD |
| | Hardwick (2010) | Entrepreneurial networking, trust process and virtual interactions. | Scotland | PhD |
| | Marchand (2015) | Exploring who studentpreneurs are by understanding their lived experiences as entrepreneurs. | Australia | PhD |

2.3. Doing Phenomenology

“Phenomenology is a method of abstemious reflection on the basic structures of the lived experience of human existence.” (van Manen 2016, p.222). In terms of *doing* phenomenology, the task is to investigate the foundations of ordinary human experience, to get to the meaning structures of experience and to contact the experience as lived through phenomenological reductioning (Van Manen 2016). It was Husserl’s wish to develop a “pre-suppositionless” philosophy, which in practice amounts to the suspension of the researcher’s beliefs and assumptions in the research process, allowing researchers to discover the essence of things. However, as previously discussed there has been a move away from this approach towards embodied involvement of the researcher in the research process. However, it will be shown that the two are not mutually exclusive.

Epoche in phenomenological parlance is the suspension of belief, it means to bracket our natural attitude, and our natural, pre-philosophical attitude is the one we adopt when not doing phenomenology. Reduction allows us to investigate beyond the world we take for granted, it allows us to consider ourselves as more than just another object in the world (Matthews 2006). A clear difference between what is considered as natural and phenomenological attitudes, is that bracketing requires that we adopt an alternative attitude towards reality, one that allows a more focused, reflective investigation of reality as given (Zahvi 2008). There is a second, eidetic reduction relating to the mental arena. Here the phenomena are dropped altogether. It is the act of determining their essence through imagination that results in the complete abstraction of the phenomena under investigation. The eidetic reduction moves from fact to concept and so to essence (Alvesson and Sköldberg 2017). Both types of reduction illuminate a path towards discovery of the essences of things and make them clear to our awareness. Making meaning by discovering essences, is what Husserl means by getting “back to the things themselves,” (Mathews 2006, Russell 2006), and to achieve this is to define the most invariant meaning for a phenomenon (Giorgi 1997). Essence makes something a specific, identifiable thing, and without which a phenomenon could not present itself to us as it would be void of all reference to itself. However, Merleau-Ponty argued that it is impossible to uncover pure essence, as we are not pure consciousness, therefore, complete reduction is unattainable (Mathews 2006).

It might seem an impossible task to approach music to enterprise phenomena through bracketing in the case of a musician studying musicians who transitioned to entrepreneurship, (Sheets-Johnstone 2017). However, this issue is not as clear cut as it might suggest. Bracketing asks that such knowledge is rendered *neutral* by withholding the

existential index in a specific research context so that new meaning has a chance to emerge unimpeded by external influence (Giorgi 1997). Ultimately, reductioning requires a way of thinking that is unfamiliar to our traditional thought processes. It is to make the familiar strange in such a way as to reduce prejudice and bias and reduce theoretical noise by starting from scratch (Sheets-Johnstone 2017). It is to doubt the world we know and essentially dislocate ourselves from the natural world, and this appears to be as much about reflexive practice and perceptual monitoring as it is about scientific method (Russell 2006, Sheets-Johnstone 2017).

Reductioning is a creative process and is about imagination and fresh ways of looking at the worlds of others (Van Manen 2016). This research was concerned with the practicalities of the lives of the research participants and it explored how their worlds were experienced. The author sought to “hear” their experiences, initially through theoretically detached understanding. Bracketing was undertaken in the data analysis phases of the research, whereby a standard thematic analysis produced a theoretical, descriptive framework. In the latter phases of the research phenomenological bracketing and interpretation assisted in production of a more abstract and essential view of the particularities of process within the framework.

While insider knowledge and prior understanding is said to be counter to Husserl’s concept of phenomenological reductioning, it is expressed as facilitative in Merleau-Ponty’s thought. His position being that language facilitates common understanding and is necessary for the co-creation of meaning. Merleau-Ponty also supports Husserl’s position that phenomenological analysis rests on the ability to step back from the data and relearn how to look at the world. In Husserl’s words, “it is to explore with an attitude of wonder” (Matthews 2006, p.17). Insider knowledge is considered in more detail in chapter 6.

2.4. Criticisms of Phenomenology

This section demonstrates understanding of some of the criticisms that have been levelled at phenomenological research by different authors. It was argued that modern phenomenology has possibly become a bit “narcissistic,” losing the critical spirit encapsulated at the outset of phenomenological research in the early twentieth century (Crotty 1998). This is the basis of Bourdieu’s criticism of phenomenology’s failure to recognise the place of social structure in subjective experience (Throop and Murphy 2002), by taking the social world for granted it misses the opportunity to consider the production of social life through power relations, or more generally of power as an inherent part of the social world.

Giles Deleuze criticised the “good sense” aspect of phenomenology as conscious experience, he argued that excluding non-conscious aspects of existences such as, dreams, habit and madness ensures a lack of searching for multiple meanings. However, Merleau-Ponty’s work takes consciousness as the starting point of exploration and works towards the unconscious, something that might resonate more fully with research in the nursing profession (Reynolds and Roffe 2006).

Dowling and Cooney (2012) show there are many ways to undertake phenomenological research, key to choosing an appropriate approach is to understand the origins, development and underpinning principles of those available to each discipline. Confusion has arisen between Husserl’s outcomes-based approaches and Heidegger’s process-based ways. While Dowling’s focus is the nursing profession, clear understanding of methods is relevant for any field.

Dowling (2007) refers to problems raised by a hybrid phenomenology that was adapted by the field of nursing. This “new” phenomenology was general in nature but worked for the field. The alternative would have entailed building a phenomenology that would better fit the purposes of the nursing profession. Dowling (2012), citing Crotty (1996), notes that the main issues were, a drift from the reduction and loss of the processes concerned with finding the essence of a phenomena. For the purposes of this study a bespoke approach was not required. The existing existential phenomenological framework and methods discussed above provided the tools and principles required to complete the work. Doing phenomenology rests on the reduction and as a method it is difficult for a novice phenomenologist to do well (Van Manen 2016). As this is the author’s first attempt to apply phenomenological methods in a study, it may well bare the hallmarks of an inexperienced phenomenologist.

These examples showed that phenomenology is not unproblematic and not without its critics, however, this chapter has attempted to demonstrate an appropriate level of understanding of the subject for the purposes of this research. Building upon this understanding, the following section makes links between phenomenology and process theory.

2.5. Linking Phenomenology and Process Theory

It was in the latter stages of the research that process theory was established as having explanatory value in addressing the research questions, therefore, the relationship between phenomenology and process theory could not be ignored. Links between phenomenology and process theory are well established, intentionality states that we act with purpose towards something (Matthews 2006) and it is the something we act towards that becomes our experience

(Mesle 2008). The idea of a future of possibilities can be found in Pettigrew's (1997) definition cited by Hjorth et al (2015) of a process as "a sequence of individual or collective events, actions and activities unfolding over time, in context." This section will explore further links between these two fields of thought.

Henri Bergson is said to be the founder of modern process philosophy through his work on embodiment, time and memory in the early 20th century. Topics which greatly influenced existential phenomenology and particularly the work of Merleau-Ponty (Helin et al. 2014). The basis of process-relational philosophy is that all things flow without end or beginning. Flow happens through what Bergson calls duration, and duration is inner, qualitative and experienced time. For him, it is real time (Linstead 2015). Linstead illustrates the difference between duration and measured time giving examples of one minute (measured time) spent doing a variety of things, for example, looking for aspirin when you have a headache, or eating when hungry. There is little chance of mistaking one for the other despite their identical time measurement. Therefore, duration is ever creative in that every moment is "new, unique and novel" and is qualitatively relevant (Linstead 2015, p.222).

In discussing the work of Alfred North Whitehead, Mesle (2008) argues that experience comprises both mental and physical aspects arranged in a hierarchical dualism rather than a metaphysical one. Embodied experience happens over time and "the flow of life, of reality, is the flow of time" (2008, p.39). However, it is the inner world of memory that gives meaning to duration and in Bergson's terms mind is basically memory. While memory is the culmination of past life, it is also the current unfolding of life in that memory is the stuff that enables pattern recognition (Bateson 1972, Pettigrew 1997, Baron 2006). Time and memory underpin Bergson's concept of *becoming*, a concept of change and movement, of novelty and disruption which does not imply universal laws of materialism and associated, taken for granted assumptions of permanence (Roberts 2014). It is the power of attachment to certain parts of our past that create our concept of self and this is expressed through a variety of narratives (Guignon 2004). Our narratives are the result of a sorting process that singles out that which will be enacted (Colville et al 2016). While emotions have a direct link to memory, they are also fundamental in driving new ventures. Defined as a "strong, positive inclination towards entrepreneurial activities" entrepreneurial passion has held explanatory power for the origin and sustainability of new ventures for nearly seventy years (Cardon et al. 2009, p.516). Role clarity and attachment result in passion, and passionate people are more driven to succeed as it is passion and the intrinsic enjoyment of *doing* that drives entrepreneurial behaviour (Cardon and Kirk 2015).

Process as a flow of unfolding experience implies nothing in the lived world is static. The Heraclitian adage that you cannot put your foot in the same river twice illustrates this point. As the water is in constant motion, the flow ensures it is cannot be the same river (Steyaert 2007). This statement implies there is a difference between what is named as river, and what behaves as river.

Another key theme of process theory is the concept of location. Location is problematic in the process theories of Alfred North Whitehead and Robert Cooper where it is argued that location is not a simple structure of mass within space. Entities are generated from a “groundless mass,” in other words from a mass of possibilities (Cooper 2005). These possibilities are as much part of the entity in terms of what was not, as they are of what became. Meaning that it is against what was, that what was not is recognised. This is further complicated by the concept of representation of gaps, for example a newspaper represents a gap as missing availability of information (Cooper 2005). The similarities with experiential phenomenology are noted where the future is positioned in terms of endless possibilities.

Location also changes the relationships between things in space. If one sits at a desk to work, it changes the nature of both individual and the desk for the duration of the time one spends sitting. In other words, it redefines the boundaries of both (Spoelstra 2015). There now exists a relationship between the two and this relationship can be defined as coming into being of something new and novel (Baker and Nelson 2005). Also, as change is continuous, entities and identities do not have “locations” as such. As Whitehead illustrates, nothing is bounded, and nothing is permanent in the social world and location is not material. All are said to be a series of *processes* (Roberts 2014). Neither are places permanent, they are *happening* at any given moment. The evolution of place is represented through the literature pertaining to Dundee in the next chapter. The selected researches can be considered as snap shots of observed phenomena over time that offer partial views of how the city has evolved, and from which change can be interpreted.

While different parts of social and natural systems change at different rates, for example, everyday life appears to change much more quickly than changes in a city or the political system, but they do change. It is different rates of change happening simultaneously that give the impression of stability or dynamism and that give rhythm to change and movement (Verduyn 2015). Rhythms and polyrhythms created by everyday life and change are part of the overall evolution of all that exists. Our becoming as individuals is but one part of a story of becoming. Social context in terms of our everyday networks and place constitute other dynamics and therefore other rhythms. In this way the self, social networks and places

evolve in different ways and at different rates, and as such were worthy of consideration from different perspectives in this research.

Phenomenologically, “processes are embedded in contexts and can only be studied as such” (Pettigrew 1997, p.340). Three levels of context are presented in chapter 3, and each represent different rhythms; rhythms concerned with coming into being of individuals and groups, of wider social networks and rhythms found in the built environment (Verduyn 2015). Pettigrew’s (1997) key principles in process thinking includes, flow of events, chronology and time, history, consistent stories, and context. Consistent stories are normalising mechanisms that stabilise the social. He impresses the importance of context in several places in this paper, with the key message being that context shapes social processes. History is also of vast importance in shaping our present and future. In Pettigrew’s words. “There is the looming presence of the heavy hand of the past. History is crucial” (1997, p.341). Chia (1999), demonstrates such cognitive linking by using an example from our numbering system. The number “9” implicates numbers 0-8. While being number 9, is not being numbers 0-8, without them in the context of numerical sequencing 9 means nothing. In this way, history holds its place in all things through the principle of immanence.

Anderson and Miller (2003) conclude that socio-economic status has a direct effect on opportunities and available resources. Resources being embedded as social, human and symbolic capital in family and social networks. Those with high socio-economic status command greater access to resources than those with low status. Low status thus impacts the pool of resources someone can draw upon to support themselves and their business. Access to resources has a direct impact of life chances and opportunities and this is where context and history are crucial to understanding mechanisms of becoming entrepreneur in the context of a post-industrial city.

2.6. Culture and Interpretivism

The idea of interaction and social relationships introduces the subject of culture into the mix. Geertz (1973) tells us that culture is a system of processes and significant symbols which pre-exists the individual and without which, we as humans could not function in an organised manner. Shared cultural values assume some understanding of the symbolic meaning of a specific context (Thomas 2005) and it is against such a background that the phenomenological aspects of those who transitioned from musician to entrepreneur are considered. As Crotty (1998, p.79) states: “The melange of cultures and sub-cultures into which we are born provides us with meanings. These meanings we are taught, and we learn in a complex and subtle process of enculturation. They establish a tight grip upon us and, by

and large, shape our behaviour and thinking throughout our lives.” From this it is clear how social psychologist Hofstede (Geert and Jan 1991) arrived at his proclamation that culture is “the programming of the mind.” It is culture and historical context that ensures our organised functioning through supporting human behaviour and action. It enables our past, allows us to develop habits and project our wishes into the future based on a stable social “framework” (Crotty 1998). This aspect of culture aligns with Csikszentmihalyi’s (2013) definition of domain, where the rules and regulations of a domain, such as music or entrepreneurship, are devised by the culture in which it is embedded. Culture is also a necessary component of creativity, in that through creative effort new ideas emerge that are valued to the extent of being included in the culture.

Culture is also limiting. As social animals we derive meaning from social practices that through repetition over time create social structures. Social structures and institutions create conditions for existing within a predetermined social framework and it would be folly to suppose that such structures are innocuous and void of power (Bruner 1990). However, like process theory, phenomenology does not posit the existence of a predetermined world, but rather one full of infinite possibilities of interpretation (Crotty 1998). Possibilities in a processual context implies that people are always moving forward and are “coming-into-being.”

Both playing music and doing business are activity based and as such, can be described as existential situations for all involved. While it may be argued that culture provides the backdrop to, and the social substrate that facilitates the enactment of social lives within a specific context, none can be isolated. As culture is intrinsic and situationally based, and context is key to this research, embodied phenomenology and an interpretative epistemology are congruent with the process-based lens of investigation adopted.

2.7. Chapter Summary

Phenomenology was discussed with clear justification for its selection in underpinning the research. Examples of researches in both music and entrepreneurship were highlighted demonstrating that phenomenological approaches are gaining traction in both fields of research. “Doing phenomenology” considered the practical aspects of carrying out such an analysis and recognised some of the criticisms levelled at modern day phenomenology and qualitative research more generally. Phenomenology was then linked to process theory to show how they work together in a qualitative research. The last link made was between process theory and entrepreneurship, with acknowledgement of the role of culture completing the chapter.

In support of the importance of context to the research, the next chapter discusses context and the city of Dundee. It sets out Zilber et al.'s (2008) three level model of interrelated contexts, bracketed for the purpose of this research as: self, social networks, and place. Place is represented through a discussion on the topic of the city of Dundee and sets the scene for further discussion around context in chapters 7 and 8.

Chapter 3: The Concept of Context and the City of Dundee

The role of this chapter is to demonstrate comprehensive understanding of the topics under scrutiny and to acknowledge the scope of previous research (Hart 1998). As such, this chapter presents a thematic summary of selected literature exploring the concept of context and exploring the history of city of Dundee. Context has recently become a central theme in entrepreneurship research (Dodd and Anderson 2007, Bamberger 2008, Hjorth et al. 2008, Elfving et al. 2009, Lumpkin et al. 2013, Autio et al. 2014, Zahra et al. 2014, Anderson and Gaddefors 2016, Fletcher and Selden 2016, Chalmers and Shaw 2017, Gaddefors and Anderson 2017, Pret 2017). Some argue that the entrepreneur cannot be dislocated from context, an argument congruent with existential phenomenology in that, through embodiment we come into being through our relationship with our life worlds (Matthews 2006). From a creative perspective context provides a set of circumstances, or frames that allow meaning to be made and so enables value to be recognised (Csikszentmihalyi 2013).

In this study, Zilber et al.'s (2008) three level context model is used to bracket context in keeping with the practicalities of phenomenological research. In the first context, the participants are considered at an individual level through their developing identities as musicians and entrepreneurs, the second deals with the participants as embedded in their social networks within the fields of music and entrepreneurship, and the third considers the context of the city of Dundee. The latter part of this chapter discusses Dundee, while chapters 4 and 5 consider the three contexts as pertaining to the music and entrepreneurship literature, respectively.

Justification for considering context through three lenses comes from Goffman's (1974) work, where he notes that individuals rely on the world around them for cues as to how to act in social situations, and in response they seamlessly project their own frames of reference, accrued as a stock of experiences back onto their lived world for the most part. The concept of experience brings time into the frame therefore, it is also important to understand the role of various contexts in the construction of meaning making in space and time (Steyaert 1997, Zahra and Wright 2011). We exist in the present but story our pasts, therefore it can be argued that our identities are the result of our accumulated history. In terms of our present, embeddedness refers to social structures encountered, built and reinforced through social interaction.

3.1. Development and Structure of the Reviews

The following three chapters were developed in two main phases: the first entailed exploration of an array of topics undertaken at the outset of the research for the purpose of familiarisation. As new information or ideas emerged, literature was sought to illuminate findings or expand

upon themes worthy of further investigation. Search strategies developed over time as initially a rather scatter shot approach was adopted. General searches were undertaken which lead to exploration of peer reviewed journals and monographs, and investigation of their citations and reference sections. As well as providing general understanding of the key themes of context, music and entrepreneurship, it also ensured familiarisation with the prominent authors in each field. Secondly, as the research progressed and the research topic became more refined, a more focussed search strategy was developed. The top ten journals in entrepreneurship according to the Association of Business Schools (ABS), and in music were regularly consulted for relevant and recent literature to ensure the most up to date material was included. In addition, alerts were set up through Google to capture additional material of interest. The desired output was a fully developed review that aligned with both; the research questions and the initial findings from the first phase of the data analysis. The overall process was not linear but iterative, serving the needs of the research as the work progressed. The resulting reviews are the outcome of a process of constant comparison between literatures, data and findings. In phenomenological research, this “cart before the horse” approach considered standard practice (Strauss and Corbin 1998, Van Manen 2016).

The previous chapter discussed in detail how internal worlds might be shaped in experiential phenomenological and process terms. In adapting Zilber et al.’s (2008) three level model, this chapter concentrates upon the external environment, and should be thought of as an organising approach towards thematic summarisation and discussion of literature pertaining to context and to the city of Dundee. To illustrate relationships that might exist between the individual, networks and place this chapter introduces the following themes:

- *The concept of context*; provides an overview and the definitional groundwork underpinning the chapter, it presents current debates and discusses the relevance of context in entrepreneurship and music research. It is argued that to understand context is to better understand the dynamics of practice-based phenomena in entrepreneurship (Chalmers and Shaw 2017). Zilber et al.’s (2008), macro, meso and micro model is introduced.
- *Dundee as place-based context*, presents the specific socio-economic conditions in which the participants lived and worked. It demonstrates how place impacts upon social circumstances and life chances over time. Place is often thought of as static and given, but there is evidence that it is “shaped by entrepreneurial action” (Zahra et al. 2014, p.32). This is supported by process theory and can be seen in the industrial heritage of a city built on jute, jam and journalism.

3.2. The Concept of Context

This section deals with the concept of context and disaggregates it into the themes as discussed in the introduction. Context is the set of circumstances in which an activity or idea is to be understood (Zahra and Wright 2011). Place provides the physical, earth bound aspect of human existence, a geographically bound area that is historically situated and currently experienced. Social context is about human systems and networks which serve to stabilise, facilitate and maintain meaning making (Brannback and Carsrud 2016). Self is also considered as context in that identity is understood in terms of constant evolution of being in the world. Each moment is made anew as part of an unfolding, never to be repeated story. In this way, context provides a set of lenses through which to consider different aspects of social processes in a specific place. By considering different contexts the data were organised and bracketed in such a way as to allow the author to zoom in on areas of interest and zoom out to take a wider view of themes where required.

3.2.1. Context in Entrepreneurship Research

Context is a much-discussed topic in the field of entrepreneurship due to a current focus on the wide range of *possible* contexts and multi-level perspectives that can be taken towards analysis of social mechanisms (Zilber et al. 2008, Steyaert 2016). However complex, what is more problematic for researchers is how to determine how context shapes entrepreneurial identity, activity and outcomes (Berglund et al. 2016). This is said to be due to lack of an accepted conceptual framework in entrepreneurship research and to context often being treated as homogenous rather than a composite of contexts (Zahra 2007, Zahra et al. 2014, Lamine et al. 2015). A further issue raised was that context has been historically ignored or removed from entrepreneurial research, resulting in a general lack of “grounding” (Zahra 2007, Autio et al. 2014, Drakopoulou-Dodd et al. 2014, Garud et al. 2014, Zahra et al. 2014, Chalmers and Shaw 2017). It was said that a more finely grained, context focussed approach is needed to capture subtle, meaningful relationships in entrepreneurial activities for the sake of a more developed understanding in future researches (Zahra and Wright 2011).

While both musicians and entrepreneurs can achieve a high degree of competency in their respective endeavours, they do so in social situations that are place based. Skills are physically honed and applied in specific contexts and as previously discussed, some argue that social practices and place cannot be separated therefore, place matters (Granovetter 1985, Dodd and Anderson 2007, McKeever et al. 2015, Kibler et al. 2015, Anderson and Gaddefors 2016).

Recognition of the lack of contextualised, qualitative research reaches back over thirty years (Steyaert 1997), but more recently an array of creative studies has emerged, some light-hearted

with a serious point to make about the power of entrepreneurship. Gaddefors and Anderson (2017, P.5) illustrate the role of change through their story of entrepreneurial sheep. “Place is not just a site for entrepreneurship, but the operand through which enterprise become entrepreneurship.” In other words, place provides a context that facilitates entrepreneuring as an activity, confirming Fletcher’s (2011) point that entrepreneuring is a place based, social activity that leads to entrepreneurial outcomes. Autio et al. (2014) further considers context as playing a central role in the research of micro-processes and of entrepreneurial activities as mechanisms of change, which neatly aligns with Gaddefors and Anderson’s tale of the anthropomorphic sheep. Entrepreneuring is place based action and it is through action that change happens.

Garud et al. (2014) provide an overview of how research has more recently moved from agent centred perspectives of innovation, which largely ignores context, through multi-level approaches where innovation is either found or made, to constitutive approaches concerned with the entrepreneurial journey and co-creation of self-narrative. This research is concerned with a regional context on one level and is also concerned with narratives of individuals on another. While entrepreneurship theory has clearly evolved to consider wider social mechanisms, too large a conceptual gap had traditionally existed between micro (entrepreneur) and macro (environment) contexts. By introducing a meso-level into the micro-macro debate, Kim et al, (2016) argue that a more integrated approach based on social interaction could be developed towards theory building. This research considers the meso-level as the networks of social relationships developed by the participants over time and in a specific place.

Zahra and Wright (2011) in building their argument for a multi-context approach to research identify; space, time, practice and change as context’s key components. Constituting multiple contexts means that in entrepreneurship, context breaches and enables various levels of analysis. Welter (2011) shows that context influences entrepreneurial activity and that individuals influence context. As contexts are not mutually exclusive, links between music and entrepreneurship, in terms of place and identity can be made.

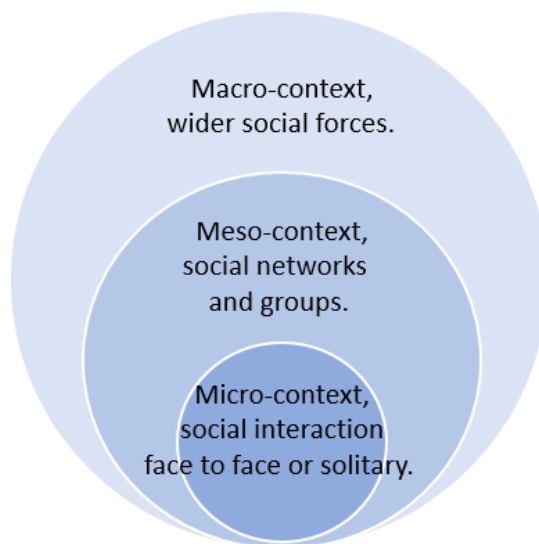
3.3. A Micro, Meso, Macro Framework

Contexts are not mutually exclusive, but are relational, are not hierarchal, but are interwoven (Steyaert 2016), contexts constitute the “fabric of society.” However, for the purpose of presenting various contexts in this review, the macro, meso, micro framework provided a way of clarifying and organising both primary and secondary data (Zilber et al. 2008, Fletcher and Selden 2016, Kim et al 2016). Different contexts are concerned with different sets of social relationships that work together to produce a social whole. To illustrate these differences as seen through the lenses of music and entrepreneurship, Zilber et al.’s (2008) nested, three sphere

model of contexts presented in figure1, provided a useful tool for describing the concepts of; place, as the macro level, social embeddedness as encompassing an array of social contexts at the meso-level, and performance and enactment of self, constituting the micro level. Garud et al (2018) argues that entrepreneurship not only resides in the individual, but is performed by the individual, building on the work of Anderson (2005), who argues that intentionality is intent towards something and learning is socially constructed, therefore context is the seedbed of creative endeavour that leads to entrepreneurial outcomes through performance. What Garud et al (2018) appear to be arguing is that entrepreneurial outcomes are not only talked into existence, they are performed into existence through social networks, and social networks do not exist as something separate from individuals and wider place-based contexts.

The three levels of context presented in figure1., represent different analytical perspectives and serves to describe a range of external possibilities in relation to the individual.

Figure 2. Three levels of context adapted from Zilber et al. (2008).



The micro context denotes interaction as understood at an individual level, it does not consider interaction in terms of social networks or structures per se. It deals with social interaction in face to face situations and is directly related to the concepts of enactment, performance and identity formation (Goffman 1959, Weick et al. 2005, Zilber et al. 2008). In terms of the primary data, this can refer to two different situations; the content of the participant's narratives

where they talk their history as stories, or the event that occurred through interaction between the participant and interviewer in the research situation.

Secondly, the array of contexts where life stories are generated is considered, contexts refer to a series of interconnected networks that are defined as contextualised narratives upheld through historical ties with a future orientation (Garud et al. 2014). The fields of music and entrepreneurship as discussed by the participants provided insights into origins of learning and competency building with and through friends, family and mentors. Ultimately, this led to acceptance of the participants by music and business communities, where identities could be realised and performed. Data generated at the micro and meso levels ultimately provided the

basis for the theoretical, descriptive framework developed as a story of stories. Development of the framework is discussed in chapter 6 and the findings are discussed in chapters 7 and 8.

Lastly, a broader cultural context of wider social forces is considered. It is here that the place-based context of Dundee is considered in terms of its effects on individual becoming. Identities may be constructed in relation to more formal social structures and institutions, but it is through constantly unfolding social forces that emergence of place-based characteristics happens (Bourdieu 1983, Zilber et al. 2008). The study does not consider the wider, national attributes of the UK in anything but passing, but concentrates upon the local context of Dundee. Place is where activity happens, where all other contexts materialise and as such it can be argued that Dundee provides the space hosting social processes of becoming entrepreneurial and houses the physical stages where identities are performed.

3.4. The City of Dundee

This section provides an overview of the key characteristics of Dundee as derived from available literature. Having been a borough for seven hundred years, Dundee became a city in 1892, and is referred to as a city in this review. The city's development has been well documented through various research endeavours over the years and this sets the historical and socio-economic context for the research.

Sarah Cohen (1991) could easily be describing Dundee in the opening pages of her book about rock culture in Liverpool, describing its inner-city decline and poverty, its famed football teams and the beauty of its waterfront and spacious green parks. Despite its beauty and unique location, Dundee is a predominantly low waged, working class town, largely built by textile and shipping entrepreneurs. A large pool of low skill workers as a pecuniary externality ensured Dundee developed in response to industrial production (Audretsch et al. 2012). Through exploration of the literature, clear lines can be drawn from the early 19th century Dundee, to the present day in terms of socio-economic characteristics and labour dynamics within the city. Dundee demonstrates one of the lowest growth rates of employment in Scotland (McCall 2018), has the third highest rate of unemployment in Scotland, and by extension has a relatively low rate of business start-ups (Dundee City 2017b). Jute has long gone from the city, as have many of the light engineering firms established in the post-war years and we now see increased inward investment and the potential rise in creative and service industries in support of the V&A museum as part of a regeneration project at the city's waterfront. However, this suggests a strategic move towards knowledge externalities, where economic development relies on attracting the minds and motivation of bright people (Audretsch et al. 2012). A shift from a predominantly unskilled labour force to a knowledge economy takes time as Audresch (2012, p.381) furthers, "tacit knowledge

is embodied in people and hence stuck to the region.” Progress has been made by Dundee council in establishing a robust strategic plan for change. It’s Capital Investment Strategy 2018-2028, focusses on developing work opportunities and enterprise support (Dundee City 2017a), while its cultural strategy 2015-2025 builds on two previous strategies that shaped Dundee’s cultural infrastructure (Partnership 2014). Designed to develop a creative core through development of the city’s tacit knowledge base, culture and commerce have become central to the needs of the city’s future development. The remainder of this chapter presents a review of literature that focusses on the socio-economic context in which this research is set.

3.4.1. A Historical Context

As the fourth largest city in Scotland and a population of approximately 148,000, Dundee occupies an unusually beautiful location on the north bank of the River Tay estuary in the east central lowlands, nestling between the Sidlaw Hills and the river itself. Its existence owes as much to the skills and enterprise of its inhabitants as it does to the opportunities presented by the deep-water channel of the river Tay and fertile farming lands of the surrounding area. Traditionally known as the gateway into the heart of Scotland, the River Tay’s deep-water channel has provided sustenance and opportunity for its inhabitants and entrepreneurs for over 800 years. Of great importance to Dundee’s development in the 18th century were its merchants and merchant manufacturers, and it can be said that the town’s prosperity rested squarely on the shoulders of those with the capital, drive and vision to exploit new technical developments and trading links. Dundee rapidly moved from the production of linen to jute, which in turn enabled synergistic relationships with shipbuilding, maritime activities and whaling. With the development of gas lighting, excess capacity in the production of whale oil for lighting was absorbed by the jute industry as a necessary input to the process of softening the fibres for weaving (Whatley et al. 1993, Tomlinson and Whatley 2011).

Checkland and Checkland (1984), in their historical account of industrial development in Scotland referred, with some justification to the businessmen of the time as, “blind actors.” Their entrepreneurial drive and technical ingenuity serving to unconsciously re-shape the economy and demographics of the country over decades of exploration, competition and resource investment (Checkland and Checkland 1989). The consequences of such action were that entrepreneurs, in this case jute barons, largely determined the physical layout of Dundee, their need for sources of water being a key criterion for the positioning of their mills. Such powers of determination lead to the reduced power of the council in dealing with civic issues, especially these which might have impinged upon business as usual. This poor civic, industrial relationship remained for approximately two hundred years (Whatley et al. 1993).

Jute, jam and journalism were central to the industrial development of Dundee. While the Thompson and Keiller families built their respective journalism and jam empires within the city, it was the city's relationship with jute that drove the most profound structural changes. Technological advances in production methods in the textile industries throughout the 19th century, drove profound demographic changes in the city's population, specifically increasing numbers and effecting gender differentials. In parallel, as farming machinery developed, the need for rural labour declined and people migrated into the towns seeking work. In addition, as demand for low cost labour grew in Scotland, the Irish responded in their thousands (McCready 2002). A key contributing factor to the rapid rate of urbanization and poverty related issues in Dundee during the mid-19th century. The mass immigration of the Irish, as famine and British trade embargos forced people to leave their home country on a permanent basis, replaced the traditional temporary, seasonal migration experienced in previous decades. It is recorded that many Catholic, Irish women were drawn to Dundee to fill vacancies in the expanding jute industry, while the men gravitated towards the heavy industries of Glasgow (Handley 1947, McCready 2002). Other immigrant groups settling in Dundee in lesser numbers include, those from Western Pakistan (Jones and Davenport 1972), and Jews, mainly from Eastern Europe, who arrived as jute buyers and merchants (Abrams 2012).

Known as a woman's town, most of the workforce were female at a time when male employment was limited, leading to a unique industrialisation. Of the 34,000 employed by the jute industry at the turn of the 19th century, 75% were women, owing to labour cost differentials between the genders (Gordon 1991, Tomlinson and Whatley 2011). In the city, there were three women to every two men between the ages of 20 – 40 (Walker 1979). With long working hours, low wages, arbitrary wage cuts and often dangerous working conditions, labour relations were understandably fraught (Walker 1979, Watson 2000, Wainwright 2005, Wainwright 2007). In terms of industrial relations, women were particularly active in trades and workers unions (Watson 2000), in a town that was, at one time known as the most radical in Scotland (St John 1997).

The last bales of jute left the shores of the Tay in December 1999, with the industry's terminal decline picking up pace in the 60's with the abolition of jute controls. It was superseded by light manufacturing for several decades (Tomlinson and Whatley 2011). In 1960, towards the end of Jute's hold over the economic and social lives of Dundonians, the city's main exports were bitumen, cash registers, clocks and watches, confectionery, jute goods and marmalade (Dundee Chamber of Commerce Journal 1960). Illustrating development of a more diversified range of light engineering, manufacturing and service sectors and offering the city a degree of economic stability in the post war years (Checkland and Bone 1976, Liu and Siler 1996). However, the

end of this particularly short business cycle in the last half of the 20th century due to the global shift of capital and a less than sympathetic government, ensured the permanent closure of many light engineering and many other manufacturing companies, as it did across the UK to a greater or lesser extent. Of political and social prominence was the bitter dispute between workers and management at the Timex plant, and the subsequent closure of the global watchmaker in 1993 (Di Domenico and Di Domenico 2007). As a major employer in the city, this worsened an already high unemployment rate. Since then, the city has seen many manufacturing jobs offshored, NCR closed its manufacturing site in 2009 (Anon 2009), with the most recent news announcing the withdrawal of French tyre manufacturer, Michelin from the city.

As figure 3 shows, Dundee still has an above Scottish average rate of unemployment. With marginally more females in employment than males, which might not be surprising given the demographic split of 52% female and 48% male. Also notable is the low rate of self-employed compared to the rest of Scotland.

While there are areas of affluence in Dundee, it has had, and still has more than its fair share of poverty related issues (Pacione 1989). Above average alcohol related deaths (Girela et al. 1992). Other notable social problems include high rates of teenage pregnancy (Petcu et al. 2011), high rates of drug abuse (Neville et al. 1988), serious crime (Archibald 2012, McGregor 2013) and petty, youth-based crime (Douglas 2008). It could be argued that this is a hangover from the low waged days when the jute industry dominated the city (Archibald 2012, McGregor 2013). Watson (2000) notes that social problems might be directly related to the high level of women in work during the peak period of jute production and factory work, leaving many children “motherless.” There was also a time when above average rates of sudden unexpected infant deaths were recorded (Williams et al. 2001).

3.4.2. Poverty as Context

| Employment and unemployment (Oct 2018-Sep 2019) | | | | |
|---|--------------------------|--------------------|-----------------|----------------------|
| | Dundee City (Numbers) | Dundee City (%) | Scotland (%) | Great Britain (%) |
| All People | | | | |
| Economically Active† | 70,400 | 72.1 | 77.8 | 78.9 |
| In Employment† | 66,100 | 67.6 | 74.8 | 75.7 |
| Employees† | 57,500 | 59.5 | 65.7 | 64.7 |
| Self Employed† | 7,500 | 7.1 | 8.8 | 10.8 |
| Unemployed (Model-based)§ | 4,300 | 6.1 | 3.9 | 3.9 |
| Males | | | | |
| Economically Active† | 35,100 | 73.5 | 81.6 | 83.5 |
| In Employment† | 32,700 | 68.2 | 78.1 | 79.9 |
| Employees† | 27,300 | 57.7 | 66.0 | 65.4 |
| Self Employed† | 4,800 | 9.1 | 11.8 | 14.3 |
| Unemployed§ | 2,500 | 7.0 | 4.2 | 4.1 |
| Females | | | | |
| Economically Active† | 35,200 | 70.8 | 74.2 | 74.4 |
| In Employment† | 33,400 | 67.1 | 71.6 | 71.5 |
| Employees† | 30,300 | 61.1 | 65.4 | 63.9 |
| Self Employed† | 2,800 | 5.2 | 5.9 | 7.3 |
| Unemployed§ | 1,800 | 5.2 | 3.5 | 3.8 |

Source: ONS annual population survey
† - numbers are for those aged 16 and over, % are for those aged 16-64
§ - numbers and % are for those aged 16 and over. % is a proportion of economically active

[view time-series](#) [compare other areas](#) [query dataset...](#)

Table 3. Employment figures. Nomis, Office for National Statistics 2019

More recent statistics show that Dundee has 29% of its total population living in 15% of the most deprived areas in Scotland, which is the third largest percentage in Scotland and over 22% are in receipt of benefits (Guild and Dorward 2013). In addition to having the third lowest rate of employment in Scotland, it also has the worst record of employment for people with disabilities (Cherryman 2013) and has the lowest male mortality rate in Scotland (Dundee City 2017a). Although much effort is going into addressing poverty and social exclusion through training and education, it is in the face of continuing cuts in welfare funding and associated budgets. Research into the efficacy of programmes directed towards sustainable employment through employer involvement in welfare programmes have not been fruitful (McCollum 2012).

The decline in manufacturing across the region, the negative city image and a trend of migration from the city has led to some labelling Dundee a pariah city (Mccarthy 2005, Gourlay 2007). Gourley (2007), highlights an issue of urban stigma as a feature of many housing schemes in post-industrial cities. In other words, when it comes to poor areas, a bad name is enduring, and such stigma has a direct effect on the psychological wellbeing of residents. These external perceptions are long lasting, can lead to further exclusion and disadvantage, and ultimately to a lack of inward investment. Dundee has suffered from a long-standing narrative of deprivation

due to its unenviable position as the poorest, most working-class city in Scotland. This is reflected in the city's derogatory labels such as "Scumdee," and "Dumpdee," or descriptions as being "a bridge too far." It is full of "tinkies" and "gadgies" amongst other negative stereotypes (Gourley 2007).

3.4.3. Change as Context

There is a renewed optimism surrounding the City of Dundee. The spectre of industries lost to competitors and low-cost regions has just about been put to rest and plans have been made for what appears will be a vibrant, forward looking city. According to The Council Plan 2012-17, growth in Dundee's economy will come from new and developing sectors in renewable energy, creative industries, financial services, tourism, leisure services, and the care sector. It might be pertinent to note that at a national level, the creative industries are not presented as an area of growth in a city where the games industry and visual arts are currently key economic drivers.

The people of Dundee hold much hope for the success of the waterfront development and the satellite V&A Museum at the new waterfront development. It is anticipated that an array of support services and new industries will follow (Group Scotland 2011), many of which will support the expected increase in tourism in the city (Guild and Dorward 2013). Such cultural development has seen the implementation of partnership courses between the V&A and Duncan of Jordanstone College of Art and Design (DJCAD), with the advent of their "Design for Business" master's programme (DJCAD). In addition, Dundee has been named the UK's first UNESCO city of design, recognising its contribution to old and new industries. Progress in the medical and culture industries were key to the city winning the award (Association 2014). This recognition has clear links with the development strategy and investment made in the city in the 1980's and 90's, which promoted the three T's of, teaching, tourism and technology, and highlighted the entrepreneurial contribution of many to the development of the city. Researches into technology and the medical industries of Dundee were out with the scope of this research and while acknowledged, this theme has not been further developed.

As part of an earlier regeneration project, Dundee was rebranded as The City of Discovery in the 1990's, a reference to the famous product of Dundee's shipbuilding, The Royal Research Ship "Discovery." Captained by Antarctic explorer, Robert Scott (1868 – 1912), The Discovery was permanently moored at Discovery Quay in 1988. Its presence providing a clear link with Dundee's maritime heritage through its positioning adjacent to the Discovery Point Museum (Di Domenico and Di Domenico 2007, Peel and Lloyd 2008). Other efforts of coastal regeneration can be seen in the redevelopment of the marina at Camperdown and Victoria Docks. Local entrepreneurs have recently developed the old dock-side sheds as mixed-use developments,

supporting the waterfront development. Mixed use refers to office blocks, restaurants and leisure facilities (Hamilton 2016). In addition, an exciting and innovative new water sports facility has recently been constructed, bringing wakeboarding into the heart of the city's waterfront and modernising Dundee's relationship with the sea (Snedden 2018).

A range of tourism led initiatives reflecting both, Dundee's industrial and maritime histories are giving confidence and a renewed sense of purpose to a city already historically rich in entrepreneurial activity (Anderson and Gaddefors 2016).

3.4.4. Culture as Context

The Cultural Quarter in Dundee was founded on the public arts strategy of 1994, leading to the development of the Dundee Contemporary Arts Centre which was built with an arts lottery funding of £5.38m, (McCarthy and Lloyd 1999, McCarthy 2005) and refurbishment of the Rep Theatre and McManus Gallery (Partnership 2009). Juxtaposed to its historical identity as a city in decline, Dundee's cultural quarter established the credibility of Dundee as a city with a cultural heritage. Key components of the quarter are Duncan of Jordanstone College of Art and Design (DJCAD), The Rep Theatre and Dundee Contemporary Arts Centre (DCA) which are situated in the Nethergate at the bottom of the Perth Road beside Dundee University. Computer game start-ups, such as a Rage Games and Viz Interactive, elected to position themselves in Dundee due to the expertise in the University of Abertay in the field of games development and teaching. Abertay continues to be a hotspot in digital media production (Sutherland 2017). Evidence gleaned from research undertaken in Dundee's Cultural Quarter raises concerns regarding the fit between policy and local identity. It is argued that the supplanting of cultural-led projects of urban rebranding has done little more than create homogeneity concentrated in a local, rather than economic diversity and the conditions conducive to creativity and production (McCarthy 2005).

John McCarthy (2005), in his analysis of the cultural sector of Dundee as a means of regeneration determined that key to successful promotion is the convergence of cultural and economic discourses. In his attempt to counter the relatively negative image of Dundee, he argues reimagining and marketing the benefits of cultural regeneration would result in an outcome of increased participation in arts and cultural activity. The desired outcome being increased social cohesion because of the cumulative effects of positive participation. It was hoped that by concentrating upon consumption through development of a formally designated area, production would follow. To some extent it has, with evidence of cultural clustering to be found in the centre and west end of the city (McCarthy 2005, McCarthy 2006). Structurally this may be explained by the availability of premises made possible through redevelopment of the jute mills

that grew up around the main water sources in Dundee, and which now house many creative businesses. These clusters exist in actual and virtual space time and are based upon formal and informal economic principles, synergies and cooperation (Evans 2009). One criticism of this approach is that in its attempt to increase investment and employment through cultural identity, policy may be misaligned with the city's history and heritage. Interestingly McCarthy (2006, p.289) states, "such processes may involve hard branding by means of the development of iconic buildings that provide new cultural landmarks." In other words, by imposing a new identity for the area using one powerful image. Such a flagship building sends a message of intent into the arena of tourism in terms of potential inward investment (Zenker and Braun 2017). This idea is now manifest in the shape of the satellite V&A building as the focal point of the current waterfront development. Given the radical nature of Dundee, not just in historical terms but more recently in the independence campaign that resulted in 57% of the population voting to leave the union, it is interesting to see such a London centric icon placed in a prime, river side position in the city.

Variables impacting upon youth unemployment are highly complex and often contested (Willis 1978, Jackson 1985, Finn 1987, Bauman 2004, Blackburn and Ram 2006). Regardless of general competition dynamics, one area where women and young people appear to be in direct competition is in the service industries where both are strongly represented (Jackson 1985). From a woman's town in the jute years, to the predominantly female service sector in tourism, little might change for the city in terms of job opportunities, especially with the more recent upturn in student numbers and a related requirement for part-time work.

3.4.5. Popular Music in Dundee

A music scene is most usefully defined geographically rather than symbolically, and it is within the physical space of place that key characteristics and components of a scene can be examined (Zheng and Chok 2019). Key components comprise of; music makers, facilitators, audiences, and support nodes (Anderson 2015). While Dundee has a vibrant creative industries sector, it also has also had a vibrant music scene, which along with producing a number of successful artists over the years, has synergistic relationships with; the games industry, Dundee Television, the city's main radio stations Tay FM and Wave FM, and its range of theatres. For musical performances, stages are available in various festivals, musical societies, music venues and pubs. 2017 saw the roll out of Dundee's first ever music strategy, its key aims being to support musicians in the city, to develop audiences and improve promotional activities through ease of finding information and through development of a city wide marketing strategy (Dundee City Council 2017).

Literature on the history of popular music in Dundee is sparse, however, what is clear is that it has been central to social life for many years. The research endeavours of Whatley et al. (1993) found evidence of the first music schools built in Dundee in the 15th century, in the shape of “Sang schools.” Their purpose being to train young boys for religious service with music a crucial part of this training. A century later control of the Sang schools moved into the remit of the borough authorities. It is in 1609 that a Mr John Mow was employed to teach music as well as literacy skills. It is also noted that in 1718 two official musicians of the time Alex Nielson and George Morrison complained about the number of incomers from the country who were playing fiddle music at weddings, thus adversely affecting their livelihoods. Competition in the field of music was clearly increasing due to urbanisation, with the popular music of the day which was a main stay of social life.

Forbes (2006), in her exploration of music, community and identity in Dundee discovered that music played a key role in identity formation of working-class Dundonians from the mid-19th to present day. Attempts at awakening working-class minds through access to highbrow forms of music might sound philanthropic, but music of the time was mostly experienced as part of ceremonies both secular and sacred, or as middle-class pastime through choral unions and musical societies. Even though the best endeavours of the social elite to introduce classical-based music to a mass audience persisted, its acceptance did not come to pass.

Evidence of a concert can be found in an 1894 edition of the Magazine of Music; Frank Sharp’s choir sang, Paterson, Son and Co. gave their first orchestral concert and composer David Stephen presented his first work (Harris 1894). The social elite continued to dominate the field of music in everyday life during the late 19th century, while workers and artisans continued to actively resist such paternalistic leisure provision (Forbes 2006). Folk song provided much working-class entertainment, often providing social commentary of local folk and events. Gatherer (1986) illuminated key periods in Dundee’s history through his collection of over 70 folk songs. In this case, history is recorded in songs written through observation, thus serving a clear social function. Communist and social activist Mary Brooksbank (1968) penned well known, The Jute Mill Song, a commentary on working conditions in the mills where she worked for her entire life.

Frank Sharp crossed class boundaries in his tireless music teaching from; tutoring on the Mars Training Ship (Forbes 2006, Douglas 2008), a floating reform school for orphans and delinquent boys, to teaching in Dundee High School, the only private school in the city. His efforts resulted in Dundee being observed as having “more well-trained child singers in proportion to its population than any other time he knew” (Forbes 2006, p.269). While these children were said

to be singing their way out of poverty and parallels can be made with the recent launch of the Sistema Scotland project in the Douglas housing scheme in Dundee driven by the late Michael Marra's Optimistic Sound project. Sistema is a music project that seeks to tackle social problems through provision of musical instrument tuition in some of the most deprived communities in Scotland (Garnham and Harkins 2017). A project that acknowledges the positive effects of music on child development. This project has been positioned as children performing their way into opportunity rather than working their way out of poverty.

From the inception of popular music performances in dance halls in the 1930s, Dundee has a long history of pub and club bands playing popular music (Frith and Goodwin 2006, Wilson 2011). Many Dundee musicians have also gone on to join well-known bands and orchestras out with the city (Partnership 2009). Such successes have been well documented over the years, with the lives of many musical Dundonians being celebrated in the pages of books and journals written by local authors (Wilkie 1991, Forbes 2003, Forbes 2006, Wilson 2011). In terms of popular music, The Poor Souls, The Cows and Skeets Boliver in the 60s and 70s, although popular in Dundee, were largely unable to "make it big". However, more success was evident in the 80's and 90's when Danny Wilson and The Associates had considerable chart success, as did adopted Dundonian Ricky Ross with his band Deacon Blue. Later, Snow Patrol, a Northern Irish band who started out life as an art school project at Dundee University achieved global, commercial success. Local song writer and social commentator Michael Marra continues to gather fans despite his recent passing. The Hazey Janes, and The Law, gained some success on the local scene, but were unable to break through to the big time (Wilson 2011). The View did break through with their Hats Off to the Buskers album, with their frontman Kyle Falconer going on to solo success. Most recently, Dundee girl Charlotte Brimmer AKA, Be Charlotte, signed a world-wide record deal with Columbia/Sony, putting Dundee squarely back on the popular musical map (Dundee Culture News 2018). Dundee song writer and producer Gary Clark has recently returned to the city from a highly successful period in LA and is currently in the process of developing a range of young talent in the city.

A renewed optimism surrounding music is emerging. However, in terms of numbers, Dundee has failed to produce anywhere near the volume of successful music acts that Glasgow has over the past three decades (Anderson 2015). A consequence of their population and infrastructural differentials While there may also be structural impediments to success for local music artists, like all cities Dundee relies on the vested interests of entrepreneurs for the existence of live music as musicians do not generally own the stages on which they perform. In this sense there is both direct, and indirect relationships between music and entrepreneurship. Music relies on inward investment in the city, and this brings the focus back to the regeneration of Dundee.

3.5. Chapter Summary

It is in spaces that enactment and performances happen. In this case it is urban space that the lived experience of the participants is storied. The macro, meso and micro contexts discussed are not mutually exclusive but co-exist in the warp and weft of life, however, for research purposes it is through bracketing them that the possibility of examining specific aspects of the participants' stories occurred. Such separation ensured ease of moving between three lenses in search for explanations of how career changes occur in a specific place.

Place has implications for opportunity and life chances of inhabitants (Finn 1987, Anderson and Miller 2013), in that we are all affected by social structure and resulting conditions of our environment. Lack of resources resulting in lack of educational opportunities or social mobility as examples. Meso level networks not only constitute lived experience, they create and recreate social structures through social interaction, including exchange of resources in terms of ideas and physical objects, labour and finance. However, there is no permanent structure that is society, what we know as social is “the act and fact of association, the coming together of phenomena to create multiple assemblages, affinities and networks” (Felski 2011, p.578). Consideration of the micro level provided a broad overview of some of the social processes involved in identity formation. This is pertinent for exploring the existence of musical and entrepreneurial identities in the ensuing chapters.

The relevance of context for this study is that by considering the lived experiences of the participants from a range of perspectives, a more complete picture of social processes was produced. Both music and enterprise exist as historically authentic, meaning that they transcend the originator, and are not bound by their lifespan (Guignon 2004). This much is evidence based when considering the writer of a favourite song from the 50s or 60s, or the history of a Dundee based company such as D.C. Thomson. However, social assemblages are dynamic, and people are often blind to structural effects and implications of their actions, therefore considering multiple contexts helped the author examine and explain lived experiences as social processes.

The following two chapters expand the subjects of music and entrepreneurship respectively, presenting a range of relevant literature. The chapters are constructed around micro and meso level contexts.

Chapter 4: Literature Review - Popular Music

Chapter 3 presented a review of the concept of context, taking into consideration, micro, meso and macro contexts as adapted from Zilber et al (2008), and considered selected literature on the topic of the city of Dundee. As individuals are integrated into a wider relational dynamic, it was argued that neither musicians nor entrepreneurs can be meaningfully studied from a single context. Berglund supports (2015) that it is not clear which context is of most relevance in terms of explanatory power, therefore, a holistic, exploratory approach was adopted for this research.

The following two chapters consider literature relevant to popular music and entrepreneurship, respectively. An initial review of literature was undertaken for the purpose of familiarisation (Hart 1998). In addition, content became more focussed following the first round of data analysis. Categorising the data helped clarify some of the main themes of the review and so helped get it started. In other words, the outcomes of the first phase of the analysis informed selection of the chapter content. This is in keeping with the constant comparative approach (Jack et al. 2015), where constant toing and froing between data and literature provides iterative building of an explanation or theory (Glaser 1965, Glaser and Strauss 1967, Strauss and Corbin 1998, Fram 2013). The purpose of this chapter was to uncover themes within the literature that lead to an explanation of how musicians become entrepreneurs. Eventual consolidation of the chapter was achieved through considering the question; “what does it mean to perform popular music?” This question arose through a quest to derive relevant topics and provide focus and guidance (Pettigrew 1997). It prompted a thoughtful revision of the overall approach towards reading for the review, thus ensuring consideration of literature focussed on; developmental elements of becoming a musician, through to the point of their demonstrating competence as performers, and finally to where some considered music as enterprise.

The following topics are introduced and discussed.

- *Popular music*: presents the definitional groundwork required for the ensuing discussion. Music is defined from a variety of perspectives.
- *Musical identity*; addresses early identification as a musician; how musical identity comes into being and how musical identity is performed. It also considers performing gender identity in music and that includes impediments to pursuing music as a career facing women musicians.
- *Learning to perform music*; refers to the variety of ways musicians learn to play their instruments; both formal and non-formal learning modes are discussed. Non-formal methods of

learning refer specifically to learning my ear and trial and error approaches. Mentors and family members are also considered.

- *Situated learning and practice of music*; explores what performance means in the context of popular music; performance is approached from two perspectives, that of physically playing music in a stage and audience situation, and from the perspective of presentation of the self as a musician (Goffman 1959).
- *Musicians as entrepreneurs*; discusses instances where musician was considered the primary identity with entrepreneurial identity evolving latterly. In some cases, musicians do not welcome the addition of an alternative, economically based identity (Miller 2007). It also discusses possible conflicts arising.
- *Making it in music*; The music industry is not homogeneous, it is a multi-tiered, aggregate of businesses enabling the movement of various music goods and services through a supply chain. This section considers the various relationships and synergies music has with other industries, with specific focus on the Scottish music scene.

Together these themes provide the definitional groundwork and content required to provide part of an explanation of how musicians become entrepreneurs in the city of Dundee.

4.1. Popular Music

“Music is probably the only real magic I have encountered in my life. There is not some trick involved with it. It's pure and it's real. It moves, it heals, it communicates and does all these incredible things.” (McCormick in Sands 2019, p.124).

In his brief quotation, Tom Petty alludes to a range of attributes associated with music, its other worldly magic, its realness and embodiment, its ability to heal and move people. For whatever reasons people play popular music, it is a great communicator on many levels. It might be surprising to find that there is no undisputed definition of music and in its loosest form, all music can be described as organised sound. However, the sonic and experiential features of music provide a narrow definition which does not take into consideration the social, functional or institutional features of music (McKeown-Green 2014). Sound does not become music until meaning is made of the sonic experience, and meaning is made of sounds through a cultural filter as “people collectively imbue them with musical meaning.” (2014, p.26). Kania’s definition of music follows set criteria and is said to be any intentionally produced or organized event to be heard, which has basic musical features (McKeown-Green 2014). In short, music is a sonic event defined by placement of pitch and rhythm that is socially constructed. In their case for conceptual pluralism in aesthetics (Currie and Killin 2017) argue that historical development and social function ensures that music is multi-faceted and conceptually should be thought of in

terms of different concepts in different circumstances. Music as a singular concept may not exist, but *music's* in the plural does.

This study is situated in the world of popular music, which has long been considered inauthentic, vernacular music compared to classical forms (Bennett 1983). It is not the purpose of this chapter to distinguish between musical types, as there is no shortage of academic material dealing with the array of differences (Bourdieu 1983, Frith 1998). As a subcultural piece in culture studies, popular music is considered to be a “low brow” form, it is technology enabled music for the masses, the value of which is determined by the gate keepers and critics possessing popular culture capital (Frith and Goodwin 2006). Further, Frith (1998) argues that there is little difference between high and low brow music in terms of value structure and it is the material conditions of those producing and consuming music that constructs any differences. From a sociological perspective, Frith demonstrates that it is not possible to map music types to class as too simplistic a relationship between variables is generally assumed. Accessing many forms has been digitally enabled and exclusionary barriers have been removed in many cases. However, this refers to the listening experience, rather than to access to career opportunities in the popular music businesses.

Popular music does not refer to popularity as in how many records have been sold, or how famous an artist is. In fact, some popular music does not sell well, some indie and dance music are examples (Anderson 2015). In his thesis Anderson (2015) provides an informative overview of previous work exploring various music scenes and genres in a Scottish context. One of the themes explored in his social history of the Glasgow music scene is the concept of a place based “sound,” where structure and an aesthetic are identifiable with a place of production, however, little evidence emerged in support of a place-based effect on Glasgow’s music makers. So, while place is important from a socio-economic perspective, it does not necessarily translate into specific, cultural sonic markers.

In terms of identity, the array of roles played by musicians are many. These roles include performer, mentor, band member, writer, teacher and leader among others (Smilde 2005), all of which require the development of different ways of interacting (Frith 1998). While Smilde’s work is concerned with lifelong learning in a formal music education context, the same range of roles apply to those approaching music from an informal perspective, which is learning out with formal institutions. Therefore, it can be said that the motivation to play music could include much more than working with musical materials. Each of the research participants was involved in playing popular music, learned in non-formal situations prior to becoming involved in their respective businesses. Therefore, traditional ways of thinking about music through learning and

teaching of appreciation and critique, structure and analysis, were not internalised which might have impacted upon their ability to accrue cultural capital while operating in a culturally relevant field (Bourdieu 1983).

In considering generative skills development and enculturation as entwined aspects of early musical learning, Welch et al. (2004, p.7) state; “Progression from primitive capacities to a listening grammar can be hypothesised as due to early musical experiences (exposure to music, infant-directed speech and song, and early babbling songs).” Meaning that sustained exposure to musical experiences at home is key to musical enculturation and the more sustained the exposure, the faster the development of a listening grammar. In terms of musical enculturation, cognitive operations are necessarily non-linguistic, in that they do not follow rule based, linear sequences of verbal exchange. To understand non-verbal interaction is to align with a simultaneous symbolic system of communication (Widdess 2012, Miller 2017). This is how the norms and the rules of engagement of culture are communicated and enactment within social scripts and is how embeddedness occurs (Bardone 2013, McKeever et al. 2015). In short, early learning and socialisation processes involving music necessarily support development of a musical vocabulary.

4.2. Musical Identity

In the following sections, both social identity theory and identity theory are discussed. While formerly considered to be completely different in terms of content and use, Stets and Burke (2000) demonstrated they have more in common than was previously thought. Social identity theory research concentrates on aspects of identification with a specific group or category, addressing issues of “*who you are,*” in this case, the category is musician and groups are defined in terms of membership of bands and other musical social circles and musical “tribes.” Identity theory is more concerned with roles adopted within music and “*what you do.*” This too is pertinent in a musical context as musicians identify with their musical instruments and their role as performed in band and social setting (Stets and Burke 2000).

