

Music Students' Bohemian and Entrepreneurial Career Identities

How They Go Together and Affect Students' Attitude Towards Arts Entrepreneurship Education

MASTER THESIS

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A B S T R A C T

Entrepreneurship in the arts has started to gain attention from scholars as well as arts educators and policy makers in recent years. Advocates suggest that entrepreneurship curricula in art schools can help to prepare students for the tough conditions they will face on the arts labor market after graduating. However, this opinion faces resistance by some academics, arts educators and especially students themselves. The opposing view is that entrepreneurship does not cohere with artists' often strongly pronounced bohemian identity. This thesis investigates music students' bohemian as well as entrepreneurial career identities and whether they influence students' attitude towards entrepreneurship education. It adopts a quantitative approach and samples 146 music students from two Dutch music schools. First, a factor analysis is applied to find out if and how bohemian and entrepreneurial career identity items group together or are mutually exclusive. Then, with a multiple linear regression analysis, the relationship between the career identity factors and students' perceived need for entrepreneurship education (PNEE) is measured. The level of students' PNEE is assumed to reflect their attitude on entrepreneurship education. This variable is operationalized according to Bridgstock's (2013) definitional classification of arts entrepreneurship education and is tested by means of a second factor analysis. Results reveal that (1) parts of students' bohemian and entrepreneurial career identities do cohere, (2) the three stances on arts entrepreneurship suggested by Bridgstock (2013) are reflected in music students' PNEE, and (3) the career identity factor related to "Open-mindedness" has a significant, positive effect on students' PNEE.

K E Y W O R D S

- Arts Entrepreneurship - Arts Education - Career Identity -
- Bohemian - Music students -

LIST OF ABBREVIATIONS

HBA	=	Herman Brood Academie
PCA	=	Principal Component Analysis
PNEE	=	Perceived Need for Entrepreneurship Education

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(excl. Abstract, Tables, List of References, Appendices)

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1. INTRODUCTION

Artists are said to be different from other professionals in the way they approach work and what their career aspirations are. Strong intrinsic motivations and utter devotion to artistic endeavors are romantically linked to creatives. This bohemian lifestyle of artists, which emerged in the nineteenth century, turns away from bourgeois norms. Particularly precarious topics regard anything related to commercialism or money. Bohemianism is all about l'art pour l'art – art for art's sake (Glinoyer, Hülk & Zimmermann, 2014). For many creatives, engaging in artistic work is a means in itself because it brings self-fulfillment and satisfaction. However, as soon as artists want to become professionals and make a living from their creative practices, they need to confront the market and understand themselves to be its subjects (Eikhof & Haunschild, 2006). After all, also the creative industries underlie economic market forces which need to be understood and dealt with. This is aggravated by the fact that the cultural field confronts artists with precarious labor market conditions: an oversupply of artists leads to low wages and large competition (Menger, 1999). Additionally, creative workers tend to lead portfolio careers due to the prevalence of short-term or project-based work (Bridgstock, 2005). Increasingly, arts education institutes recognize their responsibility in preparing their students for those difficult circumstances (Beckman, 2005). The implementation of arts entrepreneurship curricula to tackle this issue is at full speed – especially in the U.S., Australia and Europe. Music departments are particularly receptive for entrepreneurship initiatives, which is why lots of research done on arts entrepreneurship has progressed in the performing arts and musical field (e.g.: Beckman, 2005; Coulson, 2012; Eikhof & Haunschild, 2006; 2007; Peterson & Berger, 1971; Scott, 2012).

But what is to be understood by entrepreneurship in the artistic realm? Although arts entrepreneurship is a highly-discussed topic in cultural economics, there is no consensus on how to define the notion. The most prominent question is whether arts entrepreneurship can be equated with the traditional understanding of entrepreneurship in a business sense, which most commonly refers to setting up a venture in order to profitably exploit a business opportunity (Shane & Venkataraman, 2000). Recently, many scholars argue that the answer shall be something along the lines of: *No, arts entrepreneurship is different!* (Bridgstock, 2013). The uniqueness of artists' intrinsic motivations and bohemian lifestyle in combination with precarious economic circumstances of the arts labor market lead to the conclusion that entrepreneurship in the arts needs to be looked at from a different perspective than in business. This entails that abundant research findings and concepts on the traditional entrepreneurship understanding may not be directly transferable to arts entrepreneurship. Moreover, the topic of arts entrepreneurship is still rather recent in academia (Hausmann & Heinze,

2016), which leaves some basic questions such as the definitional one open. Inter alia, this thesis aims at contributing to this discussion about what arts entrepreneurship actually entails, by examining how music students' bohemian identity elements tie to entrepreneurial ones.

To get a thorough understanding of what entrepreneurship in the arts may comprise, scholars are delving into artists' motivations, behavior and mindsets. When doing so, there is no way around identity theory. Identity, the notion of the self, was found to be the underlying determinant of individuals' motivations, choices and actions (Murnieks & Mosakowski, 2007). In the case of artists, examining identities is particularly interesting and at the same time challenging, given the aforementioned discrepancy between artistic aspirations and the need to market one's work. This study focusses on a selected part of identity, namely career (or professional) identity. It narrows down the concept of identity to an individual's values, motivations and aspirations in relation to the (future) professional career (Meijers, 1998). Those aspects are particularly relevant in the education field, because schools represent learning environments that have a remarkable influence on students' career outlook and the development of their career identities (Bridgstock, 2013). Arts entrepreneurship advocates such as Beckman (2005) or Bridgstock (2013) argue that art schools should train students in integrating and balancing the potentially conflicting bohemian and entrepreneurial identities. They suggest that bohemian and entrepreneurial identities can synergize and allow for staying adaptable in the challenging process of managing one's career. However, not all scholars believe that artistic and economic realms go together. There is the notion that an orientation towards market needs endangers the artistic meaningfulness (e.g.: Bourdieu, 1993; Coulson, 2012). On the other hand, recent empirical studies suggest that bohemian and entrepreneurial identities coexist. Amongst others, Eikhof and Haunschild (2006) found that creatives exhibit entrepreneurial behavior whilst being driven by bohemian identities. The artists managed to view their artistic identity as inclusive of rather business-related activities. Such results indicate that bohemian and entrepreneurial career identities cohere rather than compete. Thus, two broad opinions on the interplay between artistic and entrepreneurial aspirations can be identified. The current study investigates this issue by researching music students' composition of career identities. The quantitative approach of this study adds to a range of qualitative research on this topic (e.g.: Coulson, 2012; Eikhof & Haunschild, 2006; Gotsi, Andriopoulos, Lewis & Ingram, 2010; Lindström, 2016; Sternal, 2014), and supports the generalizability and clarity of findings. Examining the coexistence of bohemian and entrepreneurial career identities contributes to the discussion of how art education shall deal with the potential discrepancy between the economic logic and the bohemian mindset of students.

Another issue faced by art schools is students' negative attitude towards entrepreneurship education. It is often perceived as boring or irrelevant, resulting in a disinclination to embrace it (Penaluna & Penaluna, 2011; Sternal, 2014). Students' skepticism towards entrepreneurship originates from the belief that entrepreneurship entails only business practices that aim at commercializing one's art and making a profit (Bridgstock, 2013). This stands in stark contrast to the bohemian mindset, which puts creative fulfillment before financial reward (Pollard and Wilson, 2013). However, as mentioned earlier, entrepreneurship in the creative fields shall not be reduced to business practices. Bridgstock (2013) describes three ways in which entrepreneurship education can be approached in the arts. Apart from the business approach (first stance "New Venture Creation"), she describes how arts entrepreneurship can be taught in a broader sense: as "Being Enterprising" (second stance) and "Employability and Career Self-management" (third stance). The former relates to emphasizing enterprising qualities such as scanning the environment for opportunities or being proactive and risk-taking. The latter includes familiarizing students with the art labor market, its challenges and measures to manage an adaptable, fulfilling career (Bridgstock, 2013).

Bridgstock's (2013) theoretical classification of arts entrepreneurship education will play a major role in my thesis. I will examine students' perceived need for those three types of entrepreneurship education. Since few studies have been done on students' attitudes towards the latter two broader stances, this will be a valuable addition to arts entrepreneurship research. With the help of a factor analysis, I will investigate whether Bridgstock's (2013) theoretical categories can be empirically substantiated with students' perceived need for various entrepreneurship education topics.

To address the issue of students' negative attitudes towards entrepreneurship education, this study will, in a last step, examine if students' career identity affects their PNEE (perceived need for entrepreneurship education). The assumption is that the PNEE reflects students' attitudes on it. In psychology research, identity has been found to have an important influence on attitude (Burke, 1991). As far as I am concerned, this study is the first to investigate whether career identity affects art students' PNEE. If such a relationship exists, art schools could attempt to improve students' understanding of and attitude towards entrepreneurship education by fostering the crucial components of their career identities. In the longer run, this may also impact future entrepreneurial behavior, because "persons who have a positive attitude toward a particular behavior are seen as more likely to perform that behavior." (Burke, 1991, p. 196).

The key research question guiding this study is:

What are music students' career identities and how are they related to students' attitudes towards entrepreneurship education?

Three sub-research questions have been identified:

- 1. Is there a clear distinction between bohemian and entrepreneurial career identity elements?*
- 2. Are the three stances on arts entrepreneurship suggested by Bridgstock (2013) reflected in music students' perceived need for entrepreneurship education?*
- 3. What is the nature of the relationship between career identity and students' perceived need for entrepreneurship education?*

This study aims at answering those questions with a quantitative research approach. It samples students of two music schools in the Netherlands: the Herman Brood Academie (HBA) in Utrecht and Codarts in Rotterdam. The first two sub-questions were approached with factor analyses, whilst the third question was subject to a multiple regression analysis.

This Introduction is followed by a Literature Review, which covers theoretical concepts and empirical research that form the basis of this study. It elaborates the notions of arts entrepreneurship as well as artists' entrepreneurial and bohemian identity. Then, I will proceed to the topic of arts entrepreneurship education, including Bridgstock's (2013) three stances as well as scholars' and students' attitude on it. The Methodology section describes the quantitative research approach, my sample and how I operationalize the relevant concepts. Thereafter, in the Analysis part, I will report procedure and results of the three SPSS analyses conducted. According to the three research questions posed, three main findings are identified. Those will be discussed in the subsequent section, along with limitations of this study and its implications for policy makers and future research.

2. LITERATURE REVIEW

2.1. Arts Entrepreneurship

The traditional understanding of the notion “entrepreneurship” usually relates to an individual’s or firm’s search for opportunities in the business nexus and the creation of a venture that will develop a product or service to exploit this opportunity (Shane & Venkataraman, 2000). In economic terms, an entrepreneur scans the business environment for areas where demand for a product or service exceeds supply, and establishes a new venture in order to achieve pecuniary rewards from the identified opportunity (Fisher, 2012). One of the fathers of entrepreneurship, Joseph Schumpeter (1934), emphasized the radical change and innovation that entrepreneurs bring about by carrying out new combinations of available means of production. This classical understanding of entrepreneurship assumes the monetary gain to be the underlying motivation for tapping into opportunities with such new combinations (Murnieks & Mosakowski, 2007). Hence, in the conventional sense, business skills, an orientation towards economic market forces and monetary, commercial thinking are ascribed to entrepreneurs.

Entrepreneurship as specific to the arts sector is most prominently termed “cultural entrepreneurship” in academia (Hausmann & Heinze, 2016). However, I will refer to it as “arts entrepreneurship”. This decision is based on the fact that “cultural entrepreneurship” usually concerns all workers in the creative industries (Hausmann & Heinze, 2016). My intention is to specifically address individuals who are occupied with artistic work (artists), which is why “arts entrepreneurship” appeared to be the more adequate notion.

The question is whether arts entrepreneurship can be equated with entrepreneurship in the traditional business sense. From an economic perspective, the creative industries do represent a field in which business plays a major role, since the creative industries produce creative goods and services which are “embedded in a context of economic utilization” (Eikhof & Haunschild, 2007, p. 531). Also, many artists set up their own business and become self-employed. However, in the cultural sector, creatives are frequently pressured to starting their own business because of a lack of other career opportunities (Coulson, 2012; Hausmann, 2010). The excess supply of artists along with the downward trend in demand for their works, makes it difficult to find employment. Hence, self-employment is often the only solution for creatives to keep on working in the arts sector. These artists are frequently referred to as “necessity” or “accidental” entrepreneurs (Coulson, 2012; Hausmann, 2010). “If paid employment is no longer secure, the self-employed but ‘creative’ insecurity is often more appealing than uncreative job insecurity in a large company or corporation.” (McRobbie, 1999, p. 27). Taking this

into account, it becomes questionable if the endeavor of setting up one's own artistic enterprise may automatically be called "entrepreneurial" in the traditional sense. After all, the pursuit of commercial gain does usually not pertain to those "necessity entrepreneurs" or artists in general because their main aim is to engage in artistically fulfilling work (Lindström, 2016). Although research suggests that they are outnumbered, it should be noted that some artists are indeed commercially oriented and primarily eager to make a profit with their creative work. Take, for example, Andy Warhol: "Being good in business is the most fascinating kind of art. [...] making money is art and working is art and good business is the best art." (Warhol, 1975, p. 92).

