So, are you a musician or an entrepreneur?
Musicians' identity development
in an entrepreneurship education classroom

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This paper brings to light how musicians, from a university music school graduate program, respond to entrepreneurship education through the lens of their identity development. It is inspired by calls from research to provide more individualized, qualitative, and shared meanings on the co-existence and development of musician and entrepreneur identities. Concepts from identity theorists in social psychology, entrepreneurship, and music shed light on rich empirical data gathered through group and individual interviews of musicians. This paper also proposes a dynamic identity development framework to inspire entrepreneurship educators when supporting music education and other creative and cultural learning environments.

— *Keywords: identity, entrepreneurship education, sensemaking, music education, purpose*

*"To be yourself in a world that is constantly trying to make you
something else is the greatest accomplishment."*
Ralph Waldo Emerson[1]

1.   Introduction

The rise of entrepreneurial thinking and learning in the creative industry has not emerged without its challenges (Ellmeier, 2003). Within this industry, artists are required to learn and display a sense of creativity, autonomy, and adaptability while generating artistic as well as economic and social value (Chang and Wyszomirski, 2015, p. 24). Among them, industry's policy makers and subsidizers expect musicians to learn how to negotiate commerce and creativity (Haynes and Marshall, 2018). As such, fostering musicians who can flourish creatively and distinctively while learning to create value for society is a road on which education in arts and music has been invited to travel (Albinsson, 2018; Coulson, 2012; Wilson, 2018). Also, the advent of marketization of culture and digital technology (Ellmeier, 2003, Pizzolitto, 2021) has relied on education to help musicians manage new expectations about who they are, what purpose they serve, and how they should go about their business and life (Carey, 2021; Eikhof and Haunschild, 2006; 2007).

Yet, research to date lacks explanations of what the coupling of arts and entrepreneurship thinking means pragmatically for learners travelling on this road (Chang and Wyszomirski, 2015; Vanevenhoven and Vanevenhoven, 2021). So far, expected learning has seemed to favor the economic and business agenda, somewhat constraining the creative dimensions of one's identity development and career (Eikhof and Haunschild, 2007; Haynes and Marshall, 2018). From this viewpoint, artists' identity construction is brought to light as it must capture the convergence of passion, personal growth, making a living and responding to what is expected of them in society (Carey, 2021; de Reizabal and Benito Gómez, 2020; England, 2022). The career of an artist is a continuous affirmation of who they are, and a measured success related to creativity, self-sustainability, meaningfulness, and freedom (Bridgstock, 2013; Silverman, 2020; Wilson, 2018). This measuring line can become blurry when thinking of personal and professional identity, therefore requiring training and education from other fields (Beckman, 2011; Bridgstock, 2013; Nytch, 2020).

Entrepreneurship education is a field that could help such thinking (Berglund *et al.*, 2020). Entrepreneurship educators have fueled a substantial body of research and practice legitimizing their presence outside the walls of business schools (Canziani and Welsh, 2019; Liguori & Winkler, 2020; Winkler *et al.*, 2021). As such, beyond the venture creation objective, entrepreneurship education has been characterized as stimulating creativity, resilience, social change, and critical thinking about one's potential contributions to society (Fayolle, 2013; Hägg and Gabrielsson, 2020; Mwasalwiba, 2010; Ratten and Jones, 2021). Thus, at the confluence of entrepreneurship and music education, learners are invited to build their identity through making sense of their art, their ideals, and how they wish to contribute to society. As such, the development of musicians as entrepreneurs is broader and more nuanced than

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1.   Ralph Waldo Emerson – Essays: "To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment, A Word To The Wise Publishing (2014).

the pursuit of commercial success (Bridgstock, 2013; Chapain *et al.*, 2018; Schediwy *et al.*, 2018). Avoiding "a direct transfer of mainstream business management theories of the firm" to specific cultural contexts needs more curating (Chapain *et al.*, 2018, p. 31).

A career perspective from an entrepreneurial mindset can be in line with music education, yet most musicians do not see themselves as entrepreneurs and tensions have been noted upon the meeting of music and entrepreneurial mindsets (Nytch, 2020; Pizzolitto, 2021; Schediwy *et al.*, 2018; Toscher, 2021). The negotiation of commerce and creativity within the musician is not a seamless process and there have been calls for more individualized accounts of such, within specific creative sectors (Chapain *et al.*, 2018, p. 31). There have also been calls for more in-depth qualitative approaches to lay the "foundations for the harmonious co-existence" of various identities within music and entrepreneurship education (Jefremovs and Kozlinska, 2022, p. 453). Other researchers call for more "identity studies, seeking to establish the co-existence of bohemian and entrepreneurial dispositions" (Schediwy *et al.*, 2018, p. 193), and discuss what signifies the success of such co-existence (Coulson, 2012).

This paper aims at answering these calls by bringing to light how musicians respond to entrepreneurship education through the lens of their identity development in a specific learning context. It therefore seeks to identify the constitutive elements of musicians' identities and shed light on the socialization that allows for the consolidation of this identity. This research is constructed from rich empirical data and from theoretical identity and related concepts taken from research in social psychology, entrepreneurship, and music. Social psychologists Stets and Serpe (2013), write that "one of the primary goals of identity theory is to specify how the meanings attached to various identities are negotiated and managed in interaction" (p. 31). The specific learning context of this research is an entrepreneurship education classroom, part of a graduate program in music education, hence, conducive to the observation of meanings negotiated and managed through interactions. This paper also seeks to propose a dynamic identity development framework to inspire entrepreneurship educators when supporting music education and other creative and cultural learning environments. In the end, it documents new ways of supporting creative and cultural entrepreneurship.

2. Theoretical Background

2.1. Identity Concept

Strongly anchored in social psychology, identity theorists share a common interest of understanding individuals shaping themselves through a set of meanings that define them as a person, within a group and in society (Stets and Serpe, 2013). As such, a person can define themselves based on how they feel distinctive and what characterizes them (Brewer, 1991; Stets and Serpe, 2013). Yet, such feeling of distinctiveness cannot be thought of without the perceptions of others from a larger group (Brewer, 1991). One's identity is therefore necessarily dependent on meanings and sensemaking of a person's perceived role within a group (Stets and Burke, 2014). A person's feeling of unique identity from craftmanship, for example, is then measured from interactions within a group that either reinforce or alter one's perceived identity (Stets and Burke, 2000; 2014). In the end, self-esteem and feeling good and confident about oneself, is a mix of overlapping identities from the person, group, and society (Sets and Burke, 2000).

This is also reflected by psychologists Brewer and Gardner (1996), when proposing three levels of self-representation through social self-theory. At the individual level, the self-concept comes from looking at the person, their traits and what self-interest motivates their actions. At the interpersonal level, the self-concept is described from the person's relationship to others, their role in such interactions and how these relationships influence their behaviour. Finally, at the group level, the self-concept is collective, and the collective welfare is what gives purpose and motivates individual action. At this level, different worldviews are shared from individuals' interpretation of social reality (Brewer and Gardner, 1996).

Furthermore, Shanahan (2009), signals the importance of both structure and agency in edifying identity. Structure refers to the normative patterns that shape, hinder, or facilitate behaviours of individuals. Agency refers to individuals' ability to act intentionally against such social structure and, in doing so, shape the world around them (Shanahan, 2009). In entrepreneurship identity research, both structure and agency, in a dialectic manner, construct the role and identity where the former, represents the social expectations of behaviour, and the latter, an internalization by oneself of the expected role in social situations (Murnieks and Mosakowski, 2007).