Popular music has over the years, led to definable sociocultural groups and associated social identities through identification and integration (Tagg 1982). Different groups display different behaviours in terms of language, dress and ritual. For example, punk as rebellious, working class music (Davies 1996, Bennett 2006), race, class and gender in hip hop (Calhoun 2005), gender and the division of labour (Clawson 1999) and rock and feminism (Wald 1998). In this sense identity is constructed through music. Frith argues that there are social mechanisms at work in music and performance that create the individual, as well as individuals collectively creating the group in a synergistic, co-creative relationship. Group choices mirror understanding

of self and provide a stage where identities are performed (McFerran 2012). An idea originating in ethnomusicology where music performances and practice is “deeply permeated with political and social meanings” (Widdess 2012, p.88). Willis (1978) referred to homology to describe groups that have unified propensities. It is the constant social interaction that stabilizes behaviour, group materials and social meaning.

Musical identity is enduring, Bennett (2006), demonstrated that ongoing music consumption and participation was central to the self-identity of aging punks and music audiences. In the case of punks, aging was considered a badge of honour and of musical authority and authenticity as they were revered for “being there” at the start of the movement. Mark (1998) demonstrated the power of networks in transmitting music preferences and perpetuating musical niches. Diversity of music genres depends upon diversity of social resources which are greater and more dispersed in cities where social contacts have further to travel.

However, musical identity is also mutable. Identities are situated and “define the relationships between the actor and the environment at any given point,” (Alexander and Wiley 1981, p.274). From this we see that identity is not a static thing, but rather social processes of continuous coming into being, and like song it is a story, albeit an embodied and enacted one (Frith 1996). If identity is mutable and situated, then it can change over time, throughout life and in relation to others with context playing a key role through providing the social backdrop to musical becoming (McFerran 2012).

Miller (2017) argues that becoming a musician requires acquisition of a range of competencies including command of the instrument or voice, tacit knowledge of genre conventions and social attributes allowing on stage performance and interaction with an audience. Together she calls this *performance capital*, defined as genre specific capital accrued through interaction in music networks. Popular music is no longer seen as reflective of everyday life, but as a reflexively derived form of expression, with individuals being agentive in the construction of their subjectively determined identities (Bennett 2008). Therefore, it can be said that self is enacted in social context, and musical networks, language and social norms develop in the cultural context pertaining to the particularities of community and place.

It is well founded that music tastes and preferences become fixed during adolescence but could be superseded by music which has significant emotional power at any time (McFerran 2012). Music consumption has long been considered self-reflexive and a key determinant of identity development, with self-identity reinforced through finding “positive congruence with one’s self-concept” (Greenacre et al. 2015, p.146). Positive congruence and enhanced self-esteem provide fuel for the imagination to fire the creative processes in group situations. De Nora (2000)

discusses the emotional power of music in terms of elation and memory recall. Through music, memories are relived, and identities repeatedly preformed and maintained. Green (2016) brings change into the discussion showing how musical epiphanies can lead to changes in musical identity through their being linked to experiences with strong emotional charges.

Music also enables individuals to derive their identity from those they value, and that might mean identifying with their pop star heroes (Freedman-Doan and Eccles 1996, Dabback 2010), musical mentors, family members or other local musicians (Green 2002).

As a cultural resource, music is a key input into ongoing development of both social and musical identity (McFerran 2012). The concept of musical identity is not solely about playing instruments, it is said to encompass a broad range of musical activities reaching back into our childhood years; song, performance, and even listening to music are said to constitute part of a musical identity (Gracyk 2004). Listening is not always passive; people often sing or play along to their favourite songs and to be a musician one would have to be a listening subject first (Welch et al. 2004).

Given the scope of these definitions, it could be argued that everyone has a musical identity, the differences between those who become a musician and those who do not being by depth of understanding gained through relevant learning activities and degree of participation in musical communities and networks. The same might be said for entrepreneurial identity, where success is determined by degree of participation, by level of understanding and access to resources (Anderson and Miller 2003).

4.2.1. Performing Musical Identity

American sociologist, Erving Goffman (1959), was primarily concerned with social interaction at a micro, individual level. In dealing with various audiences, identity management requires the application of different expression management strategies to achieve social congruence in different contexts. It is about our social conduct, defined as; "...a general level of motor activity and disciplined management of personal front that signifies the readiness of a person to be observed by others" (Alexander and Wiley 1981, p.273). Conduct becomes situated activity when there is a chance that one's actions might be observed and constrained by another; in other words, it is an extension beyond self, into the social environment where there is the *potential* for monitoring (Goffman 1959, Alexander and Wiley 1981). While one undertakes face work to ensure a convincing and congruent performance, producing music and by extension being creative requires originality. Performing music in a live situation is a risk to identity. Musical identity, knowledge and skills are on show, rendering the musician vulnerable to the vagaries of the context (Wiggins 2011). Musicians often operate under uncertainty when working in

improvisational situations and in terms of risk taking, it could all go wrong despite slick organisation and hours of practice. However, this can to some extent, be considered as calculated risk. Risk taking is said to be domain specific in social situations and is closely related to creativity, particularly where originality is key and where social acceptance is required. In psychology circles this is known as “sensible” risk taking (Tyagi et al. 2017) and is a fundamental requirement of jamming and improvisation.

Nagel (1988) using Marcia’s (1976) four level schema, demonstrated how different musical personalities adopt different musical identities dependent upon their pathway into music. Some are dedicated musicians for life, with no consideration of alternative career choices, while others are very much aware of their options, demonstrating that musical identity is not homogeneous, but dependent upon available options and the degree of commitment to music as a career. Mor (1997) studied musicians in transition focussing on mid-life career changes due to injury. In developing a four-phase framework, she discovered the importance of positively embracing change for mental health purposes. Musicians whose career change was *supposedly* voluntary became emotionally “stuck” and without closure, somehow hoping to return to the stage at some future point. A point suggesting suspension rather than abandonment of a musical identity. In another case, after a long break from music, those returning to their original instruments found no trouble in reclaiming their musical identity, most likely due to the formation of strong emotional links forged with music during adolescence and early adulthood (Dabback 2010, McFerran 2012). An example supporting the transferability of cultural capital shows mastery in one field was transposed into mastery in another. Building on Mor’s argument, Dabback (2010) observed that newly retired people used a range of skills accumulated during their lives to build musical skills developed an identity that offered inclusion in creative networks previously closed to them. These examples imply the coexistence of multiple identities, but are more likely to demonstrate processes of becoming, each identity would necessarily require different impression management strategies due to context and audience (Goffman 1959).

In Askeroi’s (2016) reading of American musician Beck’s music, he argues that his musical identity was built through his use of sonic markers appropriated from grunge and hip-hop. In this case, identity became tied to a particular sound. Appropriation being central to musical innovation from the perspective of building on prior knowledge brings the concepts of flexibility and creativity into the mix. Regarding appropriation if we read “bricolage or effectuation” then parallels with entrepreneurship become clearer. Transposing skills and borrowing from other musical genres suggests utilization of available musical resources in the construction of an identity as a musical product.

Creativity is still largely thought of in terms of individual talent, yet creativity is not a fixed personality trait and a holistic approach towards the research subject in context should be considered in future research on creativity according to Amabile and Pillimer (2012). They argue that rather than fragmentation, consideration of; the self, cognitive abilities and skills and external environment in concert might provide deeper understanding of the role of social environment on creativity. Clear links with Zilber et al (2008) multi-level context model in entrepreneurship can be seen here.

Cross domain influence refers to the transferability of creativity across different domains as in the cases discussed above. Historical skills development also matters, it has been shown that regardless of the primary domain of expression, musical identity and previous phases of the creative process impact later musical attempts (Scotney et al. 2018). This resonates with processes of becoming musical, in that at any given point we are an accumulation of all that has gone before (Nielsen 2012, Yitshaki and Kropp 2016). Process theory would not subscribe to categorisation, as domains for example, but would talk in terms of emergence and becoming.

4.2.2. Performing Gender Identity

Women are greatly under-represented as cultural producers in popular music, especially where playing instruments is concerned. One must only consider the gender structure of the music charts, or the presence of females in bands at major music festivals to establish this as fact. As popular music is male dominated, women in music can be considered to shine a light on gender identity and musical inequality. It is generally more difficult for females to identify as musicians as early in life as males do. This is mainly due to a lack of female role models, perceptions of amateurism levelled at females, and the high jacking of technology by men (Bourdage 2010). Such institutional barriers are also prevalent in arts and music sectors other than pop music. All of this adds up to difficulties in getting gigs and in being taken seriously for many women musicians. Therefore, in terms of musical identity, “what you do” is gendered and therefore, political and has a profound effect on who you become.

Playing guitar in rock bands remains a predominantly male endeavour, men prefer to play guitar where it is all about show and virtuosic command of the instrument. Women are “allowed” to play bass guitar in bands, as it is perceived to be the easiest instrument to learn given the linear, one note at a time approach required to playing. Bass can be learned quickly, and the player can perform after a relatively short period of practice time. Due to this perceived ease of playing, it has historically been considered an unattractive instrument for males in comparison to the centre stage position of lead guitar (Clawson 1999). This has changed in the interim years with the rise of the girl grunge bands of the 1990s (Strong 2011). Female bass players are now permeating a

range of different musics, with Tal Wilkenfeld, Esperanza Spalding, Meshell Ndegeocello and Gail Ann Dorsey, going some way towards changing such perceptions of bass players on the global stage, however, this still needs to translate into local take up of electric instruments.

Female singers and acoustic guitar players perform expected gendered roles, and this is especially true in folk music circles, while aspiring drummers, keyboard players, guitarists or technicians break defined roles. Problems of acceptance traditionally arise when females try to perform on equal footing with men. Miller (2017) demonstrated how access to learning spaces contribute to differences in musical learning opportunities between genders. She argues that performance capital as a subcategory of cultural capital is not evenly distributed between genders, mainly due to genre defined structural impediments to access for females in many cases. Consequently, music genres are clearly defined; urban hip-hop as white, male working-class music, bluegrass as black male, working-class music, metal as white male music and so on. Learning is a social phenomenon and male social spaces used for practice and socialising are generally off limits to females in pop, rock and metal contexts. These issues may go some way to further explaining why so few of the participants in this study are female.

It has been argued that technology has helped female musician in recent years. In DJ'ing, technology has greatly helped female performers where access to music was formerly a barrier to performance. Second-hand vinyl stores as predominantly male domains tended to intimidate females, and this is one example of a problem largely eradicated by accessibility of online music (O'Sullivan 2018). For female metal artists, YouTube provides a virtual platform for performance of music without the need for actual bands. This does not undermine the ability and application of female artists, but rather allows them to get to the stage of having an audience. In the case of female metal vocalists, online feedback is considered an invaluable learning tool (Berkers and Schaap 2015), allowing females to learn how to perform music and musical identities in a space of their own.

4.3. Learning to Perform Music

Much has been written about the learning practices of formally trained musicians and the use of informal methods in formal training and educational institution (McPhail 2013, Virkkula 2016) however, the learning practices of popular musicians out with formal institutions has been comparatively overlooked.

Physiologically, music training causes positive neurological changes. Aspects of cognitive improvement derived from playing music include; speech development and ease of learning second languages (Hutka et al. 2015), generally faster reaction times between brain

hemispheres, verbal memory and intuition development (Landry and Champoux 2017), enhanced cognitive development can be of benefit in some cases, but this cannot be understood in isolation. As social beings' musicians have an ability to decode musical content with reference to their own experience, culture and ongoing learning (Montinaro 2010), thus bridging brain and being. Learning is both socially situated as one would expect in a band situation, but it also has a solitary element with hours spent learning and practicing in isolation. The group, isolation dichotomy also means different things in different music genres. Learning in folk music is a social practice and can be witnessed in situations such as local open mike nights, whereas for metal heads learning is a solitary endeavour or is undertaken in private social spaces (Miller 2017). Therefore, music genre matters in the exploration of musical learning and becoming.

Musicians are generally split into two types of learning subject, those who read music and those who do not. While not mutually exclusive, reading is generally associated with formal, classroom-based methods of learning, whereas ear, or aural learning is prevalent in non-formal learning situations as discussed later in this section. Some of the participants in this study had taken music lessons at school, but only one had achieved more than an O'level in music prior to starting their bands. Some had taken private music lessons over short periods of time, early in their lives while others had gone on to take music related subjects at further education level once they were young adults or had started their businesses. As examples, one had taken a course in film music production, while others attended music performance courses at Perth College. That said, most of the musical learning was undertaken out with the classroom in the participant's early years. The next section explores this theme further and focusses on a range of non-formal learning practices in the genre of popular music.

4.3.1. Learning by Ear

To learn by ear means to learn, produce and perform music without notation. Oral transmission and auditory learning are the most common ways of producing and performing music in the world (Lilliestam 1996). Non-formal learning refers to the fundamental ways' musicians learn to be musicians out with formal educational institutions, it includes learning by doing in solitary situations, or though mixing with other musicians and exchanging ideas (Welch et al. 2004, Smilde 2005). It involves learning through listening to music and through trial and error, trying to replicate what you hear, (Lilliestam 1996, Green 2002, Green 2012, Woody 2012, Baker and Green 2013). It also involved observation of peers and mentors' performances in what Green (2002) refers to as "informal music learning practices" (2002, p.5). Formal and informal learning methods should not be confused with conscious and unconscious learning, where an

acknowledged presence or absence of goal orientation defines the type of learning happening. Conscious, structured learning being the former and enculturation which is largely unconscious learning, the latter (Green 2002, Welch et al. 2004, Smilde 2008). Auditory learning *is* goal orientated as is merely another learning method leading to musical competency (Davis 2005).

When musicians are in a face-to-face learning situation with peers or tutors, visual clues are available in addition to the auditory. It is in this situation that tacit knowledge is said to become integrated into musical knowing (Davis 2005). Bamberger (2003) found in her study of two non-musical undergraduate students that “the basic characteristics of tonal structure were already part of the musically untrained students’ intuitive knowledge-in-action. This was due to their being listening subjects first (Welch et al. 2004). What learning by ear appears to do is explicitly build on tacit knowledge, in other words, on that which is already there. However, difficulties arise in measuring progress in musical development without reference to notation and examination (Bamberger 2006), demonstrating a lack of attention given to the development of non-formal teaching and learning methods in general. However, the melding of formal and informal learning methods would not have been an option for the research participants in this study. Non-formal methods were the main form of learning.

Regardless of musical genre or preferred instrument, to perfect a skilled performance takes time and effort, and generally years of practice. Motivation directed towards the attainment of excellence is key to achieving mastery of one’s instrument, implying possession of a work ethic and attitudinal disposition that supports self-directed learning. The overall aim being performance of flawless expertise, without “sweating it” in front of an audience (Miller 2008). Bamberger (2006) supports, stating that learning is a constant, recursive process of development through a toing and froing of trial and error, which need not be played out in front of peers.

Learning preferences also have an impact on musical output, and this can be understood through Baker and Green’s (2013) work with young musicians learning through auditory copying. In their research with 15 young musicians in one to one learning situations, they found four prevalent learning styles. An “impulsive style”, which led to students immediately playing an approximation of the tune to be copied, the “shot in the dark” style, which was more trial and error in nature. In the “practical style,” students broke the learning task into smaller, manageable chunks and in the “theoretical style”, some preferred to ask many questions and tried to decode the task before they picked up their instrument. The impulsive and shot in the dark learning styles appeared to have improvisational parallels, characterised by risk taking, whereas the other two seem more formally constituted through application of logic. In these examples, links were made between learning styles and musical characteristics, links that might

easily be extended to creative risk taking as per the work of Tyagi et al. (2017), where risk taking was associated with a creative personality type. Links might also be made to the concepts of bricolage and effectuation where the creative use of available resources are used in solving business related problems (Sarasvathy 2001). Active experimentation appears to be a key aspect in learning improvisational skills.

4.4. Social Embeddedness and Music

If embeddedness is seen as enabling, constraining, or merely shaping entrepreneurial activity and enterprise creation, then as a practice-based endeavour, it follows that the same applies to the creation of music. According to social phenomenologist Alfred Schutz (1976) music is a context where norms and behaviours are understood in the listening, production relationship. Social relationships are not required to communicate music between writer and listener per se. An audience need not know the composer, nor the band or orchestra translating musical notation into the sonic to appreciate their music. That said, the acts of performing and listening are socially situated and culturally embedded in themselves. As Pascal Geilen (2013) notes, once music, art or indeed a product is in the public domain, it develops a life of its own as it becomes experienced through interpretation.

Societal narratives have been expressed through music for centuries, demonstrating a strong and enduring relationship between society and music (Greenacre et al. 2015). Music is experience of the intangible and it is the quality of the experience that becomes meaningful for the individual (Frith 1996). It is an important cultural part of our everyday lives allowing us to organise in specific ways. Music effects values and beliefs and shapes identity (Frith 1996). It fires up layers of emotions and thus powers re-call, it contributes to the mood of an occasion, bonds people, and as a social artefact can be swapped, shared or given (Greenacre et al. 2015, O'Hara and Brown 2006), it can also promote general health and well-being (Batt-Rawden and DeNora 2005).

Musicians, through development of an appropriate musical vocabulary, are in a position to either create music from an idea, or reproduce previously written music (Attali 1985), they can produce original music directly from the imagination, through effort and perspiration, or they can reproduce other people's compositions for the purpose of playing in public. In popular music parlance, this is playing "cover" material. In terms of collective efforts, musicianship also represents a range of recognisable behaviours in those who have them (Priest 1989), and it is through demonstration of such behaviours that musicians develop recognisable conducts in their situated musical activities. They understand the rules of the musical game and become

predisposed to identify with them and to recognise themselves as musicians (Alexander and Wiley 1981).

Performing music illuminates the ritualistic nature of performance beyond the sonic, especially in relation to audiences where both parties understand their respective roles and know how to interact during musical performance (Goffman 1959, Marinho and Carvalho 2012). Therefore, the proposition that music is an embedded social activity also holds sway for entrepreneurship with both being activity based and culturally determined (Anderson and Gaddefors 2016).

That said, musicians also exist in less formalised structures, and this brings the concept of liminality into focus. As partially employed and lacking in status out with musical communities, musicians are often on a journey from, amateur to professional musician and this limbo of social “statuslessness” is both position and becoming (Turner 1969). It can also be argued that it is in the spaces between formal institutions that creativity is most fertile. In terms of D.I.Y (do it yourself) music, dance and electronic music are held up as examples where cultural and economic value creation is constructed through openness to new technologies and business opportunities (Bürkner and Lange 2017).

Popular musicians tend to be self-directed learners, mainly due to the non-formal, socially situated nature of the learning processes themselves. As stated, musicians often learn pieces of music by ear with feedback initially coming from peers and self (Bennett 2008). It has been shown that informal learning by ear strengthens the musician’s ability to improvise, whereas formal, literacy-based strategies enhance performance (Priest 1989, Baker and Green 2013). Thus, supporting the idea that improvisation, as a musical conversation with the external environment and other musicians can be improved through self-directed learning, whereas formal learning tends towards the enactment of social norms (Ball 2008). It may be that improvisational skills contribute towards pattern recognition and recognition of environmental feedback related to entrepreneurial skills (Pallesen 2017). In this sense, self-development in music leads to enhanced opportunity identification and adaptability in enterprise contexts, suggesting that entrepreneurial behaviour can be learned in a range of other contexts. As was shown, expertise in the field of music can be transposed to other fields.

The following section considers collaborative learning as an extension of the individual efforts discussed earlier in the chapter.

4.4.1. Situated and Dialogic Learning

From bedroom artists and garage bands, to cover acts in clubs and pubs to world-famous bands, the stage is the space where the live, musical magic happens. In terms of other auditory performances, music is still transferred on plastic as well as digital technologies and while each of us might favour a particular medium, all co-exist comfortably. In terms of actual experience, music is performance art and cannot merely be considered as the reproduction of a written or notated text. You must do it to be it. In popular music, roles are clearly defined through the nature of instruments being played. Singers front the band while guitarists and keyboard players provide the melodic structure. Bass and drums sit at the back as the rhythmic engine (Clawson 1999). Live performances help musicians develop an ability to perform a personal script in a dynamic environment based on their prior knowledge and recognition of patterns of behaviour in social situations (Worthen 1995, Anderson 2005).

In studying the compositional processes in a rock band Davis (2005) found that of primary importance for collaborative writing was friendship and shared musical tastes. Here she is talking about the band working in a studio. “These light-hearted beginnings seemed to be the adhesive in the mosaic of their relationships, establishing a safe, non-threatening, positive environment. It was clear they enjoyed being together and had a passion for creating music” (2005, p.6). Working together was a great leveller in terms of ability resulting in peer learning, whereas playing cover material was fundamental to developing compositional skills through mimetic learning. Davis also acknowledges the role of tacit knowledge in learning, especially in relation to song structure and *how* to collaborate and perform. The young musicians developed their own symbolic structure built on common understanding and language. The utility of which will be realised in live performance where information needs to be transmitted visually, for example, a nod to indicate a solo section or a certain look to end a song. The rehearsal room provides situated learning and practice, or perhaps peripheral learning, depending upon the composition of the band, but either way, the youngsters were learning through the experience of doing music (Lave and Wenger 1991, Green 2002).

The fundamental aim of a band is generally clear, to produce music using musical instruments and material. In live performance arrangements the production task cannot be completed alone. Matsui et al. (1987) showed that group goal setting leads to higher performance than in individual performance. In bands, goals are easily clarified due to their small size. Task difficulty is considered key to motivation, as people appear to rise to and engage with challenges. Further, those band members who require further development are motivated to

work hard to ensure their performance does not cause failure for the entire group. Thus, raising the overall quality of the musical performance.

Auditory learning is operationalised in both social and solitary situations, as is active experimentation, which also includes learning from failure. From a process theory perspective, the social aspect of these examples of learning are dialogic, there is more to consider than just the situation. It is through relational processes that dialogic interaction builds knowledge in a reactive, progressive relationship that changes both self and other in the process (Spoelstra 2015, Rennemo and Asvoll 2019). Such relationality is continuous change, a constant “coming into being,” as individuals navigate a mass of possibilities in their interactions with others, resulting in *becoming* something new or novel (Baker and Nelson 2005). Rennemo and Asvoll (2019) presented place as enabling context or “Ba,” defined as “a shared context in motion, in which knowledge is shared, created, and utilized,” (p.3). Although describing a study of female entrepreneurs, if applied to musical contexts Ba can easily be transposed into band, the context in which musical knowledge, both explicit and tacit is formed through dialogic learning.

For Gielen (2013), dialogic learning and praxis occur in artistic biotopes, or habitats of various spaces where each facilitates the development of theory and action to differing degrees. There are four artistic biotopes through which artists pass and in which relationships between theory and practice are built. The domestic, the communal, the market and the civic. Gielen’s is a theory of artistic development, but as a creative endeavour can also apply to music. It is about constantly testing theory and being present and involved. In his own words, “Acting through theoretical knowledge and through an acting theory.” (2013, p.59). Firstly, in the domestic space musicians mainly interact with family and friends and practice dominates, this has been upheld by Welch et al. (2004) and was found in the research data. Knowledge is built through trial and error in a safe space. It is a space to “bricoleur,” to experiment and to play music without theoretical knowledge or self-reflectivity. Second, the communal, theory dominates. Ideas are exchanged with fellow musicians and professionals in places and networks that Lave and Wenger (1991) might call communities of practice and Rennemo and Asvoll (2019) might call Ba. This too was evident in the research participants band and network activities. The market is third and is all about economic transactions, referring to theory and practices as market mechanisms. Music is consumed at point of production and theorising becomes an intimate relationship between product and perception, between producer and consumer. Theory might be manifest as perceptions of taste or quality and breaking such social rules might result in theorising as defence. As Gielen argues, defence in such spaces is beyond the musician, the music is “out there” for all to consume and comment upon. In this way the fourth, civil space

and the market are inseparable in popular musical performance. Ultimately musicians require all aspects of the biotope to be present and balanced in their creative development.

Musicians' learning needs are multi-faceted, they become competent, if not expert at playing music from a physical and knowledge base and develop an ability to be innovative in their music production through dialogic learning in social spaces and in isolation. Gielen's (2013) model illuminates the longitudinal and phased nature of learning, as the toing and froing between theory and practice. The early years are clearly marked by home and family influence, and as the musician matures, the social world emerges and enlarges encapsulating the complexities of learning and exchange in social networks. Through these complex social processes, the musician emerges, accepted and viable. In this way, musical and entrepreneurial learning are similar, as the mechanisms and processes involved transcend both fields. This section has considered how musicians learn and what they learn will be discussed further in chapter 7.

4.5. Musicians as Entrepreneurs

To link music to entrepreneurship is to explore musicians as entrepreneurs. Music is about both art and income and from the discussion so far, popular music and enterprise are two sides of the same coin. Both music and enterprise were positioned as creative endeavours in earlier discussions and this section considers similarities and crucial differences in more detail.

Musicians tend not to frame their business activities as enterprise (Green 2002, Dumbreck 2016), while many music students have trouble accepting the label 'entrepreneur', seeing their meta-identity as musician, as something 'other-worldly' and worthy of defending. When it comes to art for art's sake versus the practical skills of getting work, it is sometimes difficult to convince musicians that they are being entrepreneurial and this may be explained through the existence of an identity based conflict between aesthetic and commercial values (Miller 2007, Beaven and Jerrard 2012, Haynes and Marshall 2018), an anti-enterprise attitude (Tessler and Flynn, in Dumbreck 2016) or an inability to accept a need to be entrepreneurial.

Tensions between musical and entrepreneurial identities were identified in an exploration of twelve music students in the early stages of starting their businesses. In this research, conflict was evidenced in narratives which were bound to musical identities, and it was the absence of identification with an entrepreneurial discourse that provided insights into the musician's sense of self (Beaven and Jerrard 2012). Haynes and Marshall (2018) found that while musicians do have clear awareness of commercial aspects of playing popular music, the role and identity of musicians was firmly fixed in the aesthetic, while business aspects were still seen as peripheral. However, Miller (2007) states that conflict between music and enterprise is starting to fade as

new generations of musicians emerge from music schools where business modules are taught as part of music courses. This is echoed in Dumbreck's (2016) interviews, where he found working musicians accepting of their activities as entrepreneurial.

According to Larsen et al. (2009), musicians are generally very clear about their identities and roles, evidenced through strategies devised to navigate artistic and money-making endeavours. In his study, tensions between the two were mitigated on three fronts; 1; by segregating artistic and money-making pursuits. 2; through finding artistic merit in their original material and working practices, and 3; by reframing paid work as a means to an end, rather than an end in itself. Tensions arose between the musician's earning power and interpersonal respect from other musicians, in other words, between earnings and credibility. However, such paid work allowed the musicians to fund their artistic endeavours through doing music "work." Which in turn facilitated their trying out new songs and new techniques, keeping up their technical knowledge and trying out new equipment (Larsen et al. 2009).

For many, the idea of "making it," in the music business is a key motivator. The goal being to get original music heard by the masses and musical products bought in large numbers. All with accompanying rewards. However, the UK music industry has changed dramatically due to advances in technology and disintermediation, paradoxically making it far easier to get your product out there, but more difficult to secure a record deal, or even an income (Kot 2009, Hraes and Leslie 2014). Kot (2009) presents the story of a monolithic industry that missed a string of critical, technological and youth culture-based market signals, heralding emergence of a new order in music distribution. Peer to peer file sharing resulted in industrial chaos for major record labels (majors), resulting in catastrophic losses and a restructuring project that had far reaching implications for musicians. A more fragmented and financially impoverished business initially emerged. The resulting realignment resulted in greater responsibility for product development resting with music artists and for many, the accompanying range of skills required for self-management and promotion increased greatly. These days, musicians must be the finished item and a sure bet, with a managed image, YouTube success and however many "clicks" earned before record label interest can be piqued (Haynes and Marshall 2018). In keeping with the individualisation associated with neoliberalism, musicians are now their own mini marketing department, as well as writers, sound engineers and music producers, stage managers, logistics experts and performers (Breen 2004, Watson 2013, Haynes and Marshall 2018). Perhaps the music industry bar has been raised unrealistically high for many. However, with DIY attitudes (Bennet 2018) and a need for freedom (Bruford 2015), this may very well have produced an ideal environment conducive to creativity and enterprise for many musicians (Dumbreck 2016).

Hracs and Leslie (2014) note that aesthetic labour has become more time intensive due to the range of additional skills required by these advances. It also breaches the traditional music arena of live performance, moving production into home space through use of recording technology and online distribution channels. As freelancers who take responsibility for the management of their own image as well as their product and being accessible to their audience, modern musicians are “always on,” leading to addition stress and blurred boundaries between work and leisure. The music industry is not a homogenous mass, one thing to be conquered, it is an aggregate of organisations, typical of more general product and service supply chains (Williamson and Cloonan 2007) and these days the musical product is as much about the embodied self as it is about the music.

Portfolio musicians playing popular music suffer from the same degree of risk, insecurity and access to opportunities as formally trained musicians. Somewhat surprisingly Smith and Thwaites (2018) show that despite associated elitism, classical composers also suffer from high levels of precarity and generally rely on a variety of income streams to make ends meet. Performing popular music and writing classical music are both considered aesthetic work, but constraining institutions vary between the two, the recording industry for one and the BBC and state subsidised orchestras for the other as examples. Work as a description of musical activities is muddied and may be undermined by perceptions of art for art’s sake and creative endeavours as a higher calling. Reduced funding also reveals the lack of value placed on the arts by the current government.

In Pultz and Morch’s (2015) study, a lack of financial and structural support was problematic for some musicians where a degree of freedom was required to pursue creative ends, “freedom is understood as the right to structure one’s own time but also to work in accordance with one’s personal interests and hobbies” (2015, p.8). While technically unemployed, the musicians interviewed saw themselves as legitimately producing something worthwhile and unemployment benefits were framed as entrepreneurial support. Working between the institutions of welfare and work, these liminal artists and musicians became adept at developing social and cultural capital in the absence of economic capital. They challenged conventional perceptions of work and were overwriting an unemployed identity with a creative, entrepreneurial one. Key to their creative existence was their social networks and embeddedness. O’Dair (2014) also found while often lacking in cultural and symbolic capital musicians rely on social capital to generate a buzz about their music.

Networking is a key skill required by music entrepreneurs, as it is who, rather than what you know that opens the doors to career progression. Such networks allow activation of other skills

specific to music entrepreneurs such as, barter and negotiation. Where creativity is core, but money is in short supply networks facilitate exchange, such as film or photography services for access to other musicians (Pultz and Morch 2015, Dumbreck 2016). Dumbreck (2016) presents other attributes evidenced by modern, entrepreneurial musicians as, self-belief and passion. However, there is a question over social status in the arts in general (Bourdieu 1983, Friedman et al. 2017), rendering popular music making political as not everyone who wants to make a living can. That said, there is no doubt of a sense of personal purpose and degree of passion in the musician's attitudinal DNA despite their social status (Frith 2017). These attributes have also been researched in the context of entrepreneurship more generally (Newman et al. 2018, Stenholm and Renko 2016, Yitshaki and Kropp 2016). Another interesting skill identified by Dumbreck was that of learning opportunities, with specific reference to failure as a learning construct, a concept clearly aligned with Cope's (2003, 2011) findings in entrepreneurs. One difference being the temporal orientation within the respective researches. Musicians considered to be future orientated, while Cope's entrepreneurs were reflective of past events. That said, experimentation, as a creative endeavour produces opportunities to learn from failure, and it is through disruptive events that higher order learning occurs (Cope 2003, Rennemo and Asvoll 2019).

O'Dair (2014) argues that music entrepreneurship should be taught in university popular music courses to ensure that as portfolio workers, musicians are aware of a range of income streams available to them. Such entrepreneurial focus does not mean they have sold out, in fact, dance and hip-hop styles have glorified enterprise, largely evidenced by video style and the lyrical content of songs sung by dollar sign, medallioned stars. Of use would be imparting the fact that there is no such thing as overnight success in popular music, therefore sustaining income is important when one is in for the long haul (McFarlane, in Dumbreck 2016).

Music entrepreneurs need not be musicians themselves, as industry representatives, they are the owners of the stages and the gatekeepers of the music that gets onto the sonic agenda. One of the contributors to the recording industry's system of self-preservation is the 'pop star' or 'celebrity' system. Two key characteristics of culture industries are high sunk production and promotion costs, and market uncertainty, meaning that it is prone to high failure rates and is thus considered to be high risk. In response, the 'pop star system' fulfils purely economic functions which can be outlined as risk mitigation in the supply side associated with producing and releasing records. The lucky few who are elevated within the industry as 'stars' are the medium used by record labels to forecast future income. On the demand side, mass following of 'stars' is said to ensure stability and predictability in traditionally volatile music markets (Marshall 2013). It is difficult to "make it" in the music industry, which is pretty much sewn up by feeder

schools in the performing arts and the offspring of those already in the business (Lukather 2018). Barriers to entry remain high (Attali 1985).

In his paper, “Running a Studio’s a Silly Business,” Watson (2013) suggests the closure of record company owned recording studios, and recent developments in project-based labour models for studio engineers has resulted in precarious working. Effectively shifting responsibility for winning work onto studio managers. That said, it is still attractive as a career due to significant industry status and big money for those who achieve success. In line with musicians, participants in Watson’s study said that the reward is not financial, “I actually make music on a daily basis which is a dream” (2013, p.14). Precarious careers, additional responsibilities and a lack of finance appear to do little to dampen the motivation of those focussed on creative output, however, as per other music business careers, allocating production time to business related activities has resulted in the rise of the entrepreneurial producer, despite a reluctance for musicians to consider themselves as such.

Both musicians and entrepreneur’s efforts end more often in failure than success as both are considered creative and both have always been high risk (Cope 2011, Heinze 2013). However, in terms of competition generated in creative careers, “winning” work is not merit based, and neoliberal idealists tend to skip over inequality in its various institutional guises (Haynes and Marshall 2018, Smith and Thwaites 2018).

4.6. Chapter Summary: What Does it Mean to Perform Popular Music?

Table 4.1 presents the main themes uncovered in the review of music literature. The left-hand column represents the section headings from the chapter, and the themes listed on the right list key findings from each section in order of appearance.

| Section headings | Key themes, music |
|-------------------------------|---|
| Musical identity development. | <p>Musical enculturation happens through early experiences in the home.</p> <p>Musical identity is built on childhood experiences of music.</p> <p>A musical vocabulary is generatively learned.</p> <p>Musical identity development is a social process.</p> <p>Musical identity is both what you do and who you are.</p> <p>Musical identity is enduring.</p> <p>Music has emotional power that links music to memory.</p> <p>Everyone has a listening vocabulary and therefore a musical identity.</p> <p>Popular music facilitates the emergence of different sociocultural groups.</p> <p>Social groups create musical individuals and musical individuals create the group.</p> <p>Individuals participate in their own musical identity development.</p> |
| Learning to perform music | <p>Musicians require performance capital.</p> <p>Performance capital is accrued through music networks.</p> <p>Being a musician means presenting a convincing and congruent performance.</p> <p>Musicians often operate under uncertainty, especially in improvisational situations and this can be seen as sensible risk taking.</p> <p>Mastery in music can be transposed to another field.</p> <p>Females are underrepresented in popular music.</p> <p>Learning music develops the ability to decode musical content and contexts.</p> <p>Learning is both socially situated as well as a solitary endeavour.</p> |
| Learning by ear | <p>Musicians are self-directed learners.</p> <p>Learning is dialogic in that it is an ongoing dialogue with external worlds.</p> <p>Building on a listening vocabulary, auditory learning is by far the most prevalent learning method for popular musicians.</p> <p>Auditory learning builds on tacit, musical knowledge.</p> <p>Social learning situations encourage tacit learning through visual experience and exchange.</p> <p>Learning by ear and active experimentation strengthens improvisational skills.</p> <p>A strong work ethic supports self-directed learning.</p> |

| | |
|--------------------------------|--|
| Embeddedness and music | <p>Acts of performance are socially situated and culturally embedded.</p> <p>Music is experience through interpretation.</p> <p>Musicianship is a behaviour recognised by those who share it.</p> <p>Musical performance is ritualistic.</p> <p>Musicians often operate in liminal spaces.</p> |
| Situated learning and practice | <p>Musical roles are clearly defined in terms of instrumentation and position in a band.</p> <p>Collaboration and shared musical tastes are the glue that hold a band together.</p> <p>Friendships are important in a band situation.</p> <p>Peer learning by doing is key in the practice studio.</p> <p>The practice studio provides a safe space to experiment with musical material.</p> <p>Bands learn how to collaborate and play together in social situations.</p> <p>Compositional skills are learned through mimetic learning, by playing cover material.</p> <p>Visual communication systems are developed through common understanding.</p> <p>Less experienced musicians are motivated to work hard so their performance does not negatively impact the band.</p> <p>Music is art which is experienced at the point of production.</p> |
| Musicians as entrepreneurs | <p>Musician's identities remain fixed in the aesthetic while business aspects are peripheral.</p> <p>Modern popular musicians must be the "finished product" to be considered by the music industry.</p> <p>Boundaries between stage and home have become blurred due to advances in technology.</p> <p>In the absence of economic capital, musical entrepreneurs are adept at developing social and cultural capital through their social networks.</p> <p>It is who you know, not what you know.</p> <p>Skills required are exchanged through barter and negotiation.</p> <p>Learning from failure is a key part of the entrepreneurial musician.</p> <p>Passion and self-efficacy are key attributes of the entrepreneurial musician.</p> <p>Pop musicians are generally more commerce focussed than other types of musician.</p> <p>Music entrepreneurs need not be musicians themselves; they are music facilitators.</p> <p>Musicians rely on other entrepreneurs for opportunities to perform.</p> <p>It is extremely difficult to get into in the mainstream music business.</p> |

Table 4. Summary of findings from the music literature.

Becoming musical is heavily reliant upon informal and experiential learning, and in the case of musicians this means learning from family and friends in social situations in early life. This type of learning was foundational to development of a musical vocabulary. It is through non-formal, self-directed social processes that musicians take control of their own learning and become self-directed towards mastery of a musical instrument, the use of voice or technology (Green 2002). Of interest was auditory learning and its relationship with improvisational skills and pattern recognition in practice. Catching patterns from the collective and knowing how to respond within an appropriate musical structure suggests development of a cognitive skill particular to learning music through auditory learning and active experimentation.

Performance has two clearly defined meanings in the context of music. The first is musical performance as a cultural performance, meaning, to perform music as entertainment for an audience and secondly, performance of musical identity, where to perform music requires one to be accepted as a musician capable of producing music. These two types of performance are inextricably linked in space and time as one cannot generally perform music in front of an audience without adopting the role of musician. In this sense what you do, playing music and who you are, a musician, constitute two elements of social performance in a musical context. Theoretically melding social identity and identity theory as per Stets and Burke (2000). It can also be observed that most of the literature falls into the social, or meso area of Zilber et al.'s (2008) framework, with solitary pursuits and identity formation constituting the micro. The social aspects of music practice play an important role in musical development, providing a safe haven for musicians to experiment with new ideas found during solitary learning.

The following figures build the literature into a conceptual framework describing how people become musical without formal education and how performing music can be explained as both cultural performance and presentation of self. To link performing music to performing entrepreneurship is to draw upon Dabback's (2010) observations that mastery in music can be transposed to other fields.

Becoming a Musician

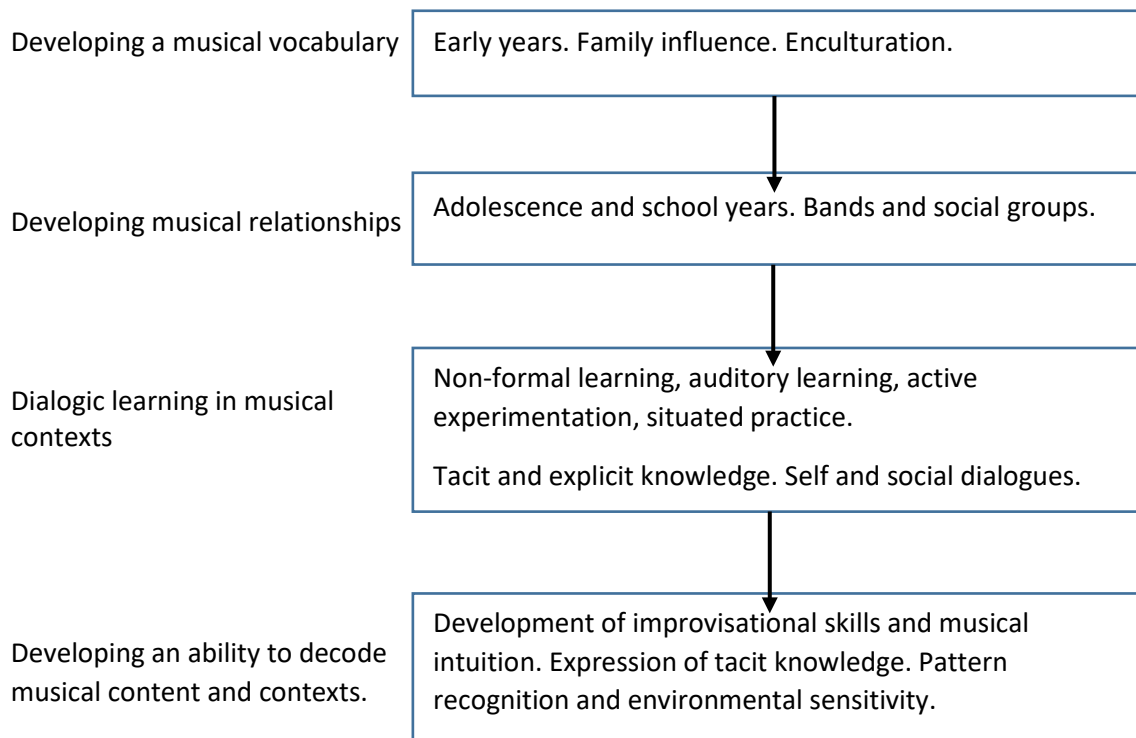


Figure 3. *Becoming a musician.*

Performing music

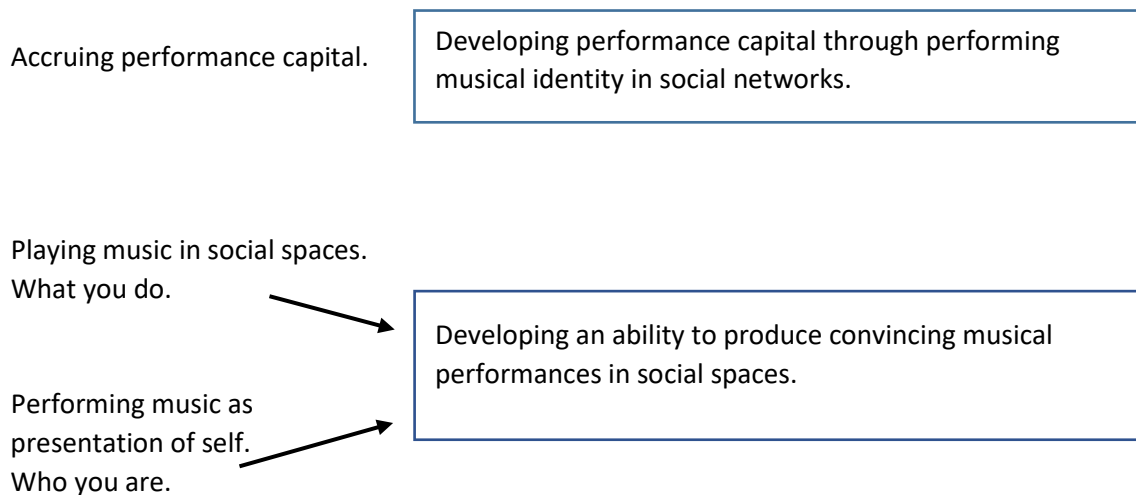


Figure 4. *What it means to perform music.*

This chapter presented a range of literature concerned with popular music, with a focus on developing recognisable musical behaviours and attributes. It was found that non-formal learning processes, friendships and networks formed the foundations of musical becoming and this was framed as dialogic learning. The chapter also sought to make links between music and entrepreneurship by showing how learning in one field can be transposed to another. As a meta process, learning is not domain specific and if learning music can be transposed to entrepreneurship, the questions then comes, “what do entrepreneurs learn in becoming entrepreneurial?” and, “what does it mean to perform entrepreneurship?” Rather than replicate the headings from table 4 in the review of literature concerning entrepreneurship, the chapter takes these themes as a leap off point and treats the topic as a thematic development of chapter 4 to allow a review of literature that focusses on entrepreneurial processes in the context of entrepreneurial becoming and performance.

Chapter 5: Literature Review - Entrepreneurship

This chapter develops an argument that entrepreneurship can be understood as a process of becoming and that becoming entrepreneurial happens through learning. Incorporating the individual, their social networks, space and concrete place, the themes incorporated emerged from the findings of the literature review of popular music. Chapter 4 sought to address the question “what does it mean to perform music? As such, the findings inform and justify the approach taken in this chapter, which should be thought of as a thematic development rather than a separate topic. The findings from chapter 4 provided the foundations for construction of this review, thus contributing to current debates and phenomenological propositions that *entrepreneuring* can be expressed in terms of continually unfolding processes over time that are not necessarily bound by the birth of an organisation (Pettigrew 1997, Anderson 2000b, Jack and Anderson 2002, Anderson 2005, Jayawarna et al. 2015, Packard 2017).

The chapter starts with definitional groundwork. The reason for discussing definitional parameters is to encourage common understanding of entrepreneurship terms that might otherwise be misconstrued when considered from a processual perspective. It also serves to steer the discussion away from business discourses embedded in strictly economic or historical terms. The author proposes that failure to adequately describe entrepreneurship in broad enough terms, may mean processes leading towards emergence as an entrepreneur are missed. It is *becoming* entrepreneurial as understood from a variety of perspectives that informs this chapter, however, it did not seek to uncover the ideal entrepreneurial *type*. As a concept, type suggests a category, a typology, which as well as being overly reductive overlooks the dynamics of change (Chia 1999, Tsoukas and Chia 2002). In addition, part of the perennial problem of who does and does not start a business (Gartner 1988), may be illuminated through consideration of an array of processes involved in becoming an entrepreneur.

The ensuing discussion shows how processes of becoming extend the traditional boundaries of entrepreneurship as starting with the birth of an organisation (Gartner 1988), and reach back into seemingly unrelated, historical activities and life events (Berglund 2015, Berglund et al. 2016). Such thinking is enabled by taking a processual view of entrepreneurship. The past and present are interrelated, and it is argued that only current action and movement differentiate the two (Chia 2011). To provide as full a picture as possible, context is also considered, supporting Lamine et al.’s (2015) view that to produce an informative research is to take account both context *and* process. Context was discussed in chapter 3, bracketed as place, social networks and micro-processes concerning the self. For the purpose of this research, context can be thought of as; the becoming of space, place and social networks

“locating” *where* entrepreneurship is performed, and in terms of development of self through social processes that illuminate *how* entrepreneurship is performed. To support this proposal chapter 5 introduces and discusses the following topics.

- *Defining entrepreneurship.* As a phenomenological research, this section focusses on qualitative, holistic approaches towards entrepreneurship. It provides the necessary definitional groundwork and gives clear justification for the working definitions adopted for the remainder of the chapter.
- *Defining entrepreneurial process;* discusses how entrepreneurship and process are related in the context of this work. It focusses on process as socially situated, as dynamic unfolding events and as dialogic phenomena enacted within social networks.
- *Becoming entrepreneurial* discusses processes of becoming entrepreneurial. It considers identity as becoming, rather than being and considers the co-construction of identity as ongoing processes of creation in context.
- *Entrepreneuring as performance;* explores various ways in which entrepreneurship can be performed. Themes discussed are, performance as enactment of social scripts and performativity as a mechanism of change through language.
- *Entrepreneurial embeddedness;* describes the relational aspects of entrepreneurship. The section highlights the importance of social processes in embedding social relationships where social capital can be accrued (McKeever, Jack and Anderson 2015, Jack and Anderson 2002, Anderson and Gaddefors 2016).
- *Performing place;* discusses the relationship between entrepreneurship and place. Process relational theory states activity cannot be disengaged from context as they mutually inform each other. This short section considers entrepreneurship happening in the built environment.

5.1. Defining Entrepreneurship

Both phenomenological and narrative approaches are descriptive in nature and rely on language to conveying meaning. It is therefore important that key themes and terms used are commonly understood from the outset. It is also acknowledged that despite great efforts to capture its essence and give meaning to the concept of entrepreneurship in recent years, definitional difficulties persist. To date, there remains no single, uncontested definition of entrepreneurship (Wiklund 2018), perhaps due to the vast conceptual ground covered by the topic (Packard 2017), or more likely because, as a socially constructed concept, entrepreneurship can only be described rather than defined (Anderson and Gaddefors 2016).

Entrepreneurship is no longer thought of in terms of extraordinary talent. Links between talent and pathology have largely been dispelled and the concept of “mad genius” consigned to

psychiatric history books (Schlesinger 2009). This rejection extends to the argument that entrepreneurship is a universal, standardised practice undertaken by an entrepreneurial “type” (Gartner 1985). Ousted from his lone hero position within a static, mechanistic environment, the entrepreneur has been reframed as an ordinary agent and resituated within dynamic social systems that represent networks of economic opportunities and potentialities (Scott 2006, Dodd and Anderson 2007, Hjorth et al. 2015 Garcia-Lorenzo et al. 2017). These theories focus on entrepreneurship as an outcome of the convergence of social processes, supporting the assertion that entrepreneurship is indeed a social construct (Ardichvili et al. 2003, Downing 2005, Fletcher 2006, Anderson and Warren 2011, Korsgaard and Anderson 2011, McKeever et al. 2015, Chalmers and Shaw 2017, Gaddefors and Anderson 2017).

Considering the concept of the entrepreneur in this way allowed a useful reading of Anderson’s (2000b, p.201) definition of entrepreneurial action as; “the creation and extraction of value from an environment.” A description that implies potentiality at the nexus of environment and individual or group (Anderson et al. 2007). As well as containing what was and what could have been (Spoelstra 2005) there is also a more grounded implication of exchange. Value is often the subject of debate in entrepreneurship. As potential, value names itself in Anderson’s definition which fits well with Cooper’s (2005), arguments against institutional thinking. He proposes that life should not be thought of as a series of units contained within what we understand as “society,” rather, life should be thought of in terms of agency, relationality and constant becoming. Value, Cooper argues, “can assume any value or significance required for the purpose of representation” (2005, p.1696). This is pertinent as value is defined by the field in which it is evaluated and used, which is ultimately defined by cultural norms and rules (Csikszentmihalyi 2013). The value of music is defined by the listener and the value of a business output by the customer. The concept of value as limited to a range of economic parameters was too narrow for this thesis (Anderson 2000). Also, creation and extraction imply undefined processes, the content of which would be lost if not explored from a phenomenological perspective. Learning and skill development happening prior to starting a business and intangible aspects such as intrinsic rewards, pattern recognition abilities, and efficacy and passion would remain hidden (Baron 2006, Moroz and Hindle 2011), and these are components pertinent to entrepreneurial becoming. Lastly, the concept of environment appears to have been left deliberately loose (Anderson 2000b). This allowed a broad range of business types to coexist where the starting point was the participant’s musical history within specific contexts, rather than their creation of a firm. This definition allowed the required space to explore the content of social processes as uncovered in the research data.

Stayaert (2007) builds on his understanding of a relational social world, where *entrepreneurship* is but part of a rich weave of continuous, creative activity. In Stayaert's words (1997, p.20), "reality propels itself forward through events. Through this process-based view, entrepreneurship becomes "entrepreneurship," in other words, entrepreneurship is enacted. Entrepreneurship as a verb implies process and so contains emergence, whereas as a noun, entrepreneurship merely names, "contains" and categorises, and this is considered the antithesis of process thinking (Cooper 2005). Bakken and Hernes (2007 p.1604), make the point that entrepreneur as noun, and entrepreneurship as verb coexist, but the difficulty for researchers is to "accurately describe this composite state." While possibly a problem of language, it is also a problem of origin. Naming suggests an external locus which is the result of sense making processes, while doing is embodied (Bakken and Hernes 2007). Naming requires external verification to standards of social acceptance and is meaningfully a collective endeavour, whereas *doing* does not. As a process, Bakken and Hernes further that "nounmaking" is necessary for understanding processes, nouns emerge from processes to make sense of them through naming. However, in terms of doing, it is the content of "doing" that is of importance for understanding entrepreneurial processes. As Cooper (2005) clarifies, it is not enough to merely name something without understanding the social processes and mechanisms enabling it. Visibility, or manifestation brings "things" into consciousness for various durations resulting in some being, "adequately represented by words and concepts" (Chia 1999, p.215). Therefore, both entrepreneurship and entrepreneurship can coexist where performance makes doing visible in such a way as to be named in entrepreneurial terms.

A key issue regarding visibility in this sense is that processes can only ensure partiality, as physical and social relationships are said to flow. Continuous flow changes the relationships between entities over time, (Chia 1999) and therefore, can also change what is and is not considered to be entrepreneurial activity. Context is also relevant here, in that entrepreneurship can be thought of in macro social terms and an umbrella term for all that is entrepreneurship. Entrepreneurship can be thought of as embodied experience at a meso level and this leaves the entrepreneur to be named as such at the micro level (Zilber et al. 2008). This illuminates spaces where entrepreneurial identities can be performed and processes constituting entrepreneurial becoming. Process research in entrepreneurship deals with pattern recognition rather than causality and becoming rather than being (Jack et al. 2008). As such, analysis in process theory is about uncovering the social mechanisms that produce these patterns to show how entrepreneurs are recognised in wider social contexts.

Definitional groundwork usefully sets out how ideas and concepts can be understood as the foundations for the ensuing discussion but does little to illuminate the array of processes

involved in becoming entrepreneurial, or to demonstrate entrepreneuring as a social performance. The remaining sections of the chapter considers a range of literature discussing entrepreneurship from a processual perspective.

5.2. Defining Entrepreneurial Process

Pettigrew's (1997, p.338) description of process as: "a sequence of individual and collective events, actions, and activities unfolding over time in context" was adopted to give structure to the concept of process. A description that was built on Van de Ven's (1992, p.169) definition of a process as a "sequence of events that describes how things change over time" which resonates with the aim of process research to link process analysis to the outcome of research (Pettigrew 1997, Hjorth et al. 2015). Everything is connected.

Understanding entrepreneurial process is currently by far the hottest topic in entrepreneurial research (Kuckertz and Prochotta 2018). Here, the topic is presented by Kuckertz in the singular as "*the* entrepreneurial process." In this sense *the* meta-process is the creation of new businesses through using resources in new and novel ways. However, only some define entrepreneurship in terms of activity resulting in the birth of the business (Gartner 1988, Berglund et al. 2018). This appears to be the definition that has come to be known as *the entrepreneurial process*. Others see entrepreneurship as a process of never-ending creativity (Steyaert 1997, Fletcher 2006) that transcends institutional boundaries (Berglund 2015, Jayawarna et al. 2015) suggesting the presence of behavioural attributes that do not start nor necessarily terminate in the business start-up phase. Like music, entrepreneurship is not homogenous in nature and there are many contexts in which entrepreneurial processes happen. Such flexibility of terms suggests there is scope for organising processes into a taxonomy or frame of reference for positioning them in a more useful way.

At a more granular, disaggregated level, sub-processes name a wide array of entrepreneurial activities with no one process able to explain entrepreneurial coming into being as an ontological or epistemological phenomenon (Steyaert 2007). It is well supported that entrepreneuring exists within a network of simultaneous social processes including: processes that disrupt everyday activities (Johannisson 2011); processes that change patterns of social activity and by extension, change patterns of social rhythms (Verduyn 2015); processes of imagination needed to bring the new and novel goods and services into existence (Chiles et al. 2017); subconscious processes, demonstrating how entrepreneurial archetypes are mythologized in the realm of the collective unconscious (Laine and Kibler 2018); processes of talking entrepreneurial identity into existence (Anderson and Warren 2011); processes resulting in the evolution of entrepreneur's networks over time (Jack et al. 2008); processes of learning in

entrepreneurial networks (Lefebvre et al 2015); learning in organizations (Tsoukas and Chia 2002), learning in communal spaces (Rennemo and Asvoll), processes of embedding in social structures (Jack and Anderson 2002); and cognitive processes aiding identification of entrepreneurial opportunities (Baron 2006, Fletcher 2006), to name but a few. These examples illuminate a range of processes from; those happening in practice-based environments, to internal, cognitive processes, in meso and micro contexts (Zilber et al. 2008).

In describing organisational evolution as creative drive, Hjorth (2015) argues that evolution is more complicated than linear reactive-progressive processes happening in different environments. Organisations are self-reproducing social systems that are embedded in, and rely on their environment for survival, to use an organic metaphor. Such self-reference steers processes of becoming away from linear, reactivity and towards intelligent relationality. Chia (1999) agrees that change is the natural way of the world, that out of this ongoing flow of energy comes new and novel ways of being and it is easy to equate this with creative disruptions caused by entrepreneurial practices such as, opportunity identification, resource searches, new product development and introduction, and so forth. However, Chia does not view autopoiesis as a default organising mechanism, his view is that organising is the necessary, but *unnatural* stabilising and locating of entities evolving from the flux of the lived world. Systems theory positions social systems as the organising mechanisms whose fundamental purpose is to reduce complexity emerging from the “infinite horizon of possibilities of action and experience” (Valentinov 2014, p.15). This is how organisations come to be, but not necessarily how they are maintained. That is the job of the mechanistic, linear processes of management. The beginning of organisational management is said to denote the end of the entrepreneurial, the end of the creative and beginning of organisational routine and structural maintenance (Berglund et al. 2018). For many others, this is fallacy as management is seen as a process ensuring continuity and creative problem solving (Senge 1990, Mintzberg et al. 2005). Others allude to improvisation as an organisational metaphor to describe becoming in an organisational context (Tsoukas and Chia 2002).

While becoming is about change, Berglund et al (2018) forward “design,” along with theory and practice as a possible stabilising third body in entrepreneurship. Design as an organising principle and tool can be useful for thinking about processes in practical, disaggregated form, but Berglund does not explain why *theory* is not considered as organised thought. If it were, design might be considered as little more than intentionality, as attention directed towards something, for example in the planning stages of business start-up. However, the practical application of theory may be synonymous with design, whereas a third body positioned as learning might better reflect feedback loops and unfolding micro processes *within* practice.

5.3. Entrepreneurship in Alternative Contexts

This short section serves to further define entrepreneurship. For the purpose of definitional groundwork in this thesis it describes what entrepreneurship is not, by considering a range of alternative types of entrepreneurship as discussed in the literature.