Although in some way or other the traditional understanding of entrepreneurship may seem fitting for the arts sector, cultural economists' research suggests that equating arts entrepreneurship with business entrepreneurship should be treated with caution (e.g.: Klamer, 2011). It is suggested that the practice of entrepreneurship in the arts is substantially different from business because artists are said to have distinct motivations and mindsets. One of the keywords in this context is the "intrinsic motivation", which seems more prevalent for artists than other professionals (Abbing, 2002). An intrinsically motivated individual performs an activity for its inherent satisfaction (Ryan & Deci, 2000). In other words, the activity is not a means to achieve something else (an external reward), but the activity itself is the reward. It results that external rewards such as money often do not contribute to an artist's motivation to engage in creative work. "L'art pour l'art" – art for art's sake – is also the motif of artists' bohemian lifestyle, which developed in the nineteenth century and is still said to pertain today. At a later point of the Literature Review, I will further elaborate on bohemian values. The internal desire for artistic creation plays such an essential role for artists, that arts entrepreneurship shall not be pinned down to the search of monetarily profitable opportunities and the creation of an enterprise (Klamer, 2011). Instead, enterprising in the arts is increasingly interpreted in a broader sense. It involves responding to one's artistic goals and needs for personal fulfillment, whilst embedding them in an economic environment (Bridgstock, 2013). As such, academia suggests arts entrepreneurs to be innovative seekers of opportunities and creators of value for market subjects whilst pursuing personal artistic interests (Bridgstock, 2013; Scott, 2012). Entrepreneurial skills in the arts therefore enable the development of cultural goods or services that both fulfill the own artistic desires and at the same time generate interest on the market.

Speaking of market: Another reason for arts entrepreneurship being different from the conventional meaning relates to the peculiar economic circumstances of the cultural field and the entrepreneurial opportunities it provides. The structural imbalance between the supply of artistic work (artists) and demand (vacant jobs) results in scarce employment opportunities for artists and low

wages (Ellmeier, 2003; Menger, 1999). Thus, artists are obliged to take on multiple jobs, some of which may not be arts-related at all (Throsby & Zednik, 2011). The prevalence of short-term and freelance contracts adds to the instability of the creative labor market. Leading portfolio careers that comprise a patchwork of continuously altering jobs of different kinds (e.g. commercial employment, publicly subsidized projects, self-employment, etc.) is the norm (Bridgstock, 2013). Hence, artists are necessitated to actively take charge of their career so as to act upon their own values and leverage their full potential – a career that Hall (2004) introduced as “protean career”. Scholars argue that managing such a career in the midst of precarious circumstances requires entrepreneurial skills (Beckman, 2005; Bridgstock, 2013): Artists continuously need to reflect on and evaluate their employment status, remain flexible, mobile and open to self-reinvention (Bridgstock, 2013). Scanning the environment for career opportunities and being willing to take risks are further inevitable entrepreneurial skills for tackling the challenging nature of arts markets (Bridgstock, 2013).

Bridgstock (2013) identifies three definitional stances on arts entrepreneurship, which provide an overview of the different meanings that can be ascribed to the term. They will be discussed in a later part of the Literature Review (section 2.4.1.). For a review of research on entrepreneurship in the creative industries, see Hausmann and Heinze (2016).

So far, it can already be inferred that due to artists’ strongly pronounced intrinsic motivations, combined with precarious economic market circumstances, arts entrepreneurship differs from business entrepreneurship in the traditional sense. As a result of this discrepancy, it becomes problematic to apply business entrepreneurship concepts to the artistic field. Scales developed to assess the entrepreneurial predisposition of individuals from a business point of view may not adequately measure cultural entrepreneurship with its peculiarities as described before. For example, Lumpkin and Dess (1996) developed a construct to measure “entrepreneurial orientation” as related to firm processes that lead to launching a new venture. The scholars identified five key dimensions that influence the amount of entrepreneurial orientation. Those include autonomy, innovativeness, risk-taking, proactiveness and competitive aggressiveness. Whereas at the first glance those characteristics may be equally applied to arts entrepreneurship, further examination reveals that there are substantial differences between Lumpkin and Dess’ (1996) definition of entrepreneurship and the understandings of arts entrepreneurship discussed above. For instance, competitive aggressiveness is *not* a key term for entrepreneurship in the arts. Rather, research has shown that in the cultural sector networking and building close ties to fellow artist, intermediaries and other market participants are essential to forge careers and find work (e.g.: Coulson, 2012; Dowd & Pinheiro, 2013; Scott, 2012). Similarly, entrepreneurship scholars conducted research on the concept of “entrepreneurial intentions”, which

also investigates individuals' predisposition to become an entrepreneur. Crant (1996), for instance, used a scale that measures a person's degree of proactive personality as a predictor of entrepreneurial intentions. While proactiveness is certainly regarded essential also in arts entrepreneurship, the issue with Crant's (1996) study is the way he operationalizes the entrepreneurial intention measure: He defines it as the individual's "judgements about the likelihood of owning one's own business." (Crant, 1996, p. 43). As discussed earlier, arts entrepreneurship incorporates a meaning broader than and distinct from only managing an enterprise. Hence, taking concepts of entrepreneurship originating from the business field and applying them to the cultural sector may not lead to the most meaningful conclusions about artists' entrepreneurial dispositions.

Since research on entrepreneurship in the cultural industries is still in its early stages compared to work on business entrepreneurship (Hausmann & Heinze, 2016), elaborate theoretical or empirical research specializing on motives and realization of arts entrepreneurship is scarce. Therefore, it is necessary to draw on other pre-established concepts and findings that allow delving into the particularities of artists' entrepreneurial predisposition and its manifestation.

2.2. Career Identity

When researching about individuals' behavior, choices and motivations in general, identity is the key underlying concept to pay attention to (Murnieks & Mosakowski, 2007). Identity is commonly understood as the notion of the self (Ghassan & Bohemia, 2011). Since individuals constantly seek to verify their self-conceptions, identity is the underlying influencer of motivations to actions and behavior (Murnieks & Mosakowski, 2007). Although they are closely related, identity shall not be equated with "role" (Gotsi et al., 2010). While an identity is the internal component, the role is the external social position one takes (e.g. student, professor, musician, daughter) (Burke, 1991). Identity research aims at understanding why people behave the way they do, how they found their motivations and perceptions of the self in interaction with their environment. The concept of identity therefore plays an important role in research about artists. However, academia faces the issue of creating a uniform definition of "identity". Many studies on artists' identity do not give a clear insight into how they measure or narrow down identity. The reason for this may especially lie in the qualitative nature of most of those studies, which rely on interviews with artists (e.g.: Coulson, 2012; Eikhof & Haunschild, 2006; 2007; Gotsi et al., 2010; Hackley & Kover, 2007; Lindström, 2016). Also, the lines between the terms "identity", "mindset" (Pollard & Wilson, 2013), "lifestyle", "behavior" (Lindström, 2016), and the like, are blurry. Thus, there is the need "for identity researchers to be explicit about their lens" (Gotsi et al., 2010, p. 783).

To narrow down and specify the concept of identity, this study focusses on researching music students' "career identity" (also: "professional identity"). Career identity is understood as a "developing structure of self-concepts in [...] relation to the (future) career role perceived by the individual" (Meijers, 1998, p. 200). It encompasses personal motivations and values related to one's professional path (Bridgstock, 2013). Career identity answers questions like "What does work mean in and for my life?", "What do I want to mean to others through my work?" (Meijers, 1998, p. 200) or "How can my work advance [my] values?" (Lingo & Tepper, 2013, p. 350). Hence, an artist's career identity will strongly determine which career opportunities he or she will seek and grasp in the future. (Career) identities are steadily (re)constructed (Gotsi et al., 2010). There is a constant flux of the identity structures as the individual learns, gains practical work experience, develops career management skills and perceives role demands by society. Inter alia, this learning process is based on the artist's interaction with the environment and the anticipations and idealizations formed from it (Meijers, 1998). Exterior conditions of the individual's surrounding are strong influencers of one's identity (Du Gay, 1996).

A commonly acknowledged finding of identity theory is the coexistence of multiple identities, which are developed due to "multiple and possibly conflicting influences which operate on people as part of their everyday lives." (Taylor & Littleton, 2012, p. 36). Identities are not uni-dimensional but a complex mixture of coexisting and shifting identities. Those coinciding identities can either reinforce or contradict one another (Gotsi et al., 2010). The latter case can cause individuals to perceive inner tensions and identity conflicts.

2.3. Artists' Identities

For artists, the most-discussed identity conflict is the one between art and commerce, creativity and business, the artistic and the economic logic or, as called in this paper, the entrepreneurial and bohemian identity. As discussed earlier, artists are led by strong intrinsic motivations, strive for artistic fulfillment and tend to reject a monetary focus. However, as soon as artists want to become professionals and make a living from their creative practices, they need to confront the market and understand themselves to be its subjects (Eikhof & Haunschild, 2006). This requires certain entrepreneurial practices, knowledge, and skills. The following section will first separately discuss what comprises an entrepreneurial and bohemian identity respectively. Then, literature on the co-occurrence of the two will be reviewed.

2.3.1. The Bohemian Identity

In the nineteenth century, the bohemian lifestyle of artists and creative workers emerged as a way of living that turned away from bourgeois norms (Glinoyer et al., 2014). A typical characteristic of bohemian identity was found to be the perceived “calling” or devotion to pursue artistic practices. Creatives often report having dreamt about being an artist since childhood or to perceive a sense of destiny and urgency about being an artist (Eikhof & Haunschild, 2006). This leads to regarding artistic work as a vocation that merges with the artist’s identity, as opposed to an occupation. The job is perceived as a means to achieve self-fulfillment and personal development rather than receiving pecuniary rewards (Eikhof & Haunschild, 2006; 2007). This goes along with artists’ perception of success. Bohemian values are understood to be shaped by subjective career success factors (Bridgstock, 2007; Lindström, 2016). An individual who bases career success on subjective factors, primarily values personal fulfillment and growth derived from working rather than objective success factors such as monetary reimbursement, hierarchical position or promotions (Lindström, 2016). As a result, perceiving career success subjectively means to be motivated by personal values and autonomy (Bridgstock, 2007). The ability to create artistic work independently, autonomously and distant from economic market forces, political and even moral purposes is therefore key to a bohemian identity (Glinoyer et al., 2014). In case of not being able to make a living with one’s artistic practices, artists with a strong bohemian identity may be inclined to take up breadwinning work that is not related to arts, rather than sacrificing artistic autonomy and surrendering oneself to market needs (Lindström, 2016). “Business” and “economics” are notions that often do not sound pleasant in the ears of bohemian artists. “L’art pour l’art”, the bohemian belief that artistic work is in itself worthy of pursuit, creates an antagonism between art and business (Eikhof & Haunschild, 2006). As Lingo and Tepper (2013) point out, artists are also widely expected from society to negate economically driven behavior. That is, artists mostly receive status and reputation when they dedicate their life fully and unconditionally to art. Bain (2005) argues that the imagery of the artist being a bohemian rebel creates stereotypes that reinforce artist’s creation of the bohemian identity – a vicious cycle, so to say. As a result, artists may view themselves as “outsiders”, whose lifestyle is distinct from the rest of society – especially the bourgeoisie (Lingo & Tepper, 2013). Bohemian principles are marked by spontaneity, flexibility and enjoying life in the here and now (Eikhof & Haunschild, 2006). Doing so with people “of one’s own kind” (Glinoyer et al., 2014, translated, p. 3), emphasizes the importance of the collective for bohemian artists. An outline of the key features of a bohemian identity discussed in this section is provided in Table 2.1. This table will be referred to again at a later point, when I describe the operationalization of bohemian identity.

TABLE 2.1. *Features of a bohemian identity*

Feature	Context	Source
1. Having a calling	- Feeling of “calling” and devotion for pursuing artistic work	- Eikhof and Haunschild (2006)
2. Subjective Career success	- Motivated by factors such as personal fulfillment and growth - Relative perceived unimportance of monetary rewards	- Bridgstock (2007) - Lindström (2016)
3. Autonomy	- Importance of artistic autonomy and independence from economic, political and moral purposes - Need to keep art separate from breadwinning work	- Glinoyer et al., (2014) - Lindström (2016)
4. Opposing economic logic	- Negation of economically driven behavior - Disliking notions of “business” and “economics”	- Eikhof and Haunschild (2006) - Lingo and Tepper (2013)
5. Viewing oneself as “outsider”	- Self-perception of being different than others in the society - Distinct lifestyle, isolation from bourgeois norms	- Eikhof and Haunschild (2006) - Lingo and Tepper (2013)
6. Spontaneity	- Spontaneous and flexible being - Living in the moment	- Eikhof and Haunschild (2006)
7. Collective	- Need to be with like-minded people	- Glinoyer et al. (2014)

2.3.2. The Entrepreneurial Identity

Although there is no clear consensus on a sole conception of an entrepreneurial identity, empirical studies proved that it exists as distinct and separate from other identities (Murnieks & Mosakowski, 2007). It therefore makes sense to investigate it more closely. A number of empirical studies on artists’ entrepreneurial identity are reviewed in this section. From those, broad patterns that constitute an entrepreneurial identity are extracted.