2.2. Identity in Entrepreneurship

Entrepreneurs are intriguing individuals, and the last century has sequentially sparked economists to question "what they do," behaviourists to ask, "who-why they do it," and management theorists to try and explain "how they do it" (Fayolle, 2007). Yet, the exploration of function, person and process seems to have fallen short of explaining who entrepreneurs are and who they want to be (Mmbaga *et al.*, 2020). In that event, the interest in entrepreneurial identity (EI) research has grown rapidly as it aims to provide a theoretical lens to explore, with greater insights, entrepreneurs' motivations, and actions (Mmbaga *et al.*, 2020; Radu-Lefebvre *et al.*, 2021). Inevitably, EI research also draws from perspectives of both individual and social levels of identity building (Watson, 2009).

To that effect, Radu-Lefebvre *et al.* (2021) consider EI as a property and a process. The EI property perspective is closer to the individual level analysis focusing on more stable personal attributes of entrepreneurs and their capacity to influence within certain roles they take. On the other hand, the EI process perspective points towards the social construction of entrepreneurs, therefore extending the exploration of more distant contexts in which they build their identity. EI as a process is relational, thus, attentive to the various narratives of entrepreneurs as they account for how they negotiate who they are, and who they are not, through time and in various contexts (Mmbaga *et al.*, 2020; Radu-Lefebvre *et al.*, 2021; Watson, 2009). The narrative and discourse analysis have been particularly present in attempting to explain EI (Down and Warren, 2008; Zhang and Chun, 2018).

Consequently, many researchers adopt a socio-constructivist perspective, capturing the evolving, changing, and social nature of EI (Down and Warren, 2008; Ireland and Webb, 2007; Nielsen and Lassen, 2012). In that sense, EI is negotiated within sensemaking systems that craft and recraft personal, relational, and collective self-concepts (Down and Warren, 2008). Within these, initial identities of person and group are either inspired or constrained by meanings that evolve through interactions (Down and Warren, 2008; Mmbaga *et al.*, 2020). Self-reflecting through interactions is the base of sensemaking theories. Management strategists Christianson and Barton (2021), define sensemaking as "a socially constructed process

by which individuals interact with their environment and others to generate meaning and enable action." As such, sensemaking practices encourage self-expression, dialogue, and awareness (Radu-Lefebvre *et al.*, 2021), through interactions between self and the environment that inform and constrain identity and action (Pham *et al.*, 2021). Through this process, EI unfolds in an ongoing retrospective questioning that builds whom entrepreneurs are, asks what they are doing and what their sense of purpose is (Farmer *et al.*, 2011; Nielsen and Lassen, 2012).

Hence, purpose becomes closely linked to identity development. Both are defined through meaningful aims, yet, purpose has distinctive dimensions of active engagement and commitment in achieving such aims, and a central desire to make a difference in a broader world, beyond the self (Bronk, 2011; Bronk *et al.*, 2023; Damon *et al.*, 2003). A desire to make a difference is also reflected in research on rediscovering purpose through "novelty with value" (Bilton, 2018). Musicians are among those who, through identity development, can question the innovative social value of what they create and the purpose they desire to serve.

2.3. Identity in Music

Questions about identity within the music literature exist and researchers also take anchorage in concepts laid out by social psychologists (Barrett, 2017; Hargreaves *et al.*, 2017). Hence, the concept of "identities in music" was introduced to depict how certain people distinctively portray themselves through culturally defined roles of who they are and something they possess (Hargreaves *et al.*, 2002). With time, this concept evolved by defining the identity of musicians rather from something they do, noting the performative and social elements of musicians' identity (Hargreaves *et al.*, 2017). Along those lines, music-making is defined as a process within social and interactive contexts where social, personal, and musical identities are co-developed through others (*Ibid.*). Thus, for musicians, "identity is an ever-evolving dynamic, rather than a substantive stable static entity" (Elliott and Silverman, 2017, p. 29).

Musicians' identities are numerous and can evolve over time, varying within cultural and social contexts (Barrett, 2017). This evolving relational perspective, questions who musicians are, but also raises awareness of who they want to be and what group they want to belong to (Ruud, 2017). Hence, "identities do not come ready-made" and remain an ongoing construction process sensitive to a musician's history, attachments to community and society, and experience of personal agency (Rudd, 2017, p. 591). For musicians, achievement, mastery, and empowerment to act in correspondence with one's values and aspirations can define their personal agency in shaping the world around them (Juuti and Littleton, 2012; Rabideau, 2018; Rudd, 2017).

Hence, musicians must carry and negotiate through many identities that become, as some note, "temporary checkpoints rather than permanent or tangible boundaries" (Westerlund *et al.*, 2017, p. 505). Among those checkpoints, being entrepreneurial has taken a larger part in the musical and arts world. The marketization of culture has opened the door for entrepreneurial references and practices in such circles, and with the advent of new technology, greater commercialization of culture and growing public awareness of labour potential in the art world (Ellmeier, 2003). "Cultural entrepreneurship" aims for economic prosperity, social change, artistic innovation, and institutional development (Albinsson, 2017, p. 385).

Many cultural circles come from a belief that art is not intended for sale, but rather a means for exhibiting aesthetic and social values, thus avoiding any reference to the market of the arts (Albinsson, 2018). In the music world, some point out that carrying both musician and entrepreneurial identities can be emotionally and aesthetically conflictual (Carey, 2021, Pizzolitto, 2021). Terms such as accidental entrepreneurs or reluctant entrepreneurs describe how musicians are, in essence, self-organized in their business and adapting to a changing industry more so than consciously identifying to entrepreneurship (Coulson, 2012; Haynes and Marshall, 2018). Setting the sights on the enterprising aspects of their work and imposing economic logic has sometimes shown a "natural disinclination to be identified as entrepreneurs" (Weatherston, 2009, p. 52), and generated tensions as such (Pizzolitto, 2021).

In such a context, researchers caution against "crowding out" artistic thinking and space to do so, as musicians are called to act within both economic and artistic logic (Eikhof and Haunschild, 2007, p. 524). In doing so, they are forced to craft their identity from both facets and must entertain identity relationships with their person, the audience, and the persona they portray in public (Formilan and Stark, 2021). In some cases, musicians do identify as entrepreneurs, when considering themselves as contributors to societal welfare, associating with social entrepreneurs (Albinsson, 2018; Pizzolitto, 2021). Distancing themselves from the profit-oriented and competitive nature of the arts, entrepreneurship becomes a means to generate awareness and innovate with a social focus (Ratten, 2020).

The co-existence of arts and commerce, entrepreneurial and creative values, individualistic and societal actions have forced musicians to live in constraining and, sometimes, tense environments when asked who they are. Constrained by these somewhat conflicting identities between being a musician and an entrepreneur, some researchers introduced sensemaking to alleviate some of the tensions in identity development (Mars and Hart, 2022; Toscher *et al.*, 2020; Silverman, 2020). In trying to act from who they are, their sense of purpose, as well as what is expected of musicians in a changing society, sensemaking puts into light what is meaningful (Silverman, 2020).