Processes exist in the negative spaces between formal institutional boundaries as shown in the work of Garcia-Lorenzo et al (2017). Here liminality, as a process of transition from non-entrepreneur to legitimate entrepreneur is considered in the context of nascent, necessity entrepreneurs. It is the boundaries of production operations and circumstance that defines the space between institutions for the liminal. Liminality is the result of actions of formal entities and relationships and is therefore a social construction. However, definition and practice occupy very different conceptual and practical spaces, and for many informal, cash in hand contexts are the norm (Williams et al. 2009), as are many outright criminal activities constituting criminal entrepreneurship (Smith 2009). Cooper (2005) challenges traditional thinking about boundaries between entities, arguing that boundaries are not gaps requiring to be filled, but “are also expressions of that missing presence which serves to contain and accommodate the individual terms in an encompassing framework of space and time” (2005, p.1692). In other words, gaps exist where relationships fail to materialise. From these definitions, parallels can be seen between some types of entrepreneurship and music as operating in informal, economic spaces. The relationships that fail to materialise can be seen as institutional, in that Dundee did, not house a music industry in the early days of the research participant’s lives. Missing relationships result in some operating in liminal “gaps” due to lack of access to resources that might otherwise serve to facilitate opportunities and formalisation processes. As examples these might include access to; available work (Blackburn and Ram 2006), adequate enterprise support (Greene 2002) and a range of human and social capitals (Anderson and Miller 2003). Gaps may also exist due to poor educational attainment (Willis 1978a), due to criminality and ex-offending (Smith 2009), through a lack of understanding of formalisation processes (Barbour and Llanes 2013) or through choice (Williams 2009, Pultz and Mørch 2015).

Astebro et al (2011) uncovered social differentials between high and low earners in cases of self-employment. One explanation focussed on levels of human capitals accrued by the study participants. Highly experienced and skilled “stars” occupy the high end of the earning spectrum while “misfits,” described as badly matched to their paid jobs, were generally poorly paid. The authors assert that those with unstable work histories involving periods of unemployment, regular changes of jobs or employers, are more likely to become self-employed. With strict regulatory frameworks in place to support job finding activities, the prospects of self-

employment, rather than unemployment or entrapment into low paid employment might prove attractive for some.

In a study of 130 informal entrepreneurs, Williams (2009) concluded that opportunism rather than necessity was the key motivation for starting informal trading. However, his respondents were largely formally employed and opportunities “parasitic” in nature, meaning that they were directly linked to their formal employment. For example, decorators, mechanics, plumbers, or hairdressers doing “homers” for their own customers or friends. Demarcation of non-working time becomes problematic for women operating informally from their homes, for example, as hairdressers (Cohen 2008) or as childminders (Holloway and Tamplin 2001). This also suggests tensions between front and back shop identities due to spatial issues (Goffman 1959). In her study of informal entrepreneurship in Belfast Leonard (1998) uncovered a greater commitment to a work ethic than previously considered, mainly evidenced through the hard work and long hours experienced by those working in the informal sector, perhaps showing shared value systems between those working in both sectors.

Whether entrepreneuring is undertaken in formal, liminal or criminal spaces, it is through social interaction and conversations that boundaries are spanned, futures are orientated, and collaborative solutions found (Anderson et al. 2007, O’Dair 2014). In these examples of alternative entrepreneurial contexts, life opportunities, resource availability and social support systems may play vital roles in enabling and inhibiting legitimate entrepreneurial activity. While processes of becoming entrepreneurial apply in these liminal and criminal examples, success is limited due to lack of formalisation (Barbour and Llanes 2013). Considering such a wide variety of social circumstances in further detail is beyond the scope of this work, although it is acknowledged that some of these entrepreneurial contexts are most likely to be found in inner cities.

The remainder of this chapter explores a variety of entrepreneurial processes understood in formal, legitimate contexts, defined as socially recognised entities operating in line with social expectations and regulatory requirements of current legal and governance structures.

5.4. Becoming Entrepreneurial

Becoming entrepreneurial is primarily about identity formation. As per process theory it suggests movement, becoming is “constant.” Historically, much of the entrepreneurial literature on identity has focussed on questions of mutability and the degree to which identity is “fixed,” however, current debates have shifted to exploring *processes* of identity formation, often adopting interdisciplinary approaches (Leitch and Harrison 2016). Proponents of social

constructivism understand entrepreneurial identity as a process of becoming, where identity is fluid to the extent that our being is negotiated as an ongoing dialectic process of meaning making, in context (Alvesson et al. 2008, Down and Warren 2008, Nielsen and Lassen 2012). Yitshaki and Kropp (2016, p.227) argue that “entrepreneurial identities are shaped by a process rooted in an entrepreneur’s past personal and occupational experiences.” An idea that points to the importance of experiences accrued throughout life as contributing to entrepreneurial activity.

Processes of entrepreneurial becoming start before working age and may begin in childhood according to Jayawarna et al. (2015). They posit that human capital accumulated early in life impacts upon the adult’s propensity to become an entrepreneur. In other words, entrepreneurial parents are more likely to produce entrepreneurs than non-entrepreneurial parents. An idea that is clearly embedded in enculturation and arguments of access to information and social opportunities (Anderson and Miller 2003). Social resources and networks are also the focus of Anderson et al.’s (2010) work in an organisational context, where access to knowledge and competencies are key to organisational growth. By showing how social support systems operate in childhood, and how support and group dynamics operate in organisations, parallels between the micro, meso and macro levels of entrepreneurial becoming can be made (Anderson and Miller 2003, Anderson et al. 2010, Jayawarna et al. 2015). If parallels between contexts can be made and process is continuous flow, then childhood accumulation of capitals and adult entrepreneurial endeavours can be thought of in temporal terms as a continuous process. The capitals accrued in childhood, do not remain in childhood.

In terms of becoming it is not clear which aspects of the past are relevant in the making of an entrepreneur. To reiterate Berglund’s (2015, p.479) point, “...this implies that all situational contingencies – as well as the entrepreneur’s entire life-history of experiences and relationships – is of potential relevance.” Suggesting that elements constituting entrepreneurial identity are constructed before a business idea has occurred. In agreement, Down and Reveley (2004) argue that such accumulation is achieved through micro social aspects of identity formation. This raises questions about what it is that entrepreneurs learn from previous, non-entrepreneurial experiences.

Learning is becoming, and in recent years entrepreneurial learning conversations have advanced from discussing learning attributes supporting the lone hero persona and personal preference of learning style (Sadler-Smith 1996, Kolb and Kolb 2005), towards more situated, dialectic learning (Anderson et al. 2012, Lefebvre et al. 2015). That is, dynamic learning inextricably linked to being in the world through embodiment (Leitch and Harrison 2016, Rennemo and Asvoll 2019). Taking a relational process approach, Leitch and Harrison (2016) called for more

to be done with dialogism in entrepreneurial learning in terms of uncovering processes shaping entrepreneurial identity. They further that identity provides motivation to act entrepreneurially, as it provides a bridge between the self and the social. Identity is essentially both, what one is and what one does, but is validated by the social. Becoming is dialectical.

Dialectical relationships were usefully highlighted in Nielsen and Lassen's (2012) study of entrepreneurship students who were able to navigate and experiment with alternative identities in a safe, educational space. In times of stress or confusion, the students sought cues about what to do and how to act, thus learning how to mitigate against personal conflict and dissonance in their becoming entrepreneurial. Through interaction, students naturally started to experiment, adopting trial and error approaches towards required tasks. There are two aspects of this study worthy of further consideration. Firstly, it demonstrates the exploratory nature of meaning making in an entrepreneurial learning context and therefore the importance of exploration in processes of becoming. Secondly, it does so in a situation not directly related to starting a business. If entrepreneurial behaviours can be acknowledged in an educational setting, the same must be true for a variety of other contexts and settings.

Table 5 makes links between learning themes found in chapter 4 in the left-hand column, to learning themes found in the entrepreneurship literature on the right. It serves to both, link the literatures and to demonstrate that as a cognitive capability, learning transcends both topics and has been extensively researched in both contexts. Entrepreneurial learning approaches have been discussed by the following authors.

| Learning themes in the music literature | Links to the entrepreneurship literature |
|---|---|
| Learning through social networks | Anderson and Jack 2002, Bergh et al. 2011, Lefebvre et al. 2015, Smeets 2017. |
| Learning from peers and mentors | Sullivan 2000, St John and Audet 2012, Radu et al. 2013, Zozimo et al. 2017 |
| Learning by doing / experiential learning | Sarasvathy 2001, Bottomley and Gordon 2004, Cope 2005b, Cooper, Löbler 2006. |
| Trial and error | Freel 1998, Coelho and McClure 2005, Cope 2011. |
| Tacit knowledge acquisition | Ngah and Jusoff 2009, Huang 2017. |
| Self-directed learning | Tseng 2013, Perkins 2018. |
| Auditory learning | Pallesen 2018. |

Table 5. Linking music and entrepreneurship through common learning methods.

As some of these learning themes have been extensively mined over the years, auditory learning as a novel and lesser developed theme, is discussed in more detail. This is achieved through

exploration of a selection of literature concerned with improvisation. As a concept originating in music, it is fitting to use a musical metaphor to illustrate auditory and tacit knowledge acquisition in an entrepreneurial context.

5.4.2. Improvisation as Entrepreneurial Becoming

Developing the improvisation theme from chapter four, this section further links, dialectical learning and entrepreneurial becoming. As a musical metaphor, improvisation refers most commonly to free sections in jazz music and has been used to describe dialectic relationships in organisational contexts for many years (Weick 1998, Hatch 1999). More recently, this has been meaningfully transposed to the field of entrepreneurship (Hmieleski and Corbett 2006, Duxbury 2014, Hu et al. 2018, Barrett 2020). Improvisation is defined as; “not seen ahead of time,” as, “playing extemporaneously...composing on the spur of the moment” (Schuller 1989, p.378, cited by Barrett 2020). It is about musical conversation, exploration, experimentation, always being on the “edge,” keeping things fresh, sensible risk taking and going out on a musical limb (Tyagi 2017, Barrett 2020). It is the “subtle interplay between prehearing, responding, and following an idea” (Barrett 2020, p.607). Prehearing refers to anticipation and creating congruence with other band members through learned intuition, otherwise known as musical expertise (Hogarth 2001). Essentially, what is being described here is a forward listening attitude with intuition and an ability to meaningfully respond to external information (Anderson et al. 2007, Widdess 2012, Pallesen 2018). Such experimental bravery often results in errors, embraced as learning opportunities in the creation of new music which could easily describe the experiences of entrepreneurs (Cope 2003). Through identifying and responding to musical patterns in a band situation, music is co-created, which in an entrepreneurial context equates to new ways of doing things or to development of new products. The process of learning to improvise is multi-faceted, not just resulting in new businesses, but also in learned resilience and expertise (Barrett 2020).

Duxbury (2014), positions improvisation as disruptive. Few entrepreneurs have external referents in the uncharted territory of business creation, and therefore adopt trial and error approaches. He observes that, “it is also likely that entrepreneurs improvise because they have self-selected an occupation that is congruent with the practice” (p.24), suggesting that entrepreneurs learn “forward listening skills” before a business is started, or an idea occurs because they are wired that way. This implies that a “listening grammar” exists in entrepreneurship (Bamberger 2003, Welch et al. 2004, Widdess 2012) and as shown in the music literature, this is internalised through music in childhood.

Pallesen (2018) describes entrepreneurial creation from a processual perspective using rhythm, composing and crescendo to illustrate an auditory relationship between ear and body. Taking rhythm as an example, she states, "...a repetitive pattern only becomes rhythm in the tension between invitation and response" (p.198). Dialectical in essence, auditory sensing of life rhythms is said to invite entrepreneurs to create new, liminal spaces where the potential for play and a richness of entrepreneurial possibilities reside. The invitation relies on recognition of rhythmic patterns through readiness to be affected, through their grabbing attention and guiding the entrepreneur's intention towards something that Pallesen calls "dynamic unity," (p.199), in process theory parlance this is, intentionality, flow and becoming.

This section drew upon literature concerned with entrepreneurial becoming and literature that links music to entrepreneurship, showing how improvisation prepares individuals for entrepreneurial practice. It was also shown how a listening grammar contributes to entrepreneurial learning and therefore to entrepreneurial becoming. The next section introduces the concept of performance, arguing that entrepreneuring as social activity, is performing.

5.5. Entrepreneuring as Performance

Performance has a variety of meanings within the field of entrepreneurship. It has traditionally referred to financial performance as a reflection of how well an organisation is doing in relative terms and is normally thought of as a measure of growth. In this chapter performance is discussed from two alternative perspectives, which together show how entrepreneurship can be thought of as a social performance. The first discusses performativity, defined as language-based performances that are the outcome of social processes and generally refer to utterances and texts (Connerton 1989), and the second type of performance refers to that which is enacted and is linked to the dramaturgical literature (Goffman 1959, Anderson 2005). While they are both treated separately in this section, they are inextricably linked through embodiment (Matthews 2006). Performance is manifest at the micro level but in relation and reaction to a network of interrelated social situations and institutions. Performance is relational and dialectical. Goffman, offering a usefully broad definition states (1959, p.26) "Performance may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants."

Borrowing from the dramaturgical literature Goffman (1959) presents enactment in relation to performance, with the former representing the socially programmed script driven self largely formed by social norms through enculturation, and the latter representing the improvisational aspects of role, a free form adaption and development of self in situation. Distinct from the self, a role is the enactment of how an individual wish to be seen in social situations. As such, it

requires the application of different expression management strategies in different contexts (Goffman 1959). Cultural anthropologists Turner and Schechner (1988), make a clear distinction between social performance and cultural performance. Social performance refers to social dramas and crisis situations in everyday life, those “out of the norm” behaviours that serve as societal mirrors and learning tools, the disruptors. Cultural performance refers to theatrically staged dramas, gigs and musical performances, and as such is the locus of the original dramaturgy. However different these performance types might be, they are social occurrences that differ from culture to culture, “in terms of the scale and complexity of the sociocultural fields in which they are generated and sustained.” (1988, p.13).

Enactment describes processes of social reflection that enables knowledge of what an entrepreneur is. It is through understanding how entrepreneurs act that enables becoming through assimilation. The act is perfected through repetition of entrepreneurial practice over time, and it is from the repetition of collectively recognised entrepreneurial behaviours that entrepreneurial identity emerges (Williams 2010). As such, entrepreneurial identity is an act of creation on the part of the entrepreneur and of legitimisation by other social actors. The following examples show how such interpretative interaction plays out in practice.

In her study of pop-up cafes, Demetry (2017) showed how identities are re-formed when chefs move from cooking as a labour of love, as an amateur to their being legitimate professional chefs. Here, processes of becoming professional included developing a language of entrepreneurship and a belief that one *is* professional. When amateurs transition to full-time business they start to think of themselves in entrepreneurial terms, mainly due to a change in external activities and validation mechanisms operating through customer’s feedback. Running informal pop-up cafes developed skills and abilities required to start a business in a relatively safe and low risk environment, in much the same way as the students learned in Nielsen and Lassen (2012)’s study, or how musicians learn skills in the safety of their bands and personal networks (Green 2012). However, it is not necessary that relevant entrepreneurial skills are learned in businesses of the same type, they can be transposed to structurally different ones as demonstrated by the participants in McFerran (2012), Dabback (2010) and Mor’s (1997) studies. Thus, demonstrating the mutability of entrepreneurial identity and supporting the argument that skills and capitals accrued in one context can be performed in another.

In terms of identity management, Hytti (2005) tells the story of a female journalist who became self-employed over a period of years. She emphasised the predominance of her journalist identity over her entrepreneurial one, although both ran in parallel. "She still has a way of building an entrepreneurial identity from a journalist perspective" (2005, p.601). These are two

different personas reflecting different societal requirements. In circumstances that require a journalist, journalist face work will be undertaken, whereas in a business situation commercial face work will be employed (Goffman 1959). Hytti also shows how becoming an entrepreneur is not a neat, linear process.

Beech (2008) addressing the question of how people's identities become meaningful considers two conceptualisations of dialogic identity construction. His paper demonstrates how language perceptions impact identity through the theoretical eyes of Bakhtin and Wittgenstein. He explored the working life of a man who ran a music festival as part of an events company, who described himself in managerial terms and talked about his being a valuable asset, expert and lynchpin of the festival. However, he was perceived as an obstacle who did not adhere to company rules by others. The festival manager consistently performed a specific identity but without meeting social expectations. In this case, impression management failed due to incongruence of perception between social actors (Goffman 1959). In other words, the societal mirror did not reflect the expected managerial identity held in this case.

5.6. Performativity

Introduced by Austin (1975), performativity refers to language as performance, as perlocutionary speech acts. That is, speech that has causal effects only when others comprehend and act upon the utterance. Examples given by Austin tend to reside in ceremonies, such as marriage and ship naming. He demonstrated that through verbalising intent, action follows, it is common understanding of speech content that leads to change. As Weick et al. (2005) illustrates, language enables circumstances to be encapsulated into a situation, thus making sense of our lived worlds and providing a "springboard into action" (2005, p.409).

The following quotation illustrates the cumulative nature of making meaning in social situations. Through a dialogical relationship with the other, objects of consciousness are expressed linguistically, ideas are shared, and meaning is made resulting in the outcome sometimes becoming more than the sum of the parts. In a dialectic relationship, learning happens enroute (Hill and Levenhagen 1995).

"The other is lending me thoughts, which makes me think in ways that I did not necessarily expect and, thus, may surprise me myself. So, it may happen in a conversation that I say something in response to something the other said, and as I utter those words I am surprised at my own thinking, my own words: Did I say that? Hmm that is good!" (van Manen 2014, p130).

Language serves to report the present, story the past and communicate possible futures as ongoing processes of becoming, rendering performativity a theory of doing things with words (Austin 1975). Interactions cause change and change causes action. However, seldom are these actions resultant of a fixed plan. Co-creation must necessarily absorb a range of motivations and intentions by other actors, thus resulting in both, intended and unintended consequences (Garud et al. 2018). Performativity is also political, especially where professional discourses exclude, resulting in lack of understanding of power differentials (Butler 2010, Treanor et al. 2020). The concept of performativity in entrepreneurship is complex and becoming entrepreneurial is not a neat, linear, a-political process.

5.6.1. Performativity in Entrepreneurship

In line with process theory Garud et al. (2018) argue that performativity is not a destination but an ongoing journey, a conclusion formed in response to Marti and Gond's (2018) deterministic take on the self-fulfilling nature of theories. Theories are also performative, existing and emerging from interaction and iterative problem solving (D'Adderio et al. 2019). Human organising is a result of sense making and when making sense of a situation, meaning materialises through "language, talk and communication" (Weick et al. 2005, p.409). Sharing information about business opportunities, alternative goods or services, social expectations, product specifications and contractual obligations require common understanding between members of business networks, despite the size of company or duration of existence (Aldrich and Zimmer 1986). The remainder of this section presents literature dealing with performativity in the context of entrepreneurship.

It is through introducing a materiality aspect into verbal communication that processes of conversation *talk* organisations into existence. Talk alone is not enough to ensure business continuity and future orientated outcomes, therefore ideas have to get beyond the abstract to be effective. It is through action that entrepreneurs perform organisations into existence (Czarniawska-Joerges and Wolff 1991), firstly through speech acts and then by following up ideas with action. A large part of the entrepreneur's role is to *sell* their vision to both interested and necessary parties. Anderson (2005) demonstrated the usefulness of the theatrical metaphor in uncovering mechanisms of enactment through a dramatism lens. One example showed how entrepreneurs act "as if" enroute to legitimacy, supporting enactment as a mode of both organisational and entrepreneurial becoming (Garner et al. 1992, Anderson 2005). To have a hunch about something is to act as if it already is and to give it meaning is to test that assumption. Whether that test is "passed" or not depends upon the social mirror reflecting the norms of the context. Congruence will be a result of successful impression management,

whereas incongruence may well result in spoilt identity (Goffman 1959). Sensemaking is a retrospective process of creation, interpretation and enactment and is how new knowledge and understanding emerges. From an existentialist phenomenological perspective enactment *is* creation and entrepreneuring as creative activity is a process of emergence (Gartner 1992, Gartner 1995, Anderson 2005). Weick et al. (2005) shows how language is used to stabilise disrupted social situations (1995, p.55), "...the specific sense produced does not primarily need to be an accurate account of an interrupted activity but, rather, a plausible account that helps the sense maker to create a narrative to act out, in order to restore the interrupted activity."

Lakoff and Johnson (2008) argue that our lives are fundamentally metaphoric in nature and that metaphor is one of the key activity drivers and linguistic devices used for sensemaking and sensegiving in Weick et al's (2005) terms. Metaphor is a figure of speech used to refer to one thing in terms of something else, and as such metaphors connect directly to our symbolic, pre-linguistic brain. Metaphors also *name* in terms of labels and categories and as previously demonstrated, naming is the output of social processes (Bakken and Hernes 2006). Several authors have worked to uncover root metaphors in a bid to name and understand an array of entrepreneurial processes (Hill and Levenhagen 1995, Anderson 2005, Nicholson and Anderson 2005, Gaddefors 2007, Anderson et al. 2009, Lundmark and Westelius 2014, Lundmark et al. 2019). While metaphors usefully allow access to particular aspects of entrepreneurial process, it has to be understood that in highlighting some aspects others are suppressed. For example, Lundmark and Westelius (2014) explored entrepreneurship literature, categorising findings in terms of elixir and mutagen and stressing their metaphor's utility in terms of further exploration of particular social frames and transference of common knowledge. Their criticism of such labelling is apparent in what it does not give meaning to; for example, they stress entrepreneurship as seen through an elixir, or cure all lens fails to uncover the darker sides of entrepreneurship (Kets de Vries 1985, Baumol 1990, Lundmark and Westelius 2014).

Hill and Levenhagen (1995) develop the concept of enactment with justification that entrepreneurs generally deal with ambiguity, operating between what is known and what has not yet come to be. Weick et al. (2005) note, alternative ways of doing things are required in problem solving or dealing with exceptional situations. In terms of communicating organisational change, new concepts that cannot be clearly articulated require the use of metaphors to impart and "chunk" the overarching vision of a new future for others. From this, adoption and repeated use of metaphors produces a period of stability and allows introduction of more formal, alternative mental models, ultimately leading to action. Thus, selling an idea in abstract form prepares the mind for change and as such metaphors are performative. Immediate action is preferable to a more traditional planned route towards organisational learning in many

cases, especially where intentionality and future outcomes sit in a pool of possibilities and where verbal articulation is the start of action. In entrepreneurial terms proof is derived from action rather than theory (Hill and Levenhagen 1995), a sentiment that has parallels with the concepts of situated practice and learning by doing (Lave and Wenger 1991), and with trial and error approaches towards music making (Green 2002).

Gond et al (2016) found great differences in speech patterns between different social groups. Findings showed that in close relationships, familiarity ensured meaning could be implied through empathy, but between acquaintances speech needed to be better organised and more complete to convey meaning. Down and Warren (2008), provide a great example of two adult males performing entrepreneurial identity in an organisational context. The authors show how ordinariness and extraordinariness coexist through language. In this case it is clear, organised language that articulates the important aspects of business, while the ordinariness of everyday operations warrants the use of language devices such as cliché and metaphor. In this case, they conclude that the use of clichés and imaginative meanderings were necessary to negate the “banal realities of their lives” (2008, p.17), ensuring continuity of operations in the long run.

Wry et al.’s (2011) study, focusses on collective identities rather than the individual or duo. Legitimacy, as in the social acceptance of nascent entrepreneurs is achieved when group members collectively articulate a clear and defining story of the group’s mission and core practices. Stories serve to help nascent entrepreneurs develop collective identities by helping anchor identity codes and by projecting a collective self. To ensure credibility, participants must uphold the same story within an existing field or market. Polkinghorne (1988, p.150), confirms that “we achieve our personal identities and self-concept through the use of narrative configuration, and make our existence into a whole by understanding it as an expression of a single unfolding and developing story.”

Narratives play a large part in the formation of entrepreneurial identity (Down and Warren 2008, Leitch and Harrison 2016). Regional identity stories were used to create environmental conditions conducive to entrepreneurial action in the case of Markowska and Lopez-Vega’s (2018) wine makers of Priorat in Catalonia, Spain. The authors illustrated how 19 participant wine producers created a “master story,” or, collective identity by building legitimacy through sharing regional history, building a sense of belonging and building distinctiveness through promoting the characteristics of their wine making techniques. New to the region, these entrepreneurs used stories as a mechanism of embedding within a specific place, answering Leitch and Harrison’s (2016) call for more to be done with dialogical discourse. Dialogism is aligned with the concept of becoming in that identity is formed and reformed as we interact with

our environments, in other words entrepreneurial experience changes *us* and we change our environment resulting in emergence of a new narrative within a specific region. This example illustrated integrated processes of becoming at work from, individual, industry and regional perspectives.

If creativity is the bedrock of music production and similarities between music and enterprise have been made, then as a foundational driver it can also be argued that entrepreneurship is applied creativity (Ardichvili et al. 2003, Vaghely and Julien 2010). Consequently, creativity applied in different situations provides a variety of platforms or “stages,” where creativity is enacted. In this sense entrepreneuring is a socially situated performance. Becoming entrepreneur involves creating something anew (Steyaert 1997) and being recognised as doing so. Both musicians and entrepreneurs create something out of nothing in terms of products and services (Baker and Nelson 2005). However, from an embodied phenomenological perspective there is no creation from “nothing” as the driving force of creation is not only based in the physical environment, but is an ongoing dialectic between self, ideas, experience and available resources (Sarasvathy 2001).

Regardless of how ridiculous a Scandinavian house on the moon might sound Berglund and Anette (2010) show how the conceptual project “Moon House” came to be. It exists because of the artist /entrepreneur’s vision and the power of communication channels. Framed as doing the impossible, it grabbed the imagination of many who through online interaction with Moon House forums collectively promoted tourism in Sweden. This is a case where the symbolic value of a project has been greatly enhanced by those engaged with the project, rather than by only customers or the original entrepreneurs. It also supports Gielen’s (2013) argument that once an artwork is in the civil space it is everyone’s symbolic property and as such will take on a life of its own. Space has not only been created for the house on the moon concept, in that it is constantly and virtually performed by many, but also place is being performed. Sweden is being perceived and performed as a forward thinking, creative place (Beyes and Steyaert 2012).

There are some who have mastered the art of performing identity as an entrepreneurial behaviour. Anderson and Warren (2011) show how charismatic entrepreneur Michael O’Leary performed a range of identities for the benefit of his airline business. Set against the cultural narrative of the heroic entrepreneur, his serious businessman persona was offset by a narrative of everydayness. O’Leary positioned himself as a bit of a joker and an ordinary man which served to reduce power distance between him and his customers. A persona he “sold” through the media, effectively equating this personality with his business. In this case he performed his business on the media and marketing stage.

As so far argued, process and context cannot be disaggregated and “becoming” is an outcome of social processes and imagined futures that are realized through performance and perlocutionary speech acts (Garud and Gehman 2018). The next section discusses the concept of embeddedness as an enabling factor of becoming.

5.7. Embeddedness

Embeddedness describes social relationships and networks that consider individuals as existing in wider social contexts (Jack and Anderson 2002). This is not to say that social networks exist in isolation of individuals, they are in reality “two sides of the same coin” (Garud, Gehman and Giuliani 2018, citing Callon 2010, p5). Embeddedness refers to the degree of integration of individuals which can either be strong or weakly constituted (Granovetter 1983). As demonstrated in chapter 3, place provides historical and spatial contexts that help describe social processes, however, the concept of embeddedness extends the discussion to include the role of social groups and relationships. In other words, embeddedness describes *what* and *how* mechanisms of entrepreneuring while place describes *where*. As such, this section demonstrates a range of social relationships and contexts that constitute lived experiences as embedded in networks of friends, family, and wider groupings. The link to this thesis is that it is through dynamic, social networks that the fields of music and entrepreneurship are maintained and replicated over time through repetitive action.

5.7.1. Embeddedness and Entrepreneurship

Creating goods and services involves social interaction between actors and their environment on a variety of levels (Anderson and Jack 1999, Slack et al. 2010), from generation of an idea, to prototyping and market trials, procurement, production and advertising as examples (Slack et al. 2010, Lysons and Farrington 2016). The argument that entrepreneurs cannot be understood as separate from their operating environment is substantiated in numerous researches (Steyaert 2007, Welter 2011). Performing in dynamic networks creates individual identities and the conditions required for the identification and construction of entrepreneurial opportunity (Granovetter 1983, Chell 2000, Fletcher 2006). Operating within networks offers the opportunity to develop social capital through relationships and networks, and social capital is considered to be a key element for enterprise creation (Jack and Anderson 2002). The concept of social capital can be defined as goodwill accrued by virtue of being involved in social networks, and it can be leveraged towards action for change (Cope et al. 2007) or converted in mutually beneficial ways (Pret et al. 2015). It is also necessary for developing trust in collaborative relationships (Hardwick et al. 2013) and ensuring social stability as well as providing opportunities through developing social obligation (Sako 1992).

Moreover, meaning constructed by interacting with the wider environment is transmitted through social relationships, thus creating our reality through a process of interpretation (Sarason et al. 2006, Evans 2009, Anderson et al. 2012). Embeddedness is the concept of being part of social networks which can impact directly upon both place and entrepreneurial process (Jack and Anderson 2002, McKeever et al. 2015). It is argued that the informality of networks can aid the health of community more than an enterprise can by offering a space for entrepreneurial skills to develop and can instil a sense of community pride by ensuring the re-creation of place through entrepreneurial endeavour (McKeever et al. 2015).

Embedding is the process of developing individual and organisational capabilities that allow the extraction of value from the environment in terms of social resources, thus making a link between, social capital, local knowledge and profitability (Jack and Anderson 2002, Anderson 2000a). Embeddedness is said to bring mutual benefits in terms of support and open channels of communication in organisations (Uzzi 1996). In terms of informal learning, networks are useful for developing learning opportunities, and when considering modern boundary-less work situations it is easy to see how both popular musicians and entrepreneurs can benefit from loosely constituted relationships in the digital age (De Janasz et al. 2003).

Granovetter (1983)'s argument for the strength of weak ties focuses on the relationship between close ties such as, friends, family members and acquaintances. Individuals have their own close circle and a peripheral range of acquaintances or weak ties that act as social bridges between the close circles. Weak ties ensure access to information about opportunities from external sources of familiar groups, however those without weak ties are said to be confined to the local often missing available opportunities and information. This serves to exclude and isolate and could lead to "over-embeddedness" and the stultifying effects of closed communities and networks (Welter 2011). However, it is argued that strong ties play an important role in terms of family support in developing and sustaining existing businesses (Jack et al. 2004). Common memory and strong ties can preclude the performance of roles, as there is little unknown between familiar actors resulting in little space for performance to emerge (Connerton 1989). Therefore, it can be argued that where weak ties exist so too do opportunities to perform and by extension, to disrupt.

Extending the concept of embeddedness in terms of place and introducing enactment as a mode of being is explored by McKeever et al. (2015), who demonstrate how relationships between place and context creates a space and seedbed for reconfiguring symbolic and actual resources. The earlier Moon House example demonstrates this point well (Berglund and Anette 2010). Networks are not only constructed between individuals; the same logic of ties also holds in

wider economic contexts. Networks of organisations economically structured with long term relationships developed through supply and demand exchange, produces stronger ties than short-term, transactional relationships resulting in increased trust, information sharing and joint problem solving (Uzzi and Spiro 2005). Levebvre et al. (2015) show how normal networks are also key to entrepreneurial learning by providing access to information, expertise, advice and collaborative opportunities. Such interactions lead to behavioural change as members of entrepreneurship communities exchange information, affirm, support and challenge. Another benefit of such evolutionary networks is their facilitation of the development of social capital for participants in the process (Gartner 1992, Anderson and Jack 2002). In short, social networks and organisational contexts create conditions conducive to social learning, entrepreneurial becoming and enterprise creation.

Identity is not only formed by social relationships but can also be informed by location and determined by which part of a city a person is associated with. Geographical location becomes a symbolic representation of self and status (Bernardo and Palma-Oliveira 2012). Socio-economic factors effect life chances and achievement rates of entrepreneurs (Anderson and Miller 2003, Smith and Air 2012). However, embeddedness can also be seen as liberating in terms of positionally offering an environment in which “entrepreneurship” as an activity can happen through enactment at the juncture of social institution and personal life paths (Spedale and Watson 2014).

5.8. Performing Place

“Human being is always human being in place” (Seamon 2018, p.3).

This section builds on the concept of embeddedness by introducing the concept of place as the physical environment where entrepreneurship is performed. As embodied beings, place experience is not separate from self and body, they are intimately entwined and environmental embodiment refers to “any environmental locus that gathers human experiences, actions and meanings spatially and temporally” (Seamon 2013, p.2). In this section, place refers to the city context, including sub-spaces and places associated with it.

Place is considered as the “real entity” in process relational philosophy as it is where entrepreneurship happens (Coverley 2018), and as a social activity it happens in communities. Zheng and Chok (2019) used the popular music industries and fan base of the American band The Grateful Dead to demonstrate how entrepreneurial communities emerge and become self-regulating. In their case study, community is defined as a group of people “linked by a common social thread” (2019, p.51), it is shared values that hold a community together (Anderson and Jack 2002) and praxis that leads to change (Zheng and Chok 2019). Zheng and Chok further that

entrepreneurs need to understand the community context in which they operate in order to build a value based, sustainable “fan base.” Despite globalisation and associated “boundaryless” operations, organisations are located locally. It is in communities that tacit knowledge resides and how regional specialisations and identities are formed, therefore organisations need to integrate meaningfully (Audretsch et al. 2012). Rennemo and Asvoll (2019) demonstrated the power of communal space for entrepreneurial becoming in the case of four, female entrepreneurs who enhanced entrepreneurial understanding through dialogical learning. Isolating the locus of entrepreneurial knowledge creation, the authors were able to uncover the power of place in co-creation and knowledge dissemination processes.

Further examples of the effect of place are offered by the proponents of the concept of “bricolage” in entrepreneurship. In cases of limited resources and not so limited creativity, bricolage entails creating and recombining resources, transferring capitals, skills and abilities and this happens in situ (Levi-Strauss 1966, Sarasvathy 2001, Baker and Nelson 2005, Di Domenico et al. 2010, Stinchfield et al. 2013, de Klerk and Weber 2015), in addition *sustained* entrepreneurship is enabled by embracing local norms and resources (Granovetter 1983, Granovetter 1985, Kibler et al. 2015). Symbolic resources, such as cultural values, space utilization, history and shared meaning are understood as ideational bricolage in, Kang’s (2017) study of Bradford city film. In social bricolage, additional symbolic resources, such as improvisation, participation and persuasion were key in Preece’s (2014) exploration of arts entrepreneurs and their jazz community building endeavours. Bricolage and effectuation are process driven (Sarasvathy 2001), and opportunities are local and enacted (Preece 2014). Ultimately, Steyaert (1997) suggests all knowledge is local and is therefore embedded in place and related institutions, thus demonstrating the interdependency and immersion of all three contexts as discussed in chapter 3.

Emotional attachment to place provides necessary human resources and knowledge, which ensures social legitimacy and business continuity (Kibler et al. 2015). Practice is bounded and as previously discussed, anything bounded is created by activity therefore, “anything,” is constantly creating itself through interaction with other partialities (Spoelstra 2015). To expand spatial contexts Bird and West III (1998) brings the concept of time into entrepreneurship, arguing that time cannot be divorced from process, as advocated by phenomenology authors, being *is* time. Anderson and Gaddefors (2016) demonstrates links between lived time and place through their longitudinal study of a depleted community in rural Sweden. Over a period of ten years, one man, Janne, in establishing a garden put in motion a series of entrepreneurial actions resulting in the transformation of place and ultimately the restoration of meaning for the community. It could be argued that Janne changed the *atmosphere* within the community,

raising spirits and motivating others to follow his lead. Demonstrating how entrepreneurial processes can change attitudes and how attitudes can change concrete places through the constant unfolding of entrepreneurial activity. Anderson and Diochon (2017) also show how a Kenyan social enterprise improved the living standards of villagers through the introduction of a programme of micro-franchising and financing with community involvement, constituting a holistic, place-based approach to social development and capacity building.

The core and periphery concept has developed over years, with the idea of repeat transactions between business parties having a direct impact upon the density of networks, reachability and status of individuals within entrepreneurial networks (Aldrich and Zimmer 1986). Anderson (2000a) defined core and periphery as an interdependent relationship *between* cities and rural communities in terms of resource allocation and growth opportunities. Social mechanisms ensured perpetuation of power remained at the core. As such the core is said to drain resources from the periphery, impacting upon skill availability and upscaling opportunities. Adopting and adapting this concept, “the periphery” has explanatory power in this study if one considers Dundee as peripheral to the much larger cities of Edinburgh, Glasgow and Aberdeen.

“Peripherality can be seen to be culturally specific, a cultural construct best explained within the interplay of culture and economics” (Anderson 2000, p.93). This can be paralleled with Audretsch et al.’s (2012) concept of the functional specialisation of cities and its resulting effect on entrepreneurial activity.

The creation of businesses disrupts everyday rhythms through changing patterns of movement and flow that ultimately change lived rhythms of place. Places and spaces have their own rhythms, from Lefebvre’s perspective, processes are not linear but are polyrhythmic (the simultaneous use of different rhythms) (Verduyn 2015). Change happens through discourses and contradictory identity positions where individuals challenge accepted social structures and norms, thus building novelty and innovation on the foundations of the status quo (Berglund et al. 2016). In the case of an urban garden, stability allowed different rhythms to emerge that changed the overall feel of the community leading to emergence of a range of entrepreneurial activities. In addition to regional attributes, change mechanisms rely on a stock of smart people and related networks. Smart people must engage with communities to transpose their creativity into entrepreneurial opportunities and activities (Lawton et al. 2005). In other words, entrepreneurial capacity building is a required capability of those working in knowledge economies and community development.

5.9. Chapter Summary: What Does it Mean to Perform Entrepreneurship?

Table 6., presents the main themes uncovered in the review of entrepreneurship literature. The left-hand column represents the section headings from the chapter, and the themes listed on the right shows key findings from each section in order of appearance.

| Section headings | Key themes, entrepreneurship |
|--|---|
| Defining entrepreneurship | <p>Entrepreneurship is a social construct.</p> <p>Entrepreneurship is the creation and extraction of value from an environment.</p> <p>Value is culturally defined.</p> |
| Defining entrepreneurial process | <p>Entrepreneurship is a process of creativity.</p> <p>Change is constant and management is stabilizing.</p> <p>There is no one definition of entrepreneurial process.</p> |
| Entrepreneurship in alternative contexts | <p>Entrepreneurship exists in alternative contexts and liminal spaces.</p> <p>Gaps are expressions of missing presence.</p> <p>Musicians and entrepreneurs sometimes operate in liminal gaps.</p> |
| Becoming entrepreneurial | <p>Becoming is about identity formation.</p> <p>Identity is not a fixed thing.</p> <p>Entrepreneurial identity is rooted in past experience.</p> <p>Entrepreneurial parents are more likely to produce entrepreneurs.</p> <p>Learning is becoming (is identity formation).</p> <p>Dialectic learning is process driven, is an ongoing conversation with self and wider environment.</p> <p>Identity is both, who you are and what you do.</p> <p>Identity is validated by an audience.</p> <p>Becoming entrepreneurial is the congruence of identity and performance.</p> |
| Improvisation and entrepreneurial becoming | <p>Improvisation as a musical metaphor to describe entrepreneuring.</p> <p>Improvisation as that which is seen ahead of time.</p> <p>Prehearing, responding and following an idea.</p> <p>Constantly creating congruence with the band through improvisation.</p> <p>Learned intuition as the substrate for improvisation.</p> <p>Meaningfully responding to external information.</p> <p>Experimental bravery results in errors.</p> <p>Errors are learning opportunities. resulting in new music, new products, new businesses.</p> <p>Improvisation is disruptive based on trial and error approaches.</p> <p>Entrepreneurial creation as tension between invitation and response.</p> <p>Invites entrepreneur to create new liminal spaces with potential for play and creation. A gap with a missing relationship.</p> |

| | |
|--------------------------------|---|
| | <p>Entrepreneurship depends upon recognition of rhythmic patterns in the wider environment.</p> <p>Entrepreneurs demonstrate forward listening skills, which suggests the presence of a listening grammar learned through interacting with music in childhood.</p> |
| Entrepreneuring as performance | <p>A role is enactment of how one wishes to be seen.</p> <p>Social performance as enacting difference.</p> <p>Entrepreneurship as social reflection, what an entrepreneur is.</p> <p>Enactment through mimicry and assimilation.</p> <p>Entrepreneurship is an act of creation.</p> <p>It is also legitimised by other social actors.</p> <p>Becoming an entrepreneur is a process.</p> <p>Self-belief and legitimisation.</p> <p>Entrepreneuring. Enacting entrepreneurship.</p> <p>Skills accrued in one context can be performed in another.</p> <p>Performing that which can be named in entrepreneurial terms.</p> |
| Performativity | <p>Speech has causal effects when the other acts on it.</p> <p>Performativity is not a neat, linear a -political process.</p> <p>Businesses are talked into existence.</p> <p>Language is used to stabilise.</p> <p>Metaphor as appealing to the pre-linguistic brain. Common bond.</p> <p>Identity as a whole unfolding story.</p> <p>Enterprise creation is process.</p> <p>Business can be performed.</p> |
| Embeddedness | <p>Social relations and networks are emergent</p> <p>Networks are strongly or weakly constituted.</p> <p>Networks facilitate the development of social capital.</p> <p>Social capital is key to enterprise creation.</p> <p>Entrepreneurial meaning making happens in social situations.</p> <p>Weak ties offer opportunities to perform and therefore to disrupt.</p> |
| Performing place | <p>Human being is always being in place.</p> <p>Place is where tacit knowledge resides</p> <p>The creation of businesses changes the rhythm of a place.</p> <p>Place and identity converge through embodiment.</p> <p>Place can be performed.</p> |

Table 6. Summary of findings from the entrepreneurship literature.

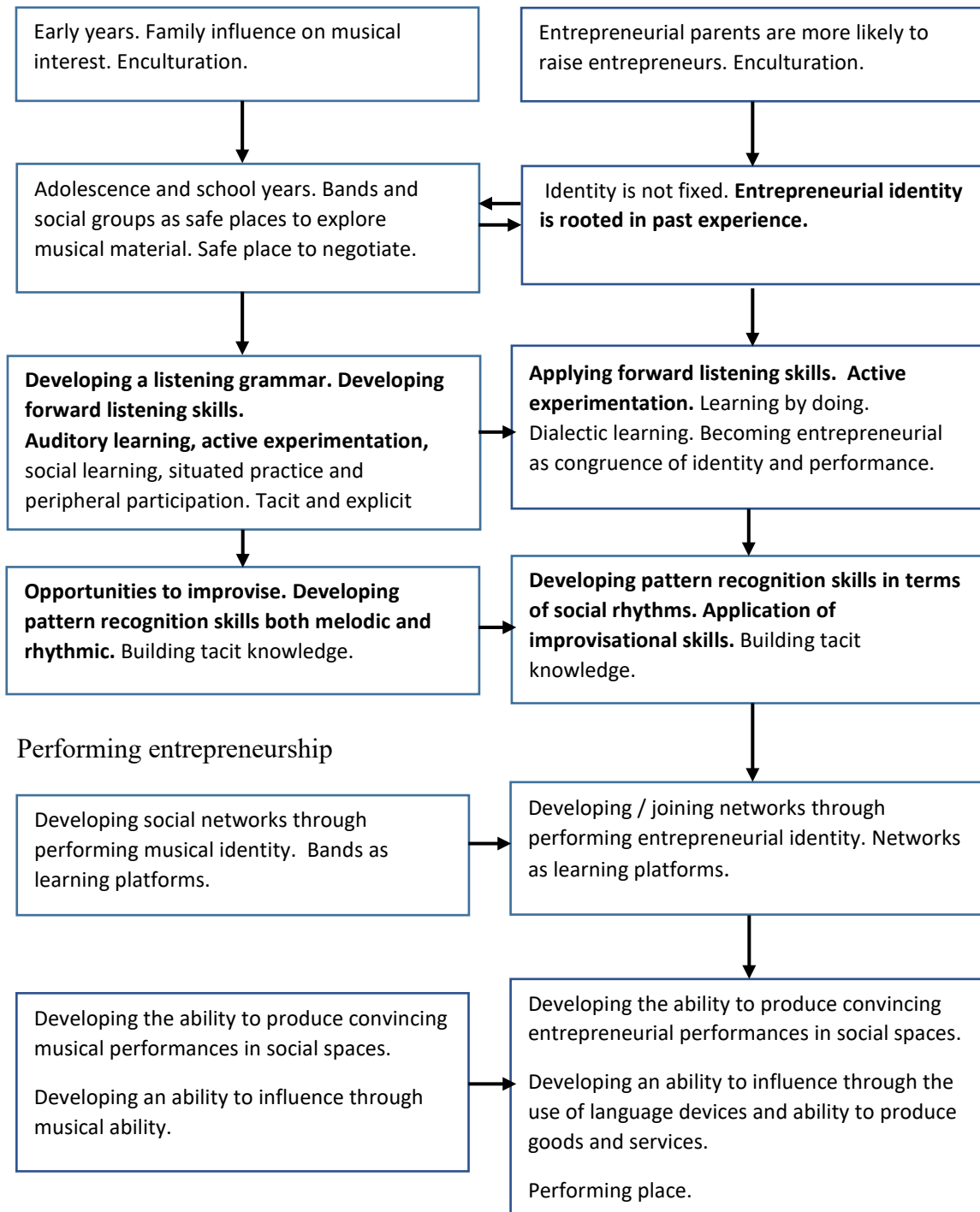
Like becoming musical, becoming entrepreneurial was also reliant on learning. The literature suggests that entrepreneurial identity is rooted in past experience, however it is not clear which experiences contribute towards entrepreneurial becoming (Berglund 2015). Therefore, entrepreneurial identity must, to some extent, be rooted in a musical past and this is where links

to entrepreneurial becoming are made. It was shown that entrepreneurs demonstrate a forward listening attitude, and this suggests the presence of a listening grammar. A listening grammar is learned through musical activities undertaken in childhood.

The framework in figure 4, integrates the findings from chapters 4 and 5 to support the argument that learning to play music was linked to entrepreneurial becoming for the research participants. Aspects of the musician that transcend the aesthetic and become embedded in entrepreneurial practice can be seen in the second column concerning entrepreneurial becoming. The literature shows that; auditory learning, active experimentation, recognition of musical and social rhythms and patterns and development of improvisational skills link both, the musician and entrepreneur. Auditory learning, as in learning by ear, and active experimentation as in trial and error approaches to learning, can be thought of as explicit activities leading to learning. Whereas pattern recognition and improvisational skills can be thought of as the resulting, tacit “know how,” skills that constitute what might be called intuition in entrepreneurial terms. Activity precedes abstraction. This finding is supported by Hogarth’s argument that intuition is learned, it is the result of learning that has moved from short to long term memory and is subconsciously drawn upon. This is a result of becoming expert at something and may be why both musicians and entrepreneurs cannot fully explain much of what they do.

Through practice, entrepreneurs learn to produce convincing entrepreneurial performances. Meaning that they project social expectations of what an entrepreneur is and does and are therefore accepted as such. They perform congruence of identity and activity that can be named in entrepreneurial terms.

Music to enterprise as a process.



Music literature, chapter 4.

Entrepreneurship literature, chapter 5.

Figure 5. Linking musicianship and entrepreneurship.

5.9.1. Micro, Meso and Macro Contexts

In concluding this chapter, the conceptual framework will be linked to context to close the conceptual loop and provide the foundation for the remainder of the thesis. The material in figure 5 can be thought of in terms of; micro, meso and macro contexts as per Zilber et al (2008) in the following way.

The micro context. In this case the micro refers to performing identity, where entrepreneurial identity is rooted in past experience. Entrepreneurs demonstrate forward listening skills which suggests the presence of a listening grammar, and it was shown that a listening grammar is learned through involvement in musical activities in childhood and early adulthood. This is underpinned by non-formal learning activities such as, active experimentation and auditory learning. From a performative perspective, entrepreneurs' language their businesses, expressing themselves metaphorically.

The meso context, is concerned with networks and who you interact with in social situations, it is where entrepreneurial meaning making happens. It was shown that skills accrued in one context can be transposed to, and performed in another, suggesting that skills learning in a musical context can be transposed to entrepreneurship. A main difference being that activities undertaken by entrepreneurs are recognised in entrepreneurial terms as they are validated by friends, customers, and other entrepreneurs.

The macro is where entrepreneurship happens. Place is where tacit knowledge resides, and the nature of that tacit knowledge defines place. However, it is through the creation of businesses that the rhythm of a place changes, where the atmosphere is changed, and the type of knowledge attached to place starts to change. Therefore, entrepreneurs also enact place.

All of this happens through embodiment and embeddedness and all contexts are happening in concert.

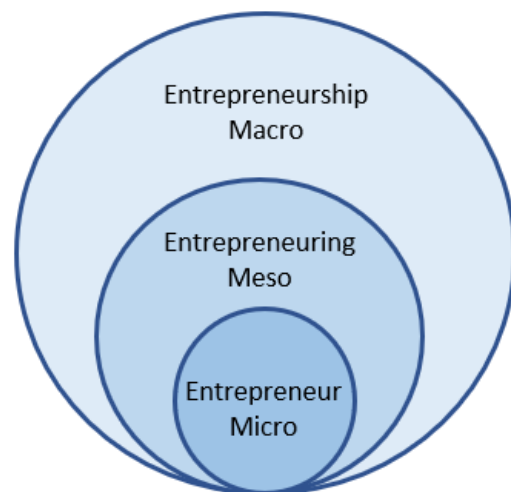


Figure 6. Micro, meso and macro contexts.

Chapter 6: Research Methods

This chapter focusses on how the research was carried out. It presents and justifies the methods employed and demonstrates appropriate alignment with the philosophical position adopted. It begins with reiteration of the aim and questions arising from the research process, it then goes on to consider the concept of insider knowledge in qualitative researches. As the author was a working musician for the early part of her life, a range of perspectives concerning bias and corroboration were examined to demonstrate the trustworthiness of the data as far as was possible. The main data collection method involved documenting the lived experiences of the participants and therefore narrative and life history literatures were examined. Data collection, coding and data analysis strategies are discussed, with the eventual output from their application being presented as the descriptive framework that was used to capture the participants' "story of stories." The framework is directional, qualitative, specific to context and multi-level (Langley 1999, Moroz and Hindle 2011). Analysis of the data organised within the categories constituting the framework tells a story of how the twenty musicians became entrepreneurs in the city of Dundee.

6.1. Research Aim and Questions Arising

Exploratory in nature, this thesis was concerned with processes of becoming and with demonstrating how entrepreneurship can be thought of as a social performance. To establish how the participants transitioned from music to enterprise, a broad research question was constructed to guide and inform the exploration (Strauss and Corbin 1998, Pettigrew 1997). The question serving this purpose was:

How did musicians become entrepreneurs in the city of Dundee?

To adequately answer this question required construction of a robust conceptual framework and rigorous definitional groundwork as was set out in chapters 2-5. In considering how an explanation of such a transition could be realized, a second question exploring similarities and differences between music and enterprise in an embodied context was devised.

What aspects of the musician transcend the aesthetic and become embedded in entrepreneurial practice?

Both phenomenological thinking and process theory recognise being as time and the unfolding of life as directional, therefore, it was assumed that musical learning would provide the foundations for entrepreneurial behaviour demonstrated later in life. Such thinking implies a process of becoming but does not define what constitutes "becoming" in either music or enterprise contexts. This gap required further examination of process which was addressed

through investigation of respective music and enterprise literatures and through primary data analysis.

What does it mean to perform music? This question was addressed as an output of the analysis of the music literature presented in chapter 4.

What does it mean to perform entrepreneurship? This question was addressed as an output of the analysis of the entrepreneurship literature presented in chapter 5.

The last question was concerned with place. Social interaction implies micro processes operating at an individual level, where a sense of self and identity determines social roles and performances. The meso context implies social networks and ties of varying purpose and importance. Wider social forces referring to place have more to say about life chances and opportunities and about what constitutes social norms in specific contexts (Coffield et al. 1986, Anderson and Miller 2013). Such forces also represent constraining conditions that serve to facilitate or impede musical and entrepreneurial activity. Considering place-based social conditions from an agentic perspective grounded the stories in a physical space and provided a high level, common context for the research. The question addressing the macro level of the work was:

What role did place play in the career transitions of the participants?

The next section introduces the themes discussed in this chapter.

Dealing with complex social processes requires that researchers go beyond textbook methods and develop a methodology based on imagination and inventiveness (Steyaert 1997), with a view to describing and explaining from multiple perspectives (Zilber et al. 2008, Pallesen 2017). This research sought to describe the experiences of its participants through development of a “story of stories,” and through the ensuing analysis to explain how the musician participants became entrepreneurs in the city of Dundee (Wainwright 1997). In developing understanding from an interpretative perspective, Silverman (2013, p.4) points out that methodologies are “neither true nor false, they are only more or less useful. They are constructed by making choices between methods, choosing, and applying those which are deemed appropriate for the phenomena under study, in context.” To expand upon this general description and to show how the research was carried out in more detail, the following topics are discussed in the remainder of the chapter.

- *Personal experience and insider knowledge.* One of the key criticisms of qualitative research is its subjective nature, therefore this section served to uncover and address possible sources of bias. It was important to demonstrate understanding of sources of bias and mechanisms of

possible corroboration to ensure the research output was not undermined by design issues as far as was possible.

- *Narrative histories as method.* The data collection interviews relied on a life story approach. As such, this section outlines and justifies the narrative approach as method and shows how eventual commitment to it emerged.
- *Data collection and analysis strategies;* describes how the research was carried out. Primary data collection methods are discussed, and the coding and data analysis strategies considered in some detail. The descriptive framework is introduced.
- *Computer aided qualitative research tools,* refers to the IT programmes used to support the research process. The two main programmes used were, NVivo and Dragon Naturally Speaking 2.0.

6.2. Personal Experience and Insider Knowledge

The author's understanding of entrepreneurship was derived from literature, the participant interviews and from informal discussions with business owner friends. Her experience of being a business owner was limited to a few years where her band ran as a business through support from the Enterprise Allowance Scheme and the Princes Trust in the late 1980s and early 1990s. However, years of being immersed in music built an enduring knowledge of the local Dundee music scene, its musicians, bands, music shops, venues, rivalries, myths and legends. A close relationship between the field of research and researcher is not unusual and can be paralleled with the many grounded theory studies undertaken by medical staff in hospitals and surgeries (Annells 2006, Van Manen 2016). While musical relationships were useful in terms of allowing access to the field, the problem of possible influence and bias within data collected was of concern in terms of "knowing too much." That said, van Manen (2016) states that one cannot approach a research void of experience. The fact that a research is of interest suggests some prior engagement with the subject under scrutiny. In addition, co-creation of an interview is the keystone of phenomenological inquiry (Annells 2006). To avoid corroboration was to let the participants speak their stories unhampered by the author's intervention as far as was possible.

Insider knowledge is understood as research within one's own social group, where a priori knowledge of the unit of analysis exists. In this case, the researcher was closest to being an "indigenous insider," in Chavez's (2008) terms. While having insider knowledge of the working worlds of popular musicians, *being* a musician was merely a starting point of this research. Key was the exploration of aspects of the musician that transcend the aesthetic and become embedded in entrepreneurial practice to address the question of how musicians became entrepreneurs. Overall, the study was about processes of becoming a musician and an

entrepreneur rather than being a musician (Watson 2009). As a process of becoming, this was a personal journey and no two stories could be the same.

While entrepreneurial process was a new field to the author, her musical connections provided an opportunity to explore the phenomenon through ease of access to relevant participants. Chavez (2008) contends that the degree of shared identity between researcher and subject depends upon the degree of closeness of a community. A community is described in terms of commonality of purpose or interest (Anderson and Jack 2002, Zheng and Chok 2019). Playing music has temporal and spatial dimensions in that musicians come together in specific places to rehearse, write and play music. It is a diffuse community that emerges and exists wherever music is played in social situations (Green 2002). In this sense the popular music community can be described as temporally based closeness built on commonality of purpose.

It is accepted that social research is multi-dimensional, often requiring navigation of a range of complex social situations, conflicts, competing values and political positions. Thus, a range of “selves,” is drawn upon in research situations in the quest for quality data (Chavez 2008). The following quote highlights one of the potential problems of closeness to the subject in qualitative researches implying that insider knowledge is not the only source of bias.

“Qualitative researchers, outsiders or insiders, cannot be assured that their observations, interpretations, and representations are not affected by their various identities or positionalities” (2008, p.475). We are not always aware of our motivations and behaviours and by extension, our various performances in context.

While participants play particular roles in different situations, so too does the researcher. In laying claim to potentially conflicting roles as a musician, sole researcher and author she shared knowledge, skills, characteristics and to some extent the musical community with the participants therefore, she could also be classed as the researched (Chavez 2008). Such a degree of familiarity might appear problematic; however, it was useful in terms of the range and depth of information shared in interview sessions, mainly because common understanding of the language of music, references to specific people and stories meant ease of interaction (Berger 2015). In addition, trust was built up relatively quickly when common knowledge was shared (Berger 2015, Guillemin et al. 2016), showing that in some cases familiarity can be beneficial in circumventing issues concerning lack of common language and issues of trust.

Reflexivity became crucial in the latter part of the research, however, the perennial problem with reflexivity is the realisation that being part of the same social world as the participants, the researcher cannot separate themselves from that which is being researched (Frank 1979, Ahern 1999). Flood (2010) explains that when it comes to interviewing skills, meaning and results are

co-created between the researcher and the researched. It is a reflective process, which arguably requires a degree of empathy with the researched and knowledge of the topic under scrutiny. Mitigation of influence became important to the overall design of the research and was achieved through development of a narrative approach to data collection. This ensured unnecessary intervention during interviews and contributed to the quality and methodologically determined trustworthiness of the findings (Greene 2014). The author reflected on practice throughout the research process in order to raise awareness of potential issues and recorded issues, ideas and events in her research journal where appropriate. Bias and influence are not linear in character and were considered from multiple perspectives and as multi-dimensional throughout the research process (Gentles et al. 2014).

6.3. Narrative Histories

To understand the subtle relationships involved in complex, transformative processes required a bank of thick descriptive data for the purpose of identifying relevant themes and patterns (Geertz 1994, Bazeley 2009) and a narrative life histories approach was employed for collecting data. “People are storytelling organisms who, individually and socially, lead storied lives” (Polkinghorne 1988, p.5). Storytelling as a schematic structure is a socially constructed organising principle hailing from a variety of disciplines in the social sciences and is adopted when holistic understanding of a life or group is required. In this case, life histories, as one of the primary data collection methods in narrative inquiry was adopted to explore the lived experiences of the group of musicians turned entrepreneurs. In a phenomenological research, life history approaches and narrative enquiry are well suited to dealing with issues of complexity and human centeredness (Webster and Mertova 2007). The objects of inquiry were the participants therefore, the life histories collected were self-narratives, “a collection of events and facts that constitute a lived life” (Spector-Mersel 2011, p.173).

It is generally accepted by anthropologists that a life story represents a small selection of a person’s experience and cannot be considered as representing the entirety of the participant’s life (Frank 1979). Spector-Mersel (2011), expanding upon the inter-subjective aspect of narrative method asserts that the process through which narratives are generated is determined by the participant, researcher relationship. This in turn can lead to participants selecting stories which they feel the researcher is looking for. Through empathy and, “putting yourself in the others’ shoes,” perceived power differentials can be diffused in the interview situation. Perhaps more importantly, empathy can help achieve a psychologically safe environment for effective interviewing.