On the most basic level, an artist’s goal to become a professional is considered to evolve from an entrepreneurial identity. Scott (2012) suggests that a cultural entrepreneur’s “primary life goal is to

build an artistic career” (p. 238). Lindström (2016) argues that an entrepreneurial identity leads artists to oppose holding a breadwinning job that is not related to the arts. Rather, their goal is to earn enough money with their artistic work, so as to avoid having to take up a non-arts-related job. As a consequence of the need to make a living with art, objective career success factors gain importance for entrepreneurially-minded artists (Lindström, 2016). They are motivated e.g. by pecuniary rewards, a good reputation in their field or growing a large audience. An entrepreneurial identity fosters the recognition of creative goods and services as being embedded in an economic context (Eikhof & Haunschild, 2007). Hence, a certain degree of market orientation is key to an entrepreneurial identity. It is reflected e.g. in the wish to reach as many people as possible with one’s creative work and therefore considering the audience’s tastes and preferences (Bradshaw & Holbrook, 2007). Market orientation also encompasses dedicating oneself to more commercial activities such as marketing and managing one’s artistic skills (Eikhof & Haunschild, 2007). Another essential part of an entrepreneurial identity is concerned with the recognition, creation and exploitation of opportunities (Bridgstock, 2013). Those may be of commercial, social or artistic nature. For example, a musician’s entrepreneurial identity may foster finding new ways to distribute music to a larger audience, networking with other musicians and important players in the field, as well as getting new artistic inspiration. Opportunity recognition requires openness and flexibility from the artists, especially given the precarious labor market circumstances (Lingo & Tepper, 2013). Entrepreneurial identity, therefore, is also linked to versatility and the willingness to acquire a broad set of competencies. Musicians may, for example, consider playing music of multiple genres. There is evidence that they then achieve higher earnings through music and a greater national recognition (Pinheiro & Dowd, 2009). Besides, an entrepreneurial identity is characterized by the willingness to take risks and manage insecurity (Eikhof & Haunschild, 2006; Lindström, 2016). Closely related to this is the entrepreneurial predisposition for problem solving (Bridgstock, 2011). Table 2.2. outlines the key features of an entrepreneurial identity discussed in this section. This table will be referred to again at a later point, when I discuss the operationalization of entrepreneurial identity.

TABLE 2.2. *Features of an entrepreneurial identity*

Feature	Context	Source
1. Professionalism	- Need to become a professional artist - Goal to make money with music and avoid non-arts-related jobs	- Scott (2012) - Lindström (2016)
2. Market orientation	- Being concerned about one's market value and selling one's art - Need to reach as many people as possible with one's art - Considering audience's tastes and preferences - Openness towards "commercial" activities (e.g.: marketing)	- Eikhof and Haunschild (2006; 2007) - Lindström (2016)
3. Opportunity recognition	- Searching for and creating new commercial, social or artistic opportunities	- Bridgstock (2013) - Lindström (2016)
4. Openness to variety	- Flexible thinking - Willingness to acquire a broad set of competences	- Pinheiro and Dowd (2009) - Lingo and Tepper (2013)
5. Risk-taking	- Willingness to take risks and manage insecurity	- Eikhof and Haunschild (2006) - Lindström (2016)
6. Problem solving	- Predisposition for solving problems	- Bridgstock (2011)

2.3.3. When Bohemian and Entrepreneurial Identity meet

Now that the bohemian and entrepreneurial career identities of artists have been examined separately, it is time to review how those supposedly contrasting identities get along with each other. Scholars' opinions on this issue are divided. Broadly speaking, there are some who suggest that bohemian and entrepreneurial identity stand in each other's way, while others hold the view that they can harmonize and blend.

The former stance most prominently argues that entrepreneurial aspirations diminish artistic motivation or even quality. Bourdieu (1993), who thoroughly discusses the interplay of economic and artistic logics, is one of those scholars to critically view the coexistence of bohemian and entrepreneurial identities (Eikhof & Haunschild, 2007). According to him, artistic practices are

endangered as soon as they become professionalized. Accordingly, only those artists that pursue creative practice for its own sake, as opposed to economic motives, are also granted a high societal status. The argument is that those concerned about commercial success might lose their reputation in the industry (Caves, 2000). Coulson (2012) similarly posits that “the meaning and purpose of the kind of work musicians do may be lost if attention becomes too closely focused on marketability and employability” (p. 258). She goes as far as to argue that artists operating in the creative industries with a focus on innovation and business, are harmed and robbed of their worth (Coulson, 2012). Such opinions often build upon the clash of intrinsic and extrinsic motivations (Eikhof & Haunschild, 2007). Whilst the bohemian identity is coined by an intrinsic motivation to produce art for art’s sake, the entrepreneurial identity is rather directed by extrinsic orientation and rewards. Caves (2000) describes this as a “problem of coupling creative effort with humdrum commerce” (p. 4). Humdrum inputs are activities needed to reach the consumers with the creative work (e.g. promotion and sales). Since humdrum inputs respond to economic rewards and require entrepreneurial efforts, they collide with artists’ inner necessity for being creative. By suggesting that humdrum activities shall be executed by “humdrum partners” (e.g. record labels in the case of musicians) so that artists can improve artistic quality by engaging only in creative efforts, Caves also advocates incompatibility of bohemianism and entrepreneurship. The various arguments about the two standing in conflict, reflect psychological literature on how external rewards crowd out intrinsic motivation (see for example Frey and Jegen, 2001).

Other research suggests that bohemian and entrepreneurial identities can go hand in hand. It finds that artists may hold bohemian beliefs whilst acknowledging the integral role of an entrepreneurial career identity (Lingo & Tepper, 2013). It is also suggested by some scholars that societal expectations of artists are developing in the direction of viewing artists as drivers of economic growth and innovation (Lingo & Tepper, 2013). A purely bohemian identity may not (anymore) be a badge of authenticity, but rather of precarity and neglect (Glinoe et al., 2014). As such, the societal distinction between the commercial and the noncommercial is decreasing (Lingo & Tepper, 2013). As mentioned earlier, such changes in expectations and circumstances of the environment may have effects on the development of artists’ career identities. Eikhof and Haunschild (2006) conducted qualitative research (in-depth interviews) on the intertwining of bohemian and entrepreneurial identities of theatre actors and its manifestation in their professional lives. They found that most creatives in the theatre sector exhibit bohemian and entrepreneurial behavior at the same time. “Bohemian Entrepreneurs” is the notion the scholars introduce to describe this synergy. Actors were found to lead a lifestyle that allows for integration of artistic and commercial values. On the one hand, they regard their work as a vocation,

seek artistic and personal fulfillment and subordinate private aspects of life to art. On the other hand, they are concerned about their market value and employability and take conscious action to market their creative talent. Doing so, for instance, involves strategically building a network of people that may open up career opportunities, and taking on acting roles in movies rather than in theatres to increase their publicity (Eikhof & Haunschild, 2006). Similarly, Lindström (2016) investigated visual artists' identities in a qualitative manner. She also found that some respondents exhibited bohemian and entrepreneurial identity characteristics simultaneously. The artists followed a bohemian lifestyle and didn't consider art as "something one simply does to secure income" (Lindström, 2016, p. 50), but also were open to market-friendly behavior and rather objective career success factors. Finally, Gotsi et al. (2010) interviewed creatives of a design firm to find that they as well pursued bohemian and entrepreneurial aims concurrently by leveraging complementarities between those goals.

2.3.3.1. Differentiation and Integration Strategy

Gotsi et al. (2010) identify two strategies of dealing with contradicting identities which underline the two broad opinions on the concurrence of bohemian and entrepreneurial aspirations. The view that artistic and entrepreneurial identities do not cohere is represented by the differentiation strategy: The individual keeps disparate identities separate because no common ground between the two can be found. The different identities have to be called upon, depending on which one is the most salient in the respective context (Gotsi et al., 2010). Hence, the differentiation strategy requires artists to alternate sequentially between bohemian and entrepreneurial identity, depending on whichever is perceived most adequate. Like Bourdieu (1993), Caves (2000) and Coulson (2012) suggest, this strategy is coined by the perception that bohemian and entrepreneurial aspirations stand in each other's way. The other form of dealing with identity conflicts is the integration strategy (Gotsi et al., 2010). It resolves tensions by seeking synergies between the two identities. This is done by nurturing a meta-identity that transcends and accommodates disparate roles by embracing their interdependence and synergistic potential (Gotsi et al., 2010). As a result, artists may exhibit bohemian and entrepreneurial identities simultaneously – just as Eikhof and Haunschild (2006) and Lindström (2016) found.

It shall be emphasized that most studies mentioned above were subject to qualitative research. Scholars usually relied on in-depth or semi-structured interviewing. Although such methods provide deep contentual insights into artists' opinions and thoughts, those studies often lack clear definitions of what they label "identity" and how they measure it.

2.4. Arts Entrepreneurship Education

As one of the most prominent learning environments that art students operate in, education plays a major role in career identity formation (Bridgstock, 2013). Alongside artistic and technical knowledge, teaching students how to be entrepreneurial has been recognized as one of the main opportunities to adequately equip artists-to-be for the challenges they will face on the arts labor market after graduating (Beckman, 2005).

2.4.1. Three Stances on Arts Entrepreneurship Education (Bridgstock, 2013)

Deriving from the unclearness of defining arts entrepreneurship, also arts entrepreneurship *education* is a notion that receives numerous different meanings. Bridgstock (2013) identified three overarching stances on arts entrepreneurship education. They give a good overview of the range of understandings of the term. Bridgstock's (2013) reference point is a study by Beckman (2007), who delineated two definitional streams of arts entrepreneurship by reviewing U.S. arts entrepreneurship education curricula. Bridgstock (2013) then adds a third sense. Her argumentations are not based on primary empirical research but are mostly theoretical and conceptual. In this section, I will discuss Bridgstock's (2013) three definitional stances on arts entrepreneurship and the respective educational content they comprise.

2.4.1.1. New Venture Creation

The first interpretation as arts entrepreneurship being directly related to the creation of a new venture is most closely connected to the conventional business understanding of entrepreneurship. Managing a business includes being concerned about its profitability, which brings monetary interests to the foreground. Business skills may be particularly relevant for necessity entrepreneurs and commercially-minded artists (Coulson, 2012; Hausmann, 2010).

The New Venture Creation approach in arts education involves teaching skills related to management of an enterprise such as marketing, sales, finance, law or business strategy. Although some business skills are specific to the arts sector (e.g. grant applications or intellectual property regulations), it is common that art schools directly adopt content from business schools' entrepreneurship courses of the arts curricula (Beckman, 2007).

2.4.1.2. Being Enterprising

This stance takes a perspective on enterprising that is broader than the traditional business perspective. It focuses on less tangible aspects of entrepreneurship that mainly concern enterprising qualities and personal skill sets that have to do with innovation as well as recognition and creation of opportunities (Bridgstock, 2013; Sternal, 2014). The central theme here is finding opportunities for twofold value creation: Ideally, the entrepreneurial artist discovers opportunities to develop cultural goods or services that both fulfill his or her artistic desire and at the same time generate interest on the market. An enterprising self is resilient, flexible, risk-taking, adaptable and thinks out-of-the-box (Bridgstock, 2013; Scott, 2012). The challenge is that enterprising involves considering contextual drivers such as the market demand and consumer needs while still pursuing the personal desire to be artistic. This directly relates to the aforementioned identity conflict, which results from tensions between intrinsic motivations and the need to create art for which there is market potential. Being Enterprising, hence, alludes to balancing out and integrating those putatively conflicting endeavors.

The understanding of arts entrepreneurship as Being Enterprising results in curricula that foster opportunity recognition skills as well as a proactive mindset. Enterprising behavior involves looking out for one's own motivations for personal achievement as well as market needs. This requires understanding the preferences of various stakeholders, promoting oneself to and create value for them. Openness towards the new and innovative thinking are therefore key for exploiting opportunities (Bridgstock, 2013).

2.4.1.3. Employability and Career Self-management

It was already discussed that the atypical labor market circumstances in the arts also require artists to be entrepreneurial. The artist must make responsible decisions about the direction and evolution of the own professional path. Bridgstock's (2013) argumentation suggests that it is essential to acquire knowledge and skills that can be transferred between multiple employment circumstances.

In principle, entrepreneurship education based on this stance shall inform students about career options in the respective arts sector. It aims at building knowledge of the industry's requirements and challenges as well as one's own needs, an effective decision-making process and building relationships. Learning to make one's artistic skills meaningful to the labor market and engaging in a self-navigated protean career are also integral parts of this arts entrepreneurship training. Flexibility and adaptability are integral parts of engaging in a rewarding career in the arts sector. As Sternal (2014) adds, encouraging students to be courageous as well as helping them to become confident and recognize their own potential are also essential in preparing students for their careers. Table 2.3. gives an

overview of the three stances on entrepreneurship education and the respective content topics discussed in this section.