In this context, music education can play a role in making musicians more conscious and educated about their evolving identities, going beyond the sole performance of their art (Coulson, 2010; López-Íñiguez and Bennett, 2020; 2021). The classroom setting can facilitate making sense of the iterative passages from various identities to another (Angelo *et al.*, 2021; Boyle, 2020; Freer and Bennett, 2012). Some researchers are prescriptive as such in noting that "students' identity work in the music classroom takes place not only through the students' understanding of who they *are*, but also through questions of what they are able to *do*, and who they are *becoming*" (Westerlund *et al.*, 2017, p. 493).

2.4. Research Question

Hence, the exploration of how this takes place in such classrooms is of value to help musicians and other creative workers come to better terms with identity development. Furthermore, entrepreneurial identity research seeks to provide a theoretical lens to explore, with greater insights, entrepreneurs' motivations, and actions (Mmbaga *et al.*, 2020; Radu-Lefebvre *et al.*, 2021). Finally, to reduce some of these tensions that musicians can experience in this changing society, some ask that more be done "by sharing cases and fostering dialogue" (Bennett *et al.*, 2019, p. 200). Consequently, inspired by these calls and within the framework of identity research in social psychology, entrepreneurship, and music, the

research question is: through the lens of identity development, how do musicians respond to entrepreneurship education? The aim of this question is to identify the constitutive elements of musicians' identities, as they relate to and are confronted by an entrepreneurial identity and bring to light the socialization that allows for the consolidation of this identity.

3.   Data and Method

3.1.   Field Description

This qualitative study stems from a three-credit entrepreneurship education course entitled Business model for artistic entrepreneurial projects, which has been taught between 2018 and 2022 to graduate students at the music school of Université de Sherbrooke in Québec, Canada. This mandatory course is part of a three semester Specialized Higher Studies Diploma (DESS), aimed at composers and performers who are evaluated upon developing and producing an artistic musical production. Projects take various forms such as: album recording, composition project, artist portfolio production or live concert production. This program is designed for musicians already on the job market and for those with a bachelor's degree in music who wish to launch their career. In all, seven courses complete this one-year 30-credit program, ranging from great innovations in music, mentoring, advanced music training and project management.

The entrepreneurship education course supports the development of musicians' skills and their projects through continuous interactive discussions about 1) the purpose of the project, 2) field market validation efforts, 3) detailed project planning and, 4) storytelling of one's purpose and project. All four aspects are evaluated through detailed deliverables in the course syllabus and at specific times during the semester. The course consists of 27 hours organized into 9 sessions of 3 hours each and takes place from September to December, the first semester of the one-year program. The pedagogical approach used for this course is called *Espace Expérientiel* (E^2): it relies on continuous dialogue and interactions between peers to generate knowledge about entrepreneurial thinking and concepts and fuel discussions and reflections about being and interacting (Bibeau and Meilleur, 2022a). From these interactions, entrepreneurial knowledge emerges in a manner and language that is contextualized to participants' profiles and interests (Bédard *et al.*, 2020; Bibeau and Meilleur, 2022b).

More specifically, open reflections on the meaning and purpose of one's project (the *why*) for self and society (Sinek, 2009), are initiated in the first class and continue throughout the semester. Students are also invited to prepare and conduct field market validation interviews with clients, suppliers, and potential partners throughout the semester, and report back in class for discussions with their peers. These efforts trigger new questions about who they are, what purpose their project should serve and in what manner this can be achieved. Among other tools and concepts used to support learning is the *Business Model Canvas* (BMC) introduced by Osterwalder and Pigneur (2010). This course uses an adapted version of the BMC, called the *Project Modeling Canvas* (PMC), which proposes more detailed questions to ignite conversations and deeper thinking about the purpose of the project, who it serves, market distinction and social and environmental issues. Other tools of support include work breakdown, project structures and financial and budgeting spreadsheets.

Finally, the storytelling component of the course brings musicians to create a narrative presenting who they are, the deeper purpose of their project, how it stands in the market and the plan to execute it. These stories are shared during the final class in front of undergraduate students from the same music program, music school faculty members and administrators, people from the industry and, in some cases, family members.

3.2. Participants

The collected field data comes from both group and individual interviews with students who completed the entrepreneurship education course in three different cohorts (2018, 2021 and 2022). In 2018, the cohort was comprised of 8 students, in 2021 there were 7 students and in 2022 there were 8 students. In total, 23 students took the entrepreneurial education course during the three years in which participants agreed to participate. Of those, 11 were interviewed. The 2018 and 2021 group interviews, added to the 11 interviews brought us rich empirical data. Also, it is worth noting that the study officially started in 2021 meaning that data collected in 2018 was not initially intended for research purposes. Selected and available details of all participants from the three separate cohorts are presented in Table 1, below.

Table 1. Research participants

Profile/year	Age Group	Previous Studies	DESS Project
Composer 2018	20-30	Bachelor in music and image composition	Composition for orchestra
Composer 2018	20-30	Bachelor in music and image composition	Composition portfolio
Composer 2018	20-30	Bachelor in music and image composition	Production of an extended play (4-6 tracks)
Composer 2018	20-30	Bachelor in music and image composition	Teaching to students
Composer 2018	20-30	Bachelor in music and image composition	Production of an extended play (4-6 tracks)
Performer 2018	20-30	Bachelor and Master in psychoeducation	Promotional-Educational video productions
Performer 2018	20-30	Bachelor in music, classical instrumental interpretation, and Master in music interpretation	Album production
Performer 2018	20-30	Bachelor in music, classical instrumental interpretation, and Master in music direction	Creation of a professional brass quintet
Composer 2021	20-30	Bachelor in music and image composition	Composition for orchestra
Composer 2021	20-30	License in arts music and sounds	Composition portfolio
Performer 2021	20-30	Bachelor in music, artistic practice	Audio-video production
Performer 2021	40-50	Bachelor in music interpretation	Album production

Profile/year	Age Group	Previous Studies	DESS Project
Performer 2021	20-30	Bachelor in music, instrumental concentration	Production of a teaching curriculum
Performer 2021	20-30	Bachelor in music, artistic practice	Video production
Performer 2021	20-30	Bachelor in music, personalized	Production of an extended play (4-6 tracks)
Composer 2022	50-60	Bachelor in music composition	Developing a sound design portfolio
Composer 2022	40-50	Bachelor of Arts, Bachelor in music and Master of Arts	Album production
Composer 2022	20-30	Bachelor in music and image composition	Demo production and podcast production
Composer 2022	20-30	Bachelor in music and image composition	Composition taping
Performer 2022	20-30	Bachelor in music interpretation and musical creations	Production of an extended play (4-6 tracks)
Performer 2022	40-50	Bachelor in music classical interpretation and Masters in chorus direction	Revitalizing ecclesiastical patrimonies with music
Performer 2022	20-30	Bachelor in music interpretation and musical creations	Demo production
Performer 2022	20-30	Bachelor in music interpretation classical singing and Master in musical performance	Demo production

3.3. Data Collection

Data was collected using a non-directed group interview (N = 7), a focus group interview (N = 8), and individual semi-structured interviews (N = 11). This combination of methods was chosen for three reasons: 1) it permitted to get a sense of both the individual and the collective experience of the entrepreneurship education course; 2) it allowed to take into account the specific context and culture of each cohort as a group; 3) it was coherent with identity theories that state that identity is a self-construct (individual) that builds up through interactions with others (group).