According to Zilber et al., (2008) the researcher’s problem is how to determine between, the life

lived, and the life told. Bruner (1990) disputes this as an issue in storytelling, questioning whether what was done is more real than what was said. Primacy is given to narrative as an organising tool, something that helps us make sense of, and helps stabilise our social worlds by providing current links to past events (Bruner 1990, Czarniawska 2004). Life stories emerge in dialogue with others or with self through a perpetual act of post rationalisation (Frank 1979). The social interaction aspect of life histories as stories ensures that we are the narrators of our lives, but not the authors (Webster and Mertova 2007).

Selection of content and why some things are selected, and others omitted in personal stories is one of the current debates in the narrative literature. In his research around embodied narrative, Koster (2017) discusses the idea that some experiences are “unnarratable,” quoting Abbot’s (2008) definition as that which “specifically defies the formal structure of narrative for its representation.” (2017, p.234). The cognitive sciences literature offers that a life story is told backwards, with gaps filled and inconsistencies “edited” to reflect current thinking (Frank 1979). This is generally found where parts of narrative structure are missing in lived experiences and can be related to traumatic or unnarratable pasts (Køster 2017). Bruner (1990) contends that stories must relate to that which holds moral value for the teller, in which case, the life told is not the life lived and should not be considered as such. It is not the factual content of the life history that is of importance to the researcher, but the meaning it holds for the participants (Bruner 1990, Dhunpath 2000, Russell 2006). This study was concerned with the lived experiences of the participants as recalled in a specific interview situation, and in process terms, as one cannot return to the same place this study is considered to be non-replicable.

Expanding upon the issue of content and concerning life histories as method is the idea of narrative as myth and authorial fiction. Identity, expressed as life history is also constructed by the interview process as a consequence of the social roles each participant engages in. It is argued that the degree of authorial fiction is determined by the power relationship between researcher and participant and is always historically determined (Czarniawska 2004). From this perspective, it is faulty logic to conclude that life histories speak for themselves and that the content thereof needs no further explanation. This is where the importance and skills of interview and interpretation come to the fore and where interpretation is concerned with the stories as told (Frank 1979).

It is not unusual to find narrative methods used in entrepreneurship, for example: in entrepreneurial learning, (Rae and Carswell 2000), as sense making and sense giving in the communication of value within a particular narrative form (Smith and Anderson 2004), within phenomenological studies of business failure (Cope 2005a, Cope 2011), in analysis of a

business venturing narrative from the position of the reader (Fletcher 2007), in the construction of entrepreneurial identity (Down and Warren 2008), in tourism (Guthrie and Anderson 2010), and in the craft sector (Pret et al. 2016). Therefore, it is argued that this study uses an accepted and fruitful method of inquiry in entrepreneurship research.

It is also accepted that life story researches are double hermeneutic in nature. Participants offered an interpretation of their life history at the point of interview. The hermeneutic is considered double as it is through interpretation that the researcher makes meaning from the stories (Dhunpath 2000). In short, life histories are interpretations of lived experiences that depend upon the interpretative skills of the researcher for meaning.

In discussing the limitations of narrative as contributing towards the production of knowledge in the social sciences, Cary (1999) warns of over romanticising and idealising the voices of research participants through failing to contextualise their stories. The construction of narrative identities can never be grounded in personal experience alone but can only be lived through relationships, social systems and institutions. This brings context firmly into the frame. In other words, stories are considered as the context bound ordering of events (Frank 1979, Bruner 1990, Dhunpath 2000, Zilber et al. 2008).

Another criticism comes from Strawson (2015), who argues that not everyone stories their lives, nor do they do so in the same way. He discusses two fundamental personality types, diachronic and episodic, each having a different relationship with their pasts and futures. Diachronic types sequence their life experiences in one continuous, structured narrative, while episodic types have no sense of their life as an ongoing story. The differences relate to individual senses of self. Diachronic types see themselves as the same as they ever were, while episodic types do not accept that they are the same as their historical self. This impacts upon memory, emotion and the nature of the interview. Using himself as an example of an episodic type Strawson (2015, p.438) states, "...the way I am now is profoundly shaped by my past, but it is only the present shaping consequences of the past that matter, not the past as such." Construction of a story of stories allowed both types to be considered in the same descriptive framework. The framework described direction and collective relational processes (Langley 1999) but did not rely on any one story in its totality.

Finally, to link narratives to performance is to understand histories as stories that elevate lived elements that make sense of life events as social performances (Czarniawska 2004). As sensemaking tools, stories employ plots, describe events, they involve characters and convey where the "scene" was set, and of course, all of this takes place on a "stage," albeit a social one.

6.4. How the Research was Carried Out

This section describes how the research was undertaken. It discusses how participants were found and engaged and considers the mechanics of how data were collected. It describes the coding and data analysis strategies and shows how the descriptive framework was developed. As we become creative “bricoleurs,” Annells (2006) contends that both grounded theory and phenomenology can be used in a single study, especially in a two-phase situation.

Phenomenology, as a descriptive epistemology, sought to describe what was going on from an experiential perspective and constant comparison between the data and literature was deemed an appropriate method for developing explanatory output. The coding framework focussed on categorising and arranging the views of the participants and the analysis strategy endeavoured to identify patterns in the data (Fram, 2013, Saldana 2013). In facilitating theory building from data, the ground up approach employed many of the techniques of “doing” phenomenology (Annells 2006, Russell 2006, Cope 2011, Van Manen 2016)

The initial data analysis phase employed two related sub-strategies, a narrative strategy and a temporal bracketing strategy (Langley 1999). The narratives provided thick data (Geertz 2008), while a temporal bracketing strategy provided a simple way of structuring the data that allowed the construction of a descriptive framework. The framework allowed decomposition of the narratives in such a way that “successive adjacent periods enabled the explicit examination of how actions in one period lead to change in the context that will affect action in subsequent periods” (Langley 1999, p.703). In this case, the framework provided a meta-narrative, or a “story of stories” that encapsulated common themes across the narrative scripts. The findings from analysis of the framework content are presented in chapters 7 and 8.

6.4.1. Finding Participants

To reach potential interviewees, a voluntary participation approach was adopted through making a “shout out” to friends on the social media site Facebook. It requested that those who fulfilled the musician to entrepreneur criteria come forward should they wish to participate in the study (Wilson et al. 2012). This was considered voluntary and self-selecting and as such, was congruent with the qualitative attributes of non-probability sampling. Qualitative sampling methods are not designed to be statistically representative of a general population but are designed to allow investigation of social phenomena and are particularly useful when the research is exploratory (Saunders et al. 2003). The participant selection criteria were simply framed as seeking to interview those who are or had been musicians and who had become business owners later in life. Respondents posted their interest on Facebook or made suggestions as to who might be interested in participating and twenty individuals were selected

as fulfilling the criteria from a total of twenty-three possibilities. All selected participants played or had played popular music in cover bands and all were Dundonian, having been born and raised in the city. Additionally, most were, or had been involved in the creation of original music and had tried to develop a career in the popular music industry at some point in their early lives. All respondents were musicians before they started in business, in some cases decades before and this offered temporal distance between them being a musician and becoming an entrepreneur. Such separation offered a vantage point for exploring transition processes leading to the point of their starting a business.

Notwithstanding the many female musicians listed as Facebook friends, at only 10% of total participants it is clear that females are under-represented in this study. A point highlighting the fact that females are underrepresented in both, music (Bayton 1998, Whiteley 2013), and entrepreneurship (Hughes et al. 2012, Shinnar et al. 2012). Female musicians tend to be singers and generally do not play electric instruments (Clawson 1999, Bourdage 2010). Females generally start fewer businesses, take fewer entrepreneurship courses, run smaller business, experience slower growth rates (Treanor et al. 2020). Such differences are due to the entrepreneurial fiducial being, white, middle class and male, and who barely recognises the exclusionary language leading to female disadvantage, (Treanor et al. 2020). Women are generally positioned as the “other,” however, such a heterogeneous categorisation veils social differences, needs and power differentials (Marlow and Marinez Dy 2018). Gender differentials were not addressed in this research. To actively seek females who fulfilled the study criteria would have been an intervention counter to the naturally emerging nature of the research. However, there is clearly scope for further research into gender differences in career transitions and entrepreneurial becoming.

Table 7 presents the attribution coding of data in order of interview (Saldana 2013). Apart from name and age, information includes the participants’ most recent businesses, their educational attainment, musical and business backgrounds. Many of the participants have been in full-time or part-time paid employment at different points in their lives and this has not been recorded as pertinent to their profiles. However, employment is considered by some participants in the findings presented in chapters 7 and 8.

| Participant | Age | Instruments played | Most recent business | Education | Experience in music | Experience in business |
|-------------|-----|-------------------------------|----------------------------------|---|--|---|
| Bobby | 31 | Guitar and voice | Music venue | BA (Hons) Popular Music and Performance Studies | Gigging experience in covers and original bands. Writing music for performance. | Past, PA Hire. |
| Keith | 58 | Guitar | Musical instrument retail | | Gigging experience in covers bands. | Business concerns in the heritage sector. |
| Mike | 51 | Voice and guitar | Solicitor. Family legal services | LLB law degree and diploma in legal practices, MA (Hons) English | Gigging experience in covers bands. Writing and performing original material in various band formats. Some touring experience. | Current business only. |
| Gill | 44 | Keyboard, accordion and voice | Music teacher. Composer | HNC in Contemporary Music, Advanced Diploma in Film and TV Music | Gigging experience in covers and original bands. Writing original scores for film. Extensive touring experience. | Current business only. |
| Gordon | 60 | Guitar and voice | Writer. Musician | Degree in Art and Design | Gigging experience in original bands. Touring and recording experience. | Past, graphic design business. |
| Chris | 42 | Keyboard | Games development studios | | Gigging experience in covers and original music bands. Front of house sound engineering for original bands. Some touring experience. | Past, games development business. |
| John | 63 | Bass guitar and piano | Garden centre | HND Computing, PgCert in Secondary Education, BA (Hons) Music. Diploma in Music | Extensive gigging and touring experience in both cover and original bands. | Past, market stall, ice cream van and various others. |
| Mike | 58 | Guitar | Radio station. Author | Diploma in Exhibition Art and Design | | Current business only. |
| Andy | 69 | Bass guitar | Training and development | Qualifications in financial services | Gigging experience in jazz bands. Some touring experience. | Past, insurance company and music promotion company. |

| | | | | | | |
|----------|----|------------------------------|---|---|--|--------------------------|
| Alison | 55 | Voice and piano | Record companies. Artist management. Legal services | City and Guilds in Mechanical Engineering. LLB law degree and Diploma in Legal Practices. Institute of Contemporary Music and Performance | Gigging and touring experience in covers and original bands. Extensive touring and recording in original bands. Gained equity card. TV appearances and radio jingles. Set up guitar festivals. | Current businesses only. |
| Chris M | 59 | Guitar | Guitarist | | Extensive gigging and touring experience in both cover and original music bands. World tours with major recording artists. Extensive studio experience. TV and radio appearances. | Current business only. |
| Graeme | 45 | Keyboard | Recording Studios | Diploma in Sound Engineering | Gigging experience in covers bands. Sound engineer in PA company. | Current business only. |
| Danny | 55 | Voice | Private hire taxi service | | Gigging, recording and touring experience in original music bands. | Current business only. |
| Kevin | 57 | Guitar | Musician. Composer | UG Teaching Qualification in Further Education (TQFE), BA (Hons) Music and Performance | Extensive gigging and recording experience. Touring experience. Helped set up Dundee jazz festival. | Current business only. |
| Gary | 52 | Bass guitar | Handy man | | Gigging, recording and touring experience in covers and original music bands. TV and radio appearances. | Current business only. |
| Lorraine | 49 | Voice | Author. Freelance journalist | | Gigging experience in both covers and original music bands. | Current business only. |
| Gary C | 54 | Voice, multi-instrumentalist | Composer. Songwriter. Record producer | Degree in Art and Design | Extensive gigging and global touring experience. Three successful studio albums. Chart success as writer and record producer in own right. Extensive TV and radio coverage. | Current business only |
| Caroline | 55 | Voice | Property Lawyer. Employment Lawyer. | IPD. MSc. HRM. BA (Hons). LLB, LLM. | Gigging experience in covers band. Recording experience. | Current businesses only |

| | | | | | | |
|--------|----|--------------|-------------------------------------|--|--|---|
| Gregor | 52 | Guitar | Musician. Composer. Guitarist | HND Mechanical Engineering. Diploma in Music and Performance | Extensive gigging, touring and recording experience. TV and radio experience. Composing for TV and film. | Current businesses only |
| Donny | 70 | Drums, voice | Town planning and development | Degree in Town Planning. | Extensive gigging and touring experience. Studio and recording experience. TV and radio experience. | Past: businesses as listed, now retired. |

Table 7. Attribution coding presented in order of interview.

6.4.2. Data Collection Methods

Interviews were conducted over a six-month period with the first undertaken as a pilot study. True to the principles of phenomenological inquiry, the data collection approach developed iteratively as the research progressed (Van Mannen 2014). On listening to the initial pilot study recording it became apparent that the entire design of the interview schedule did not work as anticipated. The initial interview was overly directed with too much researcher involvement. One problem that emerged was that the participant quickly became conditioned to answer as they thought they should. Because of unnecessary intervention, the expectation of the interviewee was formed behaviourally, meaning that they gave relatively concise responses in anticipation of the next question. On the other hand, a free form narrative approach would have been too loosely structured given the extensive timelines involved in the stories of the participants. To ensure an appropriate level of closeness to the participants, and without encroaching upon their experiences, a compromise was reached and the life story, narrative approach developed as described earlier in the chapter. This enabled participants to explain what was important for them within specified topics. In the first, more directed questions, there was less opportunity for the conversation to flow. However, the latter interviews were more or less directed depending upon the nature of the participant, some people were far more talkative and required less prompting than others.

Interviews informed each other as preliminary analysis of the interviews began. As each interview was completed, reflections on process and content were considered and thoughts and findings were used to improve the ensuing interviews. Clear parallels can be drawn with the role of feedback in double loop learning, and feedback systems (Argyris 1977). This reflexive relationship provided valuable input for the development and structure of subsequent interviews. For example, the author initially included questions about starting a business and in response participants tended to talk about Business Gateway, or a lack of funding as examples. This meant some repetition in the early scripts, and saturation point was reached relatively quickly. As there is no shortage of finance issues in the start-up literature and finance was not considered key to the aim of the work, references to finance or information seeking were omitted from subsequent interviews. Ultimately, they were only discussed if the participant raised the subject. Another example was realisation that researcher intervention was having a negative impact upon the flow of the discussions, resulting in improved listening skills being brought to the remaining interviews. Content then became more focussed on experience and process and less so on the mechanistic issues of being a musician come entrepreneur.

The time frames being covered in the interviews, from early years to present were exceptionally long, so it was deemed necessary to provide some sort of framework to ensure the data usefully captured pertinent transition processes. Therefore, the interview schedule was designed to be directional, meaning that stories followed similar successive periods from early years to the present. The schedule was initially sectioned into four topics: instrumental learning strategies and music scenes, transition into business, identity and Dundee as place, with sub-sections in each. The sub-sections were not ardently adhered to as the flow of the discussion was considered important for allowing the participants to share the information they wanted to present. Latter interviews were conducted using a stripped back version of the original schedule in favour of a less structured life histories approach which resulted in a richer data set than would have otherwise been achieved (Czarniawska 2004, Conklin 2012). Collecting the musicians' stories involved, face-to-face interviews in a range of places, the local library, cafes and places of work as examples (Table 8). Interviews were recorded and transcribed verbatim.

Table 8. Location and duration of interviews.

| Key | Participant | Place | Interview characteristics | Duration |
|-----|-------------|--------------------------|-----------------------------------|--------------|
| 1 | Bobby | The Church, venue | Semi-structured interview (pilot) | 01:14 |
| 2 | Keith | Rainbow Music | Semi-structured interview | 00:45 |
| 3 | Mike F | Dundee Central Library | Semi-structured / narrative | 01:56 |
| 4 | Gill | Gill's home | Semi-structured / narrative | 01:48 |
| 5 | Gordon | Dundee Central Library | Semi-structured / narrative | 01:49 |
| 6 | Chris V | 4J Studios | Narrative / few prompts | 01:04 |
| 7 | John | The Range Café | Semi-structured / narrative | 01:20 |
| 8 | Mike C | Dundee Central Library | Narrative / few prompts | 02:29 |
| 9 | Andi | The Invercarse Hotel | Narrative / few prompts | 01:43 |
| 10 | Alison | Alison's home | Narrative / few prompts | 01:52 |
| 11 | Chris M | The Range Café | Semi-structured / narrative | 01:17 |
| 12 | Graeme | Seagate Studios | Semi-structured / narrative | 00:50 |
| 13 | Danny | Danny's home | Narrative / few prompts | 01:31 |
| 14 | Kevin | Kevin's home | Narrative / few prompts | 01:45 |
| 15 | Gary G | My home | Narrative / few prompts | 01:35 |
| 16 | Lorraine | Lorraine's home | Narrative / few prompts | 01:25 |
| 17 | Gary C | Gary's home | Narrative / few prompts | 01:08 |
| 18 | Caroline | Caroline's home | Narrative / few prompts | 02:30 |
| 19 | Gregor | Café Nero Broughty Ferry | Narrative / few prompts | 01:26 |
| 20 | Donny | Café Nero Broughty Ferry | Narrative / few prompts | 01:24 |
| | | | | 29:40 |

6.4.3. Data Analysis Strategy

This section deals with all aspects of the data management phase post transcription, specifically how the data were reduced through rounds of open, axial and selective coding (Glaser and Strauss 1967, Strauss and Corbin 1998). Once the data were transcribed, all twenty interviews

were uploaded into the data management system NVivo, with the participant's Christian name as their personal identifier. Using the participant's given name was permissible, as none of the data were of a sensitive nature and none of the participants requested anonymity when offered.

Initially, standard thematic analysis was employed for organising the data. However, as the analysis progressed it did not facilitate the means to explore complex issues in a meaningful way and so did not work as well as was intended. After much consideration of alternative qualitative approaches, process analysis was elected to allow a closer reading of the data. Langley (1999) shows that process research uncovers why things evolve as they do by considering actions and choices as they are ordered over time and in context. To address complexities implicit in such work required multi-level analysis of the data. Zilber et al.'s (2008) multi-context model, as discussed in chapter 3 enabled analysis through a variety of lenses and provided a way of organising and thinking about the data. In her paper, Langley (1999) outlines a series of analysis strategies congruent with process theories. Two of her suggested strategies aligned well with the requirements of this research, narrative strategy and temporal bracketing strategy. Narrative as a data collection method was discussed earlier in this chapter, and temporal bracketing as part of the phenomenological toolkit was used to thematically sort the narrative content of the participants' scripts to produce a descriptive framework. A temporal bracketing strategy takes *direction* as a network of relational processes and is not a time bound approach as its name might suggest. Development of the framework set the scene for theoretical analysis that explained how musicians become entrepreneurs in the city of Dundee.

Data were analysed in three stages. Firstly, multiple close readings of the scripts were undertaken for sensitizing purposes. To start the activity of coding the technique of "freenoding" was used, which required creating nodes that *might* be of importance and populating them if pertinent anecdotes or quotations emerged (Saldaña 2015b). In Nvivo, a node is a place holder, where similar quotes are grouped together. This helped clarify content in terms of relational direction and started the process of pattern identification within the data. Almost all of the content of each script was coded as either; entire anecdotes, pertinent quotes or useful fragments (van Manen 2007). The reason for this was that it was not clear which themes would be pertinent at this point. This was found to be an acceptable and experimental way of getting creative with the data at the outset, but a more systematic method developed once open coding got underway and themes started to emerge.

The data were coded *in vivo*, a term derived from the phrase "that which is alive," and is useful when studying the lived experiences of particular groups (Saldana 2013, citing Strauss 1987).

p.33). This was considered the most direct way of capturing meaning as spoken and entailed multiple readings of the scripts to capture the participants lived experiences. It is through anecdote and examples that experiences are best represented and understood (van Manen 2007). While this approach aligned well with phenomenological analysis as reflecting the world as lived, there was no attempt to make conceptual connections between themes at this point (Strauss and Corbin 1998).

Once all scripts had been coded, the axial coding stage required a sorting process to ensure all quotes had been assigned to the relevant nodes. At this point, some nodes were merged where the content was deemed to be too similar to merit having two categories, and others were disbanded where too few quotes were collated. This sorting exercise served to make more sense of the data and ultimately reduced the overall volume of categories into a more manageable quantity. Quotes became pertinent as thematic instances increased, for example; if more than one participant referred to learning to play their instrument through listening to records and trying to replicate what they heard, then a node was created and appropriately named, “learning by ear”. Next, nodes of a similar type, for example, “school music lessons” and “private music lessons,” were then grouped together to create a category called “learning methods.” This was considered to be a type of reduction that provided a range of descriptive nodes that captured the experience of learning. Categories were considered in terms of relevance to addressing the research question, and selective coding produced the six-stage descriptive framework illustrated in figure 7.

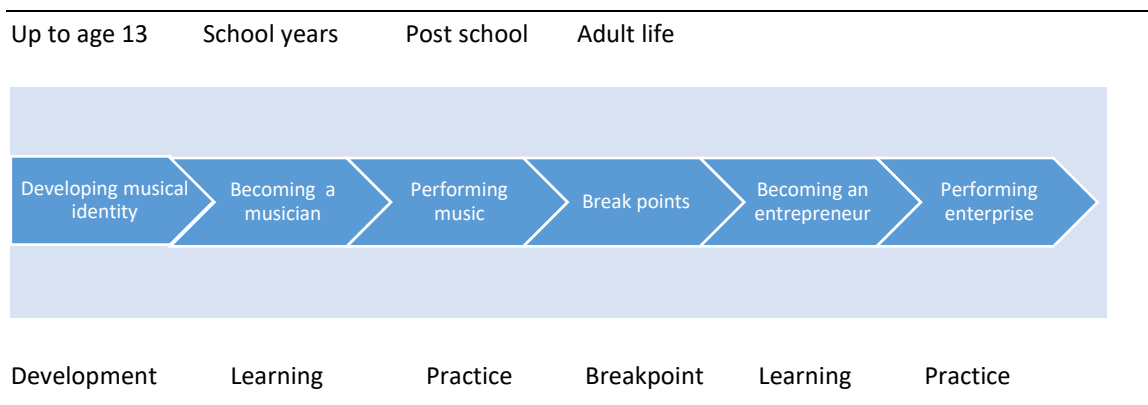


Figure 7. The descriptive framework.

The aim of the framework was to categorise and due to its directional nature, to tell a meta-story that represented the essential structure of lived experiences of the participants (Langley 1999, Hjorth et al. 2015). Such a framework is not fixed and can be based on one or more participant story. While one structure might suit all data, multiple structures can easily emerge (Giorgi 1997). In this case one structure was enough to describe the process of transition from musician

to entrepreneur. This framework should not be considered as a timeline, but rather as a graphic vehicle for telling a story of stories of how musicians became entrepreneurs. As stated, it is directional and relational, but not time bound (Langley 1999). Hjorth et al. (2015) argue, processes are about movement and to describe transformation is to accept the ever-changing nature of the phenomena being studied. Each of the six categories allowed relevant data to be analysed in processual terms in keeping with the theoretical underpinnings of the study. So far, the process of phenomenological analysis can be paralleled with the first three stages of Cope's (2011), levels of interpretative analysis. However, there is an additional level of analysis in this study. As the framework constitutes a meta-story, sub-categories were required to deal with complexity in terms of the content of each section.

In constructing this model, second tier questions emerged (Larkin and Thompson 2012). The most meaningful being: "what aspects of the musician transcend the aesthetic and become embedded in entrepreneurial practice?" The question sought to uncover what the participant entrepreneurs learned from their younger, musical selves that contributed towards their entrepreneurship. Further analysis of the content of each of the six categories within the framework illuminated social processes and thinking about the story of stories as an organising tool ensured meaningful links and relationships could be made. Linking the descriptive framework to an explanation of how musicians become entrepreneurs became the next problem. The third phase of analysis required further data reduction within each of the six categories of the framework. The reduction was based on making pertinent links between sub-categories, which in turn strengthened the relevance of each. The output from this phase of the analysis is presented in detail in chapters 7 and 8. This is considered to be both presentation and interpretation of findings and can be retrospectively aligned with Cope's (2011) interpretation / representation phase of analysis.

Themes, developing musical identity, becoming a musician, and performing music are presented in chapter 7, while themes, breakpoints, becoming an entrepreneur and performing enterprise, are presented in chapter 8. Analysis of the descriptive framework provided a leap off point for more creative consideration of relevant literature, personal experience, unrelated sources of inspiration and more.

There were two main outputs from the data analysis. One was the conceptual framework, while the other framed the wider context of Dundee. Place as a category did not fit into a specific section of the framework but was relevant to each, and was therefore considered an overarching, or meta-theme. It "contained" all data dealing with activity in the city, as from a phenomenological perspective, place is where activity happens (Anderson and Miller 2003,

Cope 2005). Figure 8 describes how place was performed from the conceptual and ideal to the lived and corporeal. Place is discussed in more detail in chapters 8 and 9.

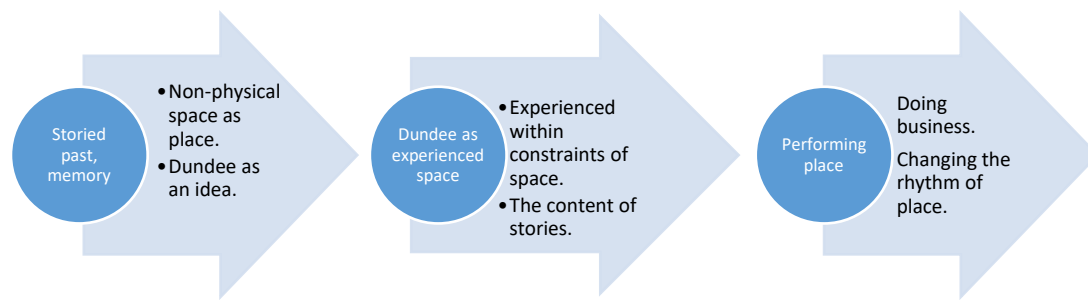


Figure 8. Space, place, and embodiment.

Through analysis of the material from the framework, further reductions were made. From the practical, to the eidetic reduction and abstraction of the data and back to the practical.

Implications are discussed in detail in chapter 9.

6.4.4. Computer Assisted Research Tools

Two key assistive technologies were used in the production of the work. Dragon Naturally Speaking 2.0, a voice recognition software and the qualitative data management programme NVivo.

Dragon Naturally Speaking was used in the verbatim transcription of the recorded interviews. Manual transcription, using traditional listen and type methods became extremely laborious halfway through the transcription process, therefore, voice recognition software was adopted to speed up the process. Qualitative data collection generated great quantities of text as the data remained unedited throughout the transcription process and the transcription tool alleviated discomfort incurred by hours of typing. The entire transcription process was described as “intensive and tough,” and “lonely and tiring,” in one study by Matheson (2007), observations upheld by the author’s experience. To have the scripts transcribed by an external party was not an option as the transcription process was considered an important part of growing closer to the data and to developing theoretical sensitivity through familiarisation (Strauss and Corbin 1998).

Having initially organised the data set manually in a paper-based form, it was decided that the data management system, QSR NVivo would provide greater benefits for dealing with such a large volume of material. Nvivo is a computer programme that could best be described as a qualitative data management system. To aid transparency in communicating the analysis process and research findings a discussion of how Nvivo was used has been included later in this section (Bringer et al. 2004). The software allowed data to be managed and stored in one central location but did not aid the analyses in terms of interpretation of the data, this necessarily had to

be done manually. Benefits of using software were derived from functionality built into the programme that allowed the researcher to organise and manipulate data in ways that a paper-based system could not. An additional benefit was that it offered a query function allowing thematic interrogation of the data, which to have undertaken manually would have taken considerably longer. Thus, the software freed up time to concentrate efforts on data analysis rather than data management. It also allowed the construction of an evidence based, process driven approach towards data use and storage. Of importance to the overall design of the research was that the software could support the ontological and epistemological frameworks adopted and did not take its place (Bringer et al. 2004).

Data analysis process capture is becoming increasingly important as discussions around the validity and robustness of qualitative researches become more common (Wainwright 1997, Maclaran and Catterall 2002, Bringer et al. 2004). One criticism of using computer aided software is that it is said to change the relationship between the researcher and the data. It may detract from the process of analysis resulting in a lack of flexibility in the process and creativity in the output (Bringer et al 2004). To counter this, scripts were initially printed in full and analysed manually to get a feel for the content. Traditional methods of highlighting and note taking were employed at the outset of the analysis phase and Nvivo was used for the latter part as an aid to data management and analysis. For the purposes of this research, the software allowed the researcher to do what she would have done manually, only quicker (Maclaran and Catterall 2002). Screenshots from NVivo are included in the next section to illustrate how the programme was used to organise the data at each stage of the research.

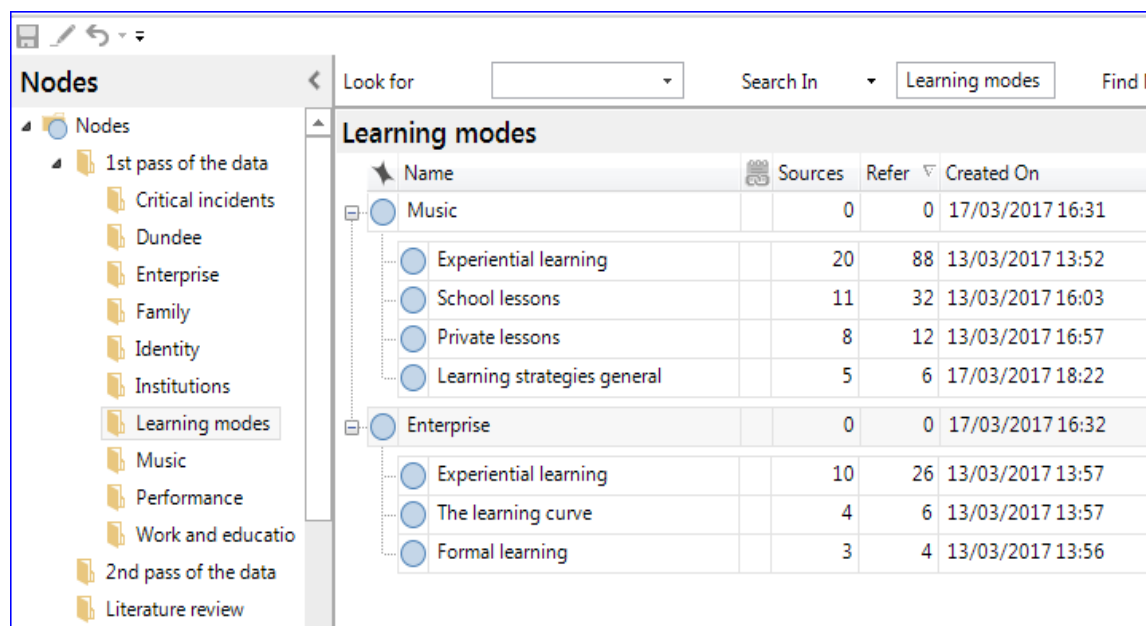


Figure 9. Screenshot of first order analysis.

Figure 9 shows the categories constructed from the open coding in the first order analysis. The folders on the left denote the ten key categories selected to represent the themes, and each folder contains nodes that emerged from the initial, thematic analysis. Listed in folders in the left-hand pane under the heading nodes, the folder learning modes was selected. The nodes and child nodes are showing in the right-hand pane under two further headings, music, and enterprise. The child nodes show the range of ways the participants learned how to play their instruments and learned how to be entrepreneurial, respectively. The number of participants who contributed to each node is listed under the sources column, and the number of quotations for each node listed under the reference heading. There is a similar sub structure under each folder listed on the left.

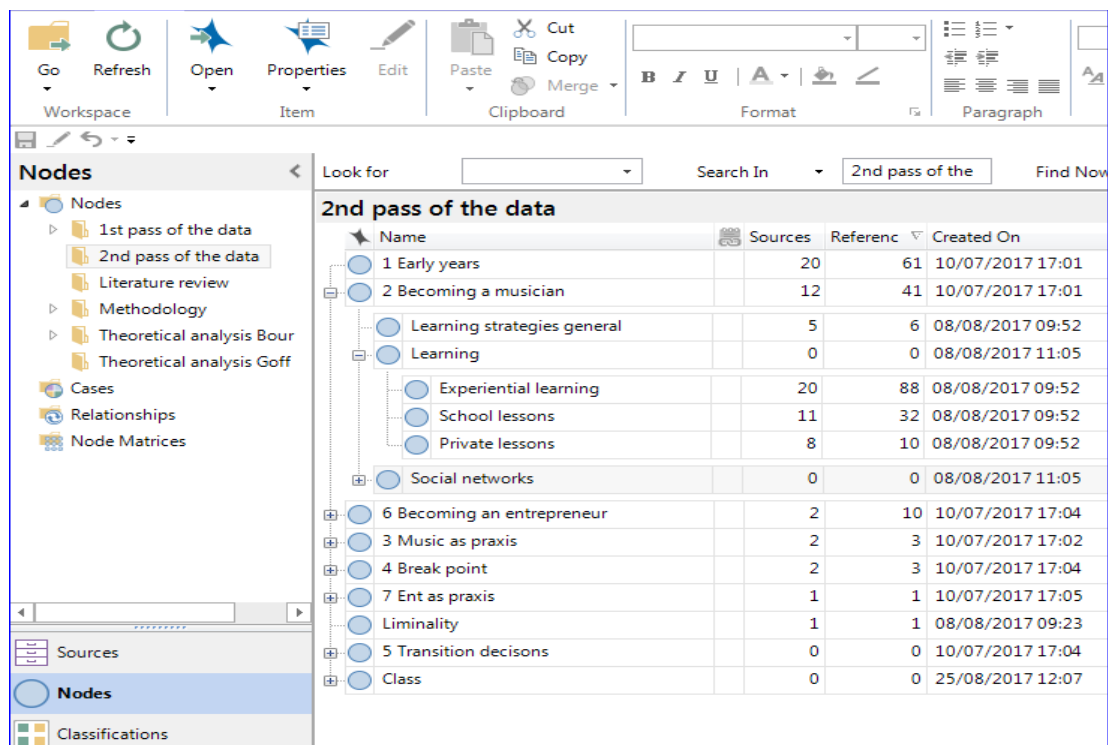


Figure 10. Screenshot of second order analysis.

In figure 10, all nodes within the main nodes are now showing in the middle pane as 2nd order categories. The numbered nodes are the categories that eventually became the descriptive framework. You can see from node 2, “becoming a musician” that there are three child nodes, or sub themes attached one level down. Learning strategies general, learning, and social networks. Within the node “learning” the three nodes from the first order data analysis have been included, experiential learning, school lessons and private lessons, illustrating the structure of data categories and development of themes within categories.

6.5. Chapter Summary

This chapter discussed the data collection and analysis methods employed to carry out the research. Insider knowledge was considered because the researcher was a musician in a former working life therefore, impediments and facilitative aspects of knowing too much were explored. While it is impossible to approach a research without some prior knowledge of the subject under scrutiny, the aim was to deal with issues of bias throughout the research process. A life histories approach was outlined and justified as shaping the data collection method. Interpretative methods are commonly fraught with quality issues; therefore, the design of the research was such that it attempted to mitigate as far as was possible inconsistencies and quality issues caused by the process itself. Part of doing so was to make the research process as clear and transparent as was possible.

A detailed description of how the research was undertaken was presented. Standard open and axial coding aided the first and second rounds of the data analysis, resulting in the emergence of high-level categories that provided the basis for a descriptive framework. The data were further reduced by seeking aspects of music that transcended the aesthetic and became embedded in entrepreneurial practice. How the eidetic reduction was applied is discussed in chapter 9. Assistive technologies were considered as support tools. The following two chapters are dedicated to presenting the findings from the research processes described, as a double hermeneutic it is accepted that this is but one of the stories that could have been told. The final phase of analysis, the eidetic reduction is discussed in chapter 9.

Chapter 7: Presentation of Findings

From music to enterprise, a story of stories: sections 1-3.

This is the first of two chapters presenting the research findings. Chapter 6 described in detail, how the research was carried out. It also presented the analysis process that resulted in construction of the descriptive framework presented in figure 11. Chapters 7 and 8 present the findings from the interpretative analysis phase of the research. The descriptive framework provided a story of the participants' transitions from musician to entrepreneur and highlighted how rich the data were. The directional framework and quality of the data allowed the analysis to be organised in a way that eased interpretation and allowed social processes of becoming to emerge. To provide a theoretical explanation of how such transitions occurred required interpretative imagination of lives as told, rather than as lived (Gioia and Chittipeddi 1991, Dhunpath 2000). As outlined in the previous chapter the analytic approach is a double hermeneutic and as such entailed the author interpreting data from the participants lived experiences. The result is a story of stories brought into being through application of subject knowledge and creative imagination.

Sectioned into 6 categories, the descriptive framework can be thought of as bracketed frames encapsulating key parts of a meta-narrative. The 6 themes are outlined in figure 11.

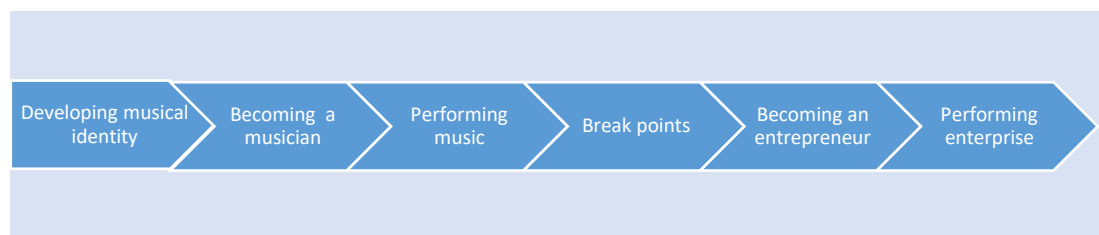


Figure 11. The descriptive framework.

This chapter presents the findings from the first three sections of the framework which encapsulate processes of becoming a musician. It shows how musical performances in the home and the everydayness of musical activities contributed to early musical identity formation. Learning strategies employed by the young musicians in both, solitary and group-based contexts provided insights into their becoming proficient musicians and becoming socially accepted as such. It also illuminated how such learning was applied in musical performance. To explore these themes in more detail, the following topics are discussed.

1. *Developing musical identity*, represents the participant's earliest memories of music. It presents insights into the role of family members, of music and of musical artefacts in the initial stages of the participant's journey to becoming a musician.

2. *Becoming a musician* presents a second phase of enculturation and focusses on the learning strategies and social networks of the young musicians. It is at this point that participants start to develop music related friendships and become part of musical communities. Mechanisms of becoming are highlighted in both, individual and group learning situations.

3. *Performing music* deals with themes around playing music and making a living as a musician. The practicalities of day to day practice are highlighted with focus on transferrable skills identified in the previous section. Evidence of the participants performing musical identity is also presented.

7.1. Developing Musical Identity

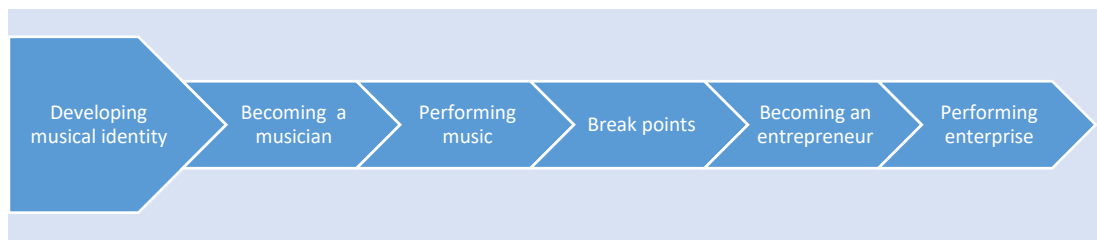


Figure 12. Section 1. Developing a musical identity.

As emotion and memory are bound in our past, this section is concerned with how the youngsters started to make emotional connections with music. Enculturation refers to the gradual acquisition of the norms of a social group through socialisation processes that start in the formative years of human development (Geert and Jan 1991). It is also a time where motor and language skills develop enabling movement and communication necessary for musical instrument learning (Vygotsky 1962). In this study, culture refers to both formal symbolic systems, such as art forms and accepted cultural rituals, as well as informal systems of meaning making embodied in stories and language (Turner 1982).

This section stories the initial development of a set of musical skills and abilities enabled by friends and family, it demonstrates learning in action and presents stories about the participants early involvement in music as part of everyday family activities (Swidler 1986). All but three participants referred to musical family members and all others knew of at least one other musician in their family, with one mentioning five direct and extended members. All three without musical family members talked about a love of music and records of the day, in keeping with comments made by the other participants.

In discussing their music to enterprise journeys, participants were asked to relay their earliest memories of music, and the influence most commonly mentioned was music in the family home. As examples, they talked about the sound of music constantly being played in the house, the influence of family members on their musical development, about musical artefacts such as musical instruments, radios and records and about memorable events. What emerged was a picture of the everydayness of music in home environments, it was engagement with music in a family context that naturalised the young musicians. Many talked fondly of family situations where music was played, demonstrating the strength of these memories, while others demonstrated that conflicting ideas about music ensured continuity of a musical life (Nayak 2014).

The following themes are discussed in this section.

- The amount of musical activity in the home is represented by the section, “There was always music in the house.”
- Memories of musical artefacts. The main artefact being “the piano” and its presence in family and extended family homes.
- The role of parents, particularly the father in the youngster’s musical development. Such was the focus on the father figure in the data that this section is called, “my dad.”

7.1.1. “There Was Always Music in the House”

Music in the house refers to instances where respondents talk about hearing music within the family home. It became a child node in the analysis due to the frequency of the term, “there was always music in the house.” Participants did not always go into detail about where the music came from but used it to justify their early love of music. They went on to describe a range of musical situations from; their parent’s casual singing and their practicing piano and guitar, to social events where parents would entertain friends at home with a sing song around the piano. There were stories of parents as music enthusiasts who brought new music into the home, thus exposing their children to a wide variety of new music genres. There were homes where the radio or records were played constantly, and memories of mothers singing lullabies were also relayed. There are also examples of parents producing original music. It was clear that the participants considered their young lives to be steeped in music and music making as part of their family’s cultural life.

Parties were considered as adult entertainment at the weekends and were mentioned in some of the scripts. These would either be forbidden to children who were sent to bed before the party got under way, or they would provide platforms for children to perform songs as entertainment for family and friends. For those put to bed early, parties were exciting times, however their early retirement did not preclude music being internalised in such a way as to have an impact on the participants later in life. During parties, music and laughter could be heard through the walls of houses, and in one case the bass lines to Frank Sinatra songs were memorised through the bedroom wall long before the participant learned to play bass guitar. That person became a well-respected song writer, whose writing is influenced by the work of Frank Sinatra among others (Pettigrew 1997). It also suggests, sustained exposure to music in the home developed the listening grammar (Gracyk 2004) needed for musical enculturation and ultimately for development of musical skills (Green 2002, Welch et al. 2004, Widdess 2012, Miller 2017).

For some, social singing was the mainstay of house parties and as said, singing was one way of children getting to stay up late and join in the fun. This was early development of transactional norms. *“When there was parties going on, you had to take your turn at singing everybody in the room had to take a shot at singing.” (Caroline)*

Music was no longer simply part of the background environment, it became participatory. Some had memories of singing and generally having a good time which might have been quite exciting for the young musicians, essentially giving them access to the adult world through music. Something that might also have been important when moving into performing in pubs and clubs. More importantly it denotes early participation in, and performance of music in a safe family environment. *“...my mum and dad would have parties, singing and you know, everybody ‘round, a few beers and just kinda all this joviality going on and my dad singing old Harry Lauder songs or whatever.” (Gill)*

Performing music in social situations was often closely associated with pleasure, and early memories of music in the home were vivid. Family members featured prominently at this point and it is their musical activities that provided the background for the youngster’s first musical encounters. Part of a musical socialisation process was normalising music through family ties and social events (Green 2002). This helped develop an appreciation of the social role of music and helped them learn social rules of musical participation. As Lave and Wenger (1991) state, children are well placed in communities of practice, as families provide ideal opportunities for learning through participation. However, it was not only social events that taught cultural norms and the next section uncovers the influence of artefacts, focusing on stories about the family piano.

7.1.2. The Piano

While other musical instruments were mentioned in the scripts, the piano was by far the most prevalent. A musical artefact, the piano has the capacity for sonic experience and learning and provided a means of musical activity in family life (Moffat 2009). It was used to accompany the weekend sing songs and would have been the first musical instrument encountered by many of the children, as it was literally part of the household furnishings.

Family members and teachers sometimes had a negative impact upon the musical direction of the participants. Alison considered herself to have always been a piano player, meaning that she was naturally attracted to playing the instrument, however, learning to play did not come to pass. *“...but my natural leaning was towards the piano, but...and then I played clarinet at school, but it was almost like fulfilling my mums, my mum wanted me to learn clarinet.” (Alison)* That she was a piano player is something Alison decided quite early on, however,

based on her music lessons in clarinet she latterly taught herself to play, illustrating that family influence did not impede her musical aspirations.

Piano lessons were also denied for Bobby, but in his case the influence of teachers and school curriculum restrictions thwarted his ambitions to play. This is something he thinks about from time to time in terms of other possibilities for his musical career. *“In school, in second year I asked to play piano and was told that I couldn’t because I didn’t do it in first year. That annoyed me. You never know if I got to do it in second year, I might be a pianist as opposed to a singer...”* (Bobby)

Gill played piano from a very early age and described an incident at school which resulted in a music teacher refusing to further her piano tuition. Thus, rendering the piano a forbidden instrument during her school days. However, she could continue with music as a subject and opted to take classical singing classes. Like Alison, a lack of available musical resources did not stop Gill pursuing her musical ambitions and she started teaching herself piano whenever the opportunity arose. Alison, Bobby, and Gill worked around their lack of access to a piano and worked with the musical material available to them. An idea that can be read as bricolage in the context of music, where available resources are used to fulfil a defined goal. (Sarasvathy 2001).

These examples show how the influence of others stalled or halted progress in piano playing but did not derail musical goals. Early obstacles were overcome by electing alternative musical instruments and outlets and it could be argued that the participants displayed creative resilience through redirecting their musical needs. It also represents a unison of opposites serving to reinforce musical commitment (Nayak 2014). In discussing Heraclitus’ philosophy, Nayak (2014) observes that opposing views constitute agreement. It is agreed at a higher level than the piano, that music is a “thing.” Those who want to play piano and those impeding playing are opposed in agreement to the existence of music. Conflict therefore brings playing into consciousness in such a way that decisions regarding commitment are made. Ultimately, this situation served to emotionally engage and reinforce musical commitment in the young musicians through tacit understanding of the existence of obstructive forces (Polanyi 1966).

Chris V’s granny provided piano lessons for him, but he remembers a disjuncture between what he was being taught and why he was being taught it. *“...my granny was quite keen that I played an instrument so she paid for me to have piano lessons, so I did that for a couple of years and it was kinda getting to the stage where it was time to start doing grades and I didn’t get it, I just didn’t understand why this was good from a point of view of learning.”* (Chris V)

Chris V gave up piano lessons a short while later. However, in terms of influence on later musical achievement, the skill of playing the piano at an early age laid the musical foundations for his return to playing keyboards later in life. This was something that he knew he could

already do and provides an example of all learning being re-learning in Kolb et al.'s (2001) terms. Chris V built his new love of playing keyboard on his existing knowledge of piano playing.

Kevin's story is a bit different and involves his grandparent's piano as a forbidden object. Children were not allowed to touch the piano, however, knowing it was out of bounds did not deter him from "having a go." *"When my grandfather nipped out to get a pint of milk, that's when I would be at the piano. And I started, I didn't know how to play it. I didn't have any idea, I'd just seen people doing this (places hands out front as if playing piano), like real writing, a skill you know, and I thought, I'll try a bit of that."* (Kevin)

Other memories that involve grandparents include Gill's early memories. Her grandparents had a positive influence on her becoming a musician. *"My grandma and grandpa both played piano and my aunty was in the choir, so a wee bit of a musical family, not my immediate mother and father but granny and grandpa, piano in the house so...there's a picture of me when I was about two or three sitting at the piano with my hands kinda all over it"* (Gill). Both Kevin and Gill talk about the influence of grandparents, but more importantly, they talk about mimicking adults. There was an understanding of how the piano was played and on getting up close to it, they were able to display pre-learned understanding through mimicry. They were acting "as if" they could play (Gartner 1995, Anderson 2005).

Grandparents also featured in John's story, but the meaning of music in this context is storied from the perspective of a religious, family life. His grandfather always had an organ in the house, *"because they were Baptists, they used to sit around on a Sunday night singing hymns, you know like the Waltons...a striking image."* These examples show music as related to family memories and a fondness for grandparents.

To summarise, musical enculturation did not necessarily mean unimpeded or continuous learning. Some who wanted to play piano were prohibited, however, they went on to become proficient in other musical instruments. The impact of others on musical learning processes might have distracted them from one instrument, but it did not dampen their desire to play music, suggesting that the want or need to play music is deeply rooted from an early age and that it is music rather than the *choice* of instrument that is of primary importance. Experiencing impediments to musical performance affected a desire to rectify a conflict between wanting to play an instrument and not being allowed to, ultimately providing the impetus to ensure musical performance as part of life in the long run (Nayak 2014).

The next section moves from artefact to family. Most mentioned family member was the dad, a figure who performs many roles in the participant's childhood musical stories. This section is also concerned with learning from a variety of musical perspectives.

7.1.3. My Dad

Of all family members the father is referred to most often and is considered as the most influential in early musical experiences. There was a great deal of pride and love conveyed by the participants when speaking about their dads, and clear realisation of the positive impact they had on their own love of music. Some talked in pure story form while others were quite reflective in their consideration of their dad's input into their musical development. The following table shows examples of their dad's influence. Overall, these examples show a range of learning situations and provide insight into how the youngsters interacted with their dads. It is through this relationship that participants start to become familiar with the world of *playing* music rather than just listening to music.

| My dad | |
|--------------------------------|---|
| Being taught songs | <i>"I learned some chords from my dad and vocals from my mum and dad and my granddad." (Bobby)</i> |
| Tough love | <i>"I remember going onto Lochee park stage at a competition and I just froze, went back dad said; "how did you get on?" I said well I couldn't sing through the mike, and he said well if you can't sing through the mike then you can't sing." (Caroline)</i> |
| Learning the rules of the game | <i>"...my dad, cause he played in a lot of bands during his life, in London as well as up here. But he was from a more traditional jazz background, big band jazz that was the stuff that he was into, and that's the stuff he played most of the time. So, he kind of thought that I had to learn the rules." (Gary G)</i> |
| Learning more than chords | <i>"Dad played guitar, mum was a piano player. Dad was good because he was...he listened to a lot of folk music and was great at telling a story in song." (Gregor)</i> |
| Instilling a work ethic | <i>"My dad specifically was always like you're going to have to work at this. So, he probably instilled in me, whatever it is you want to do just do it, to make a living." (Gregor)</i> |
| Instilling equity and teamwork | <i>"I always remember him saying that Sinatra was always... He always acknowledged the songwriters when he was onstage, he would always say who the songwriters were. My dad had this way of kinda... "Ah, the guys backstage, they're really making the magic happen", y'know." (Gary C)</i> |
| Introducing new music | <i>"...my dad would go off to America and come back with albums and stuff, so I grew up with Mario Lanza, Frank Sinatra and Nat King Cole and Ella Fitzgerald and then we got music and we would have The Beatles in the house and then my parents got into The Beatles and stuff, so it was a very eclectic household." (Gordon)</i> |
| | <i>"My dad, and I think everyone's got a story like that you know, always listened to lots of great music and was introduced to great music by my parents. My dad played guitar in a skiffle band and he wasn't a professional." (Alison)</i> |

| | |
|-----------------------------|--|
| Creating new music | <i>"In my family my dad was a bit of a folk-rock musician, he wrote and stuff like that so I kinda liked a lot of the stuff that he was into, which wasn't what I was being taught at piano." (Chris V)</i> |
| Providing financial support | <i>"When I was a teenager my dad was right behind me. Like you did in those days, you bought your own gear and there was this guy made bins (bass speakers) you know, and they took up your whole bedroom, yeah but my dad..." (Danny)</i> |
| Providing inspiration | <i>"...my dad was always a singer and there was always music around, my dad was on Opportunity Knocks and he was Dundee's Lonnie Donegan in his day." (Caroline)</i> |
| | <i>"My father was a professional band leader from the age of thirteen, he left school at thirteen, having already won, as a violinist, a number of gold medals in Glasgow. And he joined his other two brothers in a trio, they had violin, piano and drums, and they played at cafes when he was a... when he was a teenager, and as a late teenager they went into the pits, in silent cinema." (Andi)</i> |

Table 9. My dad

The mechanisms of becoming musical are primarily associated with learning and teaching, although inspiration and financial support are also represented. While the practical aspects of playing chords, understanding lyrics and stage presentation are conveyed in the quotes, there is also an aspect of moral development evident in terms of consideration for others and for commitment to the task in hand. Dads also provided musical source material in the form of new popular music of the day and their own original music. Overall, these contributions to musical becoming can also be translated into everyday parenting. Therefore, it is the everydayness of the processes of becoming that pave the way for these young musicians in terms of learning the language of music, acquiring relevant knowledge and skills and developing behavioural attributes conducive to musical performance.

The dad / child relationship is storied from the point of view of the adult child as research participant and has been transposed to a participant /child story, therefore, there is clearly temporal separation in terms of the story told and the lived experience (Steyaert 2007, Spector-Mercel 2011, Roberts 2014). It was the meaning of these memories in the interview context that was relayed here, not the experience of learning itself, therefore a different relationship between the parts has emerged. The dads were teaching their children what they know, which just happens to be about music. On one level, by passing on knowledge they are perhaps symbolically making their children in their own image. On another, these are mostly happy stories of a positive force in their lives that might reflect the way it was, or perhaps the way it should have been. They also represent acknowledgement of what retrospectively became an important contribution to their musical development.

Siblings and cousins were also considered influential in the initial stages of learning to play instruments, and along with friends were the drivers for wanting to become a musician in some

instances. This equates to motivation to become, to identify with, and a desire to be like others they admire. *“I started getting interested in music about seven or eight, my cousin played in a band, originally a skiffle band and became a proper band with folk like Drew Larg.”* (John) Donny admired his cousin as he was a bit older than him and played in a popular Dundee band at the time. *“My cousin was a singer and piano player and that was my influence...him, that was the guy that played in The Staccato Five.”* (Donny) Both John and Donny could see family members, not much older than themselves having fun playing music, and naturally wanted to do the same.

Mothers were less influential than fathers in the youngster’s musical developments, but they were present, and they were musical. Many were piano players and singers themselves, but none played electric instruments associated with popular music. This example represents a memory of the start of a musical journey in an escape to the stars in a chance meeting with Holst.

I do remember we did a project at primary school, it would be P2 and it was “Our Solar System,” and I remember going home to my mum and saying...and she’s trying to make the tea for all of my siblings and me and going, I got a project, I’ve got to do stuff about our solar system...you know tugging at her apron, what can I do? And she sent me to the record cabinet to dig out the Planet Suite, and it was just a “get away from here, I’m trying to make the tea,” kind of thing. “Go and put the headphones on and go and have a listen to that,” and I remember that was a real epiphany in terms of it just totally consumed me and my journey into music started. (Kevin)

This example shows the contextual nature of musical becoming. The story has two threads, that of the mother undertaking the daily task of making food for the family, which has been interrupted by a son’s desire to talk about his school science project. In helping her son by directing him to a specific recording, she unintentionally began his lifelong musical journey. While the dads are grounded in practical skills development, this mother is equated with celestial bodies, a symbolic goddess illuminating the way to music rather than demonstrating the practicalities of *how* to play. The family have a record collection, musical resources, and a mother who recognised the link between music and her son’s school task, perhaps demonstrating her own musical knowledge. It also highlights the possibilities availed through access to social resources and the integrated nature of music in everyday life. It was music practiced in domestic situations and spaces that allowed the youngster to develop their own musical theories and to try out musical performances in psychological safety (Gielen 2013).

7.2. Interpretation: Making Connections with Music

There was always music in the house, the piano and my dad are the three key categories emerging from the data in this section, and far from providing simplistic descriptions of family life they allowed insights into mechanisms of becoming musical. The section provided examples of influences on musical development and learning mechanisms through family members and demonstrated how support systems enabled, and sometimes restricted access to musical materials. Lave and Wenger (1991, p.32) termed this kind of situated learning “legitimate peripheral participation,” where socialisation processes are total and where children operate in the adult world.

There was also an element of reward attached to performing at family parties and events. Getting to stay up late and the approval of adults presented music and performance as fun. In this sense, performance in a family context was exhibited through games or rituals (Vygotsky 1962). It also attached notions of music as transactional and something to be negotiated with. As memories, the examples in this section demonstrate emotional attachment to these times and events and anchor the participant’s musical beginnings in childhood (Roberts 2014). Conflict also focussed the youngster’s attentions on musical effort, through bringing impediments into immediate consciousness and acting as problems to be solved (Nayak 2014). Therefore, performance, negotiation and problem solving were already emerging in the youngsters becoming.

The key contexts prevalent in this section are, micro in terms of the participant’s telling their stories, and in terms of their storied relationships with others and with music. The meso context is largely confined to the immediate family circle. At the start of the stories musical activities were observational, where participants *noticed* there was always music in the house, they were *aware* of music at parties. Music was *heard* through walls and in some cases musical structures internalised, initiating interest in different musics and instruments. These events can be thought of in terms of early exposure to music resulting in the youngsters becoming listening subjects before they participated in family events or learned to play musical instruments (Bamberger 2003, Welch et al. 2004, Widdess 2012, Miller 2017).

This section illuminated how the musicians made early attachments to music through everyday family activities. From the nurturing nature of family support systems and social events, musical identities were co-created with family members through fun activities, and learning was mainly situated within the family (Brown et al. 1989). Brown et al (1989) argue that it is activity undertaken in context that produces knowledge, and it does so far more efficiently when compared to instances of decontextualized learning in the compulsory education system. Tacit

understanding of social interaction, cues, and symbols are internalised while the ability to perform is discovered and practiced in situ.

| Developing musical identity | |
|---|---|
| Key themes | Interpretation |
| Parents exposing their children to music played in the home. | Music as fun, an adult world. |
| Access to musical materials and resources. | Availability of musical materials. |
| Introduction of new music and original material. | Creative input of parents. |
| Forbidden instruments and unison of opposites. | Dissonance and commitment to music. |
| Music as negotiation and reward. Sing to stay up late. Party pieces. | Learning the rules of exchange. |
| Learning how to play and learning the rules of the musical game from dad. | Practical application of skills and developing tacit knowledge. |

Table 10. Key themes from section 1. Developing musical identity.