TABLE 2.3. *The three entrepreneurship education streams after Bridgstock (2013)*

Entrepreneurship Education Stream	Content topics
1. New Venture Creation	<ul style="list-style-type: none"> - Marketing - Sales - Finance - Legal issues
2. Being Enterprising	<ul style="list-style-type: none"> - Opportunity identification and exploitation - Understanding stakeholder preferences - Promoting oneself to stakeholders - Thinking innovatively
3. Employability and Career Self-management	<ul style="list-style-type: none"> - Familiarizing with career options - Knowledge of industry requirements and challenges - Flexibility and adaptability - Recognizing one’s own potential and building confidence

Bridgstock (2013) argues that those three stances on arts entrepreneurship are not clearly distinct from one another. They intertwine not only in academic attempts of defining arts entrepreneurship, but also when teaching it.

2.4.2. The Present State of Arts Entrepreneurship Education

Reviewing existent arts entrepreneurship education programs shows that New Venture Creation is the most common approach in art schools (Beckman, 2007). Mostly, pre-existing courses from business schools are applied to arts education and touch upon topics such as accounting, management or basic economics (Beckman, 2007). However, the New Venture Creation model is increasingly criticized because its traditional business school nature does not sufficiently cater to the unique needs of arts students and the precarious labor market they will face after graduating (Beckman, 2007). “Teaching how to write a funding application, marketing plan or an artist’s bio is *not* entrepreneurship education” (Sternal, 2014, p. 165, italics added). Beckman (2007) advocates for viewing arts entrepreneurship as an empowering curricular philosophy that gives students an understanding of the unique arts context and how opportunities may be leveraged. He argues that a handful of business or

professional development classes will not turn students into arts entrepreneurs. Instead, a holistic, inclusive commitment to the topic is needed to convey a true entrepreneurial mindset to students.

Pollard and Wilson (2013) investigated what arts entrepreneurship educators considered to be the most essential aspects of an entrepreneurial “mindset”. Amongst them were for instance “confidence in one’s abilities”, “the capacity to think creatively, strategically, analytically and reflectively” and “an understanding of the current artistic context”. Those results support the view that entrepreneurship in the arts emanates from creative practices as opposed to a business idea and hence strongly differentiates from conventional understandings of entrepreneurship. Sternal continues to describe her ideal of arts entrepreneurship education as follows:

“[...] to help the students develop their careers, there is something much more difficult and elusive that we need to provide in higher education. This is awareness, sensibility and desire. An awareness of one’s own potential and opportunities that either exist or can be created. A sensibility to subtle signs in communities where musicians and other artists can make their talents and skills meaningful, and finally the desire to explore, to realise one’s own artistic dreams, and to prove that the arts still matter.” (Sternal, 2014, p. 165)

2.4.3. Students’ Attitude Towards Entrepreneurship Education

A major issue in entrepreneurship education is students’ negative attitude towards it. Entrepreneurship is often perceived as something boring or irrelevant by students (Penaluna & Penaluna, 2011; Sternal, 2014). This skepticism arises from the misperception that entrepreneurship is only about learning to be “businesslike” (Coulson, 2012, p. 253), commercializing one’s work and being profit-oriented (Bridgstock, 2013). Not only students, but also professional artists are often reluctant to consider themselves entrepreneurs, even when they actually run a business; supposedly due to the commercial connotation (Coulson, 2012; Hausmann, 2010).

On the other hand, an aversion towards the misperceived term entrepreneurship as New Venture Creation does not necessarily mean that students are skeptical about entrepreneurship in terms of Being Enterprising or Employability and Career Self-management. Especially the latter is a topic whose importance students acknowledge. They are eager to engage in professional development and entrepreneurship education in a broader sense (Beckman, 2007). Lindström (2015) found that art school alumni wished to have had received more entrepreneurship education in terms of preparation for the “real life” after graduating. Her respondents reported to have perceived a shock when entering

professional life, for which they blamed lacking or unsatisfactory entrepreneurship education. Creech et al. (2008) found that music students experience self-doubt and wish to learn about self-promotion and organizational skills to equip them for their future music career.

Why is it so important that students understand the meaning and importance of entrepreneurship education and hold a positive opinion on it? The answer lies in the fact that a positive attitude is an important precondition for performing the respective behavior (Burke, 1991). If students perceive entrepreneurship education to be valuable, they will be more inclined to exhibit entrepreneurial thinking and behavior at later points in their career.

2.4.4. Role of Entrepreneurship Education in Identity Development and Attitude Formation

It is therefore the challenging responsibility of arts education to improve students' attitude towards arts entrepreneurship, so its meaning is understood in a broader sense (Bridgstock, 2013). Scholars argue that there must be a paradigm shift from the side of arts faculties, educators and eventually students towards the perception of arts entrepreneurship seeking opportunities to make artistic work meaningful (commercially, culturally or socially) in a way that is congruent with own values (Beckman, 2005; 2007; Bridgstock, 2013). The overarching question is what the best approach is to improve students' attitude on arts entrepreneurship and how to foster their entrepreneurial behavior in the long run. This leads us back to the concept of career identity. In psychology, identity is considered a major influencer of attitudes (Burke, 1991). Bridgstock (2013) picks up on this and suggests that the development of an entrepreneurial career identity shall be the fundamental role of arts entrepreneurship education. Since the formation of a career identity is largely determined by the individual's interaction with the environment (Meijers, 1998), the art school is able to direct its students towards developing this entrepreneurial career identity.

Bridgstock (2013) argues that the most important element of art students' entrepreneurial career identity is adaptiveness. It shall foster flexibility, broadness and multifacetedness to make sure that the students' career aims can be fulfilled (Bridgstock & Carr, 2013). An adaptive, entrepreneurial career identity has a stable core of values and career needs, but remains open to iteratively identifying and creating promising opportunities of various kinds. It is crucial that such an adaptiveness addresses entrepreneurship and artistic creation at the same time (Bridgstock, 2013). In other words, it embraces both bohemian and entrepreneurial traits in an inclusive manner. For arts entrepreneurship education, it is essential to encourage students to reflect upon their career interests and abilities, while providing them with good information about the working world's circumstances and challenges. Upon this,

students will develop realistic notions and anticipations of their professional path which will shape their career identity. Another important training relates to identifying value-congruent opportunities for enterprising – may they be of commercial, cultural or social nature (Bridgstock, 2013).

It shows that, according to Bridgstock (2013) and other advocates, arts entrepreneurship education shall not evoke the notion that being entrepreneurial implies being a money-driven business man or woman. On the contrary: it should foster the development of an entrepreneurial, adaptive career identity that is open to a broad range of possibilities. If this message reaches students, they may improve their attitude towards entrepreneurship and, in the long run, be more inclined to exhibit entrepreneurial behavior in the future (Burke, 1991; Murnieks & Mosakowski, 2007).

3. METHODOLOGY

In order to answer the research questions, the first essential step is the choice of the research method. In social sciences, scholars distinguish between qualitative and quantitative research (or a mixture of both) (Bryman, 2012). Understanding the difference as well as connectedness between the two is relevant for arguing my choice of research method. Qualitative research typically approaches the relationship between theory and empirics in an inductive manner, meaning that theory and concepts are derived from qualitative data analysis (Bryman, 2012). This method is commonly used in areas that require in-depth exploration because little is known about the matter. Quantitative approaches, on the other hand, draw on previously established knowledge to answer research questions deductively. Pre-existing theory is tested on its validity with analytical tools (Bryman, 2012).

3.1. Quantitative Approach

When reviewing empirical research on bohemian and entrepreneurial identities of artists, it becomes evident that most research has been conducted in a qualitative manner. In-depth interviews are the most common approach for research in that area because they allow respondents to elaborate and reflect on their mindset and behavior (e.g. Coulson, 2012; Eikhof & Haunschild, 2006; Lindström, 2016). This qualitative evidence has led to the development and acknowledgement of a set of criteria (Bryman, 2012) that make up bohemian and entrepreneurial identities (see Tables 2.1. and 2.2). The consensus about their existence and contentual patterns paves the way for investigating the matter quantitatively. The qualitative groundwork so to say generated theories inductively, which will now be tested in a deductive, quantitative manner (Bryman, 2012). To measure the career identities of music students as well as their PNEE, I developed scales based on the patterns and classifications identified by previous qualitative research. The operationalization of the theory will be discussed in section 3.4.

The quantitative approach of this research offers several advantages over previous qualitative work. First, quantitative studies allow for better generalizability due to the larger sample size (Bryman, 2012). Since my research touches upon topics which relate to education policy, I am particularly interested in establishing generalizability beyond my sample and making conclusions about music students or even art students in the Netherlands as a whole. It is also in the schools' interest to receive responses from as many of their students as possible, so they can make sound conclusions for eventual adaptations in their entrepreneurship curricula and teaching approaches. Furthermore, the quantitative method pins down the measured concepts more clearly than qualitative research. As mentioned, previous qualitative research on artists' identity and attitude on entrepreneurship

education often vaguely defines concepts and measurement criteria. In my quantitative approach, however, I will try to be very accurate about the way I define, operationalize and measure the variables. This shall enable future empirical work to take up the topic well.

It can be argued that career identity is a hardly measurable concept which cannot be pinned down to numbers. The aim of my research is not to disprove this. I do acknowledge that the present study only investigates limited, selected parts of a wide range of items that may constitute a career identity. My research focuses on those items that have been previously found to be essential in shaping a bohemian and entrepreneurial identity of artists. By narrowing down the elements of a career identity to certain bohemian and entrepreneurial patterns, it is possible to test their potential coexistence and the effects they may have on PNEE.

3.2. Sample

This research comprises students of two music academies in the Netherlands: Codarts Rotterdam and the Herman Brood Academie (HBA) in Utrecht. Participants were required to have an active enrolment in one of the academies at the time of data collection. The sample includes music students from all music genres of the two education institutes. The two music schools were chosen due to their interest in my project, which was the basis for the good collaboration, and their vicinity to Rotterdam. Since I was required to visit the academies multiple times to set up the project with the school directors and for data collection, proximity was crucial.

3.2.1. Codarts

Codarts' music department comprises four music genres: Jazz, Pop, World and Classical Music. In the Dutch education system, Codarts classifies as a HBO ("Hoger Beroepsonderwijs"), which can be translated to "higher professional education" (The Dutch Inspectorate of Education, 2012). As such, it offers both Bachelor and Master degrees. The school offers all its courses in English and students are very international (www.codarts.nl). Codarts currently has a total of 568 enrolled music students, of which 63 were surveyed validly. This amounts to a response rate of 11.1%.

3.2.2. Herman Brood Academie

The HBA music department includes three genres: Dance Music, Hip-hop and Pop/Rock. The school is an MBO ("Middelbaar Broepsonderwijs") - a secondary vocational education institute. Holders of an MBO certificate of a certain level may then go on to a HBO (The Dutch Inspectorate of Education,

2012). Hence, The Herman Brood Academie is of a different educational level than Codarts. The school currently has 237 enrolled music students. I collected 83 valid responses – a response rate of 35.0%.

Overall, this study includes music students across six different music genres (both academies have a Pop department). The total number of survey respondents amounted to 165. Of those, 11.5% were assessed as invalid either because they were incomplete (14 cases) or filled in online within an unrealistically short time of less than 5 minutes (5 cases). This left me with a total of 146 valid responses. Table 3.1. gives an overview of the final sample and its characteristics.

TABLE 3.1. *Total sample overview*

	Respondents	Genre (respondents)	Gender (respondents)	Mean age (years)	
Codarts	63	Pop	11	Male 46	22.9
		Jazz	12	Female 17	
		World	9		
		Classical	25		
		Other *	6		
HBA	83	Dance	42	Male 76	19.5
		Hip-hop	28	Female 7	
		Pop/Rock	13		
Total	146			Male 122	21.0
				Female 24	

Note. * Music in Education (Bachelor) students

3.3. Data Collection

Data was collected in a cross-sectional manner, using a self-completion questionnaire. A cross-sectional approach collects data at a single point in time or over a short time period (Bryman, 2012). Next to administering a self-completion survey, the second option for cross-sectional data collection would have been structured interviews (Bryman, 2012). However, the survey method was chosen due to time constraints. Other advantages of the self-completion questionnaire are the absence of interviewer effects and that respondents are freer in deciding when and where to fill in the survey (Bryman, 2012).

3.3.1. Distribution of the Survey

Data was collected between April 3 and April 20, 2017. The way of distributing the self-completion survey varied between the two music academies. At the HBA, the director received the link to the Qualtrics survey from me and distributed it to teachers of the school. The teachers kindly took 10-15 minutes' time in their lessons to have the students fill in the questionnaire electronically on their laptops or mobile phones. For data collection at Codarts, I arranged visiting lessons where I distributed the surveys myself. For those lessons at Codarts, I chose to print the surveys and hand them out in paper, since this enabled quicker distribution and processing independent from the presence of electronic devices. Subsequently, I digitized the responses, again via the survey tool Qualtrics. Since group lessons at Codarts comprise a relatively small number of students (usually between four and eight), I tried to increase the number of responses by randomly approaching students in the school's cafeterias, asking them to fill in the survey on paper. Hence, for both schools the questionnaire completion was supervised (Bryman, 2012), either by myself in the case of Codarts or a teacher in the case of the HBA. The average response time amounted to 11 minutes (measured only from surveys completed online; thus, mainly HBA students).