As such, group and individual interviews were seen as moments for sharing short stories about musicians' lived experiences throughout the course. In her research on the narrative and identity work among musicians, Barrett (2017) states that "narrative research draws on the stories individuals and groups talk about themselves and others as a means to understand the complex phenomena that comprise human experience" (Barrett, 2017, p. 65). From that she presents how a "small story narrative […] may be viewed as a means of constructing and telling narrative identity stories to self and others" (p. 75). As such, she adds that "the focus on "stories in interaction", rather than facilitated monologues to interrogate identity issues for the individual", in more relevant (p. 67).

Group Interviews

The first group interview was conducted in 2018 (N = 7). This took place immediately following students' final public storytelling presentations. At first, this data was collected for continuous course improvement purposes and, later on, with the participants' written consent to this effect, it was used for this research. For this reason, this group interview was non-directed, without a facilitator, nor an interview guide. It was facilitated by the students themselves, who were asked to talk about their entrepreneurship education experience in general and who took some questions from the public in attendance, including about 12 people from the music school and university.

The second group interview was conducted in 2021 (N = 8), also at the end of the semester. This time, students were asked to participate in a reflective discussion on their course experience among classmates, the teacher, and a research professional. Unlike the 2018 group interview, which took place immediately following students' final public storytelling presentations, this interview took place one week after their final public storytelling presentation. Students gave their written consent to participate in the interview, agreeing to potential usage of both research and continuous improvement. This group interview was guided by a more general framework of topics including overall experience of the course, teaching methods, challenges, expectations, skills developed, transferable learning, things learned about themselves, and perspectives about entrepreneurship. The discussion was facilitated by the teacher of the course and a research professional. The role of the research professional was to ensure that the questions the students asked remained as objective as possible and followed the lines of the interview guide without breaking the flow of discussion.

Individual Interviews

The first set of individual interviews was conducted in 2018, with students from that year's cohort (N = 3). These interviews lasted 15 minutes on average and took place right after the group discussion, on the same day the public final presentations took place. They were conducted in a private room by the teacher and a university communications' professional person asking questions for an internal university article about the program and course experience. The questions were aimed at knowing: 1) if they considered themselves entrepreneurs and why; 2) their overall experience with the course and, 3) their vision about being a musician-entrepreneur. As a few occurrences of over-directed questions were noted, to minimize bias, answers to those questions were not retained for the purpose of this research.

The second set of individual interviews was conducted between 2022 and 2023 with students from cohorts 2021 (N = 3) and 2022 (N = 5). Students had completed their course at the time of the interview. Interviews were conducted by a research professional, using a semi-structured interview guide (see Appendix). Inductively, the interview guide was bonified and specified along the course of the study, as data were analyzed, to make sure comparable data were collected. The interview guide was divided into three parts: 1) student's profile (e.g., professional and academic experience, project developed); 2) global experience of the entrepreneurship education course (e.g., skills developed, challenges experienced, views of teaching methods); 3) entrepreneurship and the arts (e.g., whether they felt the course changed their career perspectives, personal definition of entrepreneurship, similarities and

differences between their musical and entrepreneurial identities, thoughts about the industry). These questions were imagined by authors to stimulate open and rich narratives about participants' experience of the entrepreneurship education course and their outlook. They were not framed by the literature, as a review of sensitizing theoretical concepts came after the data collection period, during the data analysis process.

3.4.   Data Analysis

All group and individual interviews were recorded and transcribed. Because participants spoke in French, chosen excerpts were translated by the authors for the purpose of this paper at the very end of the writing process, to minimize risks of loss of meaning in translation. Data were analyzed by both first and second authors using thematic analysis with NVivo software. As the first author was also the teacher of the course, the research professional's role was to ensure objectivity and rigour of the analysis process. The analysis was conducted following steps described by Paillé and Mucchielli (2016), as follows. The first group and individual interview transcriptions of 2018 were read to get a sense of the data, without paying attention to themes. After this initial reading, meaning units were identified in the text and coded using themes that are both explicit and specific enough to be indicative of the nature of what was shared by participants. All following interviews were analyzed this way. During the coding process, the themes were organized in a codebook in NVivo, using topics (Paillé and Mucchielli, 2016). Themes were renamed, combined, and reorganized as required in an iterative process until all coding was done, and empirical saturation was obtained. The final themes, grouped under topics and thematic areas, were chosen not only for their recurrence, but more importantly for their relevance to the research question. The final findings are schematized in a *thematic tree,* as proposed by Paillé and Mucchielli (2016).

As the literature review continued during the analysis process, results also unfolded by iterative reinterpretations between data analysis and sensitizing concepts from the literature in an abductive process (Bowen, 2006; Fann, 2012). As Timmermans and Tavory (2012) state, abduction is not exclusive to grounded theory; it is a useful process whenever researchers want to generate theoretical contributions based on original data, regardless of the analysis method. Abduction does not mean that theories guide our data collection or determine the scope of the results (deduction); instead, a broad knowledge of theories allows us to further our initial (inductive) understanding of data as we reinterpret them with new lenses (Timmermans and Tavory, 2012).

In this research, we combined thematic analysis with an abduction process as follows. We began by exploring the experience lived by musicians and how they responded to entrepreneurship education, coding data using themes as analysis units (Paillé and Mucchielli, 2016). It soon became clear that identity development was an important part of the experience lived by participants, which led us to focus on this particular theoretical lens to further our understanding of the data. Reading and exploring theories on identity has thus influenced the way we look at the themes identified: how we named them, how we organized them under topics, etc. If the thematic tree representing the findings is still a descriptive portrait— as recommended by Paillé and Mucchielli—sensitizing concepts influenced our sensemaking process of those findings.

4.   Results

Results from the field data are brought together from explanations of 1) who musicians are and what they do (1st thematic area) and, 2) how musicians perceived themselves and developed through the process (2nd thematic area). The structuring of findings under these two thematic areas emerged from both data analysis and our theoretical sensitivity (Glaser and Strauss, 1967). The thematic tree representing the main findings is illustrated in Figure 1.

Figure 1.   Thematic tree of the main findings
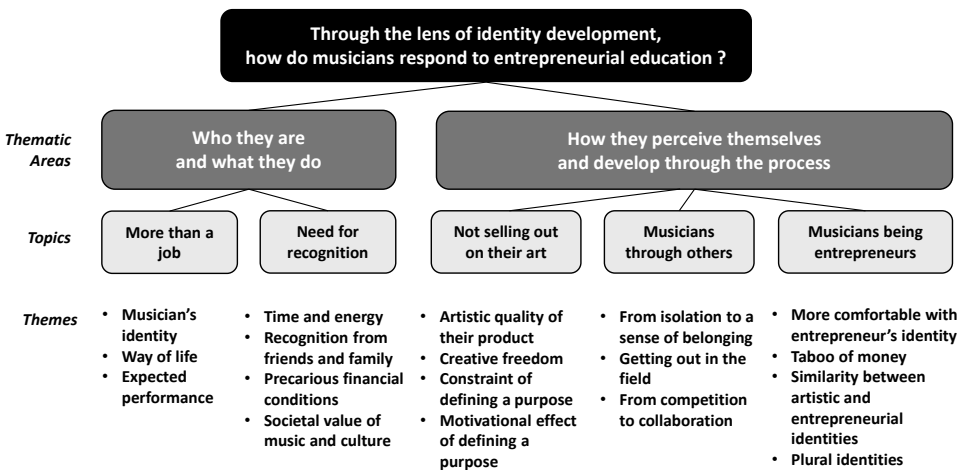
4.1.   Who musicians are and what they do

Affirming who one is and what they do, serves as a baseline for understanding where these participants come from. Themes under this thematic area are grouped under two topics: 1) more than a job; and 2) a need for recognition.