7.3. Becoming a Musician

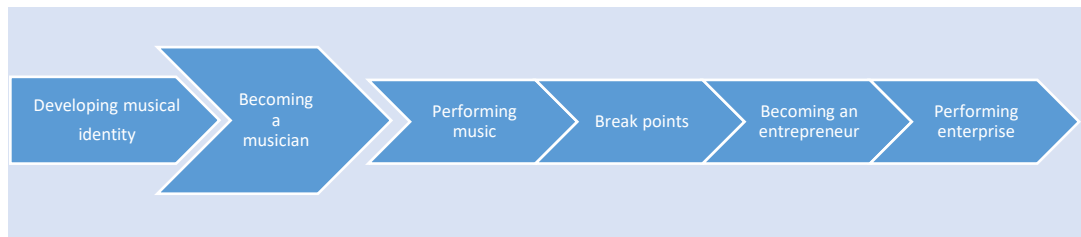


Figure 13. Section 2. Becoming a musician.

“Let’s be honest the movie going on in your mind is that you are going to be in a band, on stage with screaming fans, making records and having an amazing time. That’s your movie in your mind you know.” (Gregor)

The section titled, “becoming a musician,” builds upon the young musician’s early years and shows how a range of social mechanisms supported their musical development. It illuminates an array of learning processes adopted in their journey to becoming proficient musicians. Participants remember bringing friends and relatives into their musical learning experiences, hanging out with likeminded people and putting school bands together. All of which highlight the expanding social lives of the youngsters. The influence of older musicians also led to generationally diverse social networks and as such, provided motivation for further musical development. The concept of learning is strong in this section and musical identity becomes more developed as the musicians become autonomous young adults.

The following categories are discussed in this section.

- Age 13 and early influences. As a topic, age 13 was mentioned in over half of the scripts (+/- 1 year) and therefore, offered a natural starting point for the second section of the descriptive framework.
- The topic of learning encompasses; learning strategies, experiential learning and learning by doing which in this case encompasses collaboration and collective learning in bands and auditory learning, otherwise known as, “learning by ear.”
- The participants challenging themselves to become better musicians by putting themselves in situations where failure is a possibility. Musical experimentation is explored in terms of creativity in play and problem solving and in terms of learning from trial and error.
- The role of friends and mentors is important in the development of social networks and in learning musical norms and developing an ability to judge one’s musical progress.

7.4. Being 13

Over half of the respondents talked about being age 13 in their scripts, give or take 1 year either way. It would be folly to explain this in terms of the onset of puberty as a single reason for its inclusion, as it seemed to have much significance in the lives of the participants becoming adult. Vygotsky (1962) refers to this age as the time when the human brain starts to develop the capability of comprehending abstract concepts and can be aligned with the participants starting to think about music in abstract form. From such abstraction, production of musical material from an idea is possible. This is development of the phenomena of imagining and acting something into existence (Matthews 2006), which also may have links to opportunity recognition and new product development in entrepreneurial terms. In music, to learn something abstract and communicate it to others requires a shared musical language and can be seen as developing the ability to “exchange,” ideas and ways of working, and also share ambitions and dreams. This is explicit knowledge, as Polanyi (1996, p.4) states, “we know more than we can tell.” Here he is talking about tacit knowledge, defined as that which we know but do not know that we know, or cannot verbalise. He goes on to argue that tacit knowledge is the glue that holds our explicit knowing together. The learning discussed here refers to non-formal, self-directed, experiential learning in either social or solitary situations. Non-formal learning strategies are not separate from self and context and they constitute the developing musician as a member of a musical community.

| Being 13 |
|---|
| <i>“I was kinda brought up on older music obviously with my family playing in clubs whatever, I learned a lot of older music and modern pop. Then I kinda switched to grunge...from about 13-14, started listening to other types of music.” (Bobby)</i> |
| <i>“...but I was a late starter playing guitar, which was probably when I was...I don’t know maybe 13.” (Keith)</i> |
| <i>“...ehm as a child I didn’t think I was particularly musical. Music was just another thing that was there for me to take the piss out of as a child, and I didn’t take it seriously till perhaps...I was about 14 or 15 years old.” (Mike F)</i> |
| <i>“So that was our first gig, it was amazing how many took it on...at the age of 12 or 13 maybe, Bert would have been eleven (laughs out loud), he still had his shorts on.” (John)</i> |
| <i>“I think that when I was 11 or 12 and got more serious about the guitar and sort of delved into it and yeah sort of myself and guided a bit by my brothers.” (Chris M)</i> |
| <i>“So, I started writin’ songs when I was probably about... oooh, thirteen or fourteen when I made my first attempts, y’know. And probably about fifteen by the time I went on the stage and played any o’ them...” (Gary C)</i> |
| <i>“I’d briefly been interested in music about 12, 13 years old and then got out of it again, which made my parents really happy and then I disappointed them again about three years later and got into it and got a keyboard for my 15th birthday.” (Graeme)</i> |
| <i>“The guitar I didn’t pick up until I was 12 or 13 when I got my first guitar. I remember going down to Largs with my mum and brother and buying it. You know and have them telling me, “now look, that cost me 23 quid you better do something with it.” (Kevin)</i> |

| |
|---|
| <p><i>"I don't know maybe girls are more advanced, but when I hit 14 it was rock. Rock or punk. We thought punk was the same as rock really. So innocent, just thought it was the same fucking thing." (Gregor)</i></p> |
| <p><i>"...and eh, I played in my first group, which was just an instrumental group because we didn't have a PA, I was 13." (Donny)</i></p> |

Table 11. Being 13

There is talk of getting *serious* about music, through going to regular gigs and writing songs as examples, therefore, age 13 marks a change of attitude in their approach to music. The youngsters found music to be a worthy pastime that should be taken seriously, so there may have been some utility attached to its practice. Being in a band is cool. Artistic expression and the first experiences of playing in front of an audience at gigs emerge at this time, and while parents are mentioned, they have adopted a more supportive and peripheral role. Both cultural and musical performance are now co-evolving in so much as being immersed in musical circles facilitates and necessitates the performance of musical identity (Goffman 1959).

7.5. Learning Strategies

In this section, non-formal learning refers specifically to skills and knowledge acquired and transferred through family members, peer groups and mentors rather than through formal tutors or institutions. Non-formal learning was central to the young musician's development and this section illustrates a range of creative thinking and experimentation derived from learning efforts. Non-formal learning by doing is considered an extremely efficient way of learning, often resulting in innovative and creative outcomes (Brown et al. 1989, Coffield 2000). Such creativity may be transposed to entrepreneurship in terms of behaviours that generate novelty and newness under the banner of effectuation and bricolage (Sarasvathy 2001, Baker and Nelson 2005, Di Domenico et al. 2010, de Klerk and Weber 2015).

Music was studied at school by some, however, as Mike F notes, school preferred those already conversant in music. *"...at that time, the education system was more interested in people who were already found to be good at music as opposed to bringing music out of you. Now that's the difference, there was no development and usually it would have been the middle-class families that would have brought these people to the fore."* As a class-based observation this is consistent with discussions around resource availability and opportunity development (Anderson and Miller 2003, Bates 2012).

Each participant had become proficient musicians following experiential learning methods rather than formal, classical learning or training routes. They learned the language and norms of playing their instruments, performing, and writing music in settings other than formal, educational institutions (Lilliestam 1996, Green 2002, Davis 2005, Baker and Green 2013).

Some attended music tuition in their early, pre-teen years but for very short periods of time, apart from Chris V who spent a couple of years taking piano lessons, however, each participant, without exception, deemed their lessons relatively useless to their overall musical learning. Learning music is both a group and individual endeavour; as a solitary pursuit, musicians learned songs from records and spent hours practicing enhancing proficiency. As a group activity, the participants tried out new skills and knowledge in rehearsal rooms with their bands. In such cases, learning happens through playing and interacting with others (Bandura and Walters 1977, Lave and Wenger 1991, Miller 2007, Green 2012,). Popular music was not part of the secondary school curriculum at the time of most of the participant's schooling.

The concept of being in control of your own learning and the drive to learn is talked about with passion in some scripts. One participant talked about learning songs on three strings of a guitar, and gradually worked up to using all six, seeing learning as multi-layered and "building upon itself." To acknowledge instrument learning as a dynamic, iterative process of improvement suggests that self-directed learning enhances creativity (Coffield 2000, Green 2002). Others recognised the extent of their musical abilities and could clearly articulate their learning preferences, as Keith explained. *"I'm quite good at busking on guitar and if I listen to a bit of music my focus is on the bass line, if I can play the bass line in my head, I can busk along with it."*

Once Bobby had learned chords from his dad, the next step was to engage with his friend in face to face, practical learning. *"I suppose once I had the chords, I would either sit and rehearse the songs with Kev...like Nirvana or whatever or write songs with him...learning structures and what not."* Bobby highlighted a need to know the basics before getting into social learning situations and notice that he talks about learning structure, demonstrating the iterative nature of learning to play. Overall, there is a great deal of awareness of learning preferences and processes presented.

Gill highlights the difference between school music lessons and self-directed learning, showing a disjuncture between necessary lessons and personal interest.

It did seem like an academic chore you know, where you're studying an instrument for classical music that you're no really into if your honest, crazy! All this amazing pop stuff is what you're really influenced (by) as a teenager and have grown up with at school and I just used to write my own wee tunes in the house. (Gill)

John spoke of learning and playing music as if it were the most natural thing in the world. He describes the learning process as starting with deconstructing popular songs and building

chordal structures in a social situation (Welch 2004, Smilde 2005). The results of experiential learning gave many the skills required to join bands with their friends. *“Bert and I used to work a lot of tunes out erhhm, mainly sort of Beatles things, then we got into The Byrds and things like that so that was our learning kinda process, we both played guitar to begin with, got a band together Bert played bass, I played guitar so that was it.”* Music was something separate from school, something that the youngsters “owned.” It was a social activity and participants remembered details about learning preferences and methods very clearly. Learning from friends and mentors was also key to developing musical proficiency, therefore, friendships based around music were important (Bennet 2008).

7.5.1. Experiential Learning

Various methods and sources of learning are evident and manifest in family, mentors and networks as well as private lessons and school. However, experiential learning was an important learning method in the participants’ stories. It is worth considering how such learning occurred, as there appears to be no one way fits all. Learning to play a musical instrument requires practice, reflection, time and dedication, in other words, hard work. Not only was this evident at the outset of the participants learning journey, but it remained evident throughout their stories. Learning is a process.

There is mention of being shown *how* to play, this means being shown what to do with an instrument in a face to face context. So, if someone wanted to learn a particular song, a friend or family member would demonstrate how to play the relevant chords in the right sequence, and this would be copied by the learner (Green 2002). This type of learning is clearly social as interaction and communication are necessary for relaying information and more importantly for sharing some of the more subtle and tacit aspects of technique or musical content. *“I was shown how to play guitar, so I learned it parrot fashion. To this day I can’t read a note of music, so I learned it parrot fashion on guitar and quite quickly I suppose I was able to pick up tunes by ear.”* (Keith) Learning by ear in solitary and social situations is one of the main methods employed by popular musicians (Lilliestam 1996).

7.5.2. Learning by Ear

Once the basic mechanics of instrument playing was mastered, the next stage of learning to play expanded into the acoustic and listening skillset of learning to “play by ear.” Mimetic learning is to learn through imitation, or in the case of aural learning, to play music by listening to that which you wish to replicate and trying to copy it to the best of your ability (Welch et al. 2004, Smilde 2005). After being shown some of the technicalities of playing by family or friends, the young learners developed enough musical vocabulary to learn songs by themselves. It could be

argued in development terms, that learning to play by ear can only occur once a certain degree of familiarity with an instrument has been achieved.

The participants confirm that learning by ear was largely a solitary activity. *“(I) still had the piano in the house playing a wee bit blues and just started copying all the stuff you were hearing on the radio.” (Gill). John’s experiences are similar. “I found that it was just down to listening and working out the guitar to achieve what you were hearing.”*

Chris M was more succinct in describing his learning process, albeit with a touch of humour. *“...listening to records and just replicating what was on the record... whilst standing in front of a mirror.”*

Alison spent a lot of time learning harmony from songs played on the radio. The frequency of her musical activities is noteworthy, again suggesting a solitary learning experience. *“So, most days I would just lay on the living room floor with the radio on my ear and I’d listen to what was being played and would harmonise, so would... I didn’t have any training in terms of harmony, but I would harmonise with everything that was on the radio and I would just try and listen.”* Alison believes that music is all about the ears and that learning by listening has provided her with a great skillset, not just for building harmony in her bands, but in her businesses too. Listening clearly plays a central role in music but has also recently been considered as an ear/body relationship in entrepreneurship. Pallesen (2018), in conceiving entrepreneurship as emergence through variation in her Bergsonian analysis of rhythm, crescendo and composing found auditory metaphors useful for describing entrepreneurial processes too. Alison has transposed her listening skills and attention to detail into a future orientated vision of her business.

Those are the transferable skills, being a good listener, you’re listening to the music and harmony or sound or...but having those keen ears when it comes to business conversations and you’re reading an email, but you are actually listening to what it’s saying in your ear and it’s maybe the detail, but it’s the listening that’s really a big thing.

John also illustrates the importance of listening in social situations; *In company, I’m not one of these people who can have a deep conversation, I’m a great listener and that’s what I base all my thoughts on, listening to what people say.* Showing that John prefers to pick up information in auditory form and then abstracting it to create something new in terms of new thinking. Implying possession of a creative, reflective thought process.

7.5.3. Challenging Yourself

Some learning strategies involved participants actively seeking musical situations where they had to work hard to learn the band's music. As Gary G stated, *"I always joined bands with guys that were better than me. I would have to learn to keep my place."* This was considered a way of accelerating learning through being pushed to become proficient in things that were previously unattainable. There is also a real or perceived threat of losing a position in the band to someone more able. Motivation and such momentum to learn were welcome by-products of having musical abilities "stretched" by better musicians. Gary's example demonstrates active participation in his own development. Such skill development and information seeking can be equated with situated learning and knowledge sharing in informal situations (Coffield 2000, Batt-Rawden and DeNora 2005), the tacit aspects of learning to learn would also become useful in Gary's later entrepreneurial endeavours.

7.5.4. Musical Experimentation

Self-directed learning leads to experimentation according to some participants. As Gregor says, *"We didn't know, you were making it up. We were probably getting it wrong but developing something in the process of being imperfect."* New ways of doing, new chords, techniques, and song structures would be realised through learning by doing, by filling knowledge gaps in creative ways. Gregor's words could be describing music making as bricolage, a creative approach to recombining available resources, such as musical materials and capitals in an experimental and creative way (Baker and Nelson 2005, Di Domenico, Haugh and Tracey 2010, Stinchfield, Nelson and Wood 2013). It was found that creativity and experimentation manifest in many ways in the scripts. As per Gary G's need to challenge himself musically, experimentation was an efficacious and agentic way of learning about technique, melody, harmony, structure, and arrangement, to name a few aspects of musical knowledge.

The following section presents other examples of active experimentation given by the musicians.

Gordon cannot read music and to express his creative ideas he developed his own notation system, which he still uses. *"Similar to everyone else, I make up my chords, so my chords are in hieroglyphics that nobody can understand. I have a whole stack of chords and if I can't find one that fits, I just make one up."* Mike spoke of a similar method. He spent time playing folk music in London and developed his guitar playing style in accordance with his folk heroes of the day. *"...but I developed my own little guitar style and ehh, loosely based on contemporary folk style with a bit of John Martin picking going on."* Such individualistic expression in the face of a lack of theoretical knowledge of music can be read as a form of creative problem solving (Kolb

et al. 2001, Csikszentmihaly 2013) and effectuation processes (Sarasvathy 2001). However, a lack theoretical know how would be restrictive in professional situations requiring music reading skills, thus limiting the type of musical work achievable.

Gill liked the sound of electric guitar and enjoyed experimenting with sonic range and tone, pushing the conventional parameters of her musical equipment. *“My first keyboard was a Roland D10 and I’d have it hooked up to this distortion pedal, and it’s a noise...you couldn’t gig with it, it was just kinda experimenting with pure tone through a distortion pedal to sound like a guitarist.”* Gill is not a guitar player, but she had fulfilled a desire to sound like one using the equipment available to her, again demonstrating creative knowledge building.

Experimentation has been linked to the ability to learn to learn and ultimately to self-efficacy (Bandura and Walters 1977). Through non-formal routes and experimentation, coincidences occur, and flukes emerge as new understanding and knowledge. Freedom to explore can result in experience and knowledge which over time allows the ability to recognise *patterns* (Bateson 1972, Baron 2006), it is also how new music emerges. Organising patterns into actualised outcomes is based on learned intuition (Hogarth 2001), or tacit knowledge (Polanyi 1966). In entrepreneurial terms such emergence is “serendipity” meaning unintended discovery, or happy accident involving resources, events, and activities. It is in translation of such discovery that business opportunities come into being (Dew 2009). McFarlane and Carter’s (2016) study of Glaswegian music entrepreneurs, showed how effectual logic guided their business development process in the creative industries.

Associated with creativity, non-formal learning encompasses self-directed learning as both, a deliberate strategy and as active experimentation (Kolb et al. 2001, Csikszentmihaly 2013) which can be considered an outgrowth of play, as in fun (Pallesen 2018) as such, learning can be paralleled with innovation and creativity themes in the entrepreneurship literature. Kevin, as a jazz guitarist proficient in improvisational styles makes an interesting point about formal music education. *“I still feel that about traditional music education. There’s a lot of formal exercises and there is not enough time spent in allowing people to play, to experiment, create, and I think that’s fundamental to music education.”*

The formal versus non-formal debate is an interesting one in that it is argued that formal music education strengthens cultural performance (Baker 2013). One interpretation might be that education imparts social norms in addition to musical skills, allowing performance of a particular learned identity too, a role in Goffman’s (1959) terms. On the other hand, non-formal education elevates improvisational skills (Baker 2013), as perhaps demonstrated by the active experimentation and creative problem solving discussed above. It is also said to develop tacit

knowledge (Bamberger 2003, Davis 2005), while tacit knowledge can be operationalised, it cannot be explained. There is no formal learning available for a majority of entrepreneurs, and such experimentation goes some way to explaining development of improvisational skills and a forward listening attitude, as was shown in Pallesen's (2018) entrepreneurs.

This section dealt with a range of themes; personal attributes such as motivation, learning strategies, self-direction and self-efficacy, demonstrating the participants developing agency and engagement with the wider music scene and a deepening involvement with social networks. It considered the role of tacit and explicit knowing in terms of musical advancement. It also made links between experimentation and development of improvisational skills in musicians and entrepreneurs.

7.6. The Role of Friends and Mentors

This section introduces other musicians into the mix, both friends and mentors were important in providing motivation and guidance for the participants. Two main themes are presented in this section. The first is identification with other musicians and drawing inspiration from their abilities and successes in indirect ways. The second is concerned with learning directly from friends and mentors in musical situations. The first appears to be inspirational, whereas the second is practical, but both have direct relationships with the participant's musical practice. Motivation to pursue a career in music appeared to have been derived from a variety of social actors. Pop stars of a similar age and friends and acquaintances who were signed to major record labels for some. To see that getting a record deal was achievable within their own social circle was a powerful force for change. These new-found opportunities were availed mainly due to a change in the structure of the music industry at the time (Kot 2009), however, few talked specifically about the effect of the industry on the local music scene.

| Musical Motivation | |
|---------------------------|---|
| Touring bands | <i>"...saw Eddie Cochran and Gene Vincent on the Caird Hall. I was about 11 years old. I was just, there was a huge fight on stage. Do you know who was playing in the backing band for those two? (No) Georgie Fame, he was 15, and Joe Brown. Like they were me, that was me, I was that age and I was saying well, if they could do it then... and it just drove me on." (Donny)</i> |
| Friends | <i>"...when you know somebody and you know well, he's not a superman, and I know everything about him, surely I can do that as well. So that's really how I got into it, so I mean, had I not met Jeff I wouldn't have done it." (Gordon)</i> |

| | |
|---------------|---|
| | <i>"The Associates had come through Dundee, Billy McKenzie was about, aspirational, was in reach you know, you knew these people and then as I was getting closer to maturity around seventeen, eighteen, you were starting to see Danny Wilson getting signed and that was really close to us, we knew them really well and we were, that's it, that's what we're gonna do." (Chris V)</i> |
| Acquaintances | <i>"I would listen to Tony's song writing which was about Dundee and I thought, "Wow that's amazing you can actually write songs about Dundee." And that's how I started, and it got me a real interest in Dundee as a place as well funnily enough." (Gordon)</i> |
| | <i>"I remember one (music masterclass) in the Marquee I went along to meet them, that was the first day I ever met Ged and Derek and these guys you know. So aspirational-ly you were seeing that "I can get there and I can do it" (Chris V)</i> |
| | <i>"I think a lot of people would say that when you saw Billy on top of the Pops and then you saw him on Albert Street a few days later, you thought well if he could do it, you know. There was that element of, he's just a wee tinkie from Albert Street." (Lorraine)</i> |

Table 12. Musical motivation.

7.6.1. Friends

Once the basics of a musical vocabulary were learned, the musician had the skills to interact with others to make music at which point the learning curve continued additionally as a collective (Green 2002). Friendships developed and bands formed in the process. Like Mike F's iterative guitar learning method, friends added an extra dimension to performing music as participants were able to accomplish more with and through others. More importantly, bands offered the opportunity to perform in public.

I love voice and it was then my ambition to sing so formed a group with Kevin Murray's sister Carol, so we had...and my friend Maggie, my best friend Maggie, so we started to listen to nineteen sixties songs and doo wop harmonies and listened to those...and they weren't quite as serious about it as I was, but we had fun. (Alison)

Friends facilitated a degree of mobility within the musical environment, this social aspect of being in a band with friends can be summed up in Gary G's quote.

...there was a friendship thing, you knew a few people from different things, you would go to the same pubs and you would bump into each other that way. You would go and see other bands, there was friendly rivalry as well as, you know, a genuine friendship as well. I mean I was just a tart; I would play with

anybody which was fun because it meant you could meet lots of different people with different ideas as well, and different musical styles.

Chris V's musical story didn't stop when he rejected piano lessons as a child, and it wasn't until he got to secondary school that he reconciled his relationship with the instrument. Seeing some of his contemporaries attain record company attention, he and some friends started a band. In other words, it was only when utility was attached to playing the piano that it was taken seriously as a possible career. This may have been a deliberate strategy based on accrued social capital. In this case Chris's friends provided the impetus to get into music in a serious way.

7.6.2. Mentors

Table 11 presents a range of quotations that outline the role of older, more experienced musicians in the participant's musical development.

| The Role of Friends and Mentors | |
|--|---|
| More experienced musicians | <i>"I definitely think the guys, the older guys who took me under their wing, Peter and Dave and Clark the drummer, the band was called Late Shift, it was just a kinda wedding band...they've gone through, like all bands they've gone through different line ups and different set ups. I was definitely a kinda young apprentice, I feel I learned my, that's where I learned my trade." (Gill)</i> |
| | <i>"I was like, you know the Dougie Martins and the Gerry McGraths of this world, I was like wow...you know that's incredible and they start to influence you, and they influenced everybody. So, a lot of the guys and girls who were in the sort a' club, covers side of the world we were trying to aspire to that." (Chris V)</i> |
| | <i>"I think there was, again in a sort of organic way. Certainly Stewart, a lot of people don't get on with Stewart, they think he's a bit of a twit and all that but I love him dearly. He helped me, he had his own artistic bent and Dougie Martin really took me under his wing, like he did with loads of folk, loads of people and taught me a lot." (Gregor)</i> |
| | <i>"But before that, the guys that're a wee bit older than that, we're talkin' Michael Marra, Chris Marra, the guys from Mafia, who had connections goin' back to the Average White Band... And in both cases, those two sets of people gave me quite amazing education, because Mick Marra took me... he was the first person to take me to London and put me in a studio with session musicians and stuff like that." (Gary C)</i> |
| | <i>"Dundee was really, really good for that and when I was doing the folk stuff it was Gus Foy that I was working with. I always thought of them as old but it was just, I was very young at the time he taught me a lot. And when I started playing the pubs and clubs with people like Dougie Martin, I would sort of sit in with him and he taught me a lot as well. So, the older musicians were very generous with their time and patience and did actually show you a lot." (Chris M)</i> |
| More talented musicians | <i>"And I was quite shocked, because most of the musicians I met, it was effectively the Ferry musicians that populated that session. But Jimmy would bring up all these amazing musicians from London and America that would come to play with Jimmy Deuchars. So, I got to play with Ronnie Scott, Sonny Stitt, all these amazing saxophone players, Johnny Griffin. That was a real</i> |

| | |
|------------------------|--|
| | <i>education, I really remember my arse puckered up tight and I felt like I was hanging on by my fingernails just to survive." (Kevin)</i> |
| | <i>"He was another one, and actually really, really good bass player, I learned a lot from him. So, when I joined Leaf a lot of it was learning Steve's parts. Which was good for me, because it really made me stretch in the playing you. It's really funny listening back to that stuff now, because I've no idea how I played that stuff." (Gary G)</i> |
| No musical connections | <i>"Yeah, so I think if you're a middling creative type and you need the help of others, somehow the stars have to align, because I've never just been able to meet somebody, just bump into somebody and say, "right I'll meet you Saturday and take it from there," it always stopped and stuttered, because I never had any connection with them." (Mike C)</i> |

Table 13. The role of friends and mentors.

Informal mentors tended to be older, more experienced musicians and there is much talk of being taken “under the wing” of older musicians and of undertaking what might be called informal, or peripheral apprenticeships (Lave and Wenger 1991). In this context, thirteen of the twenty participants mentioned Dundee musician Dougie Martin. For many years prior to his passing, the pub scene was dominated by his band Mafia, a big soul band of outstanding musicians. As a younger man, Dougie was offered a place in The Average White Band but refused to join (Wilson 2011). He became legendary in Dundee for giving young, up and coming musicians the opportunity to develop their skills by sitting in with his band. Gary C and Chris M credit Dougie with providing an amazing musical education. Gregor commends his excellent vocals; Donny was honoured to be asked to play with him in his early years as was Kevin in his latter. Andi managed Dougie’s early band, The Poor Souls, and Bobby being the youngest participant was able to see Dougie play before he died in 2012.

Kevin talks about his fear of being exposed in musical terms. Having the opportunity to play with professional musicians raised the bar of performance to such an extent that it motivated a response in his learning efforts. The late Michael Marra, another pivotal musical personality, took the London route to recognition and became one of Scotland’s finest singer song writers. Michael paved the way for Gary C, giving him his first break on the London scene. Chris M while in London was given work opportunities through Keith’s brother who is a classical arranger. Therefore, it can be argued that Michael and Keith’s brother, as mentors, provided work and insight into the world that the young musicians were trying to enter (Swidler 1986). These relationships show how musical networks operated in the music scene. It demonstrates the supportive nature of the music scene, where older musicians facilitated younger musicians’ development by providing opportunities for them to perform and where friends and mentors were part of both, strongly and weakly constituted ties (Granovetter 1983). In term of musical knowledge, the young musicians would learn what it felt like to play music in a live situation, how to interact with the other musicians and with an audience. How to read musical cues and

signs from the band leader and other members. As well as having explicit musical knowledge as in how to play the songs, tacit know how was also transposed to the younger musicians via social interaction and practical application.

7.7. Interpretation: Becoming a Musician

This section summarises processes of learning, social performing and what it means to be a musician. In becoming a musician, proficiency in the language of music and normative social performances was necessary to produce a convincing musical performance (Goffman 1959, Miller 2017). Learning was discussed from a variety of perspectives, through observation, learning by ear as enhancing listening skills and pattern recognition and experimentation as examples. It could be argued that such learning leads to musicians being competent in a range of skills that extend beyond the musical as noted in Alison's comments about having "keen ears."

Participants learned to perform musical identity through learning a language of popular music that allowed communication with other musicians. While friends and mentors provided group learning experiences, much of the hard work of becoming a proficient musician was undertaken in isolation. Personal practice required space to learn at a personal pace and in a way defined by the learner (Coffield 2000, Green 2002). The young musicians were doing it for themselves in terms of learning, they were what Argyris and Schon (1974) call double loop learning; reflecting on practice, correcting errors or "keeping" and developing upon a fluke to create new musical understanding. Examples were seen where a lack of understanding of the universal language of written music was no barrier for some who created their own systems of guitar chords. Others created original sounds using musical resources at hand where musical instruments and equipment were used out with their original context. This kind of creative experimentation and problem solving demonstrated that these musicians could make do with available tools symbolic and actual, and that the environment provided resources needed for the production of new music or ways of doing (Bandura 2001, Sarasvathy 2001, Dew 2009, Bardone 2013).

Ultimately it is an inquisitive, creative mind that learns from active participation and experimentation (Csikszentmihaly 2013), which in terms of idea generation, might have prepared the young musicians for business in the long run. Thus, suggesting an attitude of open-minded experimentation is central to both music and entrepreneurship.

In talking about the nature of intuition Hogarth (2001) notes that it is learning that leads to intuition. Expertise is born of repeated practice and development of fine motor skills, something

that musicians are adept at. As musicians become more competent, knowledge moves from the short to long term memory and is drawn upon subconsciously and this may be how “flow” occurs in those absorbed in what they are doing in the moment (Csikszentmihalyi 1997). This implies that physical as well as mental skills can be learned and drawn upon in practice. In terms of becoming a musician, such expertise may allow a more nuanced and convincing performance to evolve.

There are few traditional situations for practicing popular music beyond city pubs, clubs, nightclubs and concert halls. The popular and covers music community is a dispersed community and situated practice is fully dependent upon the number and types of entrepreneurs who own and manage music venues. It can therefore be said that a symbiotic relationship exists between entrepreneurs and musicians. Social space defines the music scene in a range of ways. Music is performed in the social spaces of recreation and night life; however, musical identity extends beyond the boundaries of the stage. Musical identity is performed wherever an appropriate audience is encountered (Goffman 1959).

Gregor brings this section full circle when he notes the relationship between intention and outcome.

“But when you stop watching the movie, sometimes the movie comes true. Just by sheer, getting on with the job and you find yourself, wait a minute this is what I actually thought about when I was 14. I’m doing it now” (Gregor).

| Becoming a musician | |
|--|--|
| Key themes | Interpretation |
| Solitary learning | Self-efficacy. |
| Creative, iterative ways of building knowledge. | Creative process. |
| Auditory learning. | Learning to listen and to conceptualise. |
| Personally, imposed challenges. | Motivation to learn. |
| Musical experimentation. | Creative problem solving. |
| Friends as facilitating musical activities within musical networks. | The role of others in social networks. |
| Mentors as vertical facilitators, navigating generations and status. | Others joining contexts. Networks. |

Table 14. Key themes section 2. Becoming a musician.

7.8. Performing Musicianship

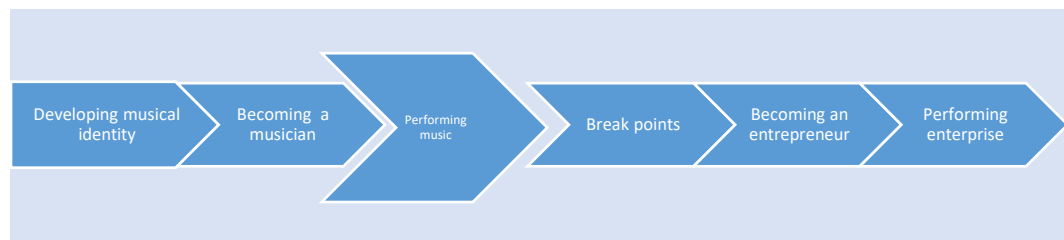


Figure 14. Section 3. Performing musicianship.

This section explores music as practice, more specifically it illuminates the musicians' working lives, their successes, struggles and how they manage themselves in their respective working environments. Whether playing on stages, in studios or through various media modes, the musicians perform music and musical identity simultaneously. However, it is shown that musical identity, in terms of being a musician and the act of performing music in public are understood as two very different ways by the musicians. It also demonstrates how further engagement with the musical community facilitates embedding in social networks and suggests that such activity can be paralleled with entrepreneurial activity and becoming.

The following categories are discussed in this section.

- Application of prior learning builds upon the previous section and shows how learning is applied in practice. It also discusses double-loop and triple-loop learning theories as uncovered in the data (Bateson 1972, Argyris and Schon 1974).
- A serious work ethic was prevalent in many of the scripts. Music is hard work whether, learning musical material, keeping up musicianship, getting gigs or running a band and this is contrary to the general belief that music is not *real* work.
- Performing musicianship considers two aspects of performance; firstly, the physical performance of being on stage in front of an audience as a cultural performance, and secondly, the idea of performing musical identity as face work associated with social performance (Goffman 1959).
- Making a living, enacting struggle and London calling discuss three interrelated topics dealing with how the participants expanded their practice to making a living as pop musicians. It was not always easy to make ends meet and lack of a Scottish music industry ensured that the road to London was always strewn with musicians chasing the elusive record deal.

7.8.1. Application of Prior Learning, and Experimentation

Further evidence of the multi-dimensional nature of music learning was evidenced in examples of prior learning. They showed where learning to play one instrument was applied in another

musical situation, perhaps as the result of active experimentation. There was also a sense of the participants having confidence in their ability to apply learning in different situations.

Gill, by chance, had an opportunity to try out an accordion borrowed from a fellow musician which she immediately taught herself to play. Eventually, she was asked to cover an accordion class for a colleague, and it was then she got serious about learning the instrument. *“I’m gonna learn what I’m gonna be teaching. Buy all the books and sit down with it for a while.”* While there are similarities between the piano and accordion in terms of the presence of a keyboard, they are entirely different instruments. She had learned to learn, not just in terms of the physical application of learning a different instrument, but she also learned how to pass that knowledge on to her students. Other examples include John transposing his skill from piano to guitar.

“...because I played the piano, I had an idea of the whole melodic structure, so I was able to take that on board. Guitar obviously was a different instrument with different techniques.”

Alison did something similar in her transition from clarinet to piano. *“...there was no one prompted it, and I taught myself to play the piano and I don’t know how...if my technique was any good, but because I could read music, I managed to translate it to the piano and actually learn to play.”* Gill’s example shows explicit learning of an instrument through books. John can also clearly articulate his learning process, while Alison can’t quite explain how she managed to learn to play piano, but she does say that she could read music and so, had a standard reference point for pitch. A learning paradox occurs where a learner has little prior knowledge of a subject on which to build new knowledge, therefore, learning is ineffective or fails completely. The paradox is avoided in these cases as understanding of new instruments is built on prior knowledge accumulated in other musical contexts (Raisch et al. 2018).

The following section presents a selection of examples where prior learning had an impact upon career opportunities for the musicians involved. Both Chris M and Kevin taught themselves to sight read with the sole purpose of entering the world of guitar session playing. Sight reading is a prerequisite for session playing, which in industry terms is a musician who is hired to play on other people’s records, on radio and TV adverts as examples. Studio time is expensive, and musicians are expected to contribute to the recording session immediately. Learning to read music opened the world of session playing for both guitarists. They were then able to make a living recording radio jingles, adverts and to get work in touring bands. This demonstrates a more deliberate and purposive learning strategy with expected outcomes. In other words, both musicians had a vision of how they wanted their careers to progress, considered the wider environment and took action to align themselves with industry expectations.

A well-known Scottish band hailing from Dundee, was touring in the early 90's when their pedal steel player pulled out of an upcoming tour. The band asked Chris M if he could play pedal steel. *"...so being a professional, I of course, lied. Yes, of course I can. So, they got me a pedal steel and I had to learn it in a week before the tour started."* The opportunity to tour with the band presented itself, and Chris stepped up to the challenge, learned the songs on a new instrument, completed the tour and played various instruments on the band's subsequent albums. Both Kevin and Chris M, are full-time musicians specialising in electric guitar. Both have constructed a working life whereby commercial gigs pay for the projects they want to undertake as original artists. While this may be motivationally couched in necessity as a response to environmental factors, it also demonstrates tactical intelligence and future orientated thinking as an ongoing process (Pettigrew 1997).

Gary C and Gregor both saw technology as the way forward for their careers, and both taught themselves how to write and produce music for TV and commercial purposes. *"I was really interested in music production and I was really interested in making records, and I can't afford to be in these big studios all the time. I wanted to get hands on doing that... but I'm in a risky business. If the record company drop me and there's nowhere to go, then I've got a recording studio and I can make my own records."* There is an element of future proofing, through diversification and accruing resources required for maintaining a musical presence being exhibited here. Both participants work in the music business in a full-time capacity. Sustaining a career in the world of music appears to refer to the ability to assess risk, accrue resources and to be flexible in addition to being embedded in their respective professional scenes. Parallels can be found in the entrepreneurship literature where risk, flexibility and embeddedness in their various guises are key constituents of becoming an entrepreneur (Jack and Anderson 2002, Fletcher 2006, McKeever et al. 2015).

Chris M talks about skills required to interact with musicians in terms of an ability to work with others and an awareness of continually improving practice. *"There's things you have to learn to do, you have to be able to physically do. But mentally you don't notice that you are doing them, once you learn how to do it, you mentally try to connect with the people that you are working with and always try to improve what you are doing."* Key here is the shift from learning to play an instrument or read music to applying that learning in other musical and social situations. Here we get a sense of collective performance and connecting with others for the sake of a common goal. Chris M talks about explicit knowledge, in terms of the things you have to learn which would be how to play certain songs or styles and to social understanding, which might be considered as emotional intelligence where he acknowledges specific responses to the playing situation. Learning to learn in musical contexts engenders a sureness of mind allowing one to

present a performance congruent with that of a popular musician. In doing so, musical identity is sustained in the eyes of the audience. If this were not the case, then there would be no congruence and no performance.

7.8.2. A Serious Work Ethic

“The baffies are never on wi’ me, I’m a workaholic!” (Gary C)

The field of popular music is extremely competitive, and the industry has changed dramatically over the past twenty years as discussed in chapter 4. The difficulty of making and sustaining a living has escalated from lack of access to record companies, to include a lack of access to income once signed (Kot 2009). While this situation does not determine hard work as a personal attribute, it may have necessitated it. Hard work and application were discussed in the scripts in different contexts, the following section highlights some of the key emergent themes.

Gary loves his work and as the above quote states, he considers himself to be a workaholic. He is always working, driven by the intrinsic joy of producing music (Amabile 1998). He attributes his work ethic to both, his upbringing and his love of music, perhaps seeing them as inextricably linked. *“I think I’ve maybe got that from, y’know, the working-class family, but I also think I have it from the perspective of just how much I love my work, y’know. I’ve never got tired of it, I completely, still, fuckin’ adore it, y’know?”* Here Gary performs the role of hard-working musician, giving expression to the *intrinsic* joy and personal reward he gets from his work.

Gregor also talks about his family values and work; his dad instilled a strong work ethic in him at an early age. If he wanted to pursue a career in music then he was going to have to work at it. However, he also recognises his musical output as demand driven and it was *external* drivers that Gregor referred to in this quote. *“Although, if you didn’t have the work ethic of getting up in the morning and having to do it and having a deadline of some kind, it would be really bad, I wouldn’t do it. So, the work ethic, by definition happens with somebody else. Because you can’t let anybody down, you’ve got to crack on.”*

Kevin approaches writing and playing as a day job, with the discipline of doing being more important than the output. *“I try and write every day and have done ever since...I kinda reasoned to myself, if I’m going to do something it doesn’t matter what kind of music I play.”*

Danny approaches all his projects with equal professionalism and discipline, never giving less to a performance than he is capable of. *“...it was hard work because you had to learn a ton of tunes, especially tunes that were out of your comfort zone, but I did make the effort to sound like the person who sang it...the tune we were doing at the time. So, it would never have be...you would always get the full effort, never a half-hearted effort and yeah, the band were good.”*

This also applies when trying to get a foot on the musical ladder as Chris M illustrates, it even included working for nothing which would ultimately result in paid work. His approach resulted in a successful studio and touring career. "...just get out there and do everything, absolutely everything. Well that was the way I did it in London, ehm, I started off just working for people for nothing, doing sessions, helping people with their recordings and then when they got deals, they would hire you and then pay you to do stuff." Chris's tactical approach, while future orientated also meant much hard work was initially undertaken for little reward.

All the participants dedicated many hours to learning their instrument. Much trial and error, determination, hours of frustration and eventual success would be one process instilling the work ethic required for becoming a competent musician. "I think you've got to be prepared to work really hard, which again...I thought about this like when I first learned to play. I thought back to the days of learning to play and it's that same kind of stubbornness. "I will do this; I will learn how to play this." (John) Through determination to become proficient, a strong work ethic develops as an outcome of the learning process. Hard work drives the learning process and the learning process instils an ethos of hard work.

In the words of the musicians, hard work and persistence is required to sustain a life in music. Music is something you must want to do if you hope to work in the popular music industry and out with the boundaries of pubs and clubs. It is competitive, and to stay "on top of your game," and to ensure a sustained, convincing performance takes effort.

7.8.3. Performing Musicianship

All participants performed music for an audience. It is clear from the following examples that there is no confusion or ambiguity in how the musicians experience the physical performance of music as paid work and how they experience performing identity in a musical context. "Playing live is such a real, immediate expedience. There is no trickery involved, not that there would be. You are right in front of them (the audience), it's about more like natural charisma, natural performers, people who...yes you can work on it and do dance routines and such things, and that is putting on a show. But that's putting a show on." (Gregor) Illustrating the difference between cultural performance and performance of social role.

The following examples illustrate awareness of personal needs and capabilities within performance. Keith sees himself as a support musician, rather than a front man, while John found a better working relationship with a different instrument. "I don't like being the front man, I like being part of a band and producing a thing. I like nothing better than having the best singer I know of the time in that band stand out front taking all the attention and just contributing to it." Along similar lines, John talks about matching personality with musical

instruments. *"I always found playing guitar didn't really fit in with my personality 'cause I don't really like the limelight ahh, so I found it easier to play bass and play well, but be in the background."* Roles are clearly defined on stage, which brings a spatial element into public performance. It is within the boundaries of the stage that the musicians come to know their musical identity. The stage is one of the spaces that both defines and enables their becoming.

Danny keeps his personal and music lives separate. He is not one to sing on demand at social occasions but sees clear delineation between his onstage persona and his personal life. He states that he does not like to be unprepared for any performance and therefore separates the two.

"...but I was never, you know one of those people who will sing at any given opportunity. I was never ever like that, and I'm still not like that. People say to me, "go and sing a tune." So no, I'm not that kind of singer. I'm totally on stage, or nothing."

In her early musical life, Alison saw stage performance in instrumental terms. Bass playing was a vehicle for learning how to perform music in a public setting. Standing up and playing, performing the role of bass player, dealing with audience interaction, dealing with nerves and nurturing confidence in the ability to perform. *"I didn't think I was a particularly good bass player but it got me performing, it got me in front of an audience and it got me over a set of nerves you know, in front of an audience and it gave me a bit of confidence at that stage."*

Mike C brings the wider musical scene into focus in this quote where he shares his systems view of what goes on in music circles. *"...to be a self-directed artist you have to be a good performer, you have to do your practice, you have to know your history, you have to know who else is doing what, you have to know who the good people are and you have to be a good business person."* In stating that understanding the mechanics of the wider environment is important, he brings the business side of music into his discussion noting that musicians must know about more than just music. The message that comes over clearly here is that the musical performance is, but one part of the learning required to advance in the popular music industry. Comments concerning performance at the level of face to face interaction with other musicians include this one from Chris M. Here he is talking about his time as a session guitarist in London and the personal attributes required for survival on the session scene. He brings emotional intelligence and some of the less tangible personal skills into the mix.

"...at first it was scary, then you realised that you had to get over that. You had to be good fun in the studio...that was the other side of it as well. You know if there's a pile of people in a room for a couple of days, you have to get on with people, even people you don't like, you get on with them. You have to be fun. You've got to be creative and straight as well, sober."

Chris talks about understanding the wider working context and of what it means to perform music in a professional, group situation. Symbolic understanding is necessary, and the social contracts should be fully understood by all to ensure a convincing, reliable social performance in a studio context. Everyone is focussed on the creative output of the session; therefore, relationships must be managed (Goffman 1959).

To take this a step further is to acknowledge the synthesis of music and self. Alison talks about the idea of creativity and flow. Flow is a point in performance where the ego subsides, and creativity emerges unfettered. The “you don’t have to think about it,” comment means that the experienced musician is playing their instrument with a lack of self-consciousness (Csikszentmihalyi 1997). *Speaking to various guitarists, the guitar becomes them, this conversation is the brain and the creative flow is just there and you don’t have to think about it, it just happens you know.*” Alison might be alluding to musical intuition as a process of becoming, where spontaneously creating new music means drawing on expertise developed through years of practice (Hogarth 2001).

From a more conscious perspective, Chris M’s comment brings the performance of music and of musical identity together demonstrating the embodied nature of performance. *“...it’s how I gauge myself really. If I’m not working well then, I’m not happy with myself, but if I am working well then I’m happy with myself. But I think also there’s the other side, if I’m not happy with myself generally, I’m not working well. So, they both feed into each other.”*

In some contexts, music does not appear to be separate from the self. The following comment illustrates how musical identity might be performed. Kevin is talking about the motivation to perform as a musician and how, through performance musical identity is performed. *“I think that when people discover that music is a personal journey and becomes part of them, it’s something that they are prepared to defend. Something that they are prepared to work to defend and that means putting themselves in difficult situations, like performances and the rest of it.”*

There is a sense of having to fight to defend a musical identity which would be difficult to maintain without being *seen* to perform music itself, meaning that it would certainly be neigh on impossible to convince an audience of musical competency without evidence. To reiterate, much practice and preparation goes into musical performance and the spaces that constitute stages both expose and elevate musical identity. In other words, enacting musical identity in a live music situation, can be considered as a social performance within a cultural performance.

7.8.4. Making a Living

Like any job, playing popular music whether in original material or cover bands generates income for the musician. Most musicians are self-employed at some point in their lives, whether

formally or informally (Green 2002). However, sometimes conflict arises between the commercial and musical values for some. Necessity appears to be one aspect where having a talent allows earning, but it may not necessarily be how you would *like* to earn. As discussed in previous sections, some compromises were a step too far for those who valued musical integrity over money. Some did compromise and try to fit into the commercial “package,” not realising the impact it would have on band members and artistic output. Some were able to harness the money-making element of covers bands to pay for expensive musical equipment to enable them to join original material bands, or to build their music businesses. For others it was believed that age mattered in the fame game. While age may have been a factor, such stories may also be symptomatic of bands running out of energy and enthusiasm in pursuit of the elusive record deal.

| Making a Living | |
|------------------------|---|
| Opportunity | <i>“Then I got the opportunity to start playing outside Dundee when, like staying away the weekends and making an awful lot more money, so I decided to do that and that was how I first became self-employed.” (John)</i> |
| Necessity | <i>“It was only when I was forced into making more money, and I’ve got four kids to feed. So “Kes, I want to play.” So that’s how that started.” (Caroline)</i> |
| | <i>“...an Irish folk duo, yeah well we were called the Rubber Tree Plants. We kept the name and we went through to Glasgow; we were so skint; Maggie had done some university course and we were just needing to make money somehow.” (Mike F)</i> |
| | <i>“...just get out there and do everything, absolutely everything. Well that was the way I did it in London, ehm, I started off just working for people for nothing... (Chris)</i> |
| Persistence | <i>“Pestering people, it was all about the pestering. There was, I don’t know, maybe about seven or eight people making a living at recording music when I left college so I made it my mission to get in about every one of these people and it paid off eventually you know. I got a job pretty much straight away when I left Perth College.” (Graeme)</i> |
| Compromise | <i>“I mean I did try to be a library musician; you know, I’ll write for libraries and make some money doing that, but even the deals for them were ridiculous.” (Kevin)</i> |
| | <i>“...and you know, the really sad thing as well. It was the early days of Leaf and going into Arrival and all that stuff...when we didn’t try to fit neatly into a commercial package, I think that was the best stuff we did then you know.” (Gary G)</i> |
| | <i>“I was aware that a few of my colleagues at around the same age that had, that seemed to sign their lives way for publishing and management and record deals, I mean the most ridiculous things they’d signed away, and I did get close to that at one point, I was going to be signed by a publisher in London as a composer and when I saw what was involved in it I just didn’t want to go near that at all, it’s just disgusting.” (Kevin)</i> |
| Reinvesting | <i>“I mean in the eighties I suppose my keyboard rig was the thick end of five grand or something like that, and five thousand pounds in nineteen eighty for a kid who was at school you know, there was not many ways that I was going to be able to earn that you know.” (Chris V)</i> |

| | |
|-----------------|---|
| | <i>"When I bought new things, a computer, Roland recorder and a sampler, that's when I started getting work." (Gregor)</i> |
| Reaping rewards | <i>"We still make quite a lot of money from syncs, and syncs is where music gets used in film or television that's not written specifically for that thing. It's where they want to use a song for, y'know, a scene in a film or the credits of a TV programme or to sell soap or whatever, y'know what I mean." (Gary C)</i> |
| | <i>"What we want to hear is, (makes dive bombing guitar noise), perfect. Thank you. That's it. It's no very inspiring but it paid, and in those days it paid well. Really. By the time I finished work in London, eh, I was on £XXX a day, which in those days was a load of money." (Chris M)</i> |
| Age | <i>"But I didn't really start making a living in music until I was in my early 30s. I didn't really make any money to speak of up until then. I still don't make a lot of money but, I was able to make a living." (Gregor)</i> |
| | <i>"...at that point in our life we were hell-bent on making it, getting signed. All we wanted was a record deal, so we could then properly work in the studio and write songs. With Roland, it just became a drag, it just began to drag out and when you have been doing it since you were a teenager and we were now... Yeah, very late 20s, we wanted to start making some money in your own life, so." (Danny)</i> |

Table 15. Making a living.

Where necessity dictated musical direction, playing covers in a band became transactional and was one way to make money. For others, it was only when they ventured outside Dundee that a reasonable income could be generated. It was noted that there were a great many covers bands in the city during the 80s and 90s, therefore, a supply side issue might have prevented access for many and would have certainly affected earning potential. Kevin talks about industry expectations and conflicts between self and commerce. Gary G states that his music was better when he was being true to himself and was not trying to please the industry, touching on issues of authenticity versus selling out. Others were quite happy with the industry set up and appear quite comfortable with their work situations. Gregor talks about the amount of time it takes to become well-known enough to fund a reasonable standard of living, stating that he was in his early 30s when it all started coming together for him. Danny was ready to give up all efforts by his late 20s. However, all participants were committed to performing music. The extent to which this was the case is illustrated in the next two sections outlining some of the circumstances which the musicians ventured into.

7.8.5. Enacting Struggle

It is inherently difficult to make a living in the field of popular music and the following quotations demonstrate how this was storied by the participants. Struggle can be experienced in terms of financial deficit or as a means to an end but can also be positioned as part of a creative journey. There is much to learn from struggle and failure, a theme strongly represented in the entrepreneurship literature, where prior learning is applied in new business situations (Cope 2005, 2011, Heinze 2013).

Struggle appears to be an inherent part of playing music for a living as outlined in table 16. There is real poverty noted where a lack of money impeded musical progress. Starting out on a journey into popular music appeared to be the most problematic stage in the participants' careers. It was a time where income streams were not clearly defined and newness to the scene precluded access to existing musical networks, as in the case of Gordon living on a journalist's floor and being rejected by new management in a record company.

| Enacting Struggle | |
|------------------------------|--|
| Money's too tight to mention | <i>"I mean we ended up living on, funnily enough, Ray Telford who wrote for Sounds, we ended up living on his floor in Hampstead, that was it we had no money at all. The company just turned their backs on us completely because of the contract, but there was nothing we could do." (Gordon)</i> |
| | <i>"...but the next two years were really tough. So that was me completely and utterly self-employed. I'd made the leap from the comfort of a full-time job, supplementing it with gigs and working semi-part time, but, self-employed, but actually making that leap into the, that's you, you're out on your own now and you've got to make ends meet." (Alison)</i> |
| | <i>"If you're just startin' out, you've only written an album's worth o' songs, and you... You don't know how to record it, you've got to go into a studio so you're spendin' money, and y'know... Nobody's makin' money...doin' gigs, it's sometimes "pay to play," y'know. So, it's a tough environment." (Gary C)</i> |
| Don't pay your philosophers | <i>"I don't know any really rich people who are writing amazing works of art, or creating amazing works of art. I think the struggle, the adversity creates a challenge and I think that the journey develops confidence." (Kevin)</i> |
| More hard work | <i>"I mean, it's a struggle to do it in the first place. You have to work hard to get good at it, then ehh if you're trying to sell it you have to work hard at that. But I think people get into the habit of working hard, you know, if they want to be good then that's what they have to do. You have to put a lot of effort into it." (Chris M)</i> |
| Not in it for the money | <i>"Whereas for me some of the most successful musicians I know, a lot of them are jazzers are poor starving musicians who just... They were on a kind of journey of development." (Kevin)</i> |

Table 16. Enacting struggle.

7.8.6. London calling

It was difficult to make a living as anything other than a covers band in Dundee and those creating original material had to try to make a go of it in London, the music centre of the UK. Record company representatives seldom came to Scotland in search of musical talent before the 1980s, far less did they come as far north as Dundee. Therefore, serious musicians moved south.

"...you really did have to leave to go and pursue your music career, y'know, to dive into the unknown, usually London. Suddenly, because of people like Billy McKenzie, trail blazing that, which probably was triggered a bit from the

Glasgow boys like Edwyn Collins and stuff... suddenly there was a new focus on Scotland and bands were getting signed out of Scotland.” (Gary C)

The following quotes illustrate the two main reasons for moving to London, the first being a record deal and the second the possibility of becoming a session musician. While success did not follow for all, both of the following participants did create careers in music, and both consider their time in London an important learning experience.

“And doing the sessions I suppose, was where I learned most of what I do now. If I listened to now, I’ve heard tapes of me playing before I moved to London, and tapes after I’d been down there and eh, it sounds like a completely different person.” (Chris M)

“But then me and my mate from school Ged, moved to London with a drummer and keyboard player who left pretty quickly, in pursuit of the magic record deal which everybody wanted at that time, and we got there, and it was rough. We didn’t get the magic record deal; in fact, we could barely get anybody to pay attention to us. But we were managing to gig a lot and, y’know, scrape a bit of a living daen that, and sessions, and... So, we learned loads.” (Gary C)

Both Chris M and Gary C considered their time in London as providing useful learning experiences, experiences that would not have been available to them in Dundee. It was being “dropped in the deep end” of the session world that taught Chris how to behave in a professional context, while Gary C was able to get an overview of how the music world worked before committing himself to the industry. For both, learning by doing provided foundational knowledge, and moving to London provided industry knowledge and access to professional networks.

For others, the lure of London was great, but the reality was something different. The range of skills required to navigate a different environment were under-developed, and/or social networks were not in place. *“I think I went to London after that and was supposedly trying to be a session guy. But it was difficult, and I was lazy, and I just ended up working at various places and was not doing any music.” (Gregor)* This may also be an example of a learning paradox where Gregor could clearly play guitar but could not find a foothold into *how* to get started in the popular music industry in a different city.

Things went badly for Gordon’s band on returning to London on the promise of success. A change in personnel at the record company removed the support his band had previously enjoyed, resulting in a temporary state of destitution, and demonstrating the fickle nature of the

record industry. “...we went down to London professionally and it was just a nightmare...we had no backing from the company because the director who wanted us most of all had gone and there was a new guy in charge and he didn't like us.” (Gordon)

The values of industry did not chime with some. In a commercial music business, alignment of values was important and in some cases consideration of composition and popular music *being* businesses was not recognised.

I did get a chance to work for Chanel when I was very, very young. I was asked to pitch for an ad campaign, and they wanted to use a piece that I'd written. I went down to meet the publisher and all the rest of it, it was to DE Wolfe in London, grand offices of Waldour Street, and this suited, Eton chap sitting across the way and I just, every time I've made a connection with someone who is a recognisable part of the music industry I've just found it completely offensive right, and have always found that they've got absolutely nothing in common with me in terms of music. (Kevin)

The London trail tells the story of the lengths the musicians went to, the risks taken, and the living conditions tolerated for potential careers. Phrases like, “jumping into the unknown,” “diving into the unknown,” “dropped in the deep end” were used to describe the move to London, suggesting associated risks were a surprise to the young hopefuls.

While some benefitted greatly from their experiences, making valuable contacts and seeing it as invaluable learning, others were grossly underprepared. In terms of pushing beyond the boundaries of producing and performing music in Dundee, London was the main option for these musicians at the time, however, a lack of transferable, social capital impeded the transposition of their musical talents and career progress in many ways (Bourdieu 1983 Pret 2012).

Developments in the wider pop industry changed things dramatically in the 1980's, at which point record companies discovered talent outside of London. Record companies were awash with money and the north of England and Scotland became the new focus for record company A&R men who are responsible for finding and developing new acts. A historical phenomenon that was recently documented by the BBC in their weekly series, “Rip it Up” a history of Scottish Pop Music (BBC 2018). Achieving his chart success in the 1980s, Gary C remembers.

We got back to Dundee (from London) and everything had changed, from three years before, when you had to leave, you really did have to leave to go and pursue your music career, y'know, to dive into the unknown, usually London.

Suddenly, because of people like Billy McKenzie, trail blazing that, which probably was triggered a bit from the Glasgow boys like Edwyn Collins and stuff... suddenly there was a new focus on Scotland, and bands were getting signed out of Scotland, like... especially Glasgow, Hue and Cry, Deacon Blue, Wet Wet Wet... and suddenly it wasn't as weird to see A&R people coming up.

For a short time, it seemed like everyone was getting signed on their Scottish doorsteps, and the continuous trail of musicians heading to London in search of the elusive record contract diminished greatly. A focus on Scotland meant that more stages emerged for new talent. To reiterate a previous point, musicians rely on the stages of entrepreneurs for opportunities to perform, and a new focus on Scottish music meant an increase of entrepreneurial investment in the entertainment industries, where emerging identities could develop through public performances in a local context. *“I mean obviously people like Stuart Clumpus were great in giving people the latitude to do these things, you know and putting bands on and even the Sunday night Dance Factory gigs.”* (Lorraine)

Unfortunately, despite new-found stages and opportunities, the constant fight for recognition broke up most of the bands discussed in this work. Many ran out of energy and became disillusioned with the whole scene. For most, the dream of a career in music vanished. A lack of music and media infrastructure in Scotland ensured that those who were serious about making music had to move out of the city. Dundee was no different from many post-industrial towns in this respect (Cohen 1991). However, problems arose when musicians moved away from their own social networks into unfamiliar territory. It was clear that for most, social and symbolic capitals accrued in their hometown could not be transposed to their new setting and could not be exchanged for progress in alternative musical circles (Bourdieu 1983, Pret 2017). This impacted upon the musician's ability to perform, as without a stage, there was no way to demonstrate musicianship and by extension, produce a convincing musical performance.