3.3.2. Survey Structure and Content

The survey consisted of four main parts. The first section included a short introductory text to inform respondents about my research project, the confidentiality agreement and my contact details, followed by questions on socio-demographics such as e.g. age and gender. I also requested students to fill in their genre and year of study. Students were asked to provide their student e-mail address. In the confidentiality agreement, I made clear that their identity would not be revealed to anyone, but since I distributed the survey in multiple ways, I needed to make sure to avoid double-responses. The second section aimed at measuring the career identities of students. Statements touching upon a bohemian or entrepreneurial mindset were written on the left column of a matrix, and students horizontally indicated how strongly they agreed with those statements on a 7-point Likert scale. The 7-point scale was used to guard against problems of range restriction. The bohemian identity items amounted to 11 statements, while 15 statements were used to measure entrepreneurial identity. The statements of the two identity types were purposefully arranged in a mixed order (which remained consistent throughout all surveys), so the underlying concepts were 'veiled'. Also, none of the statements directly mentioned the terms 'bohemian' or 'entrepreneurial', so as to avoid any bias students may have towards these notions. As mentioned, there is evidence that artists commonly perceive the term "entrepreneurship" in a solely economic or business-like manner and associate it with monetary

rewards (Sternal, 2014). Thus, artists may often be reluctant to this notion, although they may indeed exhibit entrepreneurial traits in a broader sense (Eikhof & Haunschild, 2006). The third part of the survey addressed students' perceived need for various entrepreneurship education topics. Again, in a matrix, students were asked to indicate how necessary they thought certain topics were or would be in their current music education. Education topics of all three stances on arts entrepreneurship (Bridgstock, 2013) were included (New Venture Creation, Being Enterprising and Employability and Career Self-management). Every other row in the matrices was highlighted in a light-grey color, so respondents wouldn't overlook questions or lose track of the lines they were working on. The last part of the survey posed additional questions such as whether students had previously received business or entrepreneurship education, had experience as a professional musician or in managing a business.

The survey was created in English language. Since Codarts is an international school with English as a teaching language, the English version of the questionnaire was perfectly fine for Codarts students. Since the HBA, however, is a Dutch school, the director and I decided to translate the survey to Dutch to assure that the respondents fully understood all the questions. The full survey in both languages can be found in Appendix A1 and A2.

3.4. Operationalization of Theory

3.4.1. Measures

All the items that made up the survey were carefully chosen and formulated based on previous theoretical or empirical research on the respective topic. In this section, I will separately discuss the operationalization of bohemian and entrepreneurial career identity, followed by the operationalization of students' PNEE.

3.4.1.1. Career Identity

The bases for the set of items chosen for operationalizing the constructs of bohemian and entrepreneurial career identity are Tables 2.1. and 2.2. of the Literature Review. For each element of the respective career identity concept identified in those tables, one or more operational variables were created to measure it. Hence, the adaptation of Tables 2.1. and 2.2. into measurable items formed the basis of the research model on career identity. Each item consists of a statement, to which respondents indicated how strongly they (dis)agreed with, on a 7-point Likert scale (1="strongly disagree", 7="strongly agree").

3.4.1.1.1. Bohemian Career Identity

To show up the operationalization of bohemian career identity, its seven elements (summarized in Table 2.1.) will be recapitulated and elaborated on. The abbreviations in brackets at the end of each item statement represent the labels used in SPSS, with “Bo....” indicating that the item belongs to the bohemian scale. In total, I came up with 11 items that measure bohemian career identity.

Having a Calling

As Eikhof and Haunschild (2006) as well as Lindström (2016) found, artists tend to feel “called” to dedicate themselves to artistic work. They report to feel a sense of destiny and urgency about being an artist, often from early age on. The three items used to measure “having a calling” were taken directly from an existing scale developed by Dobrow and Tosti-Kharas (2011) on “calling”, who formulated the scale items inter alia for the domain of musicians:

1. Making music gives me immense personal satisfaction. (BoCal1)
2. I would sacrifice everything to be a musician. (BoCal2)
3. I feel a sense of destiny about being a musician. (BoCal3)

Subjective Career Success

As described in the Literature Review, bohemian values often express themselves in the perception of subjective career success factors, which are based on personal, intrinsic motivations and skills rather than on external factors such as money or industry players (Bridgstock, 2007; Lindström, 2016).

4. I believe that being a good musician is the most important thing to become successful. (BoSuc1)
5. Being successful as a musician has nothing to do with how much money I (will) make with my music. (BoSuc2)

Autonomy

The striving for autonomy in artistic endeavors is a major bohemian element (Glinoyer et al., 2014). Rather than sacrificing independence from economic market forces, artists with a strong bohemian identity prefer to take up breadwinning work that assures them a living and guarantees them the freedom to create art that may not be sellable. This may lead to the strict separation of artistic creation and work life (Lindström, 2016).

6. I want to keep making music and earning money separate from each other. (BoAu1)
7. It is very important for me to be autonomous, independent, and free in what I do. (BoAu2)

Opposing Economic Logic

As Eikhof and Haunschild (2006) as well as Lingo and Tepper (2013) point out in their extensive review on artists' careers, bohemian values commonly are in conflict with economic principals and market forces. This creates an antagonism between art and business – and a battle which the former usually wins.

8. “Business” and “commerce” are terms that I dislike. (BoDis)

Viewing Oneself as “Outsider”

Potentially as a result of society imposing the expectation on artists to negate economically driven behavior and being a bohemian rebel, artists often see themselves as “outsiders” whose lifestyle differs starkly from the rest of society (Eikhof & Haunschild, 2006; Lingo & Tepper, 2013)

9. As an artist, I think I am different than most other people in the society. (BoDiff)

Spontaneity

An essential part of a bohemian identity results from artists' spontaneous and relaxed being (Eikhof & Haunschild, 2006).

10. I consider myself an easy-going and spontaneous person. (BoSpon)

Collective

Last but not least, interaction with like-minded people is a bohemian value, which is why artists often spend a substantial amount of their (leisure) time with other artists.

11. I spend most of my free time with people that are also musicians. (BoPpl)

3.4.1.1.2. Entrepreneurial Career Identity

Table 2.2. of the Literature Review identified six categories of entrepreneurial career identity, which were used as a basis for operationalization. The abbreviations in brackets at the end of each item statement represent the labels used in SPSS, with “En....” indicating that the item belongs to the entrepreneurial scale. 15 items in total make up the entrepreneurial career identity measure.

Professionalism

The wish to become a professional musician is considered a premise for any entrepreneurial endeavor (Scott, 2012), and it shapes an individual's career identity in terms of values and goals. The overarching aim for artists then becomes to make the artistic work their profession which to earn money with and opposing breadwinning jobs that are not related to arts (Lindström, 2016).

1. I want to become a professional musician. (EnProf1)

2. My goal is to make enough money with music so that I don't have to take up other jobs that are not related to music. (EnProf2)

Market Orientation

As soon as the artist has the goal to earn a living with his or her creative work, a certain level of market orientation becomes key (Lindström, 2016). Aspiring success amongst as many people as possible and therefore considering the audience's preferences is key to market orientation. It also entails to occupy oneself with more "commercial" activities such as marketing and managing one's creative talent (Eikhof & Haunschild, 2006).

3. My goal is to reach as many people as possible with my music. (EnM01)
4. It is important to me to understand people's preferences regarding e.g. music genres, live shows, streaming behavior, etc. (EnM02)
5. Next to making music, I want to dedicate time to activities such as promoting the music, marketing and selling it. (EnM03)
6. I find it important that the music which I am (or will be) making is commercially successful. (EnM04)

Opportunity Recognition

An entrepreneurial identity is considered to be characterized by openness to the new, whereby recognition, creation and exploitation of opportunities play a big role (Bridgstock, 2013). Those opportunities may be artistic/cultural, social or commercial/economic. The formulation of the items on opportunity recognition were based on Cardon, Gregoire, Stevens and Patel's (2013) Entrepreneurial Passion scale, but adapted to the music domain.

7. Searching for new opportunities in the music sector really excites me. (EnOpp1)
8. Searching for new opportunities to play gigs/concerts really excites me. (EnOpp2)
9. Being involved in new ways to distribute my music to an audience is important for me. (EnOpp3)
10. Searching for new musicians to work with really excites me. (EnOpp4)
11. Searching for new ways to make money with my music really excites me. (EnOpp5)

Openness to Variety

Apart from embracing new opportunities that arise in the environment, an entrepreneurial career identity may also foster openness and flexibility towards a broad artistic skill set (Lingo & Tepper, 2013). For musicians, this may be related to playing music of different genres in order to create more possibilities for oneself on the labor market (Pineiro & Dowd, 2009).

12. I am willing to make music of a different genre than I am focusing on now, if I get the opportunity to make more money with it. (EnOpen1)

13. Being involved in multiple genres of music is important for me. (EnOpen2)

Risk-taking

The above elements of an entrepreneurial career identity involve dealing with a lot of risks and insecurity (Eikhof & Haunschild, 2006; Lindström, 2016).

14. I like to take risks. (EnRis)

Problem Solving

Lastly, it is considered an entrepreneurial predisposition to be apt to solving problems, which will help to cope with struggles that may arise from precarious endeavors in the arts sector (Bridgstock, 2011). The item (EnProb) was adapted from Cardon et al.'s (2013) item on problem solving in the scale for measuring Entrepreneurial Passion.

15. Coming up with solutions to problems is an important part of who I am. (EnProb)

3.4.1.2. Perceived Need for Entrepreneurship Education (PNEE)

The basis for the set of items chosen for measuring music students' PNEE is Bridgstock's (2013) classification of three stances on arts entrepreneurship education which are summarized in Table 2.3. of the Literature Review. Per stance, seven or eight arts entrepreneurship topics were identified, amounting to 22 items in total. Students were asked to indicate on a 7-point Likert scale to what extent they believed the respective topic to be necessary to learn about in their current music education (1="very unnecessary", 7="very necessary").

3.4.1.2.1. New Venture Creation

Items of this category refer to typical business school fundamentals. Most of them are focused on management and financial topics. The abbreviations in brackets at the end of each topic represent the labels used in SPSS, with "Ve" indicating that the item belongs to the New Venture Creation stance. In total, seven items made up the New Venture Creation category.

1. Legal issues when operating in the music sector (VeLeg)
2. Writing a grant/subsidy application (VeAppl)
3. Business strategy (VeBStrat)
4. Marketing (VeMark)
5. Finance and controlling (VeFin)
6. How to start my own business (VeBusi)
7. How to sell my music (VeSell)

3.4.1.2.2. Being Enterprising

The eight items of this stream of education topics view entrepreneurship in a broader sense. Knowing and approaching one's stakeholders is essential to creating value for them and identifying opportunities in an innovative manner. The audience, record labels and journalists have been assumed to be the most essential stakeholders for musicians. The abbreviation "*En ...*" signifies the items that fall under the category Being Enterprising.

8. How to develop and enlarge my audience (EnAuDev)
9. How to promote myself to journalists (EnJouProm)
10. How to identify opportunities in the music sector (EnOppRec)
11. How to think innovatively and out-of-the-box (EnInno)
12. How to promote myself to record labels, publishers, and syncing services (EnLabProm)
13. What the audience's preferences and behavior is (EnAuPref)
14. What record labels think is good music (EnLabPref)
15. What music journalists care about (EnJouPref)

3.4.1.2.3. Employability and Career Self-management

The last stance on arts entrepreneurship education includes topics related to career management. It pertains to familiarizing with the circumstances of the labor market, making oneself employable but also encouragement to believe in one's own potential. The items' SPSS abbreviation starts with "*Ca ...*".

16. Becoming aware of my own potential and increasing my self-confidence (CaPotAw)
17. How to find music students I can teach (CaStud)
18. How to be flexible and adaptive in my music career (CaFlex)
19. How to deal with challenges of working in the music sector (CaChall)
20. Learning to manage uncertainty and taking risk (CaRisk)
21. Learning about career options in the music sector (CaOpti)
22. Getting encouraged to take charge of my own career (CaEncour)

3.5. Research Design

Quantitative research designs can be broadly classified as either exploratory or conclusive ways of tackling research questions (Singh, 2007). This study draws on exploratory quantitative analyses. As such, no hypotheses are formulated (Field, 2009). Rather, the research questions are approached in a way that allows responding to seemingly relevant findings during the process of analysis. The primary reason for choosing exploratory research was the lack of previous quantitative work on the topic to hold on to. Hence, the exploratory design aims at getting a good overview of the topic and its issues (Singh, 2007). I do not intend to come up with final evidence or propositions, as conclusive research would do. I want to break the first ground by exploring music students' career identities and their

PNEE in a quantitative manner. Providing significant insights into this area may pave the way for future quantitative research and facilitate the formulation of hypotheses.

The initial exploration of the data involved investigating the underlying factors of students' career identity with the Principle Component Analysis (PCA) extraction method. These components were then labelled, described and interpreted. The same analysis was done for students' PNEE. In a final step, a multiple linear regression analysis was conducted to test whether the respective components correlate. All analyses were performed in SPSS.