4.1.1.   More than a job

All participants identified themselves as musicians. For them, being a musician takes multiple forms and stems from different sources, such as personal interests, a family history in the creative field, the need to fill a gap or a particular life experience. For everyone, being a musician is a way of life. One participant is clear on that: "Without music, who am I? I don't know." Another one shares: "Being in touch with my music, with my art, [...] this is our life. It's who we are. If you don't put a lot of attention into it, you're just dull, you're nothing."

For participants, being a musician is what they do, but it also requires investment:

I did paperwork, I applied for grants, I've done accounting, I've done composing, I've done content creation. I'm also setting up my social networks, trying to get the word out, it's strategic planning, [...] It's a way of life, not just a profession that makes you money. It's so consuming in a whole life.

Most people don't realize that being a musician requires an important investment of time and energy that makes it difficult to combine both the art and management of it:

> If you're a musician, it requires a lot of daily commitment, practice, involvement, technique, to be able to create. […] It is extremely difficult to combine the two. Because as you know, when you manage projects, it often takes up all the space.

And this job is about performance and not all musicians identify with this constraining discourse of perfection, as one affirms:

> This idea that "Oh, you're a professional, it must be excellent" and then you must be sure of the market's expectations. When you start, it has to be ready, it has to be perfect. I think that's a mentality that can be detrimental to us.

4.1.2. A need for recognition

Being a musician also means being engaged and putting in the time and effort needed even if this can be misunderstood at times. Although music is a big part of who they are, some musicians feel their way of life is not always recognized by their friends and family.

> I was that guy during my bachelor's degree, and then during my master's…
> I entered my cubicle at 7 AM and left at 8 PM. I had just practiced and hadn't seen many people. And I got really good at playing guitar, but who knew about it?

Family and friends sometimes try to discourage them by saying how risky this career is with little, if any, financial security. These precarious conditions were highlighted by the pandemic, most musicians not making more than $20,000 per year and facing financial insecurity:

> We are generally in financial trouble […] so, we accept a little bit of everything. But accepting everything doesn't make our profession more valuable. On the contrary, it takes away its value. […] If you agree to work for peanuts, you'll always get peanuts.

You have to live in fierce competition when there is little work to go around and only a few are called. Some participants shared their frustrations from inequities regarding the available resources in arts, in comparison to other domains, such as science, engineering and technologies:

> We live in a world where culture is not valued very much. […] There is a lack of political will to value culture as much as professions. So, you know, I'm kind of on a mission here, you understand?

Hence, participants' identity in music, through explaining who they are and what they do, is a mix of awareness of how music is their life, how performance and perfection are expected, yet it is also the existence of misunderstandings about what it takes and precarious financial conditions that fuel competition. Being a musician also means getting little recognition and value for what they feel is their way of living and being.

4.2. How musicians perceive themselves and develop through the process

How these musicians perceive themselves through the process of the proposed entrepreneurship education is key when exploring the edification of their identity. Themes under this thematic area are grouped under three topics: 1) musicians not selling out on their art, 2) musicians through others and, 3) musicians being entrepreneurs.

4.2.1. Musicians not selling out on their art

Constrained between expressing emotions and a sales mindset has musicians affirm that thinking in terms of business must not affect the artistic quality of their products. The entrepreneurial process was appreciated because it protected the creative value of the art form of projects. One participant states:

> I've watched some friends' work and they're all musicians with a lot of talent, and a lot of creative ideas, and when the time comes to release... […] they end up modifying their product. That makes me grind my teeth all the time. What I liked [in this process] was working with parameters of our projects that don't affect our artistic value.

Meaningful aims, motivation, and engagement are at the root of defining one's purpose. Yet, the notion of novelty with value can pressure musicians to define such aims. Some participants felt that having them define their purpose was not in the nature of being a musician:

> Creating an art object, a work of art, […] it's not something that has a purpose necessarily. […] You're giving a part of yourself; it doesn't mean that you're necessarily going to give it a meaning. You know, there's a lot of music that's just abstract, […] it's just emotions. Whereas an entrepreneur often has the idea of selling a product […] Whereas a musician doesn't, not necessarily, he just expresses something […] and doesn't necessarily need to sell it.

Forcing an introspective process of why they do what they do is not something participants appear to be comfortable with, as one points out:

> This kind of question [purpose], you have to be ready on a psychological level, because it can be confronting. […] To give oneself fully to this process, it requires a little introspection. But if you're not there in your life, and things aren't going well, it can be more difficult.

Thus, the process of questioning their *Why,* had participants open-up new perspectives about being a musician and what it stands for in their life. While challenging and a source of tension at times, this process also became motivating. It allowed some to confirm what was important to them and be motivated to pursue their aims and move forward.

4.2.2. Musicians through others

Identifying as musicians through others was expressed through the entrepreneurial process. Isolation and being alone for long hours of practising were mentioned by participants as part of who they are. Yet, the entrepreneurial process of interaction and dialogue

gave them a sense of belonging (to a group). It also appeared to help them develop their identity within the group. As one musician states:

> Usually, when I do projects, I am all alone. Then, the fact of being with others, and exchanging, and seeing everyone's projects ... It creates a great dynamic [...] You realize that, yes, you are autonomous, but in fact, you also need others.

If interacting within a group can be challenging at times, some participants are quick to note what traits a musician must have to welcome such tensions. They need to adopt a, somewhat, less intuitive posture of openness, humility, and transparency:

> I am quite reserved. […] For me it was a shock, but at the same time, a liberation, if I may say so, because I was finally able to express myself correctly and to speak with words […] even to non-musicians. That's extremely important if we want to make a good living with our art.

Also, getting out there in the field and confronting who they are and what they do was highlighted as a means of growing through others. One participant explains:

> Going out into the field and interviewing all these people. […] That's where I'm more embarrassed and it forced me to do that. […] This allowed me to have beneficial and enlightened conversations with people in the industry as well.

Making sense through others, in the classroom and in the field, also proved beneficial as musicians perceived themselves as collaborators as opposed to competitors. A sense of being more collaborative emerged from the experience of field interviews:

> The fact that we go for interviews, and then, we go to see our competitors, makes us see them more as partners, as collaborators than as competitors. Because they can help us. We can help them. […] They are our competitors, but in fact, they can become partners and friends too. So that also helped us to develop this collaborative spirit.

This change of perspective was welcomed as some voiced "that music should not be seen as a competition, but more as an exchange of processes and techniques among artists." Others showed how positive interactions in class inspired them to act towards a more collective and collaborative spirit, away from this forced competition.