Swidler (1986) argues that in a new context it is near impossible to adopt required behaviours without a vision of the world one is trying to enter. Without vision, there was no signalling system available that would have given the necessary feedback to the young musicians, thus restricting opportunity, and resulting in “culture shock.” Those who fared best in their move from Dundee, were those who had friends or mentors capable of navigating the cultural differences and ensuring their acceptance within the new musical situation. This can be paralleled with entrepreneurial networks where strong and weak ties are both structurally necessary for success (Granovetter 1983, Jack et al. 2004).

7.9. Interpretation: Performing Musicianship

In this section, mechanisms of becoming were based on learning in a variety of contexts, musical practices illuminated how learning in isolation and through others translated into performance of a musical self. Social relations and networks evolved beyond the boundaries of family and of Dundee. Links to the entrepreneurship literature are made to highlight similarities between musicianship and entrepreneurship.

Evidence of the application of prior learning was uncovered in the scripts. By building on their existing, musical knowledge the participants were able to transpose knowledge into new musical domains. This is the application of prior learning. Explicit and tacit know how were discussed in social situations, illuminating the softer skills and behaviours required to be a musician and reinforcing that performing music is about more than instrument playing proficiency (Nghah and Justoff 2009, Huang 2017). Tactical thinking and future orientation were uncovered where learning to use new technologies played a part for those who sought to remain in the music industry (Pallesen 2018). It was also recognised that alignment with the wider musical environment was necessary to ensure survival and that required being alert to innovation and new opportunities. Clear parallels can be made with entrepreneurship in that opportunity recognition and social alertness are key areas of research in the field (Baron 2006, Tang et al 2012, Ramoglou and Tsang 2016). Technology also meant accruing resources to make music, which is another entrepreneurial behaviour discussed by mainstream entrepreneurship literature (Saravathy 2001).

Hard work was found to have a symbiotic relationship with learning. It was found that hard work drives the learning process and the learning process appears to instil hard work if deep learning is undertaken. The musicians learned how to learn and how to apply learning in different contexts. They had effectively learned to improvise social interactions and navigate social situations. Through maintaining musical performance, they were able to stabilize their social environment (Chia 2009). However, not all situations could be navigated without wider industry knowledge and experience.

It is in being recognised as a musician that enables one to be named as such, and this entails exhibiting acceptable musical behaviours (Bamberger 2006, Miller 2008). As Mike C states, such behaviours might include, being a competent performer and staying practiced, as proficiency ensures musical identity is upheld for the duration of the performance. Performing music as a work endeavour is not the same as performing musical identity and the musicians were very much aware of the difference. Identifying as a musician may be one way of communicating purpose but will not endure if others are not convinced of the intended role of

the musician (Goffman 1959). This brings the social mirror into play, where becoming relies on wider social acceptance of a personal role. There also appeared to be much compromise required to remain in the music industry in terms of values, an aspect of music realised by few of the participants.

| Performing musicianship | |
|--|---|
| Key themes | Interpretation |
| Transposing musical skills from one instrument to another. | Application of prior learning. |
| Learning to sight read and embracing new technology. | Future orientation, flexibility, sustainability. |
| Forward thinking, persistence, playing for nothing, reinvesting, reaping rewards. | Future orientation. Making a living. |
| Playing live as a vehicle for learning skills. Getting over nerves. Playing for an audience. | Performing music as a learning opportunity. |
| Learning from friends and mentors. | Mimetic and social learning. Motivation and aspirations. |
| How to work with people in a musical situation. | Common goals and interdependence. Tacit knowing and adaptability. |
| Intrinsic joy and extrinsic drivers. | Passion and application. |
| Hard work, discipline and commitment. | Focus and determination. |
| Clear delineation between personal life and stage persona. | Social performance within a cultural performance. |
| Relationship between identity and playing guitar. | Who you are and what you do. |
| A musical journey which should be defended. Putting yourself in difficult situations. | Identifying as a musician. |
| Enacting struggle, lack of money, lack of opportunity. | Bootstrap musicians, poverty and precarious living. |
| Learning from struggle, learning by doing. | Disappointment and reflection. |

Table 17. Key themes section 3. Performing musicianship

7.10. Chapter 7. Summary of Findings

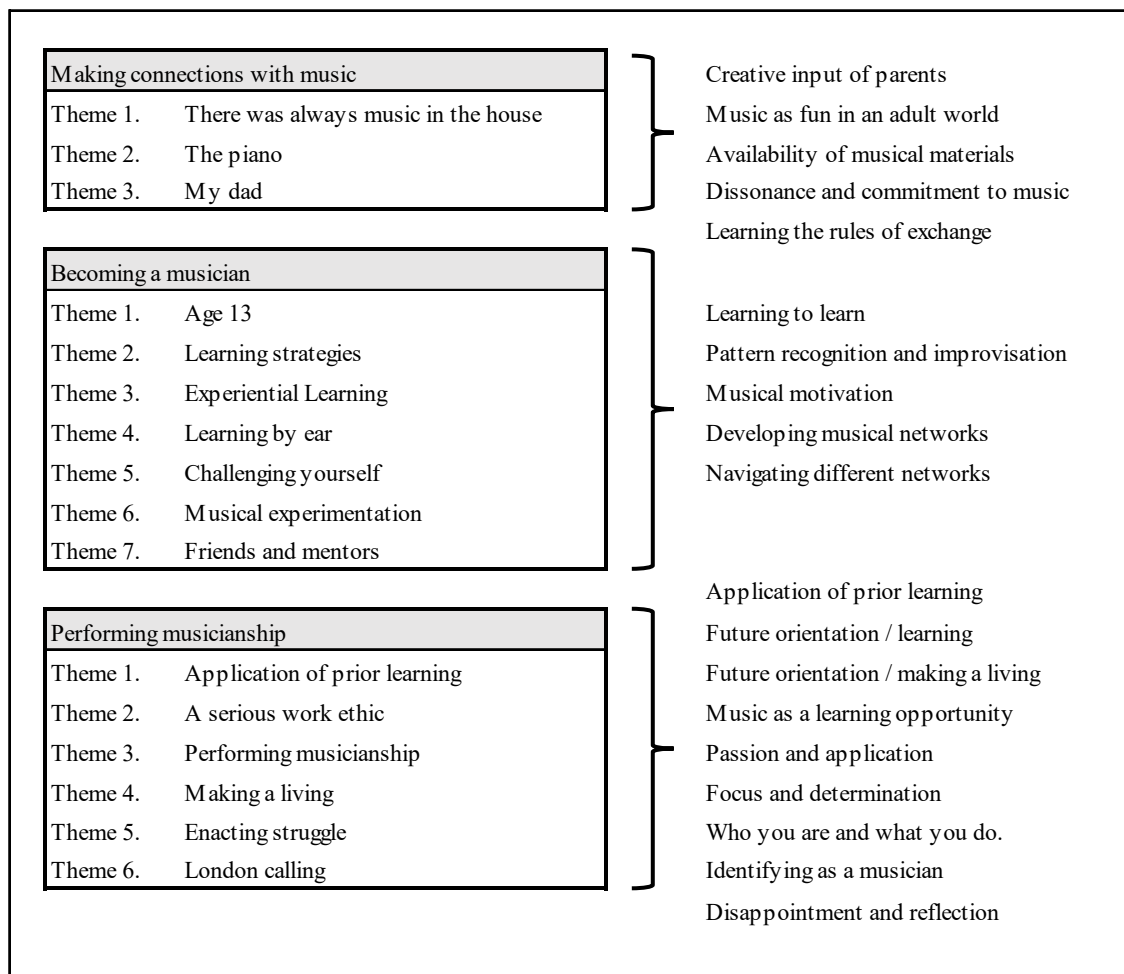


Figure 15. Findings from chapter 7.

Figure 15 summarises the key themes from each of the three sections in this chapter. The early years was mainly concerned with the internalisation of cultural norms in numerous contexts from, social norms and cultural content, to wider socialisation processes beyond the family. Non-formal, self-directed learning, friends and mentors were key in section 2, as the young adults developed their musical identities. At this point they were embedding in social networks that supported their musical interests namely, music shops, studios, venues, social networks, and bands. The last section discussed the musicians' practices and commitment

Being a musician encompasses much more than demonstrating sonic capabilities; interest, listening, participation and performing all fall within a musical frame (Green 2002, Smilde 2005, Gracyk 2004). Musical artefacts played an important part in early becoming, while the piano featured prominently other instruments were also mentioned. The first guitars,

instruments belonging to others, recording equipment and recorded music were discussed to a lesser extent. Perhaps this constituted early attachment to the tools of the trade.

Fun was still very much the centre piece in the section about becoming a musician. Friends and mentors, social events and band work ensured playing music was a socially centred activity. It may have been that such musical activities were undertaken to avoid isolation and otherness or perhaps some wanted to appear different and cool. However, ongoing learning was part of the overall development process for the musicians and the variety of learning methods employed was notable, and can be considered in a cycle of, theory in a trial and error, action, and reflection (Freel 1998, Coelho and McClure 2005, Cope 2011, Gielen 2013). Solitary learning provided musical material and theories required to try new things out in group situations. Social learning would then ensue resulting in improvement and ultimately an ability to improvise (Anderson and Jack 2002, Bergh et al 2011, Lefebvre et al 2015, Smeets 2017). Such learning through active experimentation produced embodied musical and local wisdom and therefore tacit knowledge, musical praxis, and perhaps critical awareness (Polanyi 1966, Freire 1970).

The band, as a small group of friends provided the perfect safe spaces in which to trial these new ideas, a situation conducive to double loop learning, whereby dwelling in error allowed improvements to be made (Argyris 1977). Learning to learn produced independent learners and this is known as deuterio learning (Bateson 1972), or triple loop learning (Argyris 1977). The difference between the two being their origins and application. In deuterio learning tacit information about context is imbibed while learning to play music. Triple loop learning is based on change through reflection and is transformational.

Making a living considered the participant's adult world. There was money to be made in the pubs and clubs in Dundee, but no scope to be successful in the popular music industry. Hard work, enthusiasm and group work were noted in key decisions to move to London in pursuit of a record deal. Perhaps this was not thought of as a big risk in that, if the bands were skint in Dundee, they would also be skint in London.

The remainder of this chapter shows further links between music and entrepreneurship. A variety of aspects of the musician that could be named in entrepreneurial terms were found in many scripts, and from this it was deduced that these musicians were already entrepreneuring as prior, peripheral activities in a diffuse musical community. In this way, entrepreneurial behaviours were learned as musicians and applied in both musical and entrepreneurial contexts. Musicians must earn a living, write music (develop a product), hustle for gigs, deal with getting to gigs (logistics), with the correct equipment, working equipment and a full night's worth of

music. However, the participants' identities were discussed in musical terms. Their performances were musical.

Necessity was one reason people pursued playing music, putting it squarely in line with literature on necessity entrepreneurship (Williams and Williams 2014, Garcia-Lorenzo et al. 2018). Also somewhat obviously aligned was the topics of struggle and risk, perhaps further supporting and necessitating the hard work narrative. Discipline, opportunity recognition and future orientation as emergent themes were also uncovered, and these can be aligned with entrepreneurship theories.

In terms of being a musician, who you are and what you do are very closely related (Stets and Burke 2000). There was no need to perform anything other than music to be considered a musician and musical circles and artefacts created the boundaries of musical being and becoming. In other words, admission to the world of playing music is allowed through learning the rules of the context of popular music (Zilber et al. 2008).

Metaphors used by the participants reflected struggle and violence, especially when talking about bands, "breaking through" "the hit parade" and "blowing up," meaning that they have made it. Even the idea of "making it," suggests reaching a safe place. Some participants described their musical journey in terms of being "dropped in the deep end" or, "diving into the unknown" (Anderson 2005). While not everyone described it in such terms, popular music appears to have adopted a language of struggle to describe creative human effort.

The following chapter presents the last three sections of the descriptive framework and deals with; "break points," becoming an entrepreneur" and "performing entrepreneurship." This part of the story considers incidents and episodes that served to change the career courses of some of the musicians. Those who changed direction re-storied their careers and may have re-contextualised learning from their time as a musician. Motivation for starting a business is considered in the section on becoming an entrepreneur and performing entrepreneurship illustrates the performative aspect of language in an entrepreneurial context. The chapter also discusses the macro-context of Dundee.

Chapter 8. Presentation of Findings

From Music to Enterprise: a story of stories, sections 4-6.

Chapter 8 is the second chapter presenting the findings from analysis of the descriptive framework. It changes focus and reports on aspects of entrepreneurial identity, learning and performance that were evident in the participant's stories about their experiences of being in business. Chapter 7 presented behaviours that could be named in both musical and entrepreneurial terms and this chapter stories lived links between music and entrepreneurship. It also illuminates how entrepreneurship was performed within a wider place-based context and so contributes to an explanation of how entrepreneurship can be thought of as a social performance.

The following three topics are sections 4-6 of the descriptive framework.

4. *Break points*: are critical incidents and episodes (Cope and Watts 2000, Cope 2011) that mark a turning point in the careers of the musicians by initiating a change in their relationship with music. Musical identity was affected and a disjuncture between self and music emerged. Discontinuity of a musical narrative followed and served a practical purpose in enabling congruence in the overall stories about their becoming an entrepreneur (Polkinghorne 1988).
5. *Becoming an entrepreneur*; here the participants had reconsidered their respective careers and decided to start businesses and this section presents reasons given for doing so. In terms of motivation, both necessity and opportunity are represented (Williams and Williams 2014), as is a desire for independence and change (Shapiro 1985). The participants story their learning and experiences of starting their businesses showing how they began to enact entrepreneurship.
6. *Performing entrepreneurship*, shows how entrepreneurial identity was performed in a range of contexts. The section is split into two main themes, enacting entrepreneurial archetypes, which is about presentation of self, and enacting entrepreneurship which views enactment through the wider context of place.

8.1. Break Points Between Music and Enterprise

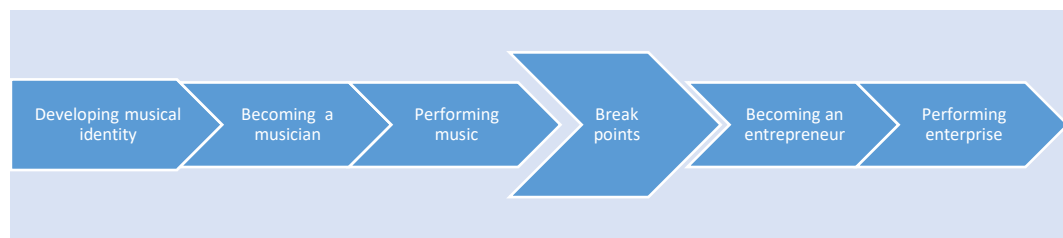


Figure 16. Section 4. Break points.

The focus of the participants' stories shifted from music to enterprise through explanations of transitional incidents. For some, an incident, or series of episodes with emotional power described why they ceased pursuing music as a career. These incidents served to change their ways of working within music or had such a transformational impact that it resulted in a change of career entirely. Incidents are defined as standalone events that induce a degree of discomfort or crisis in the actors involved, whereas episodes are taken as a series of events which over time cumulatively tip the balance towards change (Chia 1999, Cope and Watts 2000). This can be thought of in processual terms where disappointment rather than celebration became a key part of their musical practice (Nayak and Chia 2011). Such change resulted in modification of self-perception and ultimately a shift in their career expectations (Beech 2008). The range of outcomes found in the scripts ranged from; those maintaining a strong connection with music and therefore with their musical identity, to those who experienced difference and dissonance that ultimately resulted in reconsideration of what it means to be a musician and so, to a change of career.

The break point theme emerged where a life crisis led to a narrative of change, and in some cases where narratives were used to ensure congruence within stories (Polkinghorne 1988), demonstrating both sense making and sense giving in transitional contexts (Weick et al. 2005). These break point stories link music and enterprise in such a way as to explain why music was no longer considered a career option and why self-employment offered alternative incomes. They can be read as: mechanisms for linking music to entrepreneurship through making sense of the participant's change of career; personal reconciliation with their musical past, or justification for abandoning their dreams of being a musician. What is clear is that they illuminate processes of change, relational changes with music, with band members and with significant others or institutions. Process theory shows that change is the norm and organising the abnormality, regardless of the degree of formality of the organising "unit" (Chia 1999). Chia shows that when the grip of rationality is slackened, change occurs. In the case of music, when a group starts to dis-band through the breakdown of relationships, change is already occurring. However, somewhat paradoxically, change can be inherently problematic, inducing dissonance

and stress (Hotho 2007). Whatever role these stories play, it can be argued that discontinuity of the music narrative provided lived links to entrepreneurship. As Down and Giazitzoglu (2014) note, it is not behaviour that determines self-identity but how lives are storied within the continuity of a specific narrative. This is how we understand ourselves.

8.2. Discontinuity of a Music Narrative

Mike F's disappointment arose from realising that the goals of each of his band members differed, resulting in misalignment of levels of commitment and future expectations. When the opportunity to record an album with his band arose through the generosity of a local entrepreneur Mike was delighted, however, the idea of taking money from someone didn't sit well with the rest of the band and they refused to accept the offer. Being the only full-time musician in the band, Mike felt he was robbed of an opportunity to pursue success and came to realise that his dream of "making it" was not shared by the others. His script includes value statements where he talks about the band's *dishonesty*, about them refusing to *jump into the unknown*, as making music being a *brave* move, implying that the rest of the band were untrustworthy and cowardly and were playing it safe. There is almost a narrative of individual heroism here, with Mike being the only one willing to take such risks. Alternatively, the language used might suggest residual anger emerging in his story.

And in my naivety, I thought they were all as up for it as I was, and they clearly weren't you know. And that was the bit that kinda stuck in my throat you know, they weren't prepared to go along with it and take the journey, take the step, take the step into the unknown...eat beans on toast for a wee while and see where it goes from there. Be brave.

Mike has lived long with this disappointment and saw it as the start of the end of his musical ambitions. Moving to a more measured, reflective voice, he states that while he would like it to have been different, he could not find the income as a musician that he does as a lawyer. While Mike may have had a musical goal in mind, the means with which to get there were not availed to him. In other words, musical opportunities emerged, but social obstacles got in the way. Music is still very much part of Mike's life and he has recently (2018) returned to writing and performing original material.

While there were clear discrepancies between the musical goals of band members, there appears to have been no prior discussion of expected outcomes from the band's musical efforts. Mike was the only band member not originating and living in Aberdeen; therefore, his peripheral status may have led to important cues and information being missed due to a lack of face to face

interaction. Group endeavour, shared meaning and goal congruence are key to driving a band forward, meeting individual needs and achieving anticipated outcomes (Davis 2005, Biasutti 2012).

Mike continued to play music for a few more years, becoming increasingly disillusioned as time passed. In his thirties, he returned to education to complete a law degree and years of practicing law gave him the necessary credentials to start his own business. In this sense, it was his accumulation of cultural capital that facilitated his move to business. Links can be made between the legal profession and his story in terms of moral character. By his implying it is he who is honest and brave he may be sharing his thoughts about the characteristics needed in his current business. As Polkinghorne (1988 p.150) states,

“...we achieve our personal identities and self-concept through the use of narrative configuration and make our existence into a whole by understanding it as an expression of a single unfolding and developing story. We are in the middle of the stories and cannot be sure how they end; we are constantly having to revise the plot as new events are added to our lives.”

In the micro context, Mike F’s identity as a musician was ruptured and was reviewed in the context of a conflict of values and objectives at the meso-level of social life within the band (Beech 2008). Misunderstanding of purpose and expectations led to a disjuncture which became apparent when faced with an important decision. Mike’s narrative of continuity can be understood in terms of an unfolding process.

Gill remembered a "sliding door" moment, as she calls times that have had an impact on the direction of her life. At one point she got very close to her goal of becoming a full-time, professional musician but questioned the reality of the lifestyle once she saw it up close.

I’m playing these big festivals with Capercaillie, The Saw Doctors, Van Morrison was on ehm, and then...there was just something quite...it was that risk of fame, what is the risk of fame? All the, all the kinda dodgy stuff kicking in, it’s no’ all it’s cracked up to be. Folk are falling out, serious mental health problems and it’s just like, if this is what fame is...and I was thinking, this is ’nae for me. A real sort of epiphany moment.

There is an expectation that lifestyle will improve once a musician has "made it," but this appears to come at a price in Gill’s understanding and the trade-off of “self” for “fame” did not seem worth it. While there was an anomaly of expectation, there was also a decision to preserve life as she knew it. Gill parked her musical ambitions and returned to education, completing her studies in film and TV music. She settled into a life of self-employment teaching music, doing

live performances, and recording. This currently gives her a great deal of freedom to pick and choose the elements of music she wants to include in her daily life. Gill stated in several parts of her script that she enjoys both, the freedom of being in business and wearing “all the different hats,” suggesting variety is an important element of her everyday world.

For Gill, there was a conflict between preservation of self and making it. Her experiences of playing festival circuits led her to believe that it was not worth learning the “rules” of the fame game in the long run. In other words, the price of fame was too high.

Gordon's story involves episodes. His band was on the verge of fame on several occasions, but events conspired to prevent it. The issues he talks of have a common theme; that of not wanting to be told what to do by record companies. This could be read as his maintaining integrity in terms of artistic freedom, or a personal trait that meant he was not suited to the music industry. It appears that fame was not important to Gordon and as an art graduate, art for art's sake was his priority. His other ventures, designer, photographer, and author are very solitary activities, while life in music is not, perhaps suggesting a value conflict.

The final straw for Gordon came when rewriting the band's material for commercial purposes. Gordon decided that he could not fulfil the record company requirement for changing his image and dressing up in the pop music fashions of the time. He gave up his pursuit of a career in popular music all together. *“You know, it was just what everybody did at that time, Top of the Pops was full of, one in a hat and one in a suit kinda thing. One with the make up on (sighs), I just though ahhh naw. So, I just realised at that time, this had nothing to do with music at all.”* There was a clear disjuncture between Gordon’s prior perception of, and the reality of the music business. Gordon subsequently left his band, only for it to go on to chart success without him. Gordon’s values were his priority. Like Gill, he was quite willing to walk away from the music business as it did not chime with his values and sense of self. This scenario can be viewed in terms of a clash of value systems.

He also talked about an incident where a visiting record executive comments on the beauty of Dundee on arriving from the south, via the Tay road bridge on a beautiful, sunny day. Dundee became the subject of Gordon's books and photography and here he is making links between his musical past and entrepreneurial present. Gordon is an episodic type; his stories were chunked into standalone observations (Strawson 2015). There was also evidence that he enjoys change processes, evidenced through his continuously “reinventing himself.” He is a prolific song writer, preferring to start each of his music projects from scratch, to the extent that he destroys all previous work, only to start again. He mentioned on more than one occasion that he is burdened with a constant flow of ideas which result in long hours of work. Gordon’s enjoyment

of life is derived from creativity and production processes rather than from commercial outcomes.

Andi is the oldest participant in the study and has a wealth of musical and entrepreneurial experience, having owned, and managed three different businesses to date. Firstly, he declares that despite winning several music accolades in his youth, he was not a good enough jazz bass player to sustain a musical career in the same way his band leader father had. His first business was a music promotions company that failed when coloured TV started keeping people indoors at the weekends, a consequence of the introduction of new technologies that he did not see coming.

So that now, I can't do anything, I'm too old to be a bass player, or learn, mainly my age really. I'm twenty-eight, no jazz bands, no music, the music scenes gone, and no opportunity. I thought, and I've got three kids at that time. I've got to become legit and I do, so I applied for a lot of jobs couldn't get an interview coz everybody knew who I was.

The end of music promotion was catastrophic both financially, and in terms of reputational damage for Andi, despite its informal basis. Necessity dictated a career change and at this point he took a job selling insurance for commission, eventually starting up his own business which he ran successfully for over ten years. Again, the end of his insurance business was similarly catastrophic prompting a period of healing that resulted in development of his most successful business to date. In his recovery he discovered the work of psychologist Carl Jung, which provided the foundation of his Global training company. Perhaps this was a serendipitous meeting that drove a process of business development (Sarasvathy 2001, Dew 2009), and through building on his previous knowledge, he may have been “joining the dots” in recognising patterns that could be transposed into new business opportunities (Bateson 1972, Baron, 2006). Another explanation is that he was enacting a specific entrepreneurial identity in the research situation.

There are three key themes that seem to underpin each of Andi's businesses; the initial link with his father through music, the need to provide for his family in his second attempt, and the psychological foundations and self-actualisation of his current work. All very different businesses which appear to move through different life stages and social needs, from father, through family, to the psychic. Andi's narrative is heroic in essence (Johnsen and Sorensen 2017). In the face of adversity, he not only wins, but wins better than anyone else would in a similar situation.

Andi only has to re-learn the *context* of a new business after failure. While each of his businesses were very different, he does not have to relearn how to run a business this much he knows from previous experiences (Gartner 1988) and this could be considered a tacit dimension (Polanyi 1966) of business start-up. Andi's story is explored in more detail in the last section of this chapter where a range of identities are explored.

Chris M has made a living as a musician and guitarist all his life. His move to London allowed him recognition as a session guitarist that he would not have otherwise found in Dundee. Through social connections he secured recording work and several major tours with well-known artists. The issue he outlined as being pivotal to changes in his career trajectory was family based. Sadly, the death of his father prompted the realisation that he was missing out on family life by being out of the country for long periods of time. This prompted Chris to quit touring with bands at that time. This is not to assume there was no regret in his decision, or that it was easy to make, just that a decision was made.

Well I give up touring. I did make a conscious choice to do that, eh, it must have been after I was working with Danny Wilson and touring with them. I mean I was on tour in America with them when my father died, so I had to fly back for three days for the funeral and go back again, and I think that sort of brought into focus that if I carried on like that, life was going to be like that. I wasn't going to be here when important things with my family happened, and I was going to miss a lot of things. So, I think I did decide then, yeah, I would stop touring.

Being separated from family life at a critical point in time changed life priorities in Chris's case, resulting in a changed relationship with music due to compromises made between family and career. Ceasing touring changed the type of work Chris could accept resulting in his career being reconfigured to accommodate a new musical context. Chris's identity as a self-employed musician is strong as evidenced in chapter 7. While musical identity, family context and wider musical context can be identified in Chris's story. His decision changed the extent to which musical identity could be exercised and reinforced in a performance context.

Danny is a very positive, driven individual who tried to "make it big" with various rock bands over several years. His was a case of always being on the edge of recognition and success but having a variety of elements converge to prevent it. Thus, demonstrating the competitive and precarious nature of the popular music business at the time. One story involved the backing of an American promoter who promised the earth but delivered nothing. Playing out over a couple of years, this experience served to demotivate and dishearten his band to the point of his

questioning whether he could endure a life of "listening to bullshitters." There may also be an element of realising that he had come to the end of the road with his dream of making it in music. The band was tiring of trying to get the elusive record deal and relationships were starting to fray. As processes are relational it might be that once important friendships start to deteriorate, there was no way the band could collectively prosper, most likely due to a lack of engagement between band members and slackening musical motivation that allowed change to happen (Chia 1999).

The transferability of capitals holds explanatory power in Danny's case. While his band was considered successful in their hometown, having accrued considerable social capital (Bourdieu 1983) it did not follow that such capital was transferrable beyond Dundee where they were largely unknown (Pret 2017). Dundee lacks the music business focus and infrastructure that Glasgow and London enjoyed, and it could be argued that social capital was expended without relevant opportunities for replenishment. Band relationships deteriorated rapidly leading Danny to reconsider his options.

Danny very much performs a rock star persona in everyday life. He is the driver and decision maker in any band he fronts. However, in the context of the band under discussion, a lack of commercial know how served to undermine any artistic efforts to learn the rules of the context of music outside of Dundee (Beech 2008). Danny moved to Glasgow for work but ultimately returned to Dundee to raise his family and start his business. As a sole operator in his private hire firm, he no longer relies on friends and industry for his income. He is literally the main driver in his own business.

Gary G was in Danny's band and his story offers additional information into the band's demise. He mentions emotional upheaval and getting to the stage where the fun had gone out of playing music. It became more like a job than a dream, resulting in the demise of friendships through disappointment.

"The band was kind of winding down and things weren't going so well. I think I wanted to escape, I wanted to get away and do something else. It got to that point you know where anything was better than what I was doing. It got too much like a job and too much commitment and all that stuff."

"...too much like a job." The very thing that he and his band were trying to socially transcend. This realisation constitutes a change of relationship with his band and the industry. As in Gill and Gordon's cases, the idea of a career in music was very different to the reality of the music business. Gary started his own business soon after the band broke up, citing issues with having

a boss as the main factor for becoming self-employed. Freedom is an important part of Gary's identity, something he perceived as important in both his musical and business endeavours. In the case of the band moving to another town, the working environment had changed significantly, and the musical context became too business orientated and unfamiliar. At a meso-level, the social relationships holding the band together could not be maintained as there was no longer commonality of purpose, nor the impetus to drive the band forward.

Chris V's decision to pursue a career in the games industry was in his terms, "a *no brainer*," he assessed his options from the vantage point of the careers of his musician friends, giving a clear rationale for doing so. He went on to impress that one successful game in the gaming world generates more income than the entire UK music industry. His decision to park music in favour of games development was based on opportunities available to him, illustrating his positive attitude towards unknown potentialities and the future.

I went on tour actually doing front house engineering the year I graduated and set the business up and it was a no brainer decision for me at that point, partly because, at that point I was maybe twenty two, twenty three and I was...I could see some big careers, I could see people like Gary C., who's probably, in my view, the single most talented singer songwriter, producer to ever come out of Dundee, and how big a challenge it was for him, having had his third record deal and basically it still wasn't going huge for him.

That he was able to fulfil a market requirement through his resource-based thinking can be seen as a natural outcome of melding technology and musical interests and therefore, it demonstrates entrepreneurial becoming as a process of continuity (Nielsen and Lassen 2012, Hytti 2014, Demetry 2017). Unambiguous decision making and joined up thinking featured strongly throughout Chris V's script, suggesting strong ideas and sureness of mind. He also demonstrated a pioneering spirit with his "just do it here," attitude towards doing business in Dundee. Chris has managed to build a range of interests into a cohesive identity as a pioneering entrepreneur, which is now embedded in the world of games development. He has clearly worked hard to develop a unique relationship with the global games industry through his Dundee based business. In this case, the micro self, meso social and macro place are clearly defined.

Gregor is another talented and well-respected guitarist, writer, and producer. He formerly wrote for a large public institution. In cases where the power differential between individuals and large institutions is vast, negotiation may often not be an option when issues arise. As such, issues negatively impacted on commercial efforts as a composer for hire, something he said was

as close to a real job as there could be in music. Over this time, he had built up resources in terms of social networks, technical knowhow and a recording studio “...*basically worked solidly for 10 or 12 years just doing really great work you know. All the channels, all various different things. Big stuff, wee stuff, computer games and (I) learned a lot about programming, having to programme lotsa styles of music. Orchestral, everything and just kept building up equipment and building up equipment.*” Such resource accrual allowed Gregor to become a freelance musician and he continues to make a living as a guitarist and musician, currently writing and recording original material with well-known, Scottish band Deacon Blue. He currently uses his musical talents in a way more congruent with his musical preferences and lifestyle. As a musician who has remained in the music business, Gregor has developed the ability to successfully adapt to different musical contexts. This is mainly down to having strong ties with the music community and through embracing technology as it evolved.

Donny, Bobby, Lorraine, Kevin and Mike C, shared similar stories, where opportunities were missed, close relationships failed, where the reality of the commercial side of the music industry was problematic and where finding a road into the professional music scene was impossible for them. Mike C summed up his drift from music in a lack of application that seemed to surprise him.

“I thought I was quite a good singer until I heard myself sing then I thought, you’re no any good at all. You know, all these things are about confidence, you either get to a point where you want to do it so badly that you’ve got to and I think the penny dropped quite late on when I realised you know, that it wasn’t occupying my every waking thought.”

Lack of social ties and musical networks was exclusionary for some musicians, whereas Mike just did not have the musical intent required to drive a career in music.

Alison did not talk about stopping music, but rather about starting a law degree. She tells the story about an incident at primary school where she was accused of breaking someone else’s art project while tidying up. Told off by a teacher she was fond of was particularly hurtful. The injustice of the incident is presented as a link to her law degree. Further, she is reminded of the incident by an aunt who happens to be a lawyer. She also refers to the funny stories her lawyer aunt used to tell her about court sessions. A fondness for family and childhood emerges, and the stories told ensure her decision to move into law is rooted in her youth. There is no mention of music ever being “parked” for law. Either, it was not, or she ensured congruence between both music and entrepreneurship as a “single unfolding story” (Polkinghorne 1988). Alison presents

a multi-faceted identity, as musician, lawyer, entrepreneur, and music manager. Like Gill, Alison is adept at “wearing all the different hats,” and enjoys being free to “steer her own ship.”

8.3. Interpretation: Break Points

On getting up close the music industry some of the participants decided that a life in music was not for them, perhaps due to a lack of understanding of the reality of the music industry. Ultimately, Gill was not willing to pay the price of fame, Danny was underprepared for the reality of the music business and reasoned that he could not listen to bullshitters anymore. Gary G unexpectedly found music to be too much like a regular job, Kevin turned his back on the corporate world of music and Gordon also found the business side offensive, suggesting conflict between aesthetic and business ideals. Some did not perceive a clash in values. Chris V had good insight into how the odds of making it in music are stacked, he made a judgement based on industry knowledge and redirected his energies accordingly. Gregor was of a similar mind, while Andi built his practical and tacit business knowledge through his three businesses.

| Break points | |
|---|---|
| Key themes | Interpretation |
| Moral disjuncture and goal incongruence. | A clash of values systems |
| Price of fame was too high. | |
| Conflict between art and commerce. | |
| Solitary pursuits and art for art’s sake. | |
| Music became too much like a regular job. | |
| Lack of understanding of industry mechanisms. | Structural impediments. |
| Didn’t know what they didn’t know. | |
| Friendship and network deterioration. | Social obstacles. |
| Family crisis and work/life balance. | |
| Learning entrepreneurship through failure. | Building practical and tacit knowledge. |
| Deliberate strategy to pursue business interests. | Strategic action. |
| Understanding industry mechanisms. | |

Table 18. Key themes section 4. Break points.

A lack of awareness and preparedness was consistent with lack of access to the right knowledge and resources that comes from growing up in a city without a professional music scene and related infrastructure. Absence of professional guidance and mentorship beyond the local music scene meant self-directed learning was limited beyond mastery of musical instruments. In short, a lack of practical and tacit industry knowledge, coupled with a lack of music infrastructure impeded the musician’s career development. Friendships and bands were only self-sustaining to a point beyond which industry know how was essential. Lack of common vision between band members also denotes a lack of common knowledge about priorities and the motivation of others. Perhaps Mike F had nothing to lose by taking a chance on music, whereas others in his band did. In his case poor communication may have prevented discrepant aims from emerging

earlier. While a life in music turned out not to be the reality that they had envisaged, the participants were able to go on to create an alternative life they could live in a realistic and perhaps equally authentic way (Guignon 2004).

Once the social aspect of being in a band deteriorates, there is little impetus for it to stay together (Green 2008). Living the musical dream takes effort, dedication and commitment which is difficult to sustain if social relationships become problematic. The stabilising energy dissipates, and change happens (Chia 1999).

The following examples denote relational changes that emerged from the data and micro, meso and macro-contexts can be identified.

1. *Relationships with other band members.* Representing the social side of music, or the meso-context. The social unit that is the band context is where shared experiences become shared stories which ultimately become part of a band's culture (Willis 1978b, Czarniawska 2004). These friendships were clearly important, as bands tend to start out as a bunch of friends with similar interests (Davis 2005). Careers either; follow an expected path as in the cases of Gary C, Chris M or Chris V, or the aim is achieved in an unexpected way as in the case of Gregor, or the dream dies as in Gary, Danny, Gill, Gordon and Mike C's cases. As times became tough in various contexts, relationships became strained and a group vision of a possible future could no longer be sustained.
2. *Relationships with institutions.* A lack of understanding of institutional aspects of business was apparent. The recording industry, the BBC, insurance companies and families as examples. Lack of experience ensured that expectations could not be managed as some participants may have lacked awareness of how various industries operated. As none of the participants had experienced a musical education, and fewer had access to those who had "been there and done it" navigating a minefield of contracts, intellectual property, recording industry personnel would have been nigh on impossible to achieve through experiential learning alone. In terms of context, it appears that many were learning about the music operating environment too late, resulting in learning from failure rather than being prepared for success.
3. *Relationships with significant others;* some mentioned the need for a stable home life while building a musical reputation. Playing music is quite unique in that it does not happen during regular office hours and travel is often necessary, resulting in much pressure on home life. Achieving a work / life balance required careful assessment of career options to ensure a stable home environment.
4. *Relationships with music itself.* A convincing musical performance relies on a belief in what you are doing (Alexander 1981). The old adage, "you are only as good as your last show," is

testament to a need to be consistently credible, and to how fragile musical identity can be. In terms of change mechanisms, it is argued that in performing less, there were fewer opportunities to uphold a musical identity and therefore credible performances could not easily be verified. Alternatively, participants might have no longer believed themselves to be musicians. Ultimately, musical performances could not be sustained, and the decomposition of a musical narrative ensued resulting in the participants changing career and restorying their selves in a different context.

Critical incidents provided a lens through which to explore processes that impacted upon musical identity. At the meso-level, social networks and embeddedness were considered. In some cases, unintended consequences arose between the participants, their bands and family members resulting in career changes. Industry and institutions also caused personal conflict and business failure in some cases; however, none were directly due to their being in the city of Dundee per se. That said, it could be argued that lack of opportunities, resource availability and lack of musical infrastructure within the city resulted in a myopic and uncontested view of the world of popular music. A view built on illusion and hope rather than research and fact.

The following two sections present findings about becoming entrepreneurs and performing entrepreneurship. Becoming an entrepreneur focusses on the technical aspects of what the participants did next and performing entrepreneurship teases out aspects of performance as found in the data.

8.4. Becoming an Entrepreneur

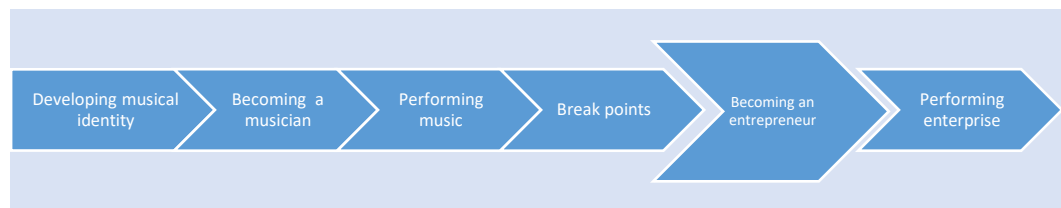


Figure 17. Section 5. *Becoming an entrepreneur.*

On deciding that music would not be their focus, some participants took up paid employment while maintaining connections to music. Some retrained, undertaking university courses which eventually provided cultural capital and the foundations for their businesses. While some gave up playing music temporarily, few gave up entirely. Becoming an entrepreneur, is concerned with how the participants learned the ropes of their respective businesses. Kolb and Kolb's position that "all learning is relearning" proposes that learning happens best when building on what is already known, regardless of the fundamental nature of the learning (Polanyi 1966, Kolb and Kolb 2005).

In terms of learning to learn through experience, aspects learned by the musicians can be drawn upon in building a business and constructing entrepreneurial identity as it can be argued that pattern and form finding are central to human psychology (Bateson 1972, Kolb and Kolb 2005, Baron 2006).

The following categories are discussed in this section.

- Music to business transitions. Five categories of transition emerged from the data denoting the nature of the participant's current business. The delimiting factor in each category was that the business presented provided the main source of income for each participant.
- Getting started in business deals with the motivational factors and drives as evidenced in the scripts. The section starts with explanations of what led the participants to start a business. From the data, five categories emerged: business opportunity, necessity, strategic action, crisis, and inequality.
- D.I.Y enterprise, illustrates some of the ways in which the participants had to make do with the resources they had to hand when learning the ropes of their business. In one sense, some were making it up as they went along in the same way they might improvise in a musical situation.
- Learning from others, presents the range of ways learning happened for the participants in their early attempts to run a business. Mentors and professional bodies are also considered.
- Efficacy and passion. In common with music, self-belief and passion are clear in the scripts. Hard work is a third theme common to music and enterprise presented here. Evidence of trial and error approaches and the application of prior learning are also discussed.

8.4.1. Music to Business Transitions

This section starts with a presentation of five categories denoting the types of music to business trajectories found in the data.

The five music to business transition types are.

Musicians who have sustained careers in music.

Table 19. Participants in the music business.

| Musicians who are in the music business | |
|--|---|
| Gary C. | Song writer and producer |
| Gregor | Guitarist and song writer |
| Chris M. | Guitarist and song writer |
| Alison | Jazz singer, music management and record company. |

Of the twenty musicians, four currently make a living as full-time, professional musicians. Each started out in music as youngsters and have continued a musical trajectory since, with few, if any breaks. Chris M is a professional guitarist of some standing in the musical community and as a session musician he has recorded and toured with a variety of well-known bands. He was also

previously involved in various original material bands with his equally musical brothers, and currently splits his time between producing cover and original material. The former funds the later and this is considered normal practice by many musicians (Larsen et al. 2009).

Although careers have varied over time in terms of the volume of work available and the type of work done, all participants have accrued cultural and symbolic capital to secure enough work to make a living (Bourdieu 1987). Their stages are physical stages, music studios and gig circuits.

Musicians who have music related businesses.

Table 20. Participants with music related businesses.

| Musicians in music related businesses | |
|--|----------------------|
| Keith | Music shop |
| Gill | Teacher and composer |
| Kevin | Teacher and composer |
| Bobby | Music venue |
| Graeme | Recording studio |

In this category, music is still an important part of the participant's lives, yet the participants' businesses are not part of the music business per se. They make their living in a business which is related to music and which serves or supports the musical community. As such, they are embedded in

and play an integral part in the local music scene. Local musicians use their services to aid their own performances; they play in the venues, record in their studios and buy equipment and consumables from the music shop, demonstrating that socially, musicians rely on many support nodes for the success of their own performance.

Four of the respondents explained that they had been unable to make a career in performing music on a full-time basis and had to consider other income avenues. In contrast, Keith did not really try for a music career, but enjoyed playing guitar as a hobby. *“I wasn’t good enough. I don’t think I ever was good...you can be a full-time musician doing a good job in a wedding band I suppose, as a full-time musician, but I never...no. It was more a hobby and I kinda created my job around it.”* From a dramaturgical perspective, it could be argued that Keith, Bobby, and Graeme, have created stages for their own and others’ performances (Bardone 2013).

Musicians who have non-music related businesses.

Table 21. Participants with non-music related businesses.

| Musicians in non-music related businesses | |
|--|---------------------------------|
| Mike F | Legal services |
| Gordon | Author and photographer |
| Caroline | Legal services |
| John | Garden centre |
| Danny | Private hire taxi |
| Chris V | Games company |
| Gary G. | Building and labouring services |
| Donny | Town planning business |

By far, the largest category was found where respondents work in areas unrelated to music. All had either; sustained their interest and participation in music in parallel with their businesses or had recently returned to music after a break. Of the eight in this category, five run service-based businesses and the remainder are predominantly product based. The intangibility of services aligns well with

music production as both music and services are consumed at the point of production (Slack et al. 2010). Entrepreneurship is performed in a variety of different locations in this category and it can be argued that these participants have created their own stages where business identities are performed.

Musicians who no longer play music but have music related businesses.

Mike has given up playing music entirely, citing a lack of talent for it. However, he has fulfilled his ambition of creating a radio station specifically for the purpose of giving young, up and coming Scottish bands a platform. He has a lifelong passion for the medium of radio and a desire to help new talent be heard. *“...if I create a radio programme that features new artists who’ve got supporters and they’ve just released something, just then (snaps fingers) and I talk about it, even on a pre-recorded feature, that creates a huge spike of interest for them.”*

Mike has clearly shifted his focus from making music himself to providing a platform for other people’s music to be performed. In common with those who have stayed close to music, he

decided to provide a stage for others, or perhaps more accurately, has given voice to others. While his is a support role, his radio station is also *his* stage.

Musicians who no longer play music and who have non-music related businesses.

Table 22. Non-musicians in non-music related businesses.

| Non-musicians in non-music related businesses | |
|---|------------------|
| Lorraine | Author |
| Andi | Training company |

Andi and Lorraine fall into the last category. Andi played bass in his father’s big band early in his life, and latterly played for his church, but now in his seventy’s, has given up playing to spend time with family. He was responsible

for the creation of a global training company that operates out of Dundee and has recently taken a step back from the business to let his son develop it further. Lorraine stopped all involvement in bands to pursue her dream of being an author. She has to date penned two books; one focussing on a history of music in Dundee, and the other is a record of her solo travels around Europe. Neither Andi nor Lorraine rule out playing music in the future. Their performances are projected through their businesses. Andi performs entrepreneurship as the head of a successful training company, he is the father figure of a family business. Lorraine, on the other hand is a solo artist in that she crowd-funds and self manages the production of her books.

Categorising entrepreneurial outcomes without consideration of the economic value of the participant’s businesses served as a starting point for describing social processes. The data suggests that there is no one designated path in the journey from music to enterprise. It is recognised that life trajectories are complex, are based on an array of variables that are not neat and linear (Langley 1999, Field 2000). However, this suits the research well, as in terms of becoming an entrepreneur it is not clear which information might be considered relevant in the making of “good” life decisions (Berglund 2015). Therefore, as the research deals with social processes as storied by the participants, consideration of a life outside of, and prior to being an entrepreneur gave insights into entrepreneurship as a process of becoming.

8.4.2. Getting Started in Business

Having considered the points of disengagement from music narratives, and having described the participants current business types, the next section illustrates how the participants storied their business activities. From a phenomenological perspective, business opportunities cannot present themselves to us without our prior understanding of what they are, as there must be an actual or symbolic external reference point available to enable meaning making (Baron 2006, Matthews 2006).

| Motivation and decisions to start current businesses. Representative quotes. | Notes | Key start-up identifiers |
|---|---|--|
| <p><i>"...this pub was a vital pub for musicians, for networking so we thought we would keep it going because we worked there. I was the sound engineer and Mallory was the bar manager and then there was no chance of them going on and I didn't want to see the scene die here, the original circuit...it just made sense, from being a musician to having a stage, having a stage to mould your sound on it's great." (Bobby)</i></p> | <p>The chance to take over the music venue Bobby and his girlfriend worked in was too good an opportunity to miss. Bobby had developed the skills to run the venue through his PA hire activities, and from generally being involved in the workings of live music venues.</p> <p>Saving the music scene at the venue and having a stage to perform on were cited as being key to Bobby's business start-up decision.</p> | <p>Business opportunity.</p> <p>Partnership</p> |
| <p><i>"At the time there was quite a large music shop in Dundee...Largs Music and they were just in the process of closing down and once they closed down ermmm, there was a huge gap in the market. There would be no reasonable music shop in the area, so I got together with another guy I was playing in a band with at the time, Alan Roy, talked about it and just hatched the plan to open a music shop and that's what we did in 1979." (Keith)</i></p> | <p>For Keith, an opportunity arose to fill a gap in the music retail market. Keith had decided that a 9-5 job was not for him and that taking a chance in retail would be better than working for the council.</p> <p>There would be no music shop in the town if Keith and his partner had not started their business, therefore, Keith's action resulted in creation of a community support node in music retail that has endured for 40 years.</p> | <p>Business opportunity.</p> <p>Initially partnership. Sole trader</p> |
| <p><i>"...it was pretty fortuitous when Scott decided to go for a studio because we already had all the hardware, pretty much that we needed. Errm, and then I'd worked out how much we could make on a bad week, how much we could make on a good week, how much it would cost us roughly. The only unknown was rent, because we didn't have premises at the time and then by pure chance Scott heard that MXXX was fed up with this place, he'd had it for 20 years at the time. So, he was just looking to offload it on anyone and that's where me and Scott came in." (Graeme)</i></p> | <p>Graeme's idea was realised when a recording studio became available in Dundee. He had experienced the 9-5 regime in retail work and realised the limitations of a life in such a capacity.</p> <p>By taking over an existing recording studio, Graeme was able to capitalise on its equipment and customer base, building his reputation over the years as one of the "go to" producers in the city.</p> | <p>Business opportunity.</p> <p>Initially partnership. Sole trader</p> |
| <p><i>"I'd been on the dole for a wee bit and the dole...they were trying to get me off and I got involved in a kinda Scottish Enterprise, Princes Trust thing, so I got a wee grant to set up my own business as a music teacher and my aunty helped me 'cause she was</i></p> | <p>After deciding that the life of a touring musician was not for her, Gill's transition to business was necessitated and facilitated through government interventions for the unemployed at the time. She got her small business off the ground with help from her accountant aunt. She enjoys the flexibility and variety of work available to her.</p> | <p>Necessity,</p> |

| | | |
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| <i>involved...she was an accountant, "go ahead and get Scottish Enterprise ehm and they'll give you a grant," and I got a loan for some equipment." (Gill)</i> | | Sole trader |
| <i>I couldn't get another job.... well I could get another job, but I would have to travel to Edinburgh or Aberdeen, and I wasn't prepared to do that so what else can I do? I know, I'll start up my own business. How do I do that? It was in the last month, I got my last wage, took out a loan from the bank without telling them that in fact, I was losing my job (laughs out loud), so it was a bit of a gamble and I lived off the loan while I set up the business kinda thing, you know. (Mike F)</i> | Necessity drove Mike F to start his own legal services business. Mike was employed as a solicitor and lost his job in a restructuring exercise. He developed a niche area of expertise in family law and subsequently started his business in Dundee, rather than disrupt his family by moving to Edinburgh or Aberdeen. Mike has benefited from his music connections in that a proportion of his business comes from the musical community despite him not being a music lawyer. | Necessity Sole trader |
| <i>Anyway, somebody suggested the taxis and I kinda laughed, I said, I'll look into it and I did, and then thought with a minute though. I'm going to be my own boss; I'm no relying on anybody but me and this was all pluses obviously." (Danny)</i> | A suggestion from a friend fired up Danny's imagination of being his own boss after he lost his job, this was clearly something that he had not previously considered | Necessity Sole trader |
| <i>"...at the same time I was like waaah you know, there's a huge amount of competition and I actually want to make sure I've got some kind of hedged bets you know in terms of where it goes, and if I look back on it now, you know and I looked on it as years went by coz I kept, so I went off and did computer science and set my first business up straight away on the back of it." (Chris V)</i> | Here Chris V is talking about the volatility of a career in music. There is a real sense of clear decision making, strong future orientation and of calculating risk in Chris's words. If success and moving forward at a self-determined pace were key to his becoming an entrepreneur, perhaps the music industry could not have fulfilled this need. | Strategic action. Partnership |
| <i>"James and I set up our own company and I though well, I've got this legal, these legal skills now and I did some work with a London firm and got some, they were doing...ehm, I worked as their consultant for a while in Scotland and they were doing some big named acts so, we had expertise we could tap into and at the same time I had the freedom so, I had the freedom to build my own business." (Alison)</i> | While Alison saw her first term of being self-employed as a working musician as risky, it was the eventual convergence of her and her husband's skills and market access that enabled her current recording and publishing businesses. | Strategic action. Partnership |
| <i>"Not that I considered myself a businessperson, but Alison helps me with it, I've got a really good accountant I've had for years, and I've got a lawyer, so I'm able to navigate</i> | It was a shift from artist to music producer / writer that prompted Gary C's own business start-up. Again, he sees the start of his own business as the point where he has the freedom to | Strategic action. |

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| <p><i>all that stuff with... And at points I've had managers, but I don't anymore. So, the pivotal point for me was when I decided to go freelance as a writer-producer." (Gary C)</i></p> | <p>write and produce, unfettered from record company responsibilities.</p> | <p>Sole trader</p> |
| <p><i>"I was a good writer, I had a good background in copy editing I thought yeah, this might be the right time for me. I've got a wee bit of a financial cushion to do it. So, I just left (her job) and just at that point put up a whole portfolio of myself, sent it around everywhere and was lucky to get quite a lot of work and I did very well at the time." (Lorraine)</i></p> | <p>Lorraine had built the skills to go it alone in her writing business after years of working with publisher, DC Thompson. She was clearly at ease with her abilities as a writer and entrepreneur to the extent that she gave up her full-time job to pursue her dream.</p> | <p>Work. Change Sole trader</p> |
| <p><i>"I'd just had enough of teaching I was looking for something else...I kinda just got into it, I was doing some eBay stuff, like wee antique kinda things, going to the auctions and selling them on eBay and I started to grow things in the garden as well really and thought, I'm going to stick some of them on eBay. The first thing I put on was Rhubarb, a Rhubarb plant and so...Carnations was another one, I put them on, and people were buying them." (John)</i></p> | <p>John had always wanted to do something on his own and had attempted to start small businesses at different points in his life. At this juncture, he was looking for an alternative to his teaching career. His garden centre grew out of his part-time, online activities selling plants on eBay.</p> | <p>Work. Change Sole trader</p> |
| <p><i>"I went away to a class of some kind, think it was criminal law and then I went and got enrolled and that's how it started. I did my BA there and then I got the job with NCR and I started up my businesses." (Caroline)</i></p> | <p>The drive came from a work-related crisis where she was subject to a "witch hunt" by colleagues. A long court case prompted her desire to study law. She started her business while in employment in the legal sector and currently runs three successful businesses simultaneously.</p> | <p>Personal. Crisis Sole trader</p> |
| <p><i>"I started to read (Carl) Jung, amazing things started to happen to me. I started to have very vivid, clear dreams that were pointing me in a direction that I would never have thought of going and gradually realised that I needed to listen to what these dreams were saying and eh, I eh, realised that after about two or three years of feeling much better about myself, the clients getting all their money back, feeling that there was really something I could do with the second half of my life, my second journey, my second age." (Andi)</i></p> | <p>Andi's current business grew out of personal crisis. He attributes his recovery to external guidance, describing it in almost spiritual terms. His business product is based on the teachings and methods of psychologist Carl Jung and his narrative reflects congruence with Jungian psychology in terms of messages to start a business being channelled through dreams.</p> | <p>Personal. Crisis Partnership</p> |

| | | |
|--|---|--|
| <p><i>"...but it does speak to why I started writing about music in the first place, 'cause I feel that across the country across the world even, there's a great creative surge going on and that's because people create, they create music, they create you know, but they don't have a distributor, someone whose gonna take it off them and give it out to the wider (world)..." (Mike C)</i></p> | <p>Mike sees the only real skills at his disposal as being his writing ability. Providing a platform for musicians in the written form evolved into his running his radio station and he currently still does both. There is a real sense of needing to tell the world about new music by facilitating the current creative surge</p> | <p>Giving voice. Inequality Sole trader</p> |
| <p><i>"I would be going to all the committee meetings and he would be sitting beside me, but I would be standing up talking about the developments, and answering the questions, and going to the public enquiries. And I'm saying to myself, and getting 24 grand, and he is getting 78 and I went to see and said, "I need to get regraded." And he said, you're at the top of your grade, "I need to be degraded." And he said, there is no money we can't do it. So, from that time on, I had a wee bit of a grudge, and I was starting to think that I need to have my own business." (Donny)</i></p> | <p>Donny got the wheels of his business in motion while working for the council, giving his rationale as a question of fairness and equity in work situations. In his role as a town planner he appeared to be doing more than his fair share of decision making on behalf of others, with no sight of promotion on his horizon. With his existing town planning skills, he built his businesses in the city.</p> | <p>Division of labour. Inequality. Partnership.</p> |
| <p><i>"But then, reality bit, he was making a lot of money doing no work, and we were doing all of the work I thought, sod that. I'm no doing that anymore, and that was the real reason that I decided, fuck it, I'll go it alone." (Gary G)</i></p> | <p>Working for someone else didn't suit Gary G. Having a boss translated into Gary doing the work and the boss doing very little. Low barriers to entry allowed him to invest in transport and tools and start his own business. In his story his language and action are all about fairness.</p> | <p>Division of labour. Inequality. Sole trader.</p> |

Table 23. Decisions to start current business.

8.4.3. D.I.Y Enterprise

While money is not considered a key driver for many entrepreneurs (Amit et al. 2001), it was the biggest issue during the business start-up phase for many. Some borrowed from banks or from family, others decided against getting into debt. Many suggested that there was a lack of financial advice and general help with starting a business. Some considered the services of Business Gateway to be lacking, while others appreciated their presence. *“I went to speak with Business Gateway, and they sort of helped me, give you someone to go to if there’s anything that you don’t understand, or you don’t know what to do. I’ve not used them too much actually, I’ve managed to find my feet really well, but it’s good to know they’re there.”* (Bobby) No other business start-up support entity operating in the city was mentioned in the scripts.

Business rate reductions and free rent in empty premises for start-ups were some of the ideas for support that participants discussed. As Mike F observed. *“...there’s a lot of properties, empty shops going about Dundee that people could potentially use if they were allowed to simply use them.”*

Business taxes were also a bugbear for some as Bobby states; *“government could stop taxing small businesses as heavy, especially when all you’re doing is trying to get started and put the money back into the business...there should be more relief.”*

The non-formality of bookkeeping gives an indication of the small size of some of the businesses. It might also give clues to the financial side as being considered a secondary concern. *“I’ve got a wee cash book and I just got into the habit that when somebody pays me, I write it down then I put it into a kinda spreadsheet and I’ve just got all of the receipts in that box. I’m like everybody else, when it comes to January and you come to do your tax, it’s like everything’s last minute.com, but there is a system, there is a system.”* (Gill) Bobby did much the same thing at the outset of his business adopting a trial and error approach to bookkeeping. *“We were keeping invoices in a tin for a while until we got on our feet and we could file them...how are we going to do this? Just something we had to figure out quickly.”*

When talking about their experience of doing business, there is a real sense of “doing it all yourself” for some, especially within the small businesses and sole traders. Mike F put it well when stating, *“I do everything, I do my own typing, I do all my own books, I don’t employ anybody else, I occasionally hire some people to fee up files that I just don’t have time to do. I’ve had to use an accountant to do my books, I cannae do all that myself, but I do all the basic office accountancy. So, I kinda do the jobs of about three people.* There is a sense of being drawn into dealing with business that requires the participants act in specific ways. Therefore, it

can be argued that learning is also dictated by the nature of the business and that learning is an integral part of becoming entrepreneurial, just as it was in the participants becoming musical. Lorraine demonstrated how production process awareness learned in her job at DC Thompson allowed her to take control of the production of her books. She crowd-funded both projects, and from that she knew there was enough public interest to bring it to market. *“So, it was a whole solo journey from actually getting the first finance, to doing the journey myself, to writing it up, to publishing it myself, to doing everything myself, to publicising it myself, to selling it myself, to contacting bookshops, doing the Amazon thing myself. I had no publisher behind me at all.”* Illustrating that drive to succeed is part of the overall entrepreneurial performance. The hard work narrative found in the music findings are also applicable here. Work is driven by the needs of the business.