3.5.1. Principle Component Analyses

The initial exploration of the data involved conducting two Principle Component Analyses to answer sub-questions 1 and 2. They were applied to understand the structure of the sets of variables in the data set (Field, 2009), once concerning career identity, the other time concerning PNEE. By identifying linear components of a set of variables, the PCA transforms the data into a few components that appear to have the same underlying structure. The goal was to compare the respective categorizations derived from previous empirical or theoretical work with the components resulting from the analysis. Particularly in psychology, PCAs and exploratory factor analyses are often utilized (Field, 2009). Since identity and attitude are psychological concepts, it stands to reason that a PCA is applied. The PCA is the exploratory analysis part which requires the researcher to interpret the resulting components and their nature (Field, 2009). I will do my best to explain interpretations and where I derive them from in a clear way.

3.5.2. Regression Analysis

The regression analysis takes the discussion on the components of the two PCAs a step further. It aims at identifying potential correlations between the career identity and PNEE components, answering sub-question 3. A multiple linear regression analysis was conducted to predict students' PNEE from several independent and control variables, including the career identity components identified in the PCAs.

4. ANALYSIS

4.1. Factor Analysis 1 – Career Identity

4.1.1. Objective

The objective of the first factor analysis was to answer research question 1: “*Is there a clear distinction between bohemian and entrepreneurial career identity elements?*”. By putting all career identity variables in a Principal Component Analysis, underlying components of music students’ career identities could be revealed. The aim was to understand the underlying structure of the set of career identity variables. The PCA investigated whether bohemian and entrepreneurial career identity items would cluster separately (bohemian with bohemian elements and entrepreneurial with entrepreneurial elements) or in a mixed manner (bohemian with entrepreneurial elements). This would indicate whether bohemian and entrepreneurial career identity items are mutually exclusive or cohesive.

4.1.2. Procedure

All 26 variables measuring bohemian as well as entrepreneurial career identity were included in the Principal Component Analysis. A varimax rotation, the most widely used rotational technique (Field, 2009), was applied. Varimax is an orthogonal rotation which attempts to load a rather small number of items strongly onto the respective factor and therefore reveals more interpretable factor clusters than oblique rotation techniques (Field, 2009).

4.1.2.1. Restricting Number of Factors

The first PCA was run without restricting the number of factors in order to get an initial overview of the present factors. Eight factors had an Eigenvalue larger than 1, which indicates a substantive importance of those factors (Field, 2009). However, there was a clear dominance of three factors with Eigenvalues of 4.8, 2.5 and 2.2, whilst the other five factors had lower Eigenvalues ranging between 1 and 1.5 (Appendix B1). This hinted at restricting the number of factors to three. Another criterion for deciding how many factors to retain is provided by the scree plot (Field, 2009), which can be found in Appendix B2. The inflexion point at which the slope of the curve changes, serves as cut-off point for selecting the number of factors to retain. Since the inflexion point occurred at the fourth data point, the scree plot also hinted at retaining three factors. Although this method is most accurate for sample sizes larger than 200 (Field, 2009), it anyhow supported the initial indication to retain three factors.

4.1.2.2. Sample Size Adequacy

Between five and ten survey respondents per variable are recommended in order to achieve a sample size reliable enough for factor analysis (Field, 2009). Given the 26 items to measure career identity and the sample size of 146, this amounts to 5.6 respondents per variable, which is just enough. Furthermore, Guadagnoli and Velicer (as cited in Field, 2009) argue that factors with four or more loadings greater than 0.6 are reliable in spite of sample size. All three factors retained in this analysis fulfill this requirement. Also, the Kaiser-Meyer-Olkin measure of sampling adequacy is calculated. Its value of 0.721 falls in the category “good” (Field, 2009, p. 647).

The Bartlett’s Test of Sphericity verifies that correlations between variables are sufficiently large for PCA ($\chi^2=983.079$, $df=325$, $p=0.000$).

TABLE 4.1. *Factor loadings >0.4, PCA 1*

Component	1	2	3
BoAu2	0.669		
EnOpp2	0.642		
EnOpp1	0.642		
EnOpen2	0.630		
EnOpp4	0.622		
EnOpp3	0.491		
BoSpon	0.475		
BoCal2		0.722	
EnProf1		0.692	
EnProf2		0.646	
BoCal3		0.618	
BoDis		-0.475	
EnMO1	0.402	0.472	
EnMO3		0.431	
EnOpen1			0.721
EnMO4		0.503	0.558
EnMO2			0.511
EnOpp5			0.480

Note. Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. Rotation converged in 5 iterations.

Table 4.1. shows the factor loadings of the single items to the respective components after rotation. As recommended by Stevens (as cited in Field, 2009), those variables with factor loadings greater than

0.4 (in absolute terms) were retained because they represent substantive values that are appropriate for interpretation. The three factors consisted of 18 variables in total with factor loadings greater than 0.4. Hence, eight variables did not load strongly enough to any of the three factors. Five iterations were performed. In total, the three retained factors explain 36.5% of variance.

4.1.3. Interpretation of the Factors: Component Description

As a part of the PCA, the three career identity components are labelled and interpreted in this section. To test the reliability of the items loading on each of the components (internal consistency), Cronbach’s α is computed and reported. It is suggested that an acceptable value lies between 0.7 and 0.8 (Field, 2009). Moreover, the number of items, the range of their loadings, and the amount of variance explained by each factor are indicated. Items that load to two factors are included in the one to which they load higher.

4.1.3.1. Factor 1: Open-mindedness (OPEN)

TABLE 4.2. *Items of Factor 1 “Open-mindedness”*

Item Abbreviation	Category (as in section 3.4.1.1.)	Full Item description
BoAu2	Bohemian “Autonomy”	It is very important for me to be autonomous, independent, and free in what I do.
EnOpp2	Entrepreneurial “Opportunity Recognition”	Searching for new opportunities to play gigs/concerts really excites me.
EnOpp1	Entrepreneurial “Opportunity Recognition”	Searching for new opportunities in the music sector really excites me.
EnOpen2	Entrepreneurial “Openness to variety”	Being involved in multiple genres of music is important for me.
EnOpp4	Entrepreneurial “Opportunity Recognition”	Searching for new musicians to work with really excites me.
EnOpp3	Entrepreneurial “Opportunity Recognition”	Being involved in new ways to distribute my music to an audience is important for me.
BoSpon	Bohemian “Spontaneity”	I consider myself an easy-going and spontaneous person.

Description and Labelling

This factor is made up of seven items which account for 18.4% of the variance. Cronbach's α amounts to 0.740. Factor 1 consists of five entrepreneurial and two bohemian career identity items. In a way, all of them pertain to openness to the new: They touch upon the willingness to scan the music sector for all kinds of opportunities and to being involved in multiple genres of music. The bohemian need for autonomy and spontaneity also resonate with this openness. The underlying topic of this factor really seems to be an open mindset, looking for new horizons and thinking beyond the conventional. Therefore, the name "Open-mindedness" has been chosen for this factor. Table 4.2. shows an overview of the items constituting this career identity component.

Elaborations

Since bohemian and entrepreneurial career identity elements group together in this factor, this is the first evidence that the two cohere. It indicates that music students perceive those career aspirations to be in harmony with each other, although they are bohemian as well as entrepreneurial. They seem to be tied together by Open-mindedness. Opportunity recognition is a big theme in this component. In fact, it comprises four out of five items which were identified as belonging to "Opportunity Recognition" in section 3.4.1.1.2. Being involved in multiple genres may as well constitute opportunities for a musician (see: Pinheiro & Dowd, 2009). The two bohemian items of this factor also smoothly blend into the opportunity recognition theme. Firstly, autonomy, independence and freedom (BoAu2) may actually foster opportunity recognition. Already Schumpeter (1934) suggested that entrepreneurial behavior requires "freedom to work outside normal channels" (Peterson & Berger, 1971, p. 98), which is why predetermined organizational structures and working procedures may hamper artists' Open-mindedness. Secondly, spontaneity then again may be fostered by Open-mindedness because spontaneity implies that the individual is adaptable, impulsive and not disconcerted by the unknown. All those preconditions pertain to Open-mindedness. Spontaneity, in turn, may positively affect opportunity recognition and realization, which is not a planned or foreseeable process. Thus, the nature of the items' composition in the way I interpret it, could signify that bohemian identity elements might even *enhance* entrepreneurial ones. It must be noted that the PCA only confirms that bohemian and entrepreneurial items group together, while the causal, enhancing relationship between the two still needs to be statistically verified by future research. Figure 4.1. shows the most prominent themes of Factor 1 and in what way Open-mindedness may be their underlying measure.

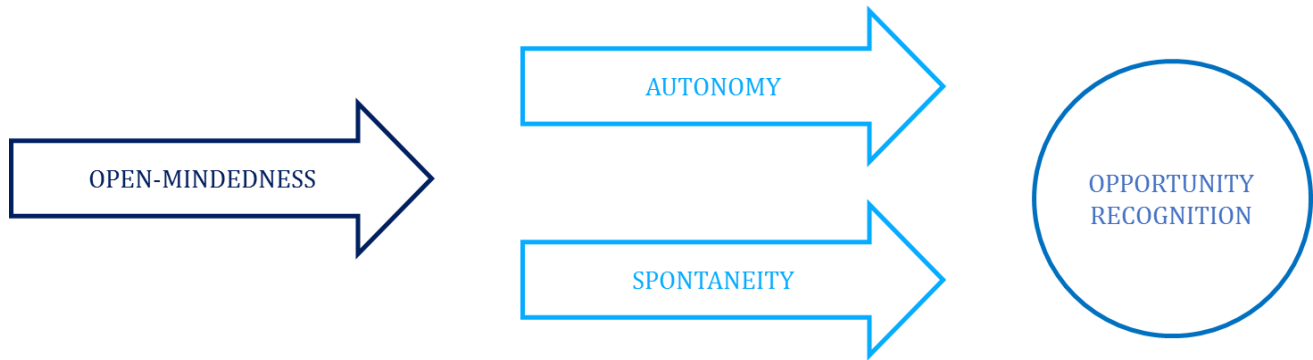


FIGURE 4.1. *Themes of Factor 1 “Open-mindedness”*

■ = bohemian; ■ = entrepreneurial; ■ = factor theme

Keeping in mind the three stances on arts entrepreneurship identified by Bridgstock (2013), the Open-mindedness factor of students’ career identity shows parallels to the Being Enterprising stream. Primarily, the topic of opportunity recognition is central to both concepts. They address receptiveness to happenings in one’s mediate and immediate environment and responding to them in a spontaneous, enterprising way.

Furthermore, this factor relates to the “adaptive career identity”, which Bridgstock (2013) considers one of the most fundamental conditions for a promising artistic career. Developing an adaptive career identity addresses entrepreneurial as well as artistic values simultaneously and in a flexible, open-minded manner (Bridgstock, 2013). The Open-mindedness factor conveys exactly this identity pattern. Not only does it include bohemian as well as entrepreneurial items, it is also coined by the openness and spontaneity required by an adaptive career identity.

4.1.3.2. Factor 2: Career Determination (DET)

Description and Labelling

This factor is defined by six items¹ which explain 9.6% of the variance. Cronbach’s α is 0.737. Four items are of entrepreneurial nature, whilst two are bohemian items. All of them touch upon career aspirations of the music students. The component was labelled “Career Determination” because it transmits the notion of commitment and determination about being a professional musician. The determination is primarily coined by the two bohemian items of having a calling. They convey a strong intrinsic conviction and passion for being a musician. The entrepreneurial items in this factor also pertain to professionalism, along with market orientation. The former is displayed by the goal to make a living with music only. The latter comprises the wish to reach as many people as possible with their

¹ Item “BoDis” was excluded because doing so increased Cronbach’s α

music, together with the willingness to engage in promotional activities. Table 4.3. gives an overview of the items comprising the Career Determination component.

TABLE 4.3. *Items of Factor 2 “Career Determination”*

Item Abbreviation	Category (as in section 3.4.1.1.)	Full Item description
BoCal2	Bohemian “Having a calling”	I would sacrifice everything to be a musician.
EnProf1	Entrepreneurial “Professionalism”	I want to become a professional musician.
EnProf2	Entrepreneurial “Professionalism”	My goal is to make enough money with music so that I don’t have to take up other jobs that are not related to music.
BoCal3	Bohemian “Having a calling”	I feel a sense of destiny about being a musician.
EnMO1	Entrepreneurial “Market Orientation”	My goal is to reach as many people as possible with my music.
EnMO3	Entrepreneurial “Market Orientation”	Next to making music, I want to dedicate time to activities such as promoting the music, marketing and selling it.

Elaborations

Also in this factor, bohemian and entrepreneurial items cohere. While the bohemian items constitute intrinsic motivation to be a musician (having a calling), the aspiration for success amongst many people (market orientation) is based on extrinsic motivations (Bridgstock, 2007). This may seem peculiar and contradictory at first. However, the PCA shows that students do not necessarily perceive conflict between those intrinsic and extrinsic motivations. The constellation of this factor supports Bridgstock’s (2007) finding that artists are often driven by bohemian and entrepreneurial aims at the same time. By itself, the reward of reaching many people with one’s music might not be enough to devote oneself to a professional musical career. In turn, the sole feeling of being destined to be a musician without any impetus to reach out to an audience may also not be sufficient. The combination of both seems to be what determines music students to lead a career as a musician. The Career Determination component may also suggest that being a “professional” artist is understood as reaching as many people as possible. Similarly, Bridgstock (2013) suggests that “all professional artists desire to share their work with others in some way, and to add value of some kind” (p. 129). Figure 4.2.

illustrates in a simplistic manner how both intrinsic, bohemian (having a calling) as well as extrinsic, entrepreneurial (market orientation) elements may contribute to a music student’s professional Career Determination.