4.2.3. Musicians being entrepreneurs

The idea of being an entrepreneur is another perception of themselves that musicians expressed through the entrepreneurial process. For some, this entrepreneurial process was a recognition of being an entrepreneur and for others, it was a change in perception, leading to a clear affirmation of being both musicians and entrepreneurs. Some participants agreed that for both identities to co-exist more harmoniously, they need to grow together during the development of their project. For some, this process of entrepreneurship education somewhat entitled them to present themselves as entrepreneurs. In this sense, one musician feels it made him more secure to call himself an entrepreneur:

> I think I have an entrepreneurial spirit, but did I know that I was one. […] I feel more comfortable saying it now that I'm more equipped, you know,

more officially. I consider myself more of an "artist entrepreneur," a "musician entrepreneur".

Furthermore, one participant shares how his conception of entrepreneurship transformed during this process and allowed him to engage more freely in making a living from his music:

Being an artist, I could say that I had some prejudice towards entrepreneurship, and especially about making money and all that. So, it changed my vision […] It allowed me to get rid of the taboo of money and […] try to make a living with my art.

Others share explanations of how this process helped define them as entrepreneurs including seeing "entrepreneurs as doers" and people "crazy enough" to bring their ideas to life, "starting from the void, then building something, inventing what doesn't exist." As their beliefs about entrepreneurship changed, participants also raised points of convergence between artistic and entrepreneurial identities, such as creativity, autonomy and working with others. It permitted some to open up new perspectives about entrepreneurship, as one shares:

We're often afraid of this word [entrepreneurship], you know, because it's linked to business, to capitalism, to ideas that we don't want. But entrepreneurship goes further than that. [...] There's social entrepreneurship…we know now that entrepreneurship is more than Jeff Bezos.

In the end, participants talk about how this entrepreneurial process helped them see they could bring together multiple parts of their identities or professional experiences into a whole, into something more coherent. Feeling this potential, one explains that expectations about what musicians are supposed to do are restrictive:

I think it's the effect of being put in boxes that make us think we can't be entrepreneurs, […] It limits a lot of people […] who are not going to think outside the box, because for 20 years, they were told, "you have to practise and then one day, you're going to give shows." But what do I like? Well, me, I love producing videos, I love being online, I love leading communities. […] I like it, you know, but nobody tells you to do that.

5.   Discussion

The assembled explanations of meanings around who participating musicians are, what they do and, how they perceive themselves and develop through an entrepreneurship education process show a dynamic development of identities. The collected data provided rich and salient ingredients to better understand the formation and variance of musicians' identity at the confluence of music and entrepreneurship education. Following the entrepreneurship education process, all participants affirmed having both musician and entrepreneur identities. This resulting self-representation was negotiated and managed through a pedagogical approach of dialogue and sensemaking with self and others through interactions. As such, constraints and, sometimes, tensions were at the center of participants' explanations about their identity. From that, musicians' self-representations were either confirmed and, in

some cases, altered. In the end, recognition and change became integral elements of their identity development.

These results rank among other research anchored in socio-constructionist approaches to identity theory in music (Hargreaves *et al.*, 2002). To further our understanding of the results, we used Brewer and Gardner's (1996) three levels of individual, relational, and collective self-representations of social self-theory as a basis for an original dynamic identity development framework (Figure 2). This framework is intended to represent the intersection between the participants' narratives of their self-representations—as shown in Figure 1 in the results—and the relevant theories to develop transferable knowledge. The framework was kept open and 'exploded' on purpose, as it should be considered as a standing point for further theorization.

Figure 2. Dynamic development of musician and entrepreneurial identities
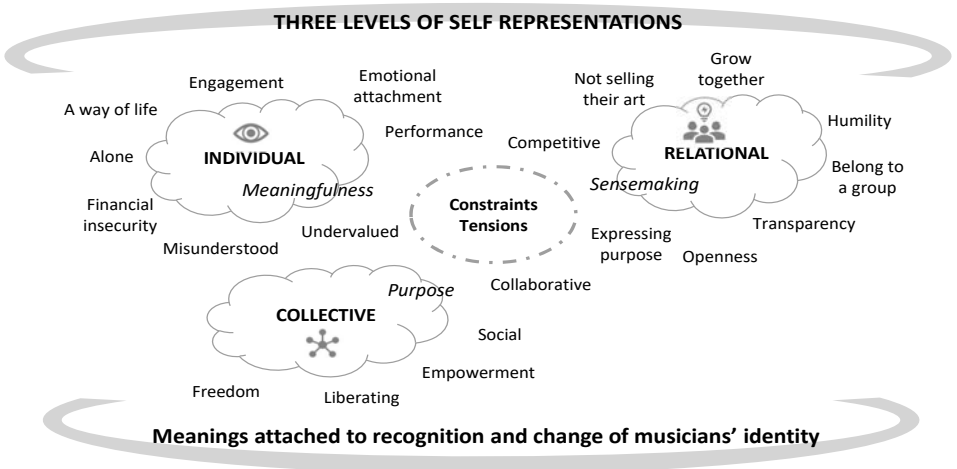
In the framework, key relevant concepts of identity construction were associated with each level suggested by Brewer and Gardner (1996). The individual level is linked to meaningfulness, the relational level with sensemaking and the collective level with the concept of purpose. At the center of this framework are constraints and tensions expressed by participants in explaining their experience with the entrepreneurship education process. Finally, at the bottom of this dynamic identity development framework, meanings attached to the recognition and change of musicians' identity, frame what is highlighted above. As mentioned in introducing this paper, specifying "how the meanings attached to various identities are negotiated and managed" is defined as "one of the primary goals of identity theory" (Stets and Serpe, 2013, p. 31).

5.1. Individual Level of Self-Representation

Affirming who one is, is an affirmation of self and is in line with the concept of entrepreneurial identity as property (Radu-Levebvre *et al.*, 2021). Thus, at the first level of

self-representation, participants expressed whom they were individually, and results support previous literature on such identity traits (Coulson, 2012; Szostak and Sułkowski, 2021). Self-concept come from how music is a way of life, yet constrained by misunderstanding from others, practising long hours until perfection and tensions from financial insecurities. These accounts corroborate research on how musicians need to put in the work and often do so alone in precarious financial conditions (Hallam, 2017; Hargreaves *et al.*, 2017).

Results also confirm what authors define as "perfectionism paralysis" (Radbill, 2010), where musicians' actions are engaged and totally committed until perfecting their craft. In that sense, performance is a big part of being a musician and tensions rise from the fierce competition it ignites. Thus, performing is said to be about being perfect and not making mistakes. This conveys what research has defined as a performer's identity, where a musician's relationship with music is strongly reliant on an audience reaction (Davidson, 2017; Freer and Bennett, 2012).

At this level of self-representation, results also put into light, literature on the meaningfulness of being a musician. "A way of life, being nothing without music, needing this in fear of being dull", are meanings that corroborate research to being a musician and how this is key to their well-being (Ascenso *et al.*, 2017; Silverman, 2020). As reported in previous research, meaning can sometimes be less apparent or articulated in the younger stages of life, yet participants' meaningfulness was intrinsic in defining and developing their identity (Steger *et al.*, 2009). This attests to research on how meaningfulness, stemming from one's beliefs, is consistent with a person's sense of who they are and hope to become (Bronk, 2011). Despite the noted hardships of a musician's life, participants' comments demonstrated the importance of music in their lives and how it was fulfilling their sense of being.