In these examples the participants initially made do with available resources in terms of; financial know how, social and business contacts and marketing streams, as examples (Sarasvathy 2001). These behaviours can be considered improvisational in terms of the convergence of composition and action (Baker et al 2003). In other words, they were learning to run a business, by running a business with a forward listening attitude (Anderson et al 2007, Pallesen 2018)

In investing in his studio equipment, Gregor was lucky to have family support. His father put up a sum of money matched by the bank, freeing Gregor from the burden of substantial bank loans in the start-up phase of his business. As Alison said, *“a person’s creativity should never sweat under the weight of a financial burden,”* observing that while creativity and finance are two sides of the same coin, they should remain separate and creativity as a personal attribute should be protected from the practical aspects of running a business. Watson (2013) observed that creative businesses are problematic in that, time spent doing business is time lost creating, therefore separation may serve to divide time rather than protect values. Such separation can also be considered as an internal creative, external structure driven dichotomy. In learning to run a business the participants are effectively learning how to stabilize their business environment and control unfolding events (Chia 1999). It might also show how they were beginning to physically perform entrepreneurship through growing into their roles as business owners (Demetry 2017).

8.4.4. Learning from Others

Opportunities to draw on the expertise of business partners was also evident. Some “learned the ropes” second hand as they had done when learning to play their respective musical instruments. Donny was lucky in that his business partner *“was as sharp as a tack”* and he was taken *“under*

his wing,” soon learning to “*toughen up*” in his approach to doing business. The protective and developmental metaphors can be paralleled with how some of the participants talked about their relationship with mentors and older, more experienced musicians (Anderson 2005, Anderson and Warren 2011). In addition, learning by doing is pronounced in both music and enterprise aspects of the scripts (Cope and Watts 2000, Green 2002). As Gill said: “I was in a really lucky situation, both the drummer in Late Shift had his own business, Pete had the music shop, my aunty was an accountant and set up here own business at roughly about the same time, who kinda took me aside and said, “look this is how you kind do it”

Professional bodies and institutions were also helpful. Alison tells how the musical societies pointed her in the right direction on several business and legal matters at the outset of her recording and production companies.

The industry societies were all very helpful to getting the nuts and bolts of, how you set up a record label. How do you do that? What are the practicalities and what happens when you make an album? We knew about being in the studio, but what do you do when you're thinking about licences you know and art work, so it was a fast...and what about bar codes and codes on recordings, track coding, ISRCs and all that stuff is actually important in the industry, 'cause that's where the income streams were going to come from you know.

Business networks were valued by others who found a degree of security in knowing that support and expertise was available. “*Basically, it's a collaborative network so there is somebody, a specialist somewhere in the country. So, if I've got TUPE problem for example I would go to Fife and speak to the guys in Fife...they do that all day, every day.*” (Caroline) Such networks are the “go to” places for support and advice in legal businesses. Professional bodies are institutes embedded in professional fields are accessible through affiliation and membership. Interfaces between individuals and institute constitute a different form of network, one that is more likely to constrain than facilitate entrepreneuring.

Friendships were also a large part of the entrepreneurial learning process. In the next quote Chris V talks about working Saturdays as a teenager in Keith's shop, “*being around Keith and Alan Roy at Rainbow was where I learned at the sharp end, coz I wrote all the computer systems, (learned) how you ran small businesses and what all the pinch points were and all the rest of it.*” This can be considered as two-way mentoring. Keith employed Chris V who improved business processes for him, while Chris V improved his business knowledge through access to Keith's retail operations. Mutual benefits were derived from this employment relationship, and it could be argued that Keith has provided a platform for Chris V to learn how

to perform entrepreneurship through giving him access to the complete workings of his own business.

It was noted that learning from other entrepreneurs was quite difficult by Bobby, who said that there was an unspoken rule that business owners do not ask for help from others. In his terms, it was not the “done thing” as business know how comes from learning or recruiting, rather than from seeking help from others. Illuminating a different learning environment, one structurally different from music where knowledge is less fluid, open, and accessible.

8.4.5. Efficacy and Passion

A relationship between efficacy and passion was uncovered, explaining how performing entrepreneurial identity shapes a business. Passionate people are said to be more driven to succeed (Cardon and Kirk 2015). Chris V described his approach to creating his business in terms of his initial sense of self-believe. This quote illustrates that his ability to produce an intended outcome (making computer games) is reliant upon the belief that he can. While retrospective, it implies that future business endeavours will benefit from his experience.

Pretty much if I've ever set off to do something, I believe I can do it, I've never set off thinking you know, oh computer games, I don't really think I'm capable of making a computer game, I don't quite know how to do it all, and my God it's going to take millions to do it, so maybe I'll give it a go" ...no, I'll started out doing computer games going, I can definitely do this and the bits I don't know how to do, I can find people to do it.

Self-belief is the idea that all will be well, perhaps not quite with predictable outcomes, but it is not perceiving risk in starting a business. Some stated that high risk is absolutely part of being entrepreneurial, but an entrepreneur doesn't go into a project considering it high risk, as Andi says, “*Their (an entrepreneur's) thinking process will be too fast to actually do the relevant analysis that would determine what the risk is, and even if it is a high risk they'd probably do it anyway, you know.*” Chris V talks about the relationship between risk and passion, almost seeing risk as irrelevant, “*equally you're starting a business and committing to things with absolutely no idea...and a very high risk that it's not going to work, but you still do it coz you love it.*”

Andi goes on to comment that the gut feeling that entrepreneurs have about their business is a key driver and that once it becomes a “legit” business they will probably not understand how they were able to create it in the first place. Alison illustrates this point well when talking about the guitar festival she and her husband ran for seven years. “*How did we actually that pull off?*

How did we manage to run a festival and create it and do that for seven years? How did that work? We didn't think, we actually...but then you realise what your skills are and a lot of it is to do with people, being personable." There is a sense of disbelief in what Alison had achieved, but she rationalises success as rooted in being people orientated. Self-belief, efficacy, and emotional intelligence are embodied attributes.

John talks about gut feeling in describing the place that was to become his garden centre. *"...an ancient place, I always had the feeling when I saw it, I had to go see it know what I mean? I just felt myself when the guy told me how much the rent and stuff.... yeah, I'll do that, I want it that was it."* John's description is all about the emotion evoked by the place, resulting in his commitment to starting his business there. It was the sensation of the place that drove John's actions, albeit without consideration of the implications of setting up his business some way out of town.

Passion and hard work also go hand in hand in the scripts. Having taken on a shop without any prior retail experience there was no alternative for Keith but to roll up his sleeves and get on with it.

As far as the business side (went) we really just did it, just met it head on and phoned up companies we wanted to deal with as suppliers and got visits from reps from the companies and just had to learn about product...there was no formal teaching, nothing at all to say right, you want to go into retail well you go on that course and you learn about it. (Keith)

Danny talks about a drive to succeed being common to both music and enterprise. *"I mean, if you are driven...like in music you can succeed, if you're in a band, you need the band to be driven, and excuse the pun in a taxi (laughs), if you are driven you get your own business."* Hard work and drive to succeed apply to both music and entrepreneurship. Chris M suggested that the entrepreneurial minded do things for themselves. Referring to a lack of government intervention in music he suggests that musicians become more independent the more they do for themselves. Therefore, hard work, self-belief, risk aversion, and passion as emotional and cognitive attributes may be outcomes of self-reliance in business practices that were rooted in independent learning in music. In terms of process thinking, risk is part of processes in general and perhaps risk is a misnomer as part of entrepreneurial becoming. Self-belief may be the manifestation of motivational forces that subsume negative thoughts and self-doubt. Foley (2013, p.89), talks about joy as a key driver of human activity, here he is quoting Bergson (1919). "The merchant developing his business, the manufacturer seeing his industry prosper, are joyous – is it because money is gained, and reputation acquired? No doubt, riches and social

position count for much, but it is pleasures rather than joy they bring: the true joy is the feeling of having started an enterprise which flourishes, of having brought something to life.” This is a passion for creating and creating is joyful. The more joyous an activity, the more one is going to undertake the activity, a feedback loop that ensures entrepreneuring as an ongoing performance and therefore, entrepreneurship as a process of becoming.

8.5. Interpretation: Becoming an Entrepreneur

Once relational changes in music had resulted in career changes for some, the participants channelled their energies into finding alternative sources of income. In developing their own businesses, some continued in music while most established their businesses in music related or non-music businesses. These businesses were organised into five categories. Many of the participants either remained in music businesses or started music related businesses. The participant’s motivation to start a business was considered and reasons given reflected both, reactive and proactive approaches to external drivers of change.

Some participants talked about learning by doing and this was presented as D.I.Y enterprise. Learning the legal and financial ropes of their businesses appeared to play second fiddle to the daily operations of running a business and some were making it up as they went along. This improvisational approach would be dropped becoming more formalised as time went on (Fillis and Rentschler 2010, Corte and Gaudio 2017, Pallesen 2018). Learning from others was briefly discussed, however, there was much less talk of friends and mentors being involved in the participant’s entrepreneurial journeys than there was in their musical lives (Sullivan 2000, St John and Audet 2012, Radu et al 2013, Zozimo et al 2017). This was likely due to the lack of shared experience involved in their lives as entrepreneurs.

Personal attributes were considered as key drivers of entrepreneurial activity, and by extension can also be mechanisms driving becoming. Joy was directly related to entrepreneurship through Bergson’s (1919) process theory. It became increasingly clear as the analysis progressed that music and enterprise were considered to be two sides of the same coin by some (Cooper 2005, Mathews 2006) Thinking about enterprise in a diachronic way (Strawson 2015), suggests a process driven mindset. Therefore, it is not too large a leap to see how the personal attributes, learning mechanisms and improvisational skills outlined in table 24, could be the outcomes of self-reliance that was rooted in non-formal learning methods and the joy of creating music. In this process way of thinking, we can start to think of music as a proxy for entrepreneurship and establish the two sides of the same coin argument in processual terms. This is further supported by pattern and form finding being central to human psychology (Bateson 1972, Kolb and Kolb 2005, Baron 2006) and music and enterprise sharing improvisational attributes, such as a

forward listening attitude (Pallensen 2018).

| Becoming an entrepreneur | |
|--|--|
| Key themes | Interpretation |
| Business opportunity. | Motivation to start a business. |
| Necessity. | |
| Deliberate strategy. | |
| Crisis and change. | |
| Lack of fairness and equality in employment relationships. | |
| Efficacy and passion. | Personal attributes. |
| Hard work and drive. | |
| Gut feeling and intuition. | |
| Risk aversion. | |
| The joy of creating. | |
| Music and enterprise, two sides of the same coin. | Music and enterprise contain each other. Music as a proxy for enterprise. |
| Dundee not set up for business start-ups. | Structural impediments. |
| Local business owners do not share knowledge. | |
| The role of professional bodies of knowledge. | Structural facilitation and problem solving. |
| The role of professional networks. | Mentors, support and networking. |
| The role of friends and social networks. | Social support |
| Learning through the needs of the business. | Learning by doing. |
| Making it up as we go along. | Improvisation. |
| Growing into the role of entrepreneur. | Being recognised as doing things that can be named in entrepreneurial terms. |

Table 24. Key themes section 5. Becoming an entrepreneur.

8.6. Performing Entrepreneurship

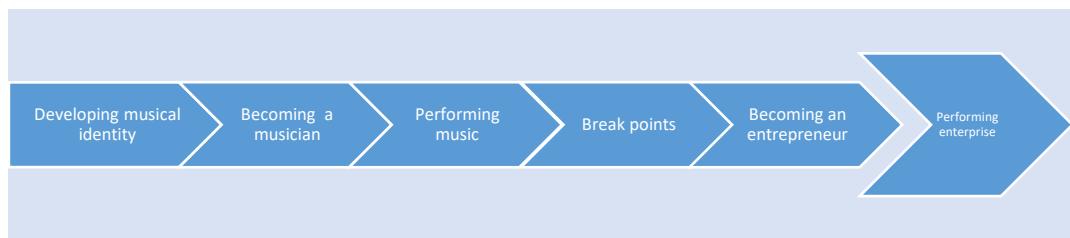


Figure 18. Section 6. Performing enterprise.

Referring to the period of the participants' lives where skills and knowledge were applied in entrepreneurial practice, *performing entrepreneurship* presents the findings from the last section of the descriptive framework and is organised into two main themes. The first is concerned with how the participants storied their journey into business, their approach, and feelings towards everyday operations and the second present's evidence of entrepreneurial performance from both performative and dramaturgical perspectives. Links to Dundee are also made where participants discuss historical perceptions and current business activities.

The following categories are discussed in this final section of the chapter.

- Performing archetypes, refers to the micro context of performing entrepreneurial identity. When telling their stories, some participants performed specific entrepreneurial roles. These narratives represent types of face work congruent with how the participants wish to be seen in the research context (Goffman 1959).
- The freedom narrative refers to concepts of freedom. Freedom is mentioned in several of the scripts however, it quickly became apparent that there was no one definition of freedom presented. The different uses of the word suggested it should be considered an umbrella term, therefore a range of representations of the concept of freedom is discussed.
- Operating in the city refers to different aspects of running a business within Dundee. Primarily practical reasons were offered for choosing to work in the city. While participants tended to describe the operational side of their businesses, a real sense of pride and a want to be in Dundee emerged.
- Place based narratives. In the literature reviewed in chapter 3, Dundee was portrayed as a low waged, working class town, with many associated problems. Findings show that such a narrative is enduring, however, there is a parallel narrative of change in evidence, where participants talked about a different Dundonian reality. Some of the participants are actively changing the Dundee story by upholding or creating a new, more entrepreneurial one.
- Entrepreneurial roots in music networks. This is where music and enterprise merge in terms of the meso-context of social relationships and networks. Many of the friendships and networks

initiated through music are fundamental to the participant business owners. As well as enduring friendships, examples of collaboration and resource sharing are presented.

8.7. Performing Archetypes

The following examples were selected to show how entrepreneurship was performed in a micro context. Characters are generally associated with the dramaturgical literature (Czarniawska 2004), however, archetypes, as universal forms express themselves as metaphors and it has been argued that the entrepreneur *is* an archetype (Anderson 2005, Anderson et al. 2009, Brown et al. 2013, Laine and Kibler 2018). They also show how the entrepreneur can act with words, encapsulating a sense of self in symbolic form (De Clercq and Voronov 2009). Enactment of roles was expected to be found simply in business related discussion and to an extent this was the case. However, performance as improvisation of self in the interview context was found in these language choices (Goffman 1959, Brown et al. 2013). The following examples demonstrate how entrepreneurial archetypes were performed.

The psychic, lone hero, and sage

Andi is the oldest and most experienced entrepreneur of the participants, and the following short episodes outline different types of entrepreneurial performance evidenced in his script. The first refers to his music promotion company which he started after giving up any notion of playing the bass for a living. The other worldly language of gifts and prediction present a forward listening attitude that was embodied and practically applied as a skill. Andi may not have been aware of the implications of his choice of words, but in performing a psychic archetype he has underscored the relationship between entrepreneuring and intuition as forward listening (Anderson and Warren 2011, Pallensen 2018).

My gift became a skill. I was able to predict, much higher than the norm, the likely success of new releases. So I would hear them from the DJs, and I would make concerted judgement about where that record would end up in six or eight weeks' time in the Hit Parade, and I would phone – having listened to the new releases – phone the agent, and I would offer a couple weeks tour of Scotland. I had the Bee Gees, when they were number one, in Forfar Reid Hall.

His next business was in insurance which ran into trouble when it sold a less than credible product to several customers, eventually leading to its downfall. “*I was the only one of the hundred and thirty brokers that recommended this rubbish that got their clients their money back. Not only did I get my clients their money back, I got them three times their money back.*” There is a real sense of achievement in this story, a heroic win that benefitted both him and his

clients. He presents a positive outcome in the context of a business failure, however, on reading deeper, a question arises. If Andi was the only one who won his case, at less than 1% of the total brokers, what was different about his fight? The answer is unknown, but it suggests tenacity and resourcefulness in the face of adversity.

Andi also performed the role of an entrepreneurial sage. In telling the story of his recovery from the failure of his insurance business and the start of his current business, he talks about ideas coming in from the “unconscious collective.” *“I found the dreams were saying that I could use this new-found Jung interest to actually start a business.”* In telling this story Andi is enacting the psychic phenomenon of predictive dreams, suggesting communication with the collective. The message came from above, from the future. Here Andi has aligned his rationale for starting a business with the nature of his business. Much like O’Leary in Anderson and Warren’s (2011) research, he is performing entrepreneurship and is once again alluding to the intuitive aspect of the entrepreneurial personality. He also demonstrates consistency between both, the psychic, sage archetype, and his forward listening attitude.

Andi has owned three businesses to date, the most successful being his current training company. As a family run, global concern, he employs over two hundred people and has strong links with the local universities and other institutions (Jack and Anderson 2002, Jack et al. 2008, Lefebvre et al. 2015). His is very much a Dundee family, and he has had no intention of moving elsewhere. *“Our business is called Discovery and when I think of Dundee as the city of discovery...for me, my whole life in Dundee has been about discovery.”* Andi appears to be performing both self and place (Audretsch et al. 2012, Anderson and Gaddefors 2016, Coverley 2018, Zheng and Chok 2019), he is embedded in and presents himself *as* Dundee. Andi is more than merely Dundonian, he is shaping Dundee through his business. Even the name of his business suggests exploration and a future orientation.

Three contexts can be identified in Andi’s story. The micro context features strongly through his story of self-development. Andi’s entrepreneurial self is about winning but is couched in the presentation of a sage archetype (Anderson 2005, Brown et al. 2013, Laine and Kibler 2018). At a meso-level he is clearly embedded in various networks through his professional links to universities and businesses, providing him status within the community (Jack and Anderson 2002), while his family ties provide stability. By choosing to run his global business from Dundee, he is a change agent at a macro level, changing the wider social context through offering employment opportunities, as well as selling his product (Anderson and Gaddefors 2016). These nested contexts show the interdependency of contexts in creating a holistic appreciation of the wider structure of entrepreneurial action and attributes (Cooper 2005, Zilber

et al. 2008) and it shows the mutability of identity over time (Alvesson et al. 2008, Down and Warren 2008, Leitch and Harrison 2016). However, it would be wrong to suppose that Andi's skills were solely reliant upon his early musical encounters as his father was an extraordinary individual and successful entrepreneur (Jayawarna et al. 2015). As a big band leader from the age of 13, he went on to run successful music venues in both Aberdeen and Dundee and was probably quite a hard act to follow. Therefore, while nested contexts provide a snapshot of a life in music and enterprise. Andi's early experiences provided both musical and entrepreneurial enculturation and the social situation for his becoming entrepreneurial.

The young gun

In this category, the young gun describes an outward looking, funky business type of person. While they are not categorised in terms of generational differences in the way the young guns in Down and Reveley (2004) are. They are doing something different in terms of their businesses. They are not necessarily young, but display a curious, youthful, and outward looking attitudinal disposition.

“I think with an entrepreneur, they are willing to be deflated only to pump themselves up again. So, they are not worried about basically failing because you think, “Who am I anyway?” You're more focused outward, you're not really focused on yourself so much...What can I do for this guy? What can I do for this person? How can I make this better?” (Gregor)

Gregor illustrates an outward looking attitude, one not impeded by egoism or self-interest. In the following example, Chris V found that his business provided him a unique and modern identity within the established business community. While the range of enterprises within his professional network may have been very different from his, the interest in business provided a common bond.

“I met people from entrepreneurial exchange that asked me to speak at a conference, that network suddenly appeared that I never had any visibility of. You know, the real, I suppose the upper tier Scottish entrepreneurial society at the time, the Tom Hunters the Jim McColls and John Boyles, all these guys suddenly met me and went oh cool we've never met anybody that makes video games, tell us more about what you are doing...and that probably is today, my closest business network, that group of guys that I met in the late nineties.” (Chris V)

It was with a sense of being different that Chris was perceived by the business community. One of a kind in the context of entrepreneurial exchange, his games business was considered as quite unique within this professional society, as there are few major games businesses in Scotland, that said, those in operation do tend to cluster around Dundee and Edinburgh (Mateos-Garcia et al 2014). His forward-thinking, “can do” attitude brought a unique blend of music and video games together to create his current business.

Chris V also gave examples of how young musicians would not join a band of older musicians on the basis that they could do it better, which does chime with Down and Reveley’s findings (2004).

The nurturer and supporter

Highlighting Alison’s case, a narrative of support can be identified. Her businesses include events management in the shape of guitar retreats, production companies, record label and artist management.

Supporting her husband. Alison often talked enthusiastically about her music and marketing entrepreneur husband. “He’s probably done more for music business education than probably half the people who are already out there doing the stuff...could really learn from him you know...just get on there and listen to some of the stuff and just implement it.” Alison actively promotes her husband’s creativity, education companies and speaking tours. He provides instruction and guidance in creative industries through a well-crafted and promoted online product and presence.

Supporting creativity. Their businesses continue to evolve, having recently become more production company than pure record label and artist management. They intentionally keep their ideas flowing to do things differently in the future. Illustrating a deliberate strategy underpinned by creativity. “It’s not all just about gigs, you know, the gigs part of its great and it’s enjoyable, but the business is still evolving. So, I would say creativity, more of a creative business, but in terms of trying to inspire people in the world, to be creative within themselves in whatever sphere they work in.”

Supporting communities. Alison and her husband ran a guitar festival in Kirk Michael for seven years. With funding from Ayrshire Council, they started off small, but the festival quickly grew. Alison ensured that the young, local musicians could work with professional musicians such as, Steve Howe and Billy Cobham as part of the event. Through their international music

connections Alison and James brought well-known musicians to the festival from all over the world.

It grew, it actually grew over seven years, although we took a couple of years out because we just needed, but then I set it up as a charity. So, we ended up the profits from the guitar Festival and bought guitars and we gifted them to schools, so a lot of the schools in South Ayrshire got all these guitarists coming through. So, the first year we made a little bit of a profit so we thought, let's inject that straight back into the community and then the kids who got the guitars the year before, they opened (the festival) on the big stage.

The support narrative can be considered the micro context of the overall story, whereas music networks provided important resources for the festival, illustrating the degree of embeddedness of Alison's businesses within a variety of musical communities. The macro context differs in this case in that it is not Dundee that offers a wider social frame, but South Ayrshire. Alison speaks of many other global locations in her script demonstrating that to her, Dundee is a business hub and part-time home.

The rags to riches warrior

Caroline also talks in terms of winning. Here she is talking about her successes in working for a charity prior to her taking her law degree. *"Note I'd conquered every European programme by this time, in fact I was getting bored with it. It was all copy and paste, adding a couple of things. The very first round of the lottery, the very first round of the lottery I got 452 grand...crazy eh?"* At first glance it appears that success is too easy for Caroline. However, it is really her dogged determination and hard work that gets her results. *"When an opportunity presents itself, I won't give up on it no matter how busy I am, I'll take it on. There's always something around the corner ready to, waiting to kick you in the teeth. That's why I would never give up any opportunity that presented itself. What I would do is I would create a situation where I could do it all."* There is sense of not wanting to re-experience a life of hard knocks, note the combative language used in this quote suggesting that life, or business is a fight. This is supported by a "rags to riches" narrative in some of Caroline's script (Cope 2010, Fang He et al. 2017). Here she is talking about staying grounded and real while being successful. *"I actually think playing in a band helps you do that because you meet all these different people and it reminds you. I haven't always owned a 400 grand house and had four companies. Do you know what I mean? You used to be a jute mill worker and you lived in Lochee high Street."* This also suggests that playing pop music is a more working-class activity that is not as socially elevated as business ownership. While Caroline is proud of her achievements, she is very much aware of the fragile

nature of success suggesting a backward-looking attitude. This is not to say that she does not have a forward listening attitude, it merely shows that she chose to present the struggle associated with being an entrepreneur in the interview situation.

These selected examples show how individual, entrepreneurial identity was expressed and enacted through language in the interview situation. As roles adopted to convey an entrepreneurial identity, these can be read in Goffman's (1959) terms of impression management. Impression management operates in both conscious and subconscious levels, where constant adjustment of behaviour is required to maintain an intended impression. However, these are more than just impression management. As the sub-conscious, pre-linguistic brain operates through metaphor, and these archetypes also resonate with Jungian psychology and the subconscious expression of myth (Brown et al. 2013).

8.7.1. Performing Music or Enterprise?

While the section dealing with archetypes focussed on the use of language in the interview situation, this section is more about how the participants consciously described themselves. One of the areas of interest in the perceived culture to commerce dichotomy outlined in chapter 1, was whether a clash in value systems arose between the two. While there was evidence to suggest clashes do happen, as presented in chapter 7 and in the section dealing with break points at the start of this chapter. The following quotes represent how the participants viewed their roles as both musician and entrepreneur.

For Chris V, there was no conflict of values at any point in his transition to entrepreneur, he sees himself in the same terms as he did as a musician, supporting a process theory perspective that they are both part of the same unfolding story. Here he is talking about his views of music as entrepreneurship from the perspective of playing music in his youth. *“So without thinking about it or trying to do it, you end up running a small business, and without thinking about it or trying to do it, it just becomes something quite natural, so when it was time to move on to other things I never thought, Oh God it's a business and what do I do? I'd been doing this since I was fifteen you know?”* To Chris V, music and enterprise are part of the same process, whereas some others separate the two.

Here is Alison talking about how she describes herself when asked. *“. they say, what do you do? Well I'm a lawyer and they look like that (frowns) yeah, but what do you do? Well I work in the music industry and they say, well that's really different and then I say, well actually I'm a singer. Actually, I'm a singer, why didn't I...even though. Then I say, I'm a singing lawyer.”* (Alison) Mike F, used the same term. Bobby initially saw both identities as something separate

but reconciled them in the same manner. *“A singing publican (laughs). I’m just a... I like sound engineering and I like playing music and I like having this place here for people who play.”* (Bobby) Here, they are considered as two different parts of the same person, rather than evidence of the same personal journey.

Donny accepts his journey did not go as was originally planned, but he has successfully run both of his town planning businesses in parallel with playing music. *“Well music is just about my whole life. I mean, I’ve always wanted to be a professional musician, but never quite reached a level that I could feel I could live my life on it, and to get into another form of work was a complete accident.”* (Donny) Danny expresses a similar stance, even though Danny runs a successful small business he still sees his purpose in life in musical terms. *“To sing. I mean it just turned out to sing, as much as when I was younger, I wanted to be a guitarist. I still love...every night I sit and play guitar.”* (Danny)

Surprisingly, Kevin was not so much interested in teaching guitar and saw it as a means to another musical end. *“So, my journey into it (music) was through composition, that’s what I think I am. I’m a composer. I just happened to be a musician alongside the way. What I’m mostly interested in is that compositional journey. That’s the completely free position for me, that’s the pinnacle, that’s the pinnacle of everything I’ve ever worked towards and everything I do is there to support time to write.”* (Kevin) Gary also states that his preferred form of income would still include music.

Here, Gary parallels the creative aspects of both music and his business. *“So, things have settled back a bit now, there is more work for me and that, but at the end of the day I’d rather be back playing my bass now, and riding my bike, and building bikes doing that stuff you know. The creative stuff, I suppose the building stuff is creative in a way as well, because you’ve got to do your own thing. Make it up as you’re going along, usually. Which is fine, you know.”* (Gary G) These examples demonstrate that for these participants there is no real separation of a musical and entrepreneurial self, and this supports the underpinning principles of process thinking and embodiment. At any point we are an accumulation of all that has gone before (Nielsen 2012, Yitshaki and Kropp 2016). It is clear from these examples that music is still very much part of most of the participant’s lives. While many say they would still prefer to play music for a living, their current businesses fill a creative gap as well as an economic need.

8.8. Freedom Narratives

Another emergent theme worthy of further discussion was the concept of freedom, which was frequently discussed in response to questions about what the participants enjoyed about their

current work. The quotes in table 25, refer to freedom as mentioned in both music and enterprise, as there is little difference between the two in terms of its attraction in both fields. Perhaps it is a sense of freedom that attracted the participants to music, and again into starting their own business, or maybe a sense of freedom is more valuable to these participants than either music or enterprise. In this sense, music and enterprise may be expressions of freedom in the participants' lives.

Freedom was expressed as important in some scripts but was understood from a variety of perspectives. Participants used the term to denote different kinds of freedom. Freedom to run their businesses, freedom to be themselves, freedom to learn, freedom of musical expression and self. There was no common definition of the term identified, but there is a general sense of not wanting to be restricted by external influences, or pressures. There was also a freedom paradox in evidence where freedom became limited through having to put long hours of work into building their businesses, see Danny's second quote in table 25, as example. Adherence to the standards of professional bodies such as the Law Society and The Royal Town Planning Institute, while necessary in business practice may also have limited freedom to operate as one might like.

Freedom might easily be equated with control of their environment from a process theory perspective. Not through management, but through developing psychic space to be creative on their own terms. The most striking thing about the following quotes is that most appear to express "freedom to do." Freedom to do appears to mean that "I don't want to answer to anybody else." While this might encapsulate throwing off the shackles of authority within a social power dynamic, it could also mean freedom "to be" through doing their own thing. In other words, expressing an authenticity through self-directed action. Thus, freedom is becoming.

| Freedom as choice |
|--|
| <i>"I've always been a bit thrown like that, very resistant to changing who I am...in other words, just say...and another thing, had I been managed by somebody, and they were pulling in a certain direction, there would have come a stage where I'd have told them to fuck off..." (Mike F)</i> |
| <i>"I like the freedom of not being attached to these institutions, I really like that and being able to do whatever I want, art as opposed to there's the score, play that." (Bobby)</i> |
| <i>"It's always been a journey about learning. I liked the...at the very beginning it seemed to be kinda too big a subject to study, but what I've enjoyed about it is the freedom to study in my own way, in my own time and direction, like throughout my life. Without anybody else really telling me that I had to do anything else. " (Kevin)</i> |
| <i>"You're free. You can express yourself, within, it's like the rules, ok within a song structure and you've got chords and you know what's coming next and there's a chorus and everything..." (Alison)</i> |

| |
|---|
| "I think coz I've got the freedom. I think it's the freedom to be able to run my own ship and ehm, fill it with ehm, the gigs I've been offered, I've usually a reasonable amount of gigs to do." (Alison) |
| "I'm free, and freedom because of my own businesses I don't have to answer really to anybody although I have to be respectful of everybody, and when you play in a band, you're free." (Caroline) |
| "Anyway, somebody suggested the taxis and I kinda laughed, I said, I'll look into it and I did, and then thought with a minute though. I'm going to be my own boss; I'm no relying on anybody but me and this was all pluses obviously." (Danny) |
| "...the downside was no freedom. You'd lost any kind of family life. That went out the window. 'Cause you really did need to work all the hours God sent. I mean you certainly had time to do things during the day, because you start work about 3pm." (Danny) |
| "It was only when as I say I met Jeff and he was writing original material that gave me the freedom to do it, coz I was a very bad guitarist." (Gordon) |
| "It's this freedom to actually take the note and do anything you want with it and in life, the entrepreneur has had this freedom to catch things coming from the collective, or in fact, coming from inside." (Andi) |

Table 25. Freedom as choice.

It was freedom associated with playing music that some participants enjoyed, an idea that may have been transposed to freedom of expression within enterprise. Being your own boss and in Alison's words "*steering your own ship*" were key elements of their enjoyment of music and of enterprise. For many, working for a boss did not resonate with their personal values.

Associated with the concept of authenticity and an authentic performance, freedom is said to be a result of being true to yourself (Guignon 2004).

The following quotes from Alison show how freedom was an important part of her identity from an early age "*I want to get out into the world, and I want to earn and be free and do my own thing.*" Paradoxically, money may enable freedom, but for those who do not wish to work for others there may be little choice but to be your own boss which has already been shown to be inherently time consuming. Freedom also has other implications; she also enjoys the freedom to travel. "*I think it's the freedom and also I like the travel. I like the travel of what we do and it might not necessarily be my gigs, it might be the business side that's taking us on travels so we'll be doing guitar camps in California and it's someone else's gig.*"

She expresses the following about improvisational jazz. "*You're free. You can express yourself, within...it's like the rules within a song structure and you've got chords and you know what's coming next and there's a chorus and everything, but I suppose with jazz singing you know what you're doing, there is structure there. It's not all improvised, but there is improvisation within that structure.*" Improvisation within a structure can also refer to how one responds to the vagaries of the business world. As demonstrated, improvisation can be learned, as practice transposed to the subconscious (Hogarth 2001, Baker et al 2003, Baron 2004, Pallesen 2018). Freedom is expressed by Alison in a range of contexts. The micro jazz singer and meso public performances enabled by her music networks and the macro global travel.

Freedom as choice is an outcome of entrepreneurial decision-making processes which ensure that participants perceive freedom to be part of their lives. Freedom has also been linked to serendipity, where freedom is translated into space to experiment and where experiment is linked to opportunity development (Dew 2009). However, the concept of freedom is also paradoxical. We are never free for long, as in enacting freedom we develop habits that stifle it and the routines developed in freedom often become our cage (Foley 2013).

8.9. Operating in the City

Participants offered practical rather than emotional reasons for running their businesses from Dundee; it is relatively cheap in terms of property and rental prices and it is just about equidistant from Edinburgh, Glasgow and Aberdeen providing useful business links. The importance of technology for allowing freedom of choice of location comes over very strongly in some scripts, especially where the nature of the businesses is not location dependent. Examples would be, music production, urban design and planning services, authoring and games design.

“...it doesn't matter where you operate from. In the development business, there's always new developments so on that basis, there wasn't any particular advantage to being in Dundee, except that I knew the place. You know, it wasn't like I was going there and starting from scratch, I think the fact that I knew it helped, but really that kind of business it really doesn't matter where you are.”
(Donny).

While Donny states that it does not matter where he operates, he also refers to the importance of local knowledge and the advantage of not having to “start from scratch.” Meaning that it does not matter where you operate if you have the right resources to hand. The idea of not mattering where you operate from also emerges in a quote from Gregor. Here he is talking about Chris V, who states people do not need to move out of Dundee to run a successful business, something that his globally recognised games company has achieved.

I said way back when I was doing music for TV and films and that. I'd said I sometimes think I should be in LA or someplace else where it is all happening and he (Chris V) just went “why?” Like slightly annoyed, well because you know, connections and things. “Nah, just do it here.” I said well what do you mean? (he said) “What do you want to happen?” I said, blah, blah, blah. He said, “Well make that happen then.” Basically, being dismissive, just do that. Just make it happen (here).

In Gregor's quote, Chris V's attitude appears to be a potent mix of self-belief and place-based loyalty, ideas that are developed further in the next section.

8.9.1. Place Based Narratives

There were many quotes echoing working class issues and problems as discussed in chapter 3, however, these were confined to the earlier years of the participants' stories and were not strongly represented in the latter. Overall, participants like living in the city, some responses were quite passionate, and many expressed a "love" for the place. *"(I) love Dundee. I think it's actually unique. I never thought I'd move back, because I thought I had to be other places to work."* (Gary C) Most of the participants commented on the beauty of the city's location, the uniqueness of the shape of the place and its proximity to the countryside and the river. A stunning location. With regards to emerging themes about Dundee, there were few not already considered by authors discussed in chapter 3. Graeme comments on the Dundee spirit and dry humour, Alison talks about the humour and warmth of the people and others talk about the creativity and talent of the people. Together these themes show an emotional connection to place (Anderson and Jack 2002, Anderson 2009). However, this is not generally how Dundee is viewed out with the city.

| Dundee as periphery | |
|----------------------------|---|
| A laughingstock | <i>"...well when I was in Glasgow from 1990 to 2004. At that point it was just a laughingstock, it was Scumdee, it was Dumpdee and all that kind of thing. "I would never actually go there but I've been around it," you know that kind of thing. And it kind of makes the blood boil."</i> (Lorraine) |
| A different sound | <i>"Glasgow bands sounded different from Dundee bands. I would say in general they weren't as good. Dundee had I suppose, more grounding in soul music, then it sort of trickled down to all the bands, Danny Wilson, Billy Mackenzie." (Chris M)</i> |
| A lack of media presence | <i>"...you need the media to be here. You need the TV stations with an interest, I mean all of that is Glasgow. It's completely Glasgow centric in TV, radio, you name it. Yeah, I don't see it changing at all, it's never been any different." (Graeme)</i> |
| A good place for kids | <i>"So, I used to come back to Dundee to visit and I would drive away from Dundee going to Glasgow to go home on a Sunday night and think thank fuck I don't live there. Seriously, I did. And when I lived in Glasgow all that time my son was born, Jack and I thought I want to move back to Dundee, because I wanted to bring him up here." (Danny)</i> |
| Management concerns | <i>"In fact, there is an attitude, I know promoters that won't promote Dundonian bands because they consider them not to be as good as bands from Glasgow. That's something I've fought against all my life." (Kevin)</i> |
| | <i>"The Jazz Festival, you know there are always bands coming up from Edinburgh and Glasgow, musicians from Edinburgh and Glasgow, but I haven't seen any Dundonian musicians apart from Havana swing, you know." (Kevin)</i> |

Table 26. Dundee as periphery

Poverty is mentioned and working-class issues highlighted in some instances linking a lack of opportunity with entrepreneurial outcomes (Anderson 2000, Anderson and Miller 2003). The following short quotes offer a flavour of the types of comments made. *"It's ehm, in Scotland Dundee was assumed to be a town full of minks and as soon as you come from Dundee, you find out that's what people think about it, you fight back a bit"* (Chris M). *"It's a beautiful place, you sort of forget that. Maybe because when I was growing up in the 'seventies it didnae look very beautiful from the perspective of a housin' scheme window!"* (Gary C). It was implied that Dundonians were more disadvantaged than those from other Scottish cities. *"I think Dundonians have to try a bit harder because, it's never been taken for granted as a city that we're gonna be on the map. We've had to just go out there and make our mark and not in an ego way, but we've had to try harder"* (Alison). Dundee, as the smallest of Scotland's four "big" cities, has its own issues when it comes to the perceptions of those out with the city, towards it. Glasgow was mentioned in comparison to Dundee more often than any other city, most likely due to its size and proximity.

Dundee's reputation as a low waged, working class town is historically embedded and well known, many of the city's social issues were discussed in chapter 3. However, there are two narratives running in parallel in participants' stories. The first is a story of a working-class town stemming from the days of jute fuelled poverty, and the second shows tentative confidence in the city. Some are optimistic about regeneration, while others are unimpressed by current structural developments, seeing them as superficially papering over the cracks of the city's social issues. In giving their impressions of the city some reiterated a historical, inherited memory, an internalised idea of the city perhaps drawing on long embedded notions of a Dundee condition (Anderson 2009). Other participants appeared to be enacting a new Dundee within their businesses, one of opportunity and growth. They differ from narratives expressing a *love* of the city in that they actively promote Dundee beyond the city boundaries. They are enacting a new future and through doing so were highlighting a relationship between entrepreneurship and place. In some cases, their business practices acted as change mechanisms as, by enacting business they may re-create place (McKeever et al. 2015, Anderson and Gaddefors 2016). There are distinct, positional differences between the Dundee literature presented in chapter 3 and these Dundee narratives. The literature as history is *about* Dundee, about historical issues and problems worthy of publication. However, more positive narratives appear to come *from* Dundonians and represent current business activities and future vision. As such, they illustrate a more positive, forward looking attitude towards the city (Anderson et al

2007). The remainder of this section illuminates positive becoming of place through stories that illuminate the attitudinal dispositions and activities of the participants.

Active promotion of Dundee was found in some narratives and it might be said that fondness for place was manifest in actions that portrayed the city in a positive light. All participant's businesses operate from the city, but some are able to encourage others to do business in Dundee. These participants demonstrate an outward looking, future orientated attitude and to borrow Chris V's term a "*just do it here,*" attitude towards entrepreneuring in the city.

"I'm sorta, interestingly enough, kinda been speaking to people at the art college and stuff as well about trying to hook up young, specifically, film makers, actually, and artists, with music artists. Because I think there's a... I'm starting to see a lot of really cool little independent videos that are getting quite a lot of traction on... online, sorta... It's really brand new, I've just been getting into it." (Gary C)

In some cases, the entrepreneur's capabilities *are* the business (Demetry 2017), their reputation transcends place and the fact they choose to stay or have returned to their hometown is a phenomenon worthy of investigation. Examples of personal expertise are Graeme and Gary C's studio-based expertise, Alison's singing and management capabilities, Chris M and Gregor's song writing and guitar talents, Chris V's drive as a game developer, Andi's training knowledge and Caroline's legal expertise.

Gary C now runs his business from his home studio in Dundee. It is his skill as a writer and music producer that defines his business, he is the brand and he has brought his expertise back to the city raising its profile and creating opportunities in the process (Steyaert 1997, Anderson and Gaddefors 2016). He has created new stages for musicians and opportunities for employment. *"...and I've had loads of artists coming up here - and there's still more to come - comin' to work wi' me here and they all say the same thing, "Wow, this is such a great place to work!" 'Cause they get away from all the sorta hustle and bustle and people phonin' them and stuff, they're away from it all so they can just concentrate on the music."*

Andi's business has expanded globally with offices in Seattle and Austin USA. As all his business systems are integrated there is no need to move. Andi actively promotes Dundee when possible, here he is talking about his clients' visits to Dundee. *"...when our American clients come across...to see the way they all fall in love with where we are, you know. If they come from Edinburgh, we'll endeavour if we can, to bring them across the bridge to see Dundee from that point of view and they all fall in love with where we are and they think they're in heaven."*

Alison also runs her businesses from Dundee with her music entrepreneur husband, they run a music education and creativity programme, promote their portfolio of artists, and manage Alison's father in law's career as an internationally renowned jazz guitarist. Her experience as a lawyer gave her the foundations needed to move into music and copyright law. For her, Dundee is an affordable place to live, although to run her guitar camps and music tours, she must "reach out" of Dundee. That said, the networks she has made with other musicians are useful for her many music projects that she hopes will "grow legs" in the future. Alison also promotes the city when possible.

"We've been doing business with a company in New Orleans and because (of) the consultancy we've been doing with them, they're now doing more business in Dundee. So, they've now brought what they're doing...which is really pioneering in a music field, it's ehm, it's education and video and learning, it's all the stuff that James has been doing in California and what he brought back with him."

Chris V saw operating in Dundee as a natural thing to do given the centrality of the city to the global games industry. He has created a multi-million-dollar concern with just twenty employees thus far. Along with his business partner, it is his expertise as a games developer and entrepreneur that has driven the company forward, stating that his company is now considered as the "go to guys," when it comes to solving games platform related problems. He has ensured Dundee's place on the gaming industries map through his long-standing business relationship with Minecraft, one of the biggest pc games in the world (Hjorth 1997, Hjorth 2015, Anderson and Diochon 2017). Chris is also an ambassador for Dundee and Scotland through supporting Scottish enterprise in a variety of ways, and as such is embedded in entrepreneurial networks and societies in the city and beyond.

Place is clearly important for these entrepreneurs and it can be argued that they are now creating "stages" for others to perform on and are therefore facilitating other people's becoming.

8.10. Creating Other Stages

Based on dramaturgical performance this section considers how the participants create other types of stages for their customers (Goffman 1959). Bobby's business is housed in an old church, he talked about "setting the scene," "you're putting up your blackboard, your curtains, your chandeliers, your paintings this is a performance...this building has history and we have old photos and paintings which we will be putting on the walls and we do provide and experience, it's a concept. That's why we called it the Vestry." As the output of Bobby's design

efforts, the Vestry is perceived as a performance. Its ecclesiastic features have been retained and the history highlighted in the décor, it also has a physical stage and hosts live music.

Mike's radio station can be considered a stage in terms of giving voice to new acts. Mike noted that his radio station provided a platform for new bands, an alternative stage to the physical venue-based ones. In the face of a recent reduction in places for bands to play in the city, this is an innovative way of thinking about performance and becoming at a local level.

Keith's shop is a support node in the music network in Dundee and has provided a stage for musicians and employees alike over the years (Bardone 2013). Customers pass through the shop, chatting and exchanging information, whereas employees develop customer (audience) interfacing skills and musical know how during employment. In this quote the whole interaction aspect of Keith's business is considered front shop activity (Goffman 1959), and the stage setting is the public space of his music shop. Here he is talking about what he likes about his business.

"It's an interesting industry to be in 'cause it's a casual relaxed industry, so it's absolutely inundated with real characters, people of real character...and idiots, and I include myself in this category as that. There are funny, funny people and close friends I've met through the shop which I think that if it was a clothes shop, there wouldn't be this social interaction that you get from the kind of the whole vibe that surrounds music at a local level."

There is great warmth in Keith's words, and an almost slap stick tone at times. This puts him on equal footing with his customers and as such, reduces any power distance that might exist between entrepreneur and musician. He is enacting entrepreneurship, but as one of the "band." In this case, Keith is managing his identity and "wearing all the hats" simultaneously. He is among friends.

John's garden centre provides a place to perform knowledge of plants and to experiment with new ways of growing. *"I love it when people come in to chat about various things and I'm completely chatty to people when they come in to see us (laughs out loud), which really surprised me."* John is generally shy and tends towards listening rather than talking, however, his garden has provided the right environment for his entrepreneurial performance. It also contributed to his fulfilling a lifelong dream of becoming a writer, when his article discussing an innovative strawberry growing system was featured in a gardening magazine in 2017.

To reiterate, musicians generally do not own the stages on which they perform, other entrepreneurs do. Therefore, in their earlier years, most participants would have relied on the

decisions of others for their gigs, places to play, recording and career opportunities, whereas today, most are “*steering their own ship*,” to quote Alison. As such, they provide vital stages for themselves and others in both musical and non-musical performance contexts. Through local employment, these entrepreneurs provide work and opportunities and so facilitate processes of becoming for others. Like Bardone et al.’s farm, (2013), these businesses can be read as spaces supporting entrepreneurial performance and therefore entrepreneurial becoming.

8.11. Entrepreneurial Roots in Music Networks

An integral relationship between music and entrepreneurship became apparent when considering the meaning of embeddedness in the context of career change (Steyaert 2007, Welter 2011). The following examples highlight the enduring nature of friendships formed through music and can be read in dramaturgical terms as characters appearing in each other’s stories. The enduring nature of some of these relationships have transcended both music and enterprise to become integral to the participants’ lives. The following examples also show how these entrepreneurs cannot be understood as separate from their social circles and operating environment (Granovetter 1983, Chell 2000, Fletcher 2006, Steyaert 2007, Welter 2011), where social capital is operationalised, accrued and transferred (Jack and Anderson 2002, Cope et al. 2007, Pret et al. 2015).

John grows specialist mushrooms at his garden centre, a product line which he calls “Funky Fungi,” Gordon was commissioned to create the logo for his business. “*I wanted three mushrooms, one playing the drum kit, one playing the double bass and one playing the sax, can you do it for me?*” John and Gordon have been friends since their school days. As previously discussed, they both moved to London in search of a music contract with their band The Cows. The script is a request for a piece of artwork, there are only two actors, John and Gordon and the setting is John’s garden centre, the stage for which the request was made. In producing the artwork for John, they are both contributing to the aesthetics of John’s business.

Chris M talked about working in London through Keith’s classical composer brother. Keith also employed Chris M in sales support for several years. Chris M’s business is in the music industry and Keith has his music related business. This relationship demonstrates real friendship and mutual support in both social and economic terms. Keith’s shop provided a stage for Chris M and where both friendship and business were performed. Chris M also played guitar in Gary C’s band in the 1980s and 90s. Chris’s musical connections demonstrated in this study are but a small selection of his friendships and networks. Chris’s relationship with Keith constitutes part of a stronger, more localised network, whereas his relationship with Keith’s brother in London was weaker and more transactional (Granovetter 1983, Jack et al. 2004, Welter 2011).

As a music promoter Andi provided work and support tours for Donny and John's bands, and this mutually beneficial relationship facilitated Donny's musical performance while Andi performed entrepreneurship. Donny currently plays drums in a Bob Dylan tribute band along with Chris M, a relationship that also goes way back, while Lorraine provides great stories about Chris M, Andi and Donny, amongst others, in her book about the history of Dundee musicians (Wilson 2011). Lorraine had also known many of the participants in their youthful musical manifestations as part of the Fat Sam's music scene in Dundee. Again, another range of characters were intertwined in relational becoming.

As previously mentioned, Chris V was a Saturday boy in Keith's shop, Chris V then went on to provide work and learning opportunities for others in the creative industries with his games development business. Chris V also toured with Gary C as front of house sound engineer in the 1990s. Gregor played guitar for Gary C in a recent concert at the opening event of the Dundee V&A. Danny provides private transport for these participants. The relationships selected from the participant's stories give a flavour of the nature of friendships that have endured through music to enterprise. In entrepreneurship parlance, they would constitute embeddedness and most likely be called networks, however, in these cases, links are closer and more accurately refer to enduring friendships.

8.12. Interpretation: Performing Entrepreneurship

This section considered a micro context of entrepreneuring in terms of self-expression. Entrepreneurial identity was expressed through a variety of metaphors that were translated as archetypes (Anderson 2005, Anderson and Warren 2011, Brown et al. 2013). These included the psychic, the sage, the supporter / nurturer, the young gun, and the warrior. As expressions of self, the participants offered insights into how they experienced their own entrepreneurial becoming.

A freedom narrative was identified as a motivating factor in becoming both musician and entrepreneur and there was a real sense of the concept being central to the identities of the participants. The macro context of place was discussed from both historical and future orientations providing evidence of a scripted, perhaps calcified view of Dundee's history as opposed to an energized future of possibilities. In enacting a perceived positive future, the participants transposed the space of business to the place of Dundee. In other words, their actions have created spaces where business is enacted, which in turn has had a physical effect on the city (Anderson and Gaddefors 2016, Anderson and Diochon 2017). In Lefebvre's terms, they are changing the rhythm of the city (Verduyn 2015). Friendships and networks were

considered as energy driven, co-creation and development of businesses in a relational context and so represent a meso level of context (Zilber et al. 2008).

| Performing entrepreneurship | |
|--|--|
| Key themes | Interpretation |
| Psychic, warrior and sage. | Warrior archetype. |
| The young gun. | |
| The rags to riches warrior. | |
| The nurturer and supporter. | Mother archetype. |
| The multifaceted nature of the freedom narrative. | Freedom as central to both music and business. |
| Dundee as cheap and near other major cities. | Practical aspects of place. |
| A love of Dundee. | A sense of belonging. |
| Dundee as periphery. | Outsider city. Pariah city. |
| Dundee and the poverty narrative. | Industrial history. |
| | |
| Entrepreneurs are the business. | The role of expertise and reputation. Performing entrepreneurship. |
| Active promotion of Dundee through doing business. | Performing place. Changing the rhythm of Dundee. |
| Performing entrepreneurship in situ. | Creating stages for others. |
| Friends and friendships in music and business. | The roles of social networks. Music and business scenes as interrelated. |

Table 27. Key themes section 6. Performing entrepreneurship.

8.13. Chapter 8. Summary of Findings

| <table border="1"> <thead> <tr> <th colspan="2">Break points</th> </tr> </thead> <tbody> <tr> <td>Theme 1.</td> <td>Discontinuity of a music narrative</td> </tr> </tbody> </table> | Break points | | Theme 1. | Discontinuity of a music narrative | } | Clash of value systems Structural impediments Social obstacles and changed relationships Learning by doing Strategic action | | | | | | | | | | |
|--|---|--|----------|---------------------------------------|----------|---|----------|-----------------------|----------|------------------------|----------|----------------------------|----------|---|---|--|
| Break points | | | | | | | | | | | | | | | | |
| Theme 1. | Discontinuity of a music narrative | | | | | | | | | | | | | | | |
| <table border="1"> <thead> <tr> <th colspan="2">Becoming an entrepreneur</th> </tr> </thead> <tbody> <tr> <td>Theme 1.</td> <td>Music to enterprise transitions</td> </tr> <tr> <td>Theme 2.</td> <td>Getting started in business</td> </tr> <tr> <td>Theme 3.</td> <td>D.I.Y enterprise</td> </tr> <tr> <td>Theme 4.</td> <td>Learning from others</td> </tr> <tr> <td>Theme 5.</td> <td>Efficacy and passion</td> </tr> </tbody> </table> | Becoming an entrepreneur | | Theme 1. | Music to enterprise transitions | Theme 2. | Getting started in business | Theme 3. | D.I.Y enterprise | Theme 4. | Learning from others | Theme 5. | Efficacy and passion | } | Motivation to start a business Personal attributes Structural impediments Formal and informal support Improvisation Music and enterprise contain each other Actions named as entrepreneurship | | |
| Becoming an entrepreneur | | | | | | | | | | | | | | | | |
| Theme 1. | Music to enterprise transitions | | | | | | | | | | | | | | | |
| Theme 2. | Getting started in business | | | | | | | | | | | | | | | |
| Theme 3. | D.I.Y enterprise | | | | | | | | | | | | | | | |
| Theme 4. | Learning from others | | | | | | | | | | | | | | | |
| Theme 5. | Efficacy and passion | | | | | | | | | | | | | | | |
| <table border="1"> <thead> <tr> <th colspan="2">Performing entrepreneurship</th> </tr> </thead> <tbody> <tr> <td>Theme 1.</td> <td>Performing entrepreneurial archetypes</td> </tr> <tr> <td>Theme 2.</td> <td>Performing freedom</td> </tr> <tr> <td>Theme 3.</td> <td>Operating in the city</td> </tr> <tr> <td>Theme 4.</td> <td>Place based narratives</td> </tr> <tr> <td>Theme 6.</td> <td>Creating stages for others</td> </tr> <tr> <td>Theme 7.</td> <td>Entrepreneurial roots in music networks</td> </tr> </tbody> </table> | Performing entrepreneurship | | Theme 1. | Performing entrepreneurial archetypes | Theme 2. | Performing freedom | Theme 3. | Operating in the city | Theme 4. | Place based narratives | Theme 6. | Creating stages for others | Theme 7. | Entrepreneurial roots in music networks | } | Warrior and mother archetypes The freedom narrative A sense of belonging Outsider city, pariah city Performing entrepreneurship Performing place Creating stages Music and business relationships |
| Performing entrepreneurship | | | | | | | | | | | | | | | | |
| Theme 1. | Performing entrepreneurial archetypes | | | | | | | | | | | | | | | |
| Theme 2. | Performing freedom | | | | | | | | | | | | | | | |
| Theme 3. | Operating in the city | | | | | | | | | | | | | | | |
| Theme 4. | Place based narratives | | | | | | | | | | | | | | | |
| Theme 6. | Creating stages for others | | | | | | | | | | | | | | | |
| Theme 7. | Entrepreneurial roots in music networks | | | | | | | | | | | | | | | |

Table 28. Findings from chapter 8.

A shift to entrepreneurship was preceded by relational changes in the lives of the participants. In some cases, changes were presented as critical incidents or episodes that ensured the unreliability of music as a career and therefore of the unreliability of a musical identity (Cope 2003, Cope 2011). Change was most likely due to changes in perception about the importance of a career in music for some, resulting in a lack of concerted effort in stabilizing their musical environment (Chia 1999). Self-doubt of musical abilities resulted in dissolution of a music narrative for most.

Break points were understood, not just in terms of dislocation from a musical life, but also as part of processes of becoming entrepreneurial. Bracketed in such a way as to illuminate reasons for changing career served to isolate points at which the participants changed how they made a living (Foley 2013). Processes of change were described in relational terms, namely, relationships with band members, employers, significant others and with music itself. These relationships were shown to have changed over time until they could no longer be considered as collaborative. Stabilising mechanisms ceased to be, and change happened (Chia 1999). It was

also noted that the past is always implied in the present and these stories served to make links between the past and present and by extension, between music and enterprise. Such retrospective justification for decisions made is a key theme in Bergson's process theory (Foley 2013).

The next section considered the participants becoming entrepreneurs. Firstly, five categories of business transition types were identified; musicians who had sustained a career in music, musicians who have music related businesses, musicians who have non-music related businesses, those who are no longer musicians but have music related businesses and those who are no longer musicians and have non-music related businesses. For the most part, the musicians stayed as close to music as was possible, with most playing popular music in parallel with their businesses. These findings were considered part of the attribution coding for the work and served to section the data in a way that focussed on the relationship between music and business.

Building an alternative career required consideration of options and resulted in a variety of actions; some undertook higher education degrees and others spent time in paid employment before they started their business. Once a new future could be visualised, the participants enacted their new reality through learning the rules of the business context in which they operated. Some joined professional bodies, but most rolled up their sleeves and experienced their business first-hand. In many respects the participants had already learned rules of entrepreneuring, what they needed to learn in resituating their practice, was a new business context. For those who were not faced with career breakpoints, continuity in the music industry meant adaptation (Anderson et al. 2007, Verduyn 2015, Pallensen 2018), by further development of existing musical networks, learning how to use new technology, and by making friends and contacts that facilitated development of a career in music.

Like music, friends and mentors were mentioned but there were far fewer instances of such discussed. This may be down to businesses being less socially integrated than music and so the informal aspect of mentoring found in music was missed. Business also lacks the equivalent of a "scene," and support systems tend to be formal. This was somewhat supported in mention of professional bodies providing necessary support where required and Bobby noting a lack of ready help from local businesspeople.

Efficacy and passion proved interesting topics. The intrinsic joy of creating something was noted as motivational (Foley 2013). Intuition was also discussed as gut feelings about opportunities and methods of doing business (Hogarth 2001). The processes driving becoming

included feedback mechanisms and learning processes and can be considered as energy directed towards that which could be named in entrepreneurial terms (Bakken and Hernes 2007).

Performing entrepreneurship referred to the participant's experiences of being in business. From a micro perspective, entrepreneurial archetypes could be identified as; the psychic, warrior and sage, the young gun, the nurturer and supporter and the rags to riches warrior (Anderson 2005, Anderson and Warren 2011, Brown et al. 2013). Demonstration of these archetypes can be said to represent entrepreneurial performances as the participants enacted business related roles in face to face situations (Goffman 1959, Anderson and Warren 2011). These performances uncovered personas as images of entrepreneurs, and from this perspective, some participants subconsciously performed specific entrepreneurial identities in the context of the interview situation.

Freedom was mentioned through discussion of what the participants liked about their current career. There was no common definition of freedom in the scripts and it was concluded that it meant expressing authenticity through self-directed action, and as such was one of the motivating factors in becoming an entrepreneur. Perhaps by valuing space for self-direction, freedom may be more important to some of the participants than either music or enterprise.

Operating in the city describes the everydayness of doing business in Dundee. Most participants expressed a love of the city, giving a range of examples as to what made it special for them. Many were also aware that its low waged, working class reputation has ensured its underdog status among the other four Scottish cities. Dundee was also noted as peripheral to Glasgow, not only in size, but in richness of cultural infrastructure. However, while structural impediments may have prevented most of the participants from making a living in music, many were very positive towards their business activities in the city. In managing their businesses, the participants had created stages for social performances, not just for themselves, but also for their employees and customers (Czarniawska 2004, Bardone 2013). Different businesses demonstrated different types of stages both literal and symbolic.

Becoming entrepreneurial had its roots in the participants' pasts, which was shown to be about building upon prior learning and long-established friendships rather than development of new business-related ones.