FIGURE 4.2. Themes of Factor 2 “Career Determination”

■ = bohemian; ■ = entrepreneurial; ■ = factor theme

In this factor, the Employability and Career Self-management as well as Being Enterprising stance on arts entrepreneurship (Bridgstock, 2013) are interwoven. Wanting to avoid a non-arts related job touches upon the need to engage in a protean career. If it is one’s aim to make a living solely from being a musician, purposeful career management will play an essential role. On the other hand, Being Enterprising emphasizes the creation of value for market subjects (extrinsic motivation, reaching people) whilst following one’s own artistic aspirations (intrinsic, having a calling).

4.1.3.3. Factor 3: Money-drivenness (MON)

Description and Labelling

The last factor’s four items explain 8.5% of total variance. Cronbach’s α is 0.593. Although a Cronbach’s α value between 0.7 and 0.8 is desirable for reliable results, psychological constructs may also have values below 0.7 and still be reliable (Field, 2009). Furthermore, the value of Cronbach’s α depends on the number of items tested, so that the lower the number of items, the lower the α will be (Field, 2009). Since this factor consists only of four items, this might have been a reason for the low α value. Therefore, the factor was retained. Table 4.4. shows an overview of the items representing the last factor.

This is the only component that exclusively consists of entrepreneurial career identity items. Since all of them in a way pertain to pecuniary motives, this factor was labelled “Money-drivenness”. Two items literally mention the word “money”, while the other two refer to it more indirectly: EnMO4 talks about being “commercially successful”. For some, this notion may directly imply earning a lot of money. Others possibly associated it with reaching out to the mass market and gaining a large reputation. The latter, however, usually also implies high pecuniary rewards. Therefore, in the nexus of the other items

TABLE 4.4. *Items of Factor 3 “Money-drivenness”*

Item Abbreviation	Category (as in section 3.4.1.1.)	Full Item description
EnOpen1	Entrepreneurial “Openness to variety”	I am willing to make music of a different genre than I am focusing on now, if I get the opportunity to make more money with it.
EnMO4	Entrepreneurial “Market Orientation”	I find it important that the music which I am (or will be) making is commercially successful.
EnMO2	Entrepreneurial “Market Orientation”	It is important to me to understand people’s preferences regarding e.g. music genres, live shows, streaming behavior, etc.
EnOpp5	Entrepreneurial “Opportunity recognition”	Searching for new ways to make money with my music really excites me.

of this factor, understanding people’s behavior and preferences (EnMO2) appears to be a means to an end. Similarly, the topic of openness to engage in a broad range of genres reoccurs, this time in connection with making more money. As a comparison: item EnOpen2 of Factor 1 (“Being involved in multiple genres of music is important for me”) expresses intrinsic motivation. However, EnOpen1 (“I am willing to make music of a different genre than I am focusing on now, if I get the opportunity to make more money with it”), rather conveys external, monetary motivation. Figure 4.3. depicts how Money-drivenness may underlie the items of this factor and how they result in monetary rewards.

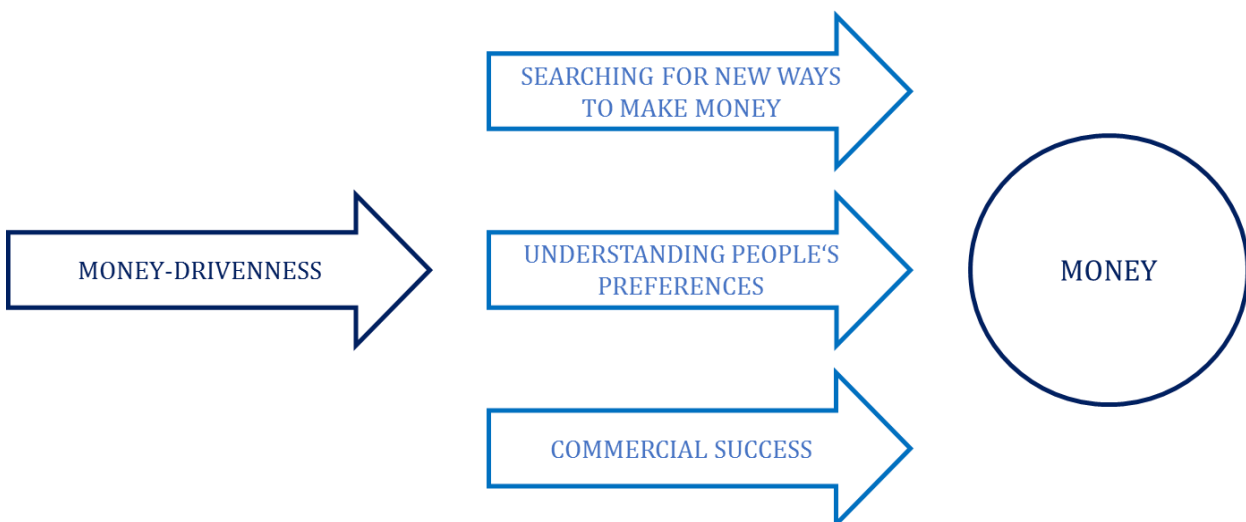


FIGURE 4.3. *Themes of Factor 3 “Money-drivenness”*

■ = bohemian; ■ = entrepreneurial; ■ = factor theme

Elaborations

All in all, the results of this factor support the long-lasting idea that bohemian values do not cohere with money issues. Not only does the Money-drivenness factor lack bohemian items, also do the other two factors lack items that touch upon money. This is a twofold confirmation that anything to do with money is perceived as a clearly separate matter by the music students. However, it shall be noted that interpreting the Money-drivenness factor shall be treated with caution. It is true that results confirm that bohemian and monetary items do not group together. But it would be false to claim from the PCA that they cannot coexist. This issue will be touched upon again in the next section (4.1.4.).

The Money-drivenness component shows parallels with the New Venture Creation stream on arts entrepreneurship (Bridgstock, 2013), which relates to the conventional business notion of entrepreneurship. Although the Money-drivenness component does not directly relate to managing a venture, the assumption that an enterprise shall be managed in a way that it yields profits in a monetary sense, is still given. As such, this factor narrows down career identity to pecuniary aims, just as the New Venture Creation stance narrows down entrepreneurship to business activities.

4.1.4. Descriptive and Correlation Statistics

Table 4.5. shows an overview of mean, standard deviation, and Cronbach's α value for each career identity component as well as the correlations between them.

TABLE 4.5. *Descriptive statistics and intercorrelations for factors, PCA 1*

Factors	<i>M</i>	<i>SD</i>	α	1	2
1. Open-mindedness	5.624	0.676	0.740	-	
2. Career Determination	5.687	0.796	0.737	.376**	-
3. Money-drivenness	4.569	1.015	0.593	.314**	.307**

Note. N = 146; α Cronbach's index of internal consistency

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Factors 1 and 2 both have very similar means of around 5.6, which equals to "somewhat agree" on the 7-point Likert scale. Factor 3, however, exhibits a mean of 4.6 ("neither agree nor disagree"). A paired samples t-test confirmed that Money-drivenness has indeed a significantly lower mean than Open-mindedness; $t(145)=12.406, p= 0.000$; and Career Determination; $t(145)= 12.502, p=0.000$.

The Pearson correlation coefficients show that all three factors are positively and significantly correlated with each other, but on a rather low level. This brings me back to my elaborations on whether a bohemian identity excludes Money-drivenness. Since Money-drivenness positively correlates with the other two factors which also include bohemian items, this indicates that Money-drivenness and bohemianism can coexist, even if they do not group together in Factor 3. If the correlation coefficients between Money-drivenness and the other two factors would have been significantly negative, this would have indicated that bohemian and monetary items oppose each other.

4.1.5. Conclusions

Factor analysis 1 aimed at testing whether bohemian and entrepreneurial career identity items mix or stay separated from each other in the factors. The analysis revealed three factors of students' career identity, which were labelled as follows: Open-mindedness, Career Determination and Money-drivenness. The internal consistency of the factors was verified with Cronbach's α . In two out of three components, bohemian and entrepreneurial items cohere, which suggests that students perceive the two as belonging together. As such, bohemian and entrepreneurial career identity elements could even enhance each other, rather than stand in each other's way. The last factor, Money-drivenness, consisted solely of entrepreneurial items and was significantly less pronounced than Open-mindedness and Career Determination. This implies an incoherence of bohemian and monetary aims. The correlations between all three factors were found to be significantly positive, which indicates that the three career identity components can coexist.

4.2. Factor Analysis 2 – PNEE

4.2.1. Objective

The objective of the second factor analysis was to answer research question 2: *“Are the three stances on arts entrepreneurship suggested by Bridgstock (2013) reflected in music students' perceived need for entrepreneurship education?”* By putting all the different entrepreneurship education items in a PCA, it could be tested whether the underlying components of music students' perceived need for various entrepreneurship education topics reflect the three stances on arts education suggested by Bridgstock (2013). In other words, the aim was to compare the underlying factors of students' PNEE with the three types of arts entrepreneurship education that Bridgstock (2013) conceptualized. If the education topics group together in a way that there is a visible coherence between topics of the same definitional stream (e.g. “Being Enterprising” topics group with “Being Enterprising” topics, and so

forth), this would be supportive of Bridgstock's (2013) categorization of entrepreneurship education types.

4.2.2. Procedure

All 22 items measuring students' perceived need for the respective entrepreneurship education topics were included in the PCA. Again, a varimax rotation was applied.

4.1.2.1. Restricting Number of Factors

In this factor analysis, the decision about how many factors to retain was more straight forward than in the first one. Since there was a clear goal to compare with the three streams on arts entrepreneurship education by Bridgstock (2013), three factors were retained. Just to get a basic overview of the present factors, an initial PCA was run without restricting the number of factors. This resulted in five factors with an Eigenvalue greater than 1, which together explained 64.4% of the variance.

4.1.2.2. Sample Size Adequacy

Between five and ten survey respondents per variable are recommended in order to achieve a sample size reliable enough for factor analysis (Field, 2009). Given the 22 items to measure the PNEE and the sample size of 146, this amounts to 6.6 respondents per variable, which is adequate. Furthermore, all three factors have at least four loadings greater than 0.6, which confirms the reliability of the retained factors in spite of sample size (Guadagnoli & Velicer, as cited in Field, 2009). The Kaiser-Meyer-Olkin measure of sampling adequacy amounts to 0.833, which is assessed to be "great" (Field, 2009, p. 647).

The Bartlett's Test of Sphericity verifies that correlations between variables are sufficiently large for the PCA ($\chi^2= 1599.138$, $df= 231$, $p=0.000$).

Again, those variables with a factor loading greater than 0.4 are retained (Field, 2009). The three factors together contain all initial 22 items (all of them have factor loadings above 0.4). Thus, there is no item that does not sufficiently load to any of the three factors. Table 4.6. shows the factor loadings of the individual items to the respective component after rotation. Five iterations were performed. In total, the three retained factors explain 53.2% of variance.

TABLE 4.6. *Factor loadings >0.4, PCA 2*

Component	1	2	3
CaPotAw	0.753		
CaChall	0.729		
CaFlex	0.667		
CaEncour	0.662		
CaOpti	0.622		
CaRisk	0.579		
EnOppRec	0.578		
EnInno	0.566		
CaStud	0.456		
EnLabPref		0.785	
EnLabProm		0.725	
EnJouPref		0.708	
EnAuPref		0.695	
EnAuDev		0.665	
EnJouProm		0.648	
VeSell		0.531	0.487
VeFin			0.819
VeBStrat			0.778
VeMark			0.722
VeBusi			0.674
VeLeg			0.612
VeAppl			0.431

Note. Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. Rotation converged in 5 iterations.

4.2.3 Interpretation of the Factors: Component Description

In this section, the three components of students' PNEE determined by the PCA are described and interpreted. In this process, the act of comparing the three components to the contents of Bridgstock's (2013) three stances on arts entrepreneurship education plays a major role. In order to test the reliability of the items that load on each component, Cronbach's α is measured and reported. Furthermore, the number of items, the range of their loadings, and the amount of variance explained by each factor is indicated. The one item that loads to two factors (VeSell) is included in the one to which it loads higher. This shall remind us of the fact that the three components are not clear-cut, but exhibit overlaps and connections (Bridgstock, 2013).

As can be seen in Table 4.6., the three components extracted in the PCA nearly perfectly match Bridgstock’s (2013) conceptualization. For that matter and to avoid confusion, no new labels for the three factors were assigned. Instead, I named the factors after the labels of the three components in Bridgstock (2013) because their contents turned out to be congruent. For this reason, there is also not so much description and elaboration needed to get to the essence of the individual components as in the first factor analysis.

4.2.3.1. Factor 1: Employability and Career Self-management (CAR)

The first factor is made up of nine items (see Table 4.7.) and accounts for 35.1% of the variance. Cronbach’s α amounts to 0.829.