5.2. Relational Level of Self-Representation

At the second level of self-representation, self-concepts of participants are formed in relation and through interactions with others. Such an account of meanings is in line with the concept of entrepreneurial identity as a process (Radu-Levebvre *et al.*, 2021). Through interactions with peers, teachers, potential customers, competitors, suppliers, and partners, participants took notice of other attributes of their identity and meanings took other forms. While expressing feelings of tension, embarrassment, or stress to meet people and tell their story, participants acknowledged, in the aftermath, how useful these interactions were and how they helped build self-confidence. This adds to the literature on entrepreneurship education's effects in building confidence and self-efficacy leading to entrepreneurial behaviour (Costin *et al.*, 2022).

At this relational level, literature on sensemaking concepts (Down and Waren, 2008) is in line with meanings participants shared from the entrepreneurship education process. Results support literature that shows how making sense through shared intersubjectivities can be transformative and becomes "a discursive and narrative process through which people create and maintain an intersubjective world" (Balogun & Johnson, 2004, p. 524). To that effect, participants' identity building emerged from a dynamic and continuous construction about what should be meaningful for them, individually and as a group, from multiple expressed reflections with others (Mills, Thurlow and Mills, 2010). Within this process, collective sensemaking became empowering in a context where participants came from a world of being mostly alone and measured on performances, competition, and feedback from

audiences. Thus, participants felt empowered, individually, and collectively, from an interacting, sensemaking experience within the group.

Furthermore, doing it through interaction and dialogue with peers and industry people generated a continuous collaborative process of identity development through sensemaking. This meant challenging introspective questioning as some participants witnessed and doing so within a group meant identifying as being open, humble, and transparent. Such introspections gave way to new meanings on outlooks some musicians did not consciously reflect on before. This is in line with entrepreneurship identity as process research and illustrates how sensemaking is a socially constructed process that encourages self-expression, dialogue, and awareness (Christianson and Barton; 2021; Radu-Lefebvre *et al.*, 2021). Results also attest to how self-identity serves as a motivator to attain desired outcomes and group identity reinforces such motivation and strengthens members' preservation of the group's distinctiveness (Ireland and Webb, 2007). At this relational level of self-representation, such interactions, and relationships within a group influenced behaviour.

For some, the sensemaking process through interactions revealed new perspectives on what it meant to be an entrepreneur, in their respective context. This is consistent with the literature outlining how sensemaking, as a pedagogical resource, can help the integration of entrepreneurship education concepts and processes for non-business students (Mars and Hart, 2022). It also attests to research on how meaningfulness and sensemaking, when related to educating musicians, pave the way to a "sense of purpose as well as that which we deem valuable for our overall flourishing" (Silverman, 2020, p. 5).

5.3. Collective Level of Self-Representation

At the group level, the self-concept becomes collective, and the collective welfare is what gives purpose and motivates individual action. Such an account of meanings is also within the lines of entrepreneurial identity as a process (Radu-Levebvre *et al.*, 2021). At this level, different worldviews are shared from individuals' interpretation of social reality and identity is developed through their sense of purpose. Results are telling on how expressing such purpose was not without tensions as some described it as impossible, intrinsic, confronting or the most difficult thing done in their schooling life. Yet, it also revealed to be liberating and a motivation to move forward. This attests to research on how development of purpose and identity are overlapping constructs that facilitate and reinforce one another (Bronk, 2011). It also attests to the anxiousness such questioning can generate (Bronk *et al.*, 2023), yet supports research noting the importance of such a process in youth development (Damon *et al.*, 2003).

Results also brought into light, musicians' engagement and desire to make a difference, beyond the self, two dimensions of purpose that differ from meaningfulness at the individual level (Bronk, 2011). Thus, participants related strong emotional attachment to their project, resonating with entrepreneurship research (Bruyat, 1993), as fueling their engagement and commitment to the process. Also, accounts such as "deeply reflecting on why I am on this planet", opened greater awareness of meaningfulness and musicians' agency. This adds to research on the agency of musicians where actions driven by societal motivations can, like mastery and performance, be part of a musician's identity development (Juuti and Littleton, 2012; Rudd, 2017).

In this sense, the narratives praise for igniting students to think outside the box, letting a musician be themself, even if it means not making a living from it, and promoting a more collaborative and collective spirit. Coming from fiercely competitive environments, participants seemed to fully recognize and welcome their collaborative nature. Even if potential conflicting projects and targeted markets existed within the class, none were perceived as being competitive. These results are hopeful in support of the discourse on how competition in music should be about *striving with* as opposed to *striving against* (Wilson, 2018, p. 476).

As such, the figure of social entrepreneur appeared when describing who participants could relate to and how some participants changed their perceptions when reflecting on the greater good entrepreneurial actions could do. This corroborates with research associating social entrepreneurship with musicians (Albinsson, 2018; Pizzolitto, 2021; Ratten, 2020), yet participants did not make the social component of entrepreneurship a key element of their entrepreneurial identity. The notion of social cause was more of a comfort to some participants when recognizing themselves as entrepreneurs and opened a field of possible outputs from their entrepreneurial and artistic endeavours.

Furthermore, greater awareness from naming their purpose also propelled participants to set expectations for the collective. Thereupon, outlooks were shared on how schooling institutions, industry, and society, in general, fostered inequalities in perceived values of musicians and what is expected of them. From the interactions within the industry and among peers, participants built their identity from a narrative supporting these emerging perspectives. These results provide empirical examples for research depicting entrepreneurial identity as a process where more distant contexts, such as institution and industry, are part of identity development (Radu-Lefebvre *et al.*, 2021). It also illustrates how the narrative and discourse help individuals negotiate who they are as a person in such contexts (Barrett, 2017; Watson, 2009).

Finally, recognizing the dynamic nature of identity development of musicians entailed, as some research suggests, "shifting from a simple transmission model of knowledge to wider recognition of the significance of learning environments and the relational network" (Westerlund *et al.*, 2017). Results are telling on how through interactions and sensemaking, in and out of the classroom, musicians were able to engage with the entrepreneurship education process within their respective contexts. The meanings they gave to being a musician solidified and were altered at the relational level of self-representation. From that, awareness and thoughts of a greater collective well-being seemed to emerge from reinforcement by the group and not being alone. Being musicians and entrepreneurs found co-existence through meaningfulness, sensemaking and a sense of purpose. In the end, recognizing the dynamic nature of identity development is, as some research suggests, "conceiving identity work of people's ongoing efforts to create, confirm *and disrupt* a sense of self (Beech *et al.*, 2016, p. 520). The results and proposed framework contribute to such conceptions of identity for musicians and within other creative and cultural environments.

6.   Conclusion

6.1.   Implications

This paper aimed at bringing to light how musicians, from a university music school graduate program, responded to entrepreneurship education through the lens of their identity development. Sensitizing concepts from identity theorists in social psychology, entrepreneurship, and music were used to further our analysis of the rich empirical data gathered through group and individual interviews of musicians. Through the narratives of participants, meanings were gathered about who they are, what they do and what they aspire to. In the end, constitutive elements of musicians' identities and the socialization that allowed consolidation of their identity were put into light. To that effect, the proposed entrepreneurship education process called upon musicians to interact with peers and industry people and, in doing so, develop their identity through others.