8.13.1. Developing the Conceptual Framework

This section develops a logical chain of evidence and theoretical coherence by building a conceptual framework describing the main relationships found in the data (Strauss and Corbin 1990, Miles and Huberman 1994). Table 29, captures key themes as collated from chapters 7

and 8, and shows these themes re-categorised in the format of both the descriptive framework, represented by the six columns, and as micro, meso and macro contexts as inspired by Zilber et al. (2008), represented by the three rows. This serves to define the elements pertaining to the self and self-development, the social and social development and place, defined as the city of Dundee.

| Micro context themes | | | | | |
|---|---|--|---|--|---|
| Early years | Becoming a musician | Performing music | Breakpoints | Becoming an entrepreneur | Performing entrepreneurship |
| Dissonance and commitment to music. Learning to play an instrument. Learning the rules of exchange. | Identifying as a musician. Solitary learning. Auditory learning Active experimentation. Learning to learn. Learning to improvise music. | Need to make a living. Tacit knowing and adaptability. Application of prior learning. Pattern recognition. Improvisation. A sense of freedom. | Discontinuity of a music narrative. Clash of value systems. Disappointment. Giving up the band. A lack of industry knowhow. Continuity of a music narrative. A need to adapt. Collaboration with like-minded people. Learning from failure. | Reasons for starting a business. Personal attributes. Learning by doing. Improvising business. A sense of freedom. | Internalising entrepreneurship. Music and enterprise as embodied. The role of expertise as business. Performing archetypes. Entrepreneur |
| Meso context themes | | | | | |
| Music as fun in an adult world. Availability of musical materials in the home. The creative input of parents. | Application of musical skills in bands. Social learning. Active experimentation. Learning to work in bands. Friends and mentors as facilitators. Navigating different social networks. | Making a living. Friendships and bands. Performing music live. Performing musical identity. Performing music as a learning opportunity. | Social obstacles. Changed relationships with friends, family institutions and music. | Learning by doing with others. Improvising business with others. Formal support of bodies of knowledge and societies. Friends and social support. | Entrepreneurial roots in music networks. Entrepreneurial practice. Performing entrepreneurship. Entrepreneurship |
| Macro context themes | | | | | |
| Family as conduit for the Dundee context. | School bands. Playing covers in local pubs and clubs. Playing original material in Dundee and beyond. | Accepted as a musician. Bootstrap musicians, poverty and precarious living. A move to London. | Structural impediments, no music scene in Dundee. Move to London and Glasgow. | Structural impediments, Dundee not set up for developing new businesses. Local business owners not seen to share knowledge. | Creating stages for others. Developing entrepreneurial capacity. Performing place. Entrepreneurship |

Table 29. Entrepreneurship as a process of becoming

It is argued that evidence of performance was found at three levels: the micro, where the self was manifest in metaphorical terms and the participants performed particular archetypes; the meso, where entrepreneurship was performed as the output of social processes and the macro,

where the participants performed place through entrepreneurial action. Entrepreneurial action is loosely defined as the outcome of social performances that can be named in entrepreneurial terms.

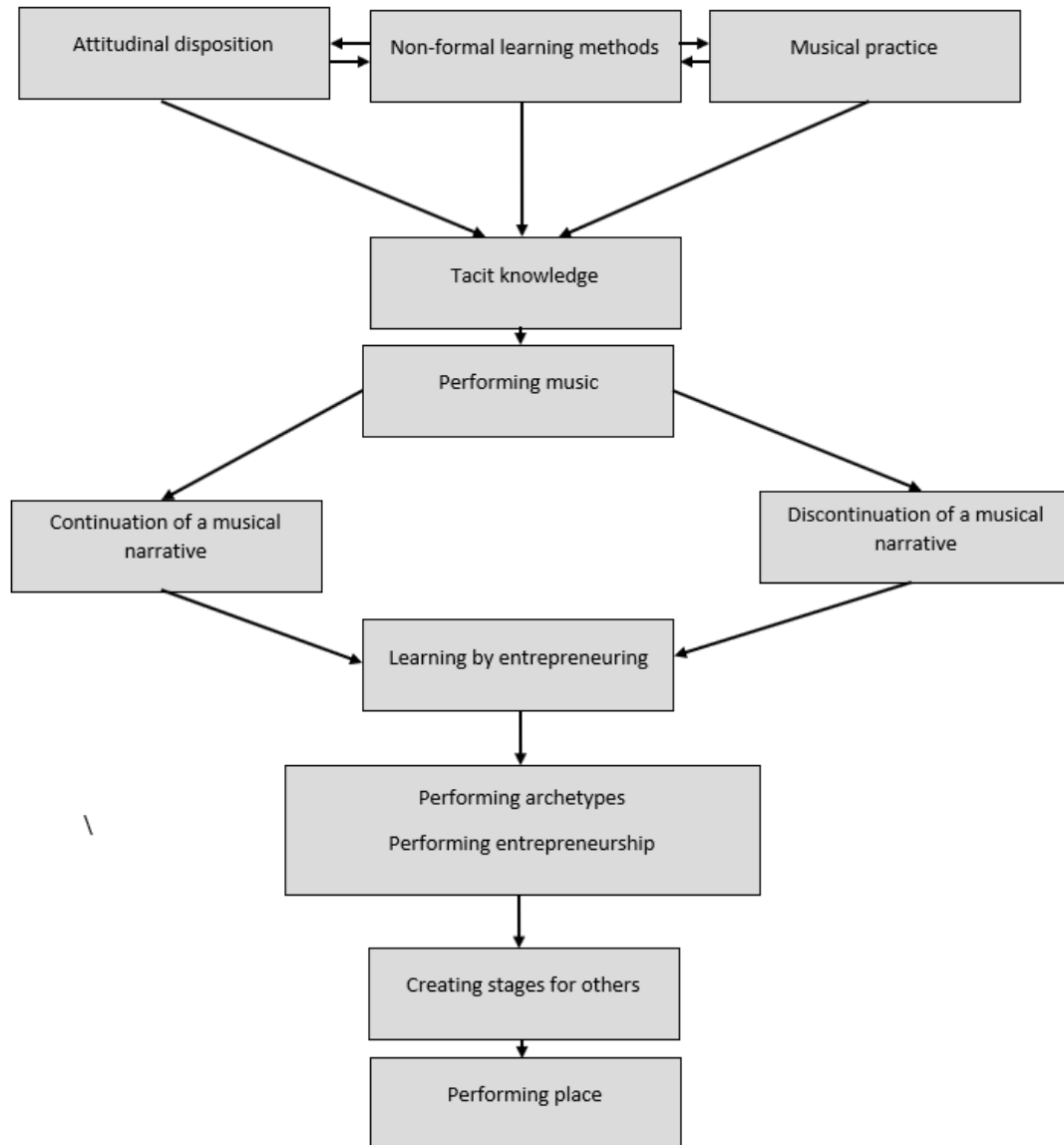


Figure 19. Demonstrating conceptual coherence.

The framework presented in figure 19 was developed through combining a selection of elements from table 29. It was constructed to demonstrate coherence through linear linking of key themes. Key themes contributing to the aim of the research are presented in chapter 9, where key elements of the research come together to answer the research question; “how did musicians become entrepreneurs in the city of Dundee?”

Chapter 9. How Musicians Became Entrepreneurs in the City of Dundee

So far, the research analysis has moved from the practical, to the abstract and in this chapter, it moves back to the practical to provide an explanation of how musicians became entrepreneurs in the city of Dundee. To do this required that last research question be addressed; “what aspects of the musician transcend the aesthetic and become embedded in entrepreneurial practice?” Process theory assumes continuity as an ever unfolding of self in time, while the underpinning principles of entrepreneurship as a process, state that potentialities are every present and it is an array of factors that “activate” entrepreneurial behaviours (Chia 1999, Matthews 2006). It is only a matter of time and circumstance until such behaviours emerge to be named in entrepreneurial terms (Cooper 2005). Being named in entrepreneurial terms requires recognition of activities and outcomes as such and this is considered part of a legitimisation process (De Clercq and Voronov 2009). Taking this and the findings in chapters 8 and 9 into consideration, the final question was reframed to become; in music to enterprise transitions, what experiences were being enacted in an entrepreneurial context? This refers to how experiences of being a musician were enacted in the participant’s capacity as an entrepreneur. In other words, it shows how situated practice as a musician provided experiences that enabled entrepreneurship. Considering enactment brings the overall discussion into the realm of entrepreneurial practice.

To discover aspects of the musician that were enacted in enterprise required comparison of the data from chapter 7 presenting the music data, and chapter 8 presenting the enterprise data, which are encapsulated in figure 19. Taking the first 3 levels of figure 19, the following themes were selected for further discussion: attitudinal dispositions, non-formal learning methods, musical practice, tacit knowledge and performing music. Each theme is discussed separately and is supported with relevant quotations from the data pertaining to entrepreneurship. As per Cope’s (2011), interpretative phenomenological analysis, this phase constitutes the eidetic reduction. Through abstraction of the data, it sought to present a theoretical explanation of how the musician participants became entrepreneurs in the city of Dundee. Each theme contributed a set of elements that provided a structure and explanation as to how entrepreneurial becoming happens over time. It is also shown how the findings have both, theoretical and practical implications for entrepreneurship theory and practice.

To conclude this research, the following themes are discussed.

- *In music to enterprise transitions, what experiences were enacted in an entrepreneurial context?* This section shows elements of the data that were found in both the music and enterprise. It is shown that particular attitudes, learning approaches, practice, and tacit knowing were common to both.
- *Learning as entrepreneurial becoming.* Discusses the role of non-formal learning in entrepreneurial becoming and links learning to performance through the concept of enactment of social roles and auditory learning. The key elements of becoming as found in the data are presented to demonstrate directional coherence.
- *Entrepreneurship as performance.* Highlights performance at three levels of context. In the micro context as personal performance of self-as-entrepreneur. At the meso-level as an actor within social networks and at a macro context as a performer of place. These three are not mutually exclusive but have been disaggregated for clarity within this part of the discussion.
- *Developing the conceptual framework.* Shows how all the key themes fit together in micro, meso and macro contexts.
- *Implications for practice.* Discusses the potential applications of the research for entrepreneurship learning and teaching.
- *Theoretical contributions.* Presents the work's key contribution to entrepreneurship theory.
- *Further research* presents areas for future investigation as guided by the research.
- *Limitations of the research,* discusses weaknesses of the research and offers lessons learned through undertaking a phenomenological work, employing process theory.

9.1. In Music to Enterprise Transitions, What Experiences Were Enacted in an Entrepreneurial Context?

To reiterate the four aspects of the musician that transcend the aesthetic and became embedded in entrepreneurial practice were attitudinal dispositions, learning methods, practical application of learning and tacit knowing. All four elements are not mutually exclusive and should be thought of as parts of a whole. These elements were initially uncovered in the musical narratives of the research participants, which prompted exploration for similar examples in the entrepreneurship parts of the scripts. No causal links were sought.

| Attitudinal dispositions | Non-formal learning methods | Applied learning in music | Tacit knowledge |
|---|--|---|--|
| Hard work. Passion. Joy in creating. Focus and determination. Self-efficacy. Love of freedom. Personability. Adaptability. Strong values. | Solitary learning. Social learning. Auditory learning. Active experimentation. Application of prior learning. Creative problem solving. | Expertise in instrument playing. Ability to work as part of a band. Composition. Improvisation. Negotiation, trading, hustling for gigs. Investing in equipment. Maintaining equipment and turning up to gigs prepared. | Knowing how and what to learn. Future orientation. Pattern recognition. Navigating different social contexts. Intuition. |

Table 30. Aspects that transcend the musician.

These aspects were also found in the entrepreneurship data. However, some do not transpose obviously, for example, the ability to work as part of a band. However, in entrepreneurship terms if we read team, rather than band, then an ability to work as part of a team becomes a credible business skill. Another which presented potential problems was expertise in instrument playing. As an outcome of extensive practice, expertise was shown to be a route to intuition (Hogarth 2001, Foley 2013, Landry and Champoux 2017, Pallensen 2018), and intuition is a much-discussed aspect of the entrepreneur. It was also shown in chapter 8, that in many cases expertise *is* the entrepreneur in terms of their having skills and abilities for hire.

Practical application can be thought of as the operationalisation of learning. Learning emerges through doing, so the dialectic relationship between learning and doing is clear. The point was not to define what was learned at this point, but rather to highlight that these mechanisms of learning are also mechanisms of becoming in both music and enterprise.

Tacit knowing was expressed in terms of the participants knowing how to apply prior learning and how to navigate each context in appropriate ways and required a more subtle interpretation of the data.

9.2. Learning as Entrepreneurial Becoming

This section links learning and becoming in such a way as to support the proposition that entrepreneurship is a process of becoming that starts before any notion of starting a business emerges (Berglund 2015, Jayawarna 2015). At any given point in our becoming we are an accumulation of all that has gone before, and as per process theory, this composite self cannot be disaggregated (Nielsen 2012, Yitshaki and Kropp 2016). Only in stories recalled through memory can history be fragmented and compartmentalised (Hjorth 2015). Learning, as previously discussed, was non-formal and experimental. Freedom to learn how and when, suited the participants and allowed them space to create through learning. Such open mindedness allowed novel ways of playing, composing, and creating sound to develop. The link to entrepreneurship emerges through applied creativity and the creation of novel, products, services, and processes (Baker and Nelson 2005, Bardone et al. 2013, Csikzentmihalyi 2013). It should be noted that the transition from music to enterprise was not a neat linear, even deliberate process of becoming, it was messy, fragmented and was sometimes an unpredictable unfolding through other social processes (Bourdieu 1983, De Clercq and Voronov 2009).

This first section explores the attitudinal aspects of the participants, that is not to say these are the only attributes they have, but rather that these could be identified in the scripts in relation to both music and entrepreneurship. How mutable attitude is, is not in question as the attitudes listed were foundational to the individuals as both musicians and entrepreneurs. From an embodied, processual perspective it could be argued that they could not fail to be (Nielsen 2012, Yitshaki and Kropp 2016) and have been shown to be the underpinning drivers of both. These features underpin learning and entrepreneurial becoming.

The examples listed show that in this research, the key aspects that transcend music to become embedded in entrepreneurial practice are mainly attitudinal and this is due to embodiment. We cannot be separated from context (Matthews 2006). However, this is not to say that attitudes are inherent. While some may be, others are learner; adaptability, hard work and getting along with others, as examples.

| Attitudinal dispositions as demonstrated in enterprise | |
|---|---|
| Hard work | <p>"I was involved in the business heavily. Even in building the business because I was heavily involved in selling the policies, so if you like, I was managing director of the company, was the research director of the company because I needed to understand the politics, but I was primarily their top sales man as well." (Andi)</p> <p>"It's been kinda hard work coz to begin with, there was loans to be paid off and then you had to reinvest a lot of money to expand the shop to get it up to a sort of certain size." (Keith)</p> <p>"Although, if you didn't have the work ethic of getting up in the morning and having to do it and having a deadline of some kind, I would be really bad, I wouldn't do it. So, the work ethic, by definition, happens with somebody else. Because you can't let anybody down, you've got to crack on." (Gregor)</p> |
| Passion | "equally you're starting a business and committing to things with absolutely no idea ...and a very high risk that it's not going to work, but you still do it cos you love it." (Chris V) |
| Joy in creating | <p>"But the original stuff, all the stuff I made even the clocks, we'd seen a similar thing. I had a few attempts at making it, it wasn't working out, just experimented and tried different ways to produce this clock, one of the simple ones we had the ink here and we were putting it on the clock. When we first went out, we went to Errol and there was all this sand coming up and sticking to the clocks so I came up with the idea of printing them in reverse and turning the print down so it was a smooth surface, that kind of thing." (John)</p> <p>"Basically, what is better than sitting with somebody and creating something together out of really, eff all. Nothing. Again, you've got to be open-minded, you've got to be really open to it. The natural human reaction of, or the stuff you've built up in your mind when you're young about song writing, that it's mystical you know?" (Gregor)</p> |
| Self-efficacy | "...you're dealing with people who think differently, people who absolutely believe they can achieve, and go on to achieve things nobody knew were possible." (Chris V) |
| Curiosity | "I would translate that as, being a useful engine, you know. So not just necessarily learning the skills you necessarily want to learn, but just being so interested and enthusiastic that it ends up spilling over into learning all sorts of music that you wouldn't necessarily have done if you had been a hobbyist." (Gregor) |
| Love of freedom | <p>"I've always wanted to do something on my own and be happy doing that. I liked the time I worked with Gordon, just him and me, you know it was a wee office it was nice." (John).</p> <p>"...lots of the lawyers were aspiring to be partners one day, but I thought, this is always going to be someone else's firm, never going to be my business and I, I needed to be free. I needed to do my own thing. I think because the seed was already planted...you know, from having been master of my own ship, making my own decisions about things, so then, a little bit of soul searching there." (Alison)</p> |
| Personability | "I've never advertised at all in the 12 years that I've worked, I've never advertised. The work's been pretty steady, it's all been word-of-mouth and usually that's the best way because they are not just picking some random stranger out of the phonebook somewhere. Which is probably why as well, I don't like the money side. I'm quite a friendly person maybe and I tend to kinda get a wee bond with whoever I'm working with." (Gary G) |

| | |
|---------------|--|
| Strong values | “Yeah and I don’t know, going into self-employment was always something I’d thought of, coz I don’t work well with bosses, I don’t like bosses, I don’t like people having authority over me because, it may be an egotistical thing I don’t know, but I don’t like the thought.” (Mike F) |
| Adaptability | <p>“I went out that night and I saw three of my friends and sold my first three insurance policies and when I came home at midnight Sheila was saying...she couldn’t understand it, she was saying, what are you doing? I said, I’m selling insurance and she said, how did you get on? I sat her down, held her hand and said, Sheila, I know you’re going to find this hard to believe but I’ve been in the wrong business for ten years [laughs]” (Andi)</p> <p>“If you go way back, I was an Avon rep (laughs out loud). I did all these sorts of things. I did that. But I’ve been playing since I was 29. Did I do things before that? Well things I did at the school, yeah. I got a Brother knitting machine, the kids were at the school and I didn’t have time to knit. So, I would knit jumpers for the kids and I would knit jumpers for the rest of the parents and sell them at school. So, the paperweight, that’s a good example as well. 50p for a paperweight. I suppose at that time I didn’t have any kids. When I was at the school, I just saw an opportunity.” (Caroline)</p> |

Table 31. Attitudinal dispositions transposed to enterprise

A variety of non-formal learning processes was evidenced in the scripts. Solitary learning was the main mode used to master musical instruments, while trial and error and active experimentation approaches cemented the creative outputs in popular music bands. Social learning is predominant in the entrepreneurship literature. Freedom to experiment would lead to confidence and efficacy in terms of transference of skills to other instruments. Learning was also linked to intuition and flow, where the intrinsic enjoyment of an activity leads to timelessness and being in the moment as per the work of Csikzentmihalyi (2013). Flow is a state where so much energy goes into whatever you are doing that there is not enough left to focus on the body, so tiredness and hunger go unnoticed, as examples. It is linked to feelings of ecstasy in the moment and is said to feel like one temporarily ceases to exist. This was discussed in Alison’s stories about guitar players and is linked to expertise and intuition (Hogarth 2001, Pallesen 2018).

In musical settings, people have to hustle for gigs, set a price for their time, buy equipment and promote themselves, so links to peripheral participation in enterprise is clear (Watson 2013, Hraacs and Leslie 2014, Haynes and Marshall 2018). Being taken under the wing of older, more experienced musicians paved the way for learning entrepreneurial skills as a peripheral part of playing music, evidenced through stories of negotiation, booking gigs, and turning up to work prepared. Instances of non-formal learning were also identified in the enterprise stories, especially in the business start-up phases which generally constitute part of a business learning curve. Most participants learned by doing, while a few relied on experience gained through running previous businesses. For the new entrepreneurs, informal learning was shown to be an

outgrowth of business needs, the new business owners were driven to action by business requirements such as bookkeeping, running operations and other financial requirements of their daily activities. In these cases, becoming was determined by learning everyday operations in context (Demetry 2017). However, links were made between non-formal learning in music and learning in enterprise where it was argued that the participants had learned to learn such operations through prior, informal learning in music. In other words, they learned entrepreneurship by performing music. Learning included pattern recognition that lead to entrepreneurial behaviours. While pattern recognition is central to Bateson's (1972) work, it has only recently started to gather pace as a theoretical theme in entrepreneurship research (Baron 2006, Pallesen 2017).

Problems in navigating the social landscape necessary for musical or business operations may have become prevalent where culture and social norms were not learned, where commercial awareness was not adequately raised or where industry expectations were not fully learned and understood. In Bourdieu's (1983), terms the fields may have been partially visible, but the entire habitus was not. Being a musician is more than playing music, and entrepreneuring is more than producing goods or services. Learning about context was also important for navigating social and power structures. Such deuterio learning uncovers secondary social structures in fields leading to tacit understanding of context (Bateson 1972, Bourdieu 1983). Such understanding is local and attached to place (Audretsch 2012) and is not necessarily transferrable. This was illustrated in the examples in the section "Break Points".

It can be argued that non-formal learning is situated practice and as an activity spanning music and enterprise, it is a process of becoming through doing (Lave and Wenger 1991). It is therefore argued that learning is becoming, and that entrepreneurship was learned as prior, peripheral activity in a popular music context (Lave and Wenger 1991). Peripheral, as it was not central to the self-identity of the participants as musicians. The entrepreneur was not an identity presented in their day to day presentation of self (Goffman 1959). In other words, it was only when the participants intended to start a business that they turned their energies into actions where they could be seen to be entrepreneuring. This involved doing things that could be named in entrepreneurial terms and thus required their producing convincing entrepreneurial performances.

Table 32 shows the non-formal learning approaches found in the music data on the left, with examples of these approaches as demonstrated in the entrepreneurship data on the right.

| Non-formal learning approaches as demonstrated in enterprise | |
|---|---|
| Solitary learning | <p>"I've got a wee cash book and I just got into the habit that when somebody pays me, I write it down then I put it into a kinda spreadsheet and I've just got all of the receipts in that box. I'm like everybody else, when it comes to January and you come to do your tax, it's like everything's last minute.com, but there is a system, there is a system." (Gill)</p> |
| Auditory learning | <p>"It's so easy for me to listen to just Genesis all day, which is brilliant but, I listen to other things with the professional ear as well." (Gregor)</p> <p>"then you'd learn an instrument and sort of reading music and things, but essentially it was by ear, a lot of it was...and those listening skills were in business absolutely. Those are the transferable skills, being a good listener, you're listening to the music and harmony or sound or...but having those keen ears when it comes to business conversations and you're reading an email, but you are actually listening to what it's saying in your hear and it's maybe the detail, but it's the listening that's really a big thing." (Alison)</p> <p>"...in business I learned there are times when you have to keep your mouth shut and listen. Whether you agree or don't agree everybody's got to get the chance to say their bit, and in order to win an argument you really need to make sure that everybody's had the opportunity." (Donny)</p> |
| Social learning | <p>"...my neighbour who did the tattie boxes, he was handy with a lot of other things like fencing and decking and stuff like that, and we had a joiner guy who lived up behind us as well, who was into doing a lot of different things and we used to all be separately self-employed, but if we got a bigger job we'd bring the other two in to give us a hand. So, you learned a lot from each other as well which was fantastic." (Gary G)</p> <p>"I was lucky in that the guy I went into business with was is as sharp as a tack. To a fault. You know, I didn't agree with some of the ways he did things and some of the ways he treated people. I rounded him off a wee bit over the piece but, I learned an element of, not ruthlessness that is too harsh award but, I learned from him, and others." (Donny)</p> |
| Application of prior learning | <p>"I can sell things. I'm a much more confident person now, like when I do the markets and that and I've only done a couple of car boots since I had this place which was really successful, well one of them was. Katrina came with me and she was amazed at how easily I could relate to people, which is not one of my strengths, you know what I mean, but I've learned that, how to do it you know." (John)</p> |
| Learning by doing | <p>"I find that if I've read it you know if you have to read about how to make the perfect latte...if you want to be a barista...it's getting down and doing it...fair enough there is only so much you think you know until you do it." (Bobby)</p> <p>"...just met it head on and phoned up companies we wanted to deal with as suppliers and got visits from reps from the companies and just had to learn about product...there was no formal teaching, nothing at</p> |

| | |
|--------------------------|---|
| | all to say right, you want to go into retail well you go on that course and you learn about it.” (Keith) |
| Creative problem solving | “The Mine Craft guys had this pc game, that nobody had a clue how they could possibly get it on to the X-Box, just didn’t know how to do it and the people who said they could do it, they didn’t believe they could do it, they phoned us up and we very quickly went “oh yeah you could do it,” and the entrepreneurial kick in on that was, we said, we can, but it’s not just about technology, this is about the game play, we’ve got to evolve this a whole bunch of ways and this is going to take a long time, it’ll never stop, it’ll last as long as the game lasts, so we’ll always be working on it.” (Chris V) |

Table 32. Non-formal learning approaches demonstrated in enterprise

Learning is considered fundamental to producing a musician capable of giving a convincing performance, and by extension it is also fundamental to producing a credible entrepreneur (Goffman 1959, Anderson and Jack 2002, Bergh et al. 2011, Lefebvre et al. 2015, Smeets 2017). In short, non-formal learning, transposed from music to enterprise provided a bank of knowledge, both explicit and tacit, that could be enacted to produce a convincing performance and so aid legitimisation of the entrepreneur (De Clercq and Voronov 2009). It was found that a variety of non-formal learning methods were employed by the musicians to enable this.

However, in terms of contribution to current knowledge, many of these have been extensively mined by entrepreneurship researchers over the years as illustrated in table 5, in chapter 5. The findings show that the approach that most directly links both music and enterprise is auditory learning. Most obviously because it is fundamental to musical development. (Greene 2002, Bamberger 2003, Welch et al. 2004, Widdess 2012). Such learning processes lead to development of pattern recognition via improvisational skills in music (Bateson 1972, Pallensen 2018).

Behaviours, attitudes, and skills learned, ultimately led to development of a range of recognisable entrepreneurial behaviours as is shown in table 32. Few entrepreneurs have external referents in the unchartered territory of business creation, and therefore, adopt trial and error approaches towards learning (Duxbury 2014). Duxbury goes on to observe that, “it is also likely that entrepreneurs improvise because they have self-selected an occupation that is congruent with the practice” (p.24). This was supported by the references to freedom found in the data and suggests that entrepreneurs learn “forward listening skills” before a business is started, or idea occurs because they are wired that way. Such thinking aligns with process theory and implies that a “listening” grammar (Welch et al. 2004) exists in entrepreneurship because it is learned earlier in life. In this case it was learned through the participants playing music. What changes is merely the relationship between the individual and the social, between the individual and their choice of career (Roberts 2014, Spoelstra 2015).

9.2.1. Applied Learning and Tacit Knowing

The next section outlines three key themes for further discussion based on their relationship with auditory learning. It has been argued that intuition is not ethereal, it is of this world as it is learned and embodied. This section breaks down what might be considered intuition into three learned aspects that contribute towards entrepreneurial becoming.

1. Firstly, a forward listening attitude is linked to future orientation and learning and is driven by recognition of changes in the wider environment. It is also linked to intuition, which was expressed as a gut feeling that “told” the participants what to do next in business. As shown in music, practice leads to a level of expertise that circumvents short-term memory that enables behaviours that can be named as intuition and flow (Hogarth 2001, Csikzentmihalyi 2013). The same will hold true for expertise found in the participant’s chosen business ventures. Practice makes perfect, as the old adage goes. Forward listening was also demonstrated in the interview situation, where the enactment of archetypes happened, in these situations the participants were performing entrepreneurial selves in relation to a specific situation.
2. The second theme is improvisational skills. That is, the freedom to create within a structure. Alison talked about how she improvised in jazz. The freedom to choose notes within a scale based on navigation of structures of music and personnel. Improvisation has sporadically been discussed in entrepreneurship over the years (Hmieleski and Corbett 2006, Duxbury 2014, Hu et al. 2018, Barrett 2020), but often from a theoretical perspective. Here links are shown between entrepreneurial performance and context from an empirical perspective and so, this research adds experience to the current bank of knowing.
3. Baron (2006) argues that entrepreneurship is about pattern recognition, however, this research argues that it was pattern recognition skills learned in a musical context that provided the basis for the same in enterprise as implied by the previous two points. This is not to claim a causal link, but to show that there is evidence of the existence of specific, personal aspects that, when viewed through a process lens, lead to an explanation of entrepreneurship as building upon what was already known.

Tacit knowledge was also considered, defined as, that which we know but cannot tell (Polanyi 1966) and this was shown to be a prerequisite for aural learning (Bamberger 2006). Aural learning was shown to build upon musical patterns that were already known (Attas 2015). Therefore, from an embodied phenomenological perspective, the cognitive wiring required for; deutero learning about context, remembering our past and the emotional attachments necessary

for telling a cohesive story already existed and were availed when convergence of externalities broke through consciousness to reveal recognisable patterns in entrepreneurial terms (Bateson 1972, Chia 1999, Baron 2006). In this way, tacit knowing in entrepreneurship was linked to improvisation in music (Priest 1989, Baker et al. 2013, Pallesen 2017). Some things in music cannot be named, we simply cannot explain how we did something in the flow of creative expression (Polanyi 1966, Csikzentmihalyi 2013), and as Andi proclaimed in his interview, once a business becomes “legit,” the entrepreneur “would probably not understand how they were able to create it [their business] in the first place.” The following table gives examples, of auditory learning outcomes.

| Auditory learning outcomes | |
|-----------------------------------|---|
| A forward listening attitude | <p>“You know, there’s something about, there’s something about wanting to be recognised for the experiences that I’ve had as an older man and not feeling that that recognition has arrived. I suppose that, I haven’t really thought about this, but I suppose that keeps me absolutely focussed on trying to deliver my area of expertise.” (Andi)</p> <p>“I didn’t want to turn my back on the creative side of what I did, you know, a life for me that, a working life that had no relationship with creative arts and creativity and whether it be music or film or whatever it was, I was like nah, that’s terrible, that’ll be rubbish, so how could I do that and at that time in the early nineties, you know multimedia so bringing in video and software and music and having these together was just really starting to be possible, I thought that’s for me, that’s where I can do something cool.” (Chris V)</p> |
| Improvisational skills | <p>“...just making up, it was all just improvising, seeing how things went as they went, learning from your mistakes.” (Graeme)</p> <p>“Also had to find out about the online legal aid and all that kind of stuff. How much you get for this, how much you get for that, there was the accountancy side of things. So yeah, there was a huge learning process, massive learning process, in fact one of the biggest learning processes I’ve ever been through in my life to be perfectly honest with you.” (Mike F)</p> |
| Pattern recognition | <p>“I kept meeting people who were like, oh my god this person is the most amazing man, and I’m like, they’re not really, I know somebody whose better than them, in fact I can do that job better than they can do that job, so that kinda brought me back as I got to my third and fourth year of university with a view of screw it why can’t I do it from here, I just need to get the right idea and I didn’t know what it was.” (Chris V)</p> |

Table 33. Auditory learning outcomes

Such a forward listening attitude suggests that entrepreneurial practice is the enactment of learning and experience, and that the participant entrepreneurs applied such learning in a variety of contexts recognised in entrepreneurial terms.

Table 34 encapsulates the key findings from the data supporting entrepreneurship as a process of becoming. At the micro level, a listening grammar learned in childhood (Bamberger 2003, Widdess 2012) provided the foundations on which auditory learning occurred. Auditory learning happened in solitary and social situations and strengthened actual and conceptual listening abilities leading to forward listening skills, social pattern recognition and improvisational skills. These micro level attributes enabled the participants to navigate different contexts and transpose existing skills into the entrepreneurial. Once a convincing performance could be maintained through their entrepreneurial activities, the participant’s businesses could contribute to the changing rhythms of place.

These directional themes provide the basis of the conceptual framework presented in figure 21. The following section shows how entrepreneurship can be thought of as a social performance, by considering performance from three contextual perspectives.

| The participant’s early years. | Non-formal learning, building on a listening grammar. | Auditory learning outcomes. Micro context | Entrepreneurial activities. Meso context | Creating stages. Macro context |
|---------------------------------|---|--|--|--|
| Developing a listening grammar. | Auditory learning skills developed in solitary and social situations. | Forward listening attitudes. Improvisational skills. Pattern recognition skills. | Activities that can be named in entrepreneurial terms. | Changing the rhythm of place through entrepreneurial activity. |

Table 34. From a listening grammar to changing places.

9.3. Entrepreneurship as Performance

It was found in the data that, contrary to De Clercq and Voronov (2009) performances could be identified at more than the intersection of the micro and meso levels, in this case, it was also found at the macro. It is argued that entrepreneurial performance melds all three levels, and this proposition is based on the role of place in entrepreneurial becoming as discussed in chapter 5. In both, phenomenology, and relational process theory, we cannot be separated from the social and therefore, from place and this section considers the concept of performance from micro, meso and macro contexts. This is not to say that each context has been comprehensively covered thematically, but that performance related aspects uncovered in the data could be attributed to these contexts.

From a process theory perspective, performance is the enactment of experience. Through entrepreneurial action, the social mirror reflects the image of the entrepreneur back onto those doing the entrepreneuring (Matthews 2006). It is through producing a convincing performance

that an audience positively acknowledges the efforts of the musician or entrepreneur (Goffman 1959, De Clercq and Voronov 2009), evidenced through their attending live music performances, buying records or adopting their products and services, and so verifying their projected entrepreneurial status over time. In short, entrepreneurs “become” not just by performing entrepreneurship, but through being accepted as doing so as part of a dialogic relationship with the other. In De Clercq and Voronov’s (2009) terms they become legitimate entrepreneurs.

Becoming entrepreneurial required relational changes in the process of becoming and this was seen through the participant’s changing relationships with music. A range of relational changes resulted in some breaking with a musical career were found in the data. Specifically, relationships within the participants’ own social circles and music networks, relationships with institutions and ultimately with music itself. Structural problems impeded musical performance to the point that participants could no longer produce a convincing musical performance. However, others were able to remain in music, and this required flexibility in terms of the type of work they could do, and adaptability in terms of their embracing new technologies.

Structural impediments were also a key theme in the entrepreneurship data, but this time the impediments related to a lack of support for businesses and the realisation by participants that Dundee was not adequately set up to support new businesses. This is a gap, as such assistance was just not there. A gap that may have been filled with musical endeavours and D.I.Y approaches towards business, or other expressions of a missing enterprise relationship (Cooper 2005). Music and enterprise were recognised by some as two sides of the same coin, which can be interpreted as two aspects of the same experience realised through embodiment (Mathews 2006). Music contains elements that can be named in entrepreneurial terms, as seen in table 30, and entrepreneuring has been described as a creative, social endeavour (Anderson and Jack 1999). In this way music and enterprise contain each other, and it is elements of performance that differentiates the two.

In existentialist phenomenology and process thinking there is no such thing as entrepreneurship beyond the various appearances to consciousness. There is only an intentional object we name entrepreneurship (Cox 2017), meaning that entrepreneurship is comprised of a range of collective intentions that manifest as action that can be named and thought of in terms of *what* the entrepreneur does. Building on Moroz and Hindle (2011), if musicians demonstrate behaviours that can be understood in entrepreneurial terms then the question of what, if anything differentiates the entrepreneur from the musician arises. In uncovering micro-processes of becoming in the participant’s stories, the key differentiating factor between

musicians and entrepreneurs was shown to be the nature of social performance and what people do rather than personal possession of pre-defined entrepreneurial attributes (Gartner 1988, Shaver and Carsrud 2018) and attitudes identified in table 30, were shown to span both music and entrepreneurship in this case. “We are what we do,” as Bergson proclaimed (Foley 2013, p.82) and what we do is directly related to the social processes producing the doing (Seibt 2018).

The following three sections discuss entrepreneurship as three types of social performance. As stated, they are not mutually exclusive, but have been separated for the purpose of clarity. The entrepreneur is considered at the micro context and shows how the participants used language to create their entrepreneurial persona. Entrepreneurship refers to entrepreneurial enactment, and how the participants perform entrepreneurship in social networks. Entrepreneurship is a high-level term used to denote performance of place and uncovers activities both driven by place and that have changed place.

9.3.1. Performing Archetypes. The Micro Context

The entrepreneur. To suggest that entrepreneurship can be understood as a social performance required consideration of the types of performance evidenced in the scripts. Performance in a micro context was defined in terms of both, social performance and as performativity, a language-based driver of action. Austin (1975) and Lakoff and Johnston (2008) illuminated the utility of language devices such as metaphor from a linguistic perspective, however, others have discussed instances where enactment of entrepreneurial archetypes was prevalent (Gaddefors 2007, Anderson and Warren 2011, Garud and Gehman 2018). Goffman (1959) and Czarniawska (2014), provided the dramaturgical theory enabling understanding of many of the participants’ storied episodes as performances. The examples presented in this section represent the entrepreneurs’ ability to manipulate symbolic capital. Indeed, the face to face context of the interview situation was considered a social performance and this was aligned with Goffman’s micro, social presentations of self (1959). The key observation made was the degree of congruence between what the participants did for a living and how they presented themselves through metaphor. Essentially, considering “who you are and what you do,” or in Burk and Stets (2000) terms both, social identity theory and social theory. In these examples, symbolic capital, as representation of the participants’ entrepreneurial enactment was considered congruent.

In this micro, tacit context the participants revealed performative aspects of their self, through their use of language in performing metaphors. These were expressed as abstract, archetypal themes. Archetypes can be described as the personification of narrative patterns emerging from the collective consciousness (Brown et al. 2013). The mythical forms of the psychic, hero and

sage were identified in Andi's scripts, which, given his interest in Jungian psychology may or may not have been knowingly performed (Anderson and Warren 2011). The young gun warrior was uncovered in Chris V's script. Chris's business venture was considered novel in enterprise networks where he demonstrated to the older generation new, or at least different ways of doing business (Down and Reveley 2004). Alison was the supporter and nurturer who does not play a lead role in business, but ensured success for others from the backline, a very different role from being lead singer in her musical career. In this way, she appeared to take a back seat in her business dealings. Caroline saw success as a constant battle and talked in terms of fighting for her success through warrior and rags to riches metaphors. This aligns with her earlier life as a single mother of four, playing pubs and clubs to make ends meet. In navigating their respective realities in such ways, the participants demonstrated forward listening in social interactions, they were improvising their respective roles in the context of their interview stories about entrepreneurial activities.

As collective forms, archetypes are not specifically entrepreneurial characters nor should they be, as Brown et al. (2013) state, they operate at a subconscious level and are enacted through language. They do, however, provide insights into entrepreneurial motivation and self-perception in terms of the archetypes performed. If performance is the enactment of learning and experience, then such archetypes uncover aspects of entrepreneurial history otherwise unavailable to researchers. Few have attempted to meld archetypes and entrepreneurship. While there may presently be little predictive utility in such an approach, such abstract thinking may very well be useful as an alternative method of analysis in a variety of entrepreneurial contexts; in social entrepreneurship, or for those operating in liminal or criminal contexts as examples. Or perhaps for making links to past experiences. Myths and stories may also allow deeper understanding of the legitimacy process by uncovering levels of entrepreneurial preparedness through use of language.

9.3.2. Entrepreneurship as Performance. The Meso Context

Entrepreneurship. Performing entrepreneurship appeared to be all about how the participants positioned themselves in relation to their businesses and how they wished to be perceived through entrepreneurial action (Alvesson et al. 2008, Down and Warren 2008, Nielsen and Lassen 2012, Yitshaki and Kropp 2016). It was about action that can be named in entrepreneurial terms and is essentially "what you do." Entrepreneurial becoming was developed through various routes, opportunity, necessity, strategic action, and crisis as examples. Like music, entrepreneurial identity was also learned and performed in social situations. For example, those running music venues and shops talked in terms of supporting the

musical community and being responsible for continuity of music-based services, very much seeing their role as one of support within the local musical community. In this sense their roles are synonymous with their businesses, therefore, it can be argued that they are performing entrepreneurship and using the physical space of their business as a stage on which to perform entrepreneurship in much the same way as Bardone did on her farm (2013). An example supporting this comes from Keith where he shows how his shop has become a stage for others becoming; “...as we’ve taken on new staff over the years, it’s often as a result of taking on kids from school or work experience and you can see very early on if kids have got the right skills you know, communication skills, technical skills...whatever.” In other cases, the entrepreneur *is* the business. It is their expertise and reputation that creates the momentum required to sustain their businesses. Writers, music producers, lawyers and product development experts were examples and this level of expertise is in keeping with service industries in general.

Those remaining in the music business continued to perform music with the addition of a business role, resulting in a need for a broader skill base and more developed impression management strategies (Goffman 1959). This is especially true in cases where business caused dissonance and a clash of values. The strategic action (ch. 8), group of entrepreneurs was interesting in terms of their justification for going into business. Their decisions were determined by available resources, either personally or collectively with business partners (Saravathy 2001). Each considered possibilities based on their collective assets and *designed* their futures, perhaps based on understanding of their respective environments and so demonstrating tacit understanding of context (Bourdieu 1983, De Clercq and Voronov 2009). They acted with vision, future orientation and were practical. It is not to say that others did not have these attributes, but they were most clearly marked in a few participants. Interestingly, it was the participants with the most successful companies in terms of employee numbers and presence in the city who talked in such business terms. This aligns with Astebro et al.’s (2010) findings regarding stars and misfits, demonstrating the importance of access to resources and a language learned through mixing in professional networks, to entrepreneurial development. It may also be down to their ability to tell a coherent story through manipulation of their persona through symbolic capital (De Clercq and Voronov 2009, Brown et al. 2013).

Performing their businesses was not just about identifying with their companies but was shown to be about active promotion of both, their businesses and of Dundee (Anderson and Gaddefors 2016, Coverley 2018, Seamon 2018). In this sense, some of the participants can be considered agents of change in the context of place (Lawton et al. 2005). To reiterate Seamon (2018, p.3) “human being is always human being in place,” and place is where entrepreneurship is

performed (Coverley 2018). The next section considers the role of place in the exploration of entrepreneurship as performance.

9.3.3. Performing Place. The Macro Context

Entrepreneurship. Social circumstances play a large part in determining how potentialities are understood and operationalised. It is well accepted that life chances are lessened or diminished by lack of access to a range of resources and such lack can result in behavioural changes that lower expectations, impede motivation or stunt future orientation (Anderson and Miller 2003, Blackburn and Ram 2006). In the case of Dundee, the expectation was that the city context would illuminate constraining conditions as an input of social processes. Structural impediments were identified in both music and enterprise expressed as: a lack of understanding of the music business, most likely due to a lack of musical infrastructure; and as Dundee not being adequately set up to support new businesses. Those who did best in the music business were introduced into the circle of knowing, becoming part of music scenes through their contacts and networks, and the most notable and important scene at the time was in London. This is not to say that it was easy to navigate a new reality, but rather that their musical efforts could continue facilitated by their relationships (Bourdieu 1983).

Issues of poverty were talked about by some, but always as part of a working-class upbringing or through stories of humble beginnings or rags to riches achievements. Two narratives emerged as running parallel through the stories of place; that of said working class background and another, more optimistic story of hope. This could be due to the changed economic situations of the entrepreneurs who would no longer be considered poor. Alternatively, as we do not operate in the past, it was the manifestations of intentionality operating in the here and now, with future orientation that was being performed (Barron 2006, Anderson et al. 2007). Some participants were forward thinking and saw Dundee in terms of opportunities, and so, actively promoted the city where possible (Widdess 2012, Tyagi 2017, Pallesen 2018, Barrett 2020). Entrepreneurial activities create place (Lawton et al 2005, Verduyn 2015, Berglund et al 2016) and the result of such action can be seen in the physical remains of Dundee's jute industry, which have been reclaimed by the creative industries and less obviously in the characteristics of the labour force (Audretsch et al 2012).

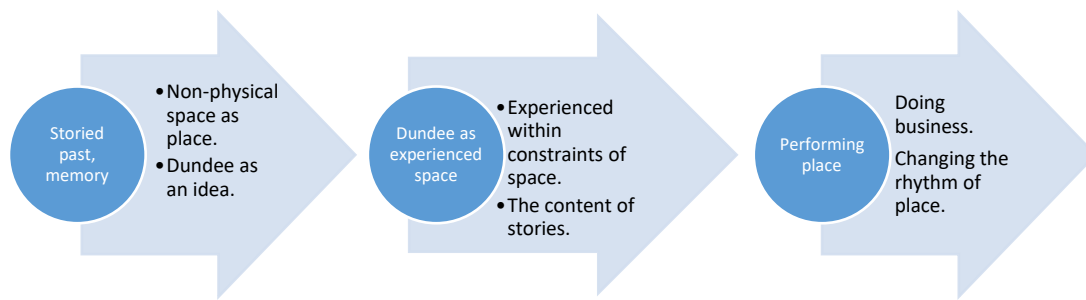


Figure 20. Three views of a place

Three key place-based concepts were uncovered in the scripts. The three aspects of place found in the data are illustrated in figure 20.

Storied pasts refer to the content of the stories and represents ideas about the city. The participant's love of the place, the humour of its people, the women's town narrative and the city's community spirit reside here. As generalisations, they depict what might be considered as the city's identity, the meta-story of the city if you like. For the purposes of this research, this identity is considered as the city's memories, its industrial past, community spirit and a common bond between participants. The participants knew the city's history and were able to relay it as part of their own past.

Experienced space refers to how the participants storied their experience of social networks and relationships and as such this theme encapsulates their stories of becoming and performing music and enterprise. It is here that their businesses are centre stage. It is how they perceive Dundee and how they operate within the city, the relationships they share in business networks and social circles. It is also in this context that facilitating and constraining factors reside, as limited knowledge and lack of musical infrastructure, or available opportunities form world views and expectations.

Performing place refers to how the participant's enacted entrepreneurship and so performed place. For some of the participants Dundee was part of their business identity. Chris V and Andi have built global businesses which operate from the city, while Donny has literally changed the Dundee landscape through his town planning businesses. Alison, Chris V, Andi, and Gary C talked about the ways in which they actively promote the city in their respective business contexts, bringing new business opportunities to the city. As their talents constitute their businesses, it can be said that they perform entrepreneurship and through their active promotion of the city and they can be said to be changing the rhythm of Dundee (Verduyn 2015).

Changing the rhythm of a place means introducing another social rhythm that adds to the texture of the city's activity (Verduyn 2015). Many of the participants created stages for others to

perform on. By creating premises and social networks through employment movement happens and it is the movement of the social that creates rhythm in a city. Through such stages, identities can be formed and performed in a business through enactment and it is in this way that all three contexts work together.

Considering the structural impediments that the participants experienced, it is little wonder that there is no musical industry in Dundee. A lack of synergies with industries out with the city impacted upon demand and development of a stable music network. As Audretsch et al. (2012) found, tacit knowledge is bound to place through people and if there is no music industry, then there is no embedded body of musical knowledge to speak of. A music scene is also a nebulous concept, popular musicians constitute a diffuse and fragmented “community” with no grounded institutional support either within or out with the local pub and club scene. This can be contrasted with the art based creative industries in Dundee which are embedded in relationships with; the art school and university games development programmes, the cultural quarter, and small, local businesses such as Chris V’s company. This was supported by the nature of the literature pertaining to Dundee reviewed in chapter 3. Also, the UNESCO city of design accolade recently bestowed upon the city is testament to the success of this relational evolution. In terms of the relationship between creative activities and entrepreneurship, it is expected that enhancements in the cultural content of Dundee will enhance the entrepreneurial.

9.4. The Conceptual Framework

To show how entrepreneurship can be thought of as a process of becoming required a processual approach be taken towards the research. By illustrating life as a continuous flow links between music and enterprise could be made. Key aspects of the musician that became embedded in entrepreneurial practice were uncovered as attitudinal, learned, applied, and tacit knowing. Once this relationship had been established, the question as to what differentiated the musician from the entrepreneur arose and it was found to be social performances that met the expectations of musical and customer audiences. The musicians who no longer practiced music were unable to sustain congruence between performance and expectation and so, energies were redirected towards building businesses. Only when a level of competency became acceptable to other social actors, could the musicians become entrepreneurs by performing entrepreneurship and this was shown to take time.

Figure 21 shows that processes of becoming involve both who you are and what you do. All spheres represented here are constituent parts of a whole and show that the self, the social and place perform specific functions in entrepreneurial performance, and therefore in

entrepreneurial becoming. Non-formal learning methods, attitude and the resultant tacit know how built from playing music serve as the basis for entrepreneurial practice. However, auditory learning was selected as an area offering the potential for further research, with specific focus on sensory learning and its implications in business contexts. Auditory learning was also an element of non-formal learning that linked both music and enterprise through development of a forward listening attitude, improvisational skills, and pattern recognition. These three elements were considered to constitute what is commonly known as intuition. That “gut feeling” is tacit, unknowable, but must be based on prior learning and pattern recognition, as Hogarth argues (2001). In other words, it was the application of prior learning that allowed the musicians to resituate recognisable practices. Only when the individuals turned their energies towards building a business did congruence between what they are and what they do occur in an entrepreneurial context.

Entrepreneurial activity led to growth for some of the participants allowing spaces for others to perform, and therefor to become. For some, social obstacles required further learning in either formal educational situations, or through non-formal trial and error methods. This was notable where the business was born out of a formal skill, such as law, and where others taught themselves how to deal with the technology of the day.

Performing place meant embracing place and elevating it through daily business and this was seen in Alison’s, Andi’s, John’s, Chris’s, and Donny’s scripts most strongly. Through promoting place, growing their businesses, and providing stages for their self and others, they changed the rhythm of the city through the built environment, additional movement and routines. For the less prepared, social, and structural impediments impacted upon, and limited entrepreneurial progress.

This research sought to uncover a range of social processes that could explain how musicians became entrepreneurs in the city of Dundee and it was found that the participants transposed learning from music to entrepreneurial practice through modes of performance underpinned by elements common to both music and enterprise. From a process theory perspective, they built on what was already known, recontextualising their practices. This is how we can understand entrepreneurship as a process of becoming and the activities involved in entrepreneuring as social performances.

| The participant's early years. | Non-formal learning, building on a listening grammar. | Auditory learning outcomes. Micro context | Entrepreneurial activities. Meso context | Creating stages. Macro context |
|---|---|--|--|--|
| A listening grammar developed in childhood. | Auditory learning skills developed in solitary and social situations. | Forward listening attitudes. Improvisational skills. Pattern recognition skills. | Activities that can be named in entrepreneurial terms. | Changing the rhythm of place through entrepreneurial activity. |

Table 35. From a listening grammar to changing places

Table 34 is included again for visual guidance as to where these aspects fit into the overall conceptual framework.



Figure 21. Conceptual framework; understanding entrepreneurship as a process of becoming.

9.4.1. Implications for Practice

The implications of this research for practice rests in it illuminating processes of entrepreneurial becoming as residing in the past experiences of entrepreneurs. It was argued that learning is becoming and becoming is performed experience, and that performance is learned over a long period of time. This may have implications for entrepreneurship education and the way in which it is currently taught in business schools. Along with the operational skills required to run a business, developing creativity and creating space for active experimentation may provide innovative pedagogic approaches that affect attitude through informal learning processes. Auditory learning, forward listening, pattern recognition and improvising may not be a large part of many students' history, but by building on their previous experience links to business creation may be crafted in a more meaningful way. It also has links to the current focus on developing creativity as a management practice and whole person education more generally.

The next step is to ascertain how to develop forward listening attributes, and I am currently involved in the development of a professional skills module and this research provides the perfect opportunity to incorporate creativity development into a management based higher education programme.

It also invites researchers to extend their research into the earlier life experiences of their research participants. By considering entrepreneurship as a lived phenomenon based on intentionality and language rather than boundaries and defined parameters, it encourages reconstitution of life experiences and a holistic approach towards research.

9.4.2. Contributions to theory

This research empirically linked music and enterprise through prior learning, and more specifically through recognising development of a listening grammar as common to both music and entrepreneurship. Many papers concerned with entrepreneurial becoming are theoretical in nature, whereas this research adds the experiences of both musicians and entrepreneurs into the body of knowledge.

Uncovering processes of entrepreneurial becoming led to the development of the concept of entrepreneuring as a social performance. It was found that performance is multi-contextual as per Zilber et al. (2008), the self, the social and place cannot be disaggregated. Each element was considered part of a whole social performance. Moroz and Hindle (2011) concluded that there was no process model that showed entrepreneurship to be both generic and distinct and that differentiates entrepreneurs from anyone else. Their review relied on theoretical material from secondary sources. However, through qualitative deduction of primary data, this study

demonstrated that entrepreneurs are different because they perform entrepreneurship and what they perform is recognisable and can be named in entrepreneurial terms by the social world. Micro, meso and macro performances were identified and considered as parts of the whole person. However, moving away from Zilber et al.'s (2008) model, the three contexts were reframed as the entrepreneur, entrepreneuring and entrepreneurship, thus providing a framework and way of thinking about different levels of integrated, entrepreneurial performances.

Few have attempted to meld archetypes and entrepreneurship and while there may presently be little predictive utility in such an approach, such abstract thinking may very well be useful as an alternative method of analysis in a variety of entrepreneurial contexts, in social entrepreneurship, or for those operating in liminal or criminal contexts as examples. Myths and stories may also allow deeper understanding of the legitimacy process by uncovering levels of entrepreneurial preparedness.

By considering the participants' lives before their starting a business, it was shown that music and entrepreneurship contain each other. It did not seek to explore musicians as entrepreneurs, but rather to uncover aspects that usefully explained how music prepared the participants for starting and running a business. In this way it can be said that music was used as a proxy to uncover processes of entrepreneurial becoming. This finding leads to future research through consideration of a range of other transitions into entrepreneurship. Therefore, this research also claims a methodological contribution.

9.4.3. Future Research

The breakpoints between music and enterprise as lived links, are worthy of further investigation. It is not clear what was learned from these incidents and it would be interesting to explore the processes of change leading up to and following such events in more detail. This is especially important now that the "shape" of entrepreneurial becoming has been established. Questions of social structure and power, of tacit knowledge and place can be considered in more detail.

There is also scope to explore the psycho-geographical aspect of performing place in more detail. The parallel stories of past and future activities were a particularly interesting finding and the concept of place could be more thoroughly explored, perhaps in terms of how far the history of place shapes future entrepreneurial intentions in a low waged city.

It was noted that there was a lack of female participants in both music and entrepreneurship. Further investigation into this phenomenon would make a worthy research now that a relationship between, non-formal learning in music and entrepreneurial performance has been established.

Using the data collected in this study, there is scope to consider some of the scripts as standalone cases, especially at the micro level of performance.

Processes that serve to scaffold entrepreneurial learning in different contexts and types of transition could be explored. For example, by conducting life story interviews with; plumbers come entrepreneurs, photographers come entrepreneurs, or chefs come entrepreneurs, different situations might uncover interesting differences in social performances and approaches to career transitions.

This short section considered possible research studies derived from this work only. It did not attempt to fit performance into existing gaps in the literature, but rather considered avenues of investigation evolving from the findings as per phenomenological enquiry. As such, this research is considered as ongoing. As van Mannen (2014) observes, phenomenological research tends to generate more questions than it answers.

9.4.4. Limitations of the Research

Overall, the thesis attempted to reflect the complexity of social processes by adopting a multi-level approach. It is well established that process studies tend to use inappropriate research methods that do not readily explain process behaviour, but rather calcify them in graphs and models (Moroz and Hindle 2011). While the frameworks presented here are no exception in that respect, the accompanying interpretation sought to provide explanations from the lived experiences of the participants. It did not try to define or offer conclusive evidence, as this is counter to the emergent nature of meaning in phenomenological, processual work (Pettigrew 1997). However, to ensure credibility of design, the author attempted to demonstrate rigour, by adhering to a well-defined and transparent research process throughout.

The quality of the analysis may have reduced the overall quality of the research outcome in that other aspects of the participant's experiences might have been included in the story of stories. However, as this was an exploratory work, it was not clear what other aspects might have been important (Berglund 2015).

Limited experience in undertaking phenomenological researches may also be considered a limitation of input. The transition explored was from musician to entrepreneur and while education and work experience are acknowledged they were not illuminated in the data. While this may be considered a limitation, it can also be considered an opportunity for further research.

This study is but one interpretation of the story of stories. Built on the life histories of the participants it sought to illuminate how these musicians became entrepreneurial in the city of Dundee.

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Appendix 1. Interview schedule.

Interview schedule for pilot study March 2015.

How do musicians become entrepreneurs? The case of the city of Dundee as periphery.
Introductions and explanation of research, background and purpose.

A. Getting started in music.

1. Can you tell me a bit about your musical background? What is your role in music and how did you get started? (*Motivation, learning style, age started*).
2. Why music? What, or who inspired you to create music? (*Eureka moments, role models, status, money*).
3. Can you describe how you learned to play your instrument?
4. Can you describe the general characteristics and structure of the local music industry at the time? (Or can you comment on how it has evolved?).
5. How did you build your knowledge and experience of the music industry? (*Own interest and research, bands, family, friends, education, networks and institutions*).
6. Were your friends and family supportive of your musical endeavours?
7. Did you ever consider music as a full-time career? What aided, prevented it?
8. Can you describe how a career in music was generally perceived by society at the time?

B. Why start a business?

1. What is the nature of your business? / Past businesses? (*Creative industries or other*).
2. How long have you been operating? How many people do you employ?
3. What came first the business idea or the opportunity to start a business?
4. How did you develop a business from this?
5. Who was involved in getting the business up and running? (*Networks, institutions, individuals*).
6. Were there barriers and impediments to getting started? If so, what were they? How did you overcome them?
7. Was there government support for start-up businesses available at the time? (*Creative or other*). Did you seek support?
8. What, if any, similarities you see between being a musician and being an entrepreneur?
9. What skills do you think an entrepreneur in the creative industries would need to get started? To sustain and grow their business?
10. How do you think these skills could / should be acquired?

C. Identity issues.

1. Did you encounter any issues regarding the shift from music to commerce? (*Identity or otherwise*). Were you aware of a shift?
2. (*Explain findings from research regarding conflict in musicians / entrepreneurs*). What are your views of this perceived conflict?
3. In terms of what you do for a living, how do you describe yourself?
4. Has this changed over time? From – to? Why?
5. Is there a fundamental characteristic you like about your work / identity?

D. Dundee as place.

1. Do you think that Dundee has a music scene? If so, what are its key characteristics? Do you think it is unique in any way?
2. What do you think would facilitate development of the music industry in Dundee?
3. Considering the city itself, do you think Dundee has any unique attributes? (History, structure, demographics, location etc.).
4. In terms of business location, what are the pros and cons of operating in Dundee?
5. How do you think small businesses could be better supported in Dundee?
6. Where is your business located? Why?
7. Dundee has won the UNESCO City of Design award. What impact, if any, do you think this will have on small businesses in the city and more specifically, on the city's music industry?

E. About you.

1. Name and age?
2. Name and nature of current business / past businesses?
3. College / university attended?
4. Subject studied / Course title?
5. Are there any other musicians in your family? Who? In what capacity?
6. Are there any other entrepreneurs in your family? Who? What do they do?

Thank you very much for taking the time to talk to me...are there any questions you would like to ask me?

Are there any questions you think I should have asked you?