Exploring such meanings, reinforced our conception of identity as dynamic, evolving, multiple and ever-building. It also attested to the importance of sensemaking, seeking a clear purpose and dialogue when imagining an entrepreneurship education process in the arts and beyond. To that effect a dynamic identity development framework is proposed to inspire entrepreneurship educators when supporting music education and other creative and cultural learning environments. Hence, on a theoretical level, this study is a contribution to the identity theories in entrepreneurship and music. By joining ideas and concepts from these fields and social psychology, it expands the lens with which both artists and entrepreneurs can be observed. Also, by adding meaningfulness, sensemaking and purpose concepts to levels of self-representation, inspired by a social self-theory perspective, questioning one's identity can bring about deeper meanings.

On a managerial level, seeking deeper meanings is a matter of context and putting people in favorable conditions to think and interact with others. To that effect, this study is also about how entrepreneurship education enters one's life; how it sets ideals, motivations and makes sense; how it invites itself in one's life trajectory and belief system; how it can gather people and their deeper thoughts through dialogue and sensemaking. Hence, such openness must not be confined to classroom teachers. It must also be the sight of school industry leaders, institution administrators, policy makers and financiers. The creative and cultural world is not in need of more education to perpetuate isolation, competition, and perfectionism practices of artists. It is in need of thinking and acting with the goal of nurturing a collective of happy human beings freer in expressing their interpretation of the world and inspiring others to be who they seek to become. As Elliott and Silverman (2017) so eloquently state: "Central humanistic purpose or musical involvements is to pursue what Aristotle and many other philosophers consider the highest human values: a good life of flourishing, well-being, fellowship virtue, and happiness for the benefit of oneself *and* others" (p. 43).

6.2.   Limitations and Future Research

This research has certain limitations. The first limitation is the sample size. It would have been interesting to have had a greater number of participants for personal interviews. As mentioned above, the joint 2018, 2021 and 2022 cohorts totalled 23 students. Of those, 11 were interviewed. The 2018 and 2021 group interviews, added to the 11 interviews, brought us rich empirical data. A second limitation comes from the fact that the 2018 cohort

interviews were initially not conducted for research purposes. They are shorter in length, and not as structured as the interviews for the 2021 and 2022 cohorts.

A third limitation comes from the fact that the first author was the teacher of the entrepreneurship education course for all cohorts. Yet, as mentioned above, he only helped facilitate the second group interview (cohort 2021) with the research professional but did not conduct any other interviews. Furthermore, to enhance the trustworthiness of this study, several strategies were used, including: the involvement of the second author in the analysis of the results, the inter-judge agreement via coding sessions, the external perspective of the third author not involved in the data analysis, and keeping research memos during the analytical process (Mucchielli, 2004; Schatzman *et al.*, 1973).

As for future research, one could explore the same question by increasing the sample size and sample diversity. It would also be interesting to follow these musicians three and five years later. Such a longitudinal study would help gather information on how they define themselves and through what meanings. Also, over the past years, the strategies used in the course had to be adjusted to a virtual teaching and learning space. It could be interesting to explore how developing one's identity through entrepreneurship education and its teaching methods is received online, as compared to in-class teaching. Other interests for research would be about the surrounding stakeholders such as teachers, administrators, and government policy makers and what meanings they give to artists' identity development through entrepreneurship education. Lastly, entrepreneurship education research would benefit from a deeper understanding of the complexity surrounding these cross-disciplinary processes in music, the arts and in other disciplines. In that sense, sociology, anthropology, and philosophy need to be invited into the, often closed in, realm of entrepreneurship research.

APPENDIX

Interview canvas outline – Music students

(Original interview canvas was translated from French to English for the purpose of this paper)

- Preparation: consent form, audio recorder, list of support resources
- Introduction: - Presentation + study objectives + procedure (planned blocks + interview duration)
- No right or wrong answers, possibility of stopping recording if necessary
- Consent (hover over + sign form if not submitted online)
- Questions before starting + Start of recording

BLOC 1 : STUDENT PROFILE

1. Could you first tell us a little about yourself?
   a. Descriptive data: where you're from (country, town, region) gender, age
   b. Academic background to date
   c. Professional experience to date
2. Please give a brief description of your DESS project

BLOC 2 : ENTREPRENEURSHIP EDUCATION COURSE EXPERIENCE

3. Training – General
   a. When you think about the course you experienced, what comes to mind first? *(Expand on these aspects…)*
4. Training – Skills developed
   a. Did you develop any skills during this training, and if so, which ones?
   b. In your opinion, what helped you develop these skills? *(teaching approach, tools, assignments, etc.)*
   c. Are these skills currently useful, and if so, how? *(relate concrete examples of application since the end of the course)*
   d. Have you experienced any challenges in the course? If so, which ones specifically? *(e.g., time management, questioning, new language, communication, etc.)*
   e. How did you feel about having to identify your customer?
   f. How did you feel about having to calculate your profitability?
   g. What did you do to face these questions?
5. Training – Pedagogy
   a. Tell us about the training process *(from a pedagogical point of view)*.
   b. What was a typical session like?
   c. What was this training like or different from your other training experiences?
   d. What did you appreciate about this approach?
   e. What did you find more difficult?
   f. What was the teacher's role (posture)?
   g. What responsibilities were expected of students?
   h. Has this approach influenced the way you see learning or training in music? If so, how?
   i. Has this approach influenced the way you interact with others, personally or professionally? If so, how?

6. Training – the *why (if not already discussed)*
   a. This training raises questions about the *why* and the very meaning of your project. How did you experience these questions?
   b. How did you feel about the fact that the *why* was questioned within a group?
   c. When you think about your practice today, do any of these questions persist?
   d. Have any new ones emerged?
   e. Did questioning the meaning of the project raise questions about yourself? *(e.g., values, professional identity)* If so, how?

BLOC 3 : ENTREPRENEURSHIP AND THE ARTS

7. Career perspective
   a. How do you see the future of your career?
   b. Has the course changed your career perspective? If so, how?
   c. Has the COVID-19 pandemic changed the course of your career?
8. Entrepreneurship
   a. What was your vision/definition of entrepreneurship before the training?
   b. What is your vision/definition of entrepreneurship today?
   c. If your vision changed, has anything led you to change your vision?
   d. Today, do you consider yourself an entrepreneur? Why or why not?
9. Identity
   a. How do you define yourself as an artist? *(your type of art, signature)*
   b. If you define yourself as an entrepreneur, what are the common and distinctive traits between being a musician and an entrepreneur?
   c. Do you think artistic identity and entrepreneurial identity can cohabit? Why or why not? *(e.g., why, pedagogy, interactions, projects, tools, etc.)*
   d. What do you think can foster this cohabitation?
10. General thoughts about the arts and culture community
    a. What place does this questioning of meaning have in the artistic world?
    b. In your opinion, how is academia towards questions about meaning of actions/projects in music?
    c. Are there any lessons learned from this experience that can be passed on to decision makers in the arts and culture training/support programs?
    d. How could training better support artistic professionalization and the possibility of making a living from one's art?
    e. Do you feel better equipped to make a living from your art? If so, how? If not, why not?

11. Any other questions or topic you would like to discuss?
12. What would you say to someone about to start this course?

CONCLUSION

Ask if open to the possibility of contacting each other again to clarify certain points? Acknowledgements + information on next steps

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