TABLE 4.7. *Items of Factor 1 “Employability and Career Self-management”*

Item Abbreviation	Entrepreneurship stance (Bridgstock, 2013)	Full Item description
CaPotAw	Employability and Career Self-management	Becoming aware of my own potential and increasing my self-confidence
CaChall	Employability and Career Self-management	How to deal with challenges of working in the music sector
CaFlex	Employability and Career Self-management	How to be flexible and adaptive in my music career
CaEncour	Employability and Career Self-management	Getting encouraged to take charge of my own career
CaOpti	Employability and Career Self-management	Learning about career options in the music sector
CaRisk	Employability and Career Self-management	Learning to manage uncertainty and taking risk
EnOppRec	Being Enterprising	How to identify opportunities in the music sector
EnInno	Being Enterprising	How to think innovatively and out-of-the-box
CaStud	Employability and Career Self-management	How to find music students I can teach

The factor comprises all seven Employability and Career Self-management items that were included in the PCA. They all relate to educating students how to navigate their future professional career which might be hampered by challenges. As particularly Sternal (2014) suggests, the process of managing one’s career successfully requires students to be confident about their individual potential.

This proved to be relevant for career management also in the eyes of the music students, which is why confidence and awareness-raising also constitutes this factor. In addition to the Employability and Career Self-management items, two items of the Being Enterprising stance were included in this factor. They touch upon learning to identify opportunities and being innovative. As such, they may be logically interpreted as necessary skills to engage in a protean career and increase one’s employability.

4.2.3.2. Factor 2: Being Enterprising (ENT)

This factor is defined by seven items and explains 10.2% of the variance. Cronbach’s α is 0.845. Table 4.8. gives an overview of the items comprising the Being Enterprising component. The remaining six items of the Being Enterprising stance make up most this factor. They all pertain to understanding and reaching out to various stakeholders: audience, journalists as well as record labels. Networking may be a crucial means to attract and build good relationships with those stakeholders. The single New Venture Creation item fittingly pertains to selling one’s music to them. Hence, this component really emphasizes learning about how to create different kinds of value for parties of the market (Bridgstock, 2013).

TABLE 4.8. *Items of Factor 2 “Being Enterprising”*

Item Abbreviation	Entrepreneurship stance (Bridgstock, 2013)	Full Item description
EnLabPref	Being Enterprising	What record labels think is good music
EnLabProm	Being Enterprising	How to promote myself to record labels, publishers, and syncing services
EnJouPref	Being Enterprising	What music journalists care about
EnAuPref	Being Enterprising	What the audience’s preferences and behavior is
EnAuDev	Being Enterprising	How to develop and enlarge my audience
EnJouProm	Being Enterprising	How to promote myself to journalists
VeSell	New Venture Creation	How to sell my music

4.2.3.3. Factor 3: New Venture Creation (VENT)

The last factor is defined by six items (see Table 4.9.) and accounts for 8.0% of total variance. Cronbach’s α for the items of this factor is 0.817. Exclusively New Venture Creation items are contained. They encompass business fundamentals, most of which would also be taught in business schools. “VeAppl” is the only item that is more specific to the arts industry. Although not all items touch upon

skills that are needed only for managing a venture (e.g. marketing skills), music students still identified them as belonging together.

TABLE 4.9. *Items of Factor 3 “New Venture Creation”*

Item Abbreviation	Entrepreneurship stance (Bridgstock, 2013)	Full Item description
VeFin	New Venture Creation	Finance and controlling
VeBStrat	New Venture Creation	Business strategy
VeMark	New Venture Creation	Marketing
VeBusi	New Venture Creation	How to start my own business
VeLeg	New Venture Creation	Legal issues when operating in the music sector
VeAppl	New Venture Creation	Writing a grant/subsidy application

4.2.4. Descriptive and Correlation Statistics

Table 4.10. shows mean, standard deviation and Cronbach’s α for every factor as well as the correlations between them. The means all range between 5.1 and 5.7, equaling to “somewhat agree” on the Likert scale. The significantly positive Pearson correlation coefficients again hint at coexistence of the factors. In addition to the alike means, this shows that students perceive all different entrepreneurship education topics as similarly important.

TABLE 4.10. *Descriptive statistics and intercorrelations for factors, PCA 2*

Factors	<i>M</i>	<i>SD</i>	α	1	2
1. Employability and Career Self-management	5.686	0.679	0.829	-	
2. Being Enterprising	5.154	0.967	0.845	.444**	-
3. New Venture Creation	5.533	0.730	0.817	.558**	.459**

Note. $N = 146$; α Cronbach’s index of internal consistency

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

4.2.5. Conclusions

Factor analysis 2 examined if the underlying components of students’ PNEE topics reflect Bridgstock’s (2013) theoretical classification of entrepreneurship education types. Indeed, apart from three items, all topics grouped exactly according to the three stances by Bridgstock (2013).

4.3. Regression Analysis

4.3.1. Objective

The multiple linear regression analysis aims at answering research question 3: “*What is the nature of the relationship between career identity and students’ perceived need for entrepreneurship education?*” It should give insights to whether students’ three career identity components have an effect on their PNEE. Hence, three multiple linear regressions are run with the three components of PNEE as the dependent variables. A multiple linear regression analysis predicts the outcome of the dependent variable based on its relationship with the independent variables. It is used to explain the correlation between the dependent variable and two or more independent variables (Field, 2009).

4.3.2. Variables

Dependent Variables

In each regression, one of the three PNEE components identified in factor analysis 2 is the dependent variable. The factor scores of the three components of PNEE are computed as the mean of the scores of their constituent items. This is an adequate method because the different variables used the same 7-point Likert scale measurement (Field, 2009). The following three equations for computing the dependent variables result:

$$CAR = \frac{(CaPotAw + CaChall + CaFlex + CaEncour + CaOpti + CaRisk + EnOppRe + EnInno + CaStud)}{9}$$

$$ENT = \frac{(EnLabPref + EnLabProm + EnJouPref + EnAuPref + EnAuDev + EnJouProm + VeSell)}{7}$$

$$VENT = \frac{(VeFin + VeBStrat + VeMark + VeBusi + VeLeg + VeAppl)}{6}$$

Independent Variables

The independent variables in each regression analysis are the three career identity components. Factor scores are again calculated as the mean of their variables’ scores. This is expressed in the following three equations:

$$OPEN = \frac{(BoAu2 + EnOpp2 + EnOpp1 + EnOpen2 + EnOpp4 + EnOpp3 + BoSpon)}{7}$$

$$DET = \frac{(BoCal2 + EnProf1 + EnProf2 + BoCal3 + EnM01 + EnM03)}{6}$$

$$MON = \frac{(EnOpen1 + EnMO4 + EnMO2 + EnOpp5)}{4}$$

Control Variables

The following variables are controlled for in the regression analysis: gender (GEN), age (AGE), school (SCH) and the Pop genre (POP). Although I also had collected data on students' nationality and year of study, I did not include those as control variables. Given the limited sample size, there would have been comparatively too many variables in the analysis. Gender (1 = male; 0 = female) and school (1 = HBA; 0 = Codarts) represent dichotomous variables. Controlling for school is assumed to be relevant because the education institute as part of students' environment may have an influence on the development of their career identity or perceived importance of entrepreneurship education (Burke, 1991). The Pop genre is measured as a dummy variable and includes the Pop students of both Codarts and the HBA, but also the Dance and Hip-hop students of the latter. The rationale for putting those four genres together is related to the similarity in their natures as compared to the Classical, Jazz and World music genres. Controlling for every genre separately for test purposes caused SPSS to automatically exclude a genre variable, which is indicative of multicollinearity issues. This was another reason to combine the genres. Table 4.11 presents an overview of variables used in the regression model and of which type they are.

TABLE 4.11. *Overview of variables in the regression analyses*

	Name	Code	Type
Dependent variables	Employability and Career Self-management	CAR	Ordinal
	Being Enterprising	ENT	Ordinal
	New Venture Creation	VENT	Ordinal
Independent variables	Open-mindedness	OPEN	Ordinal
	Career Determination	DET	Ordinal
	Money-drivenness	MON	Ordinal
Control variables	Gender	GEN	Dichotomous
	Age	AGE	Ratio
	School	SCH	Dichotomous
	Genre Pop	POP	Dummy

4.3.3. Results

Table 4.12 shows the results of the three multiple regression analyses executed with the enter method.

TABLE 4.12. Multiple regression analysis

	<u>CAR</u>			<u>ENT</u>			<u>VEN</u>		
	<i>Beta</i>	<i>t</i>		<i>Beta</i>	<i>t</i>		<i>Beta</i>	<i>t</i>	
(Constant)		2.614	**		0.892			2.918	**
<i>Control var.</i>									
AGE	0.127	1.363		-0.009	-0.101		0.047	0.481	
GEN	0.091	1.125		0.053	0.721		0.083	0.978	
SCH	0.134	0.803		-0.172	-1.136		0.090	0.513	
POP	-0.008	-0.053		0.075	0.551		0.062	0.389	
<i>Independent var.</i>									
OPE	0.283	3.373	**	0.264	3.463	***	0.280	3.174	**
DET	0.188	1.933	M	0.154	1.754	M	0.124	1.215	
MON	0.134	1.612		0.245	3.247	***	0.072	0.831	
<i>Model</i>									
R^2	0.220			0.359			0.142		
R^2 adjusted	0.180			0.327			0.098		
F	5.512	***		10.978	***		3.230	**	

Note. M moderately significant correlation (between 0.05 and 0.09)

* Correlation is significant at the 0.05 level

** Correlation is significant at the 0.01 level

*** Correlation is significant at the 0.001 level

The Beta signifies the change in the outcome of the dependent variable as a result of a unit change in the independent variable (Field, 2009). The R^2 indicates the percentage of the variation of the dependent variable that can be accounted for by the respective regression model: 22.0% (Employability and Career Self-management), 35.9% (Being Enterprising) and 14.2% (New Venture Creation) of the variation of the need for the particular entrepreneurship education can be explained.

In total, four significant positive relationships at the 0.01 level have been found between an independent and dependent variable. Most prominently, the Open-mindedness component of career identity has a positive effect on PNEE of all three types. The Beta has similar values in all three cases. A unit change in the Open-mindedness factor leads to an increase of 0.283 units of need for Employability

and Career Self-management education, a 0.264 units of need for Being Enterprising education and 0.280 units of need for New Venture Creation education. All three correlations are significant at the 0.001 or 0.01 level. The last significantly positive relationship is between the Money-drivenness component of career identity and the need for the Being Enterprising education (0.245 units of change in the dependent variable). The independent variable DET only has moderately significant effects on CAR and ENT. None of the control variables exhibit significant effects on the dependent variables.

4.3.4. Testing Assumptions

Field (2009) discusses ten assumptions for regression analyses that shall be met in order to apply the regression model to the entire population. They ensure that the regression’s parameters and coefficients are unbiased. Table 4.13. presents an overview of those assumptions as well as if and how the present regression model meets them.

TABLE 4.13. *Meeting regression assumptions*

Assumption (Field, 2009)	Met?	How?
1. Independent variables: quantitative or categorical	Yes	Nature of research design
2. Dependent variables: quantitative, continuous, unbounded	Yes	Nature of research design
3. Non-zero variance (variation in value of predictors)	Yes	Dataset checked
4. No perfect multicollinearity	Yes	Average VIF = 2.241; Average tolerance value = 0.603
5. Predictors uncorrelated with external variables	Yes	See Scatterplots in Appendix C1.
6. Homoscedasticity	Yes	See Scatterplots in Appendix C1.
7. Independent errors	Yes	Durbin-Watson tests between 1 and 3
8. Normal distribution or errors	Yes	See distribution of errors in Appendix C2.
9. Independent values of the outcome variable	Yes	Data collected from separate respondents
10. Linearity	Yes	See P-P plots in Appendix C3.

The design of the regression model, whose independent variables are all quantitative or categorical/dummy variables and whose dependent variables are all quantitative, continuous and unbounded, fulfills the first two assumptions. The dataset has been checked for sufficient variation in the values of the predictors (third assumption). The variance inflation factor (VIF) and the tolerance statistic have been used to identify potential multicollinearity between the predictor variables. It is suggested that VIF values of ten and higher or tolerance values below 0.2 are reasons for concern (Field, 2009). In the present regression model, the average VIF amounts to 2.241 and the average tolerance value is 0.603. Those values assure that no perfect multicollinearity exists. The scatterplots of the multiple regression analyses with the three dependent variables (CAR, ENT and VEN) were used to determine whether the assumptions of random errors and homoscedasticity were fulfilled. Appendix C1. shows the three scatterplots, which plot the standardized residuals (y-axes) against the standardized predicted values of the respective dependent variable. Each scatterplot exhibits a random array of dots around zero. Since there is no sort of curve, funnel or line to be spotted, it can be said that the assumption of homoscedasticity has been met (Field, 2009). Although this is harder to verify, the scatterplots also indicate there are no variables which are not incorporated in the model which might correlate with the variables of the regression model (assumption 5). Durbin-Watson tests, which check for serial correlations between errors, were performed to test assumption seven. It is suggested that values should ideally lie close to 2 (Field, 2009). For all three regressions, the Durbin-Watson values of 2.097 (CAR), 2.053 (ENT) and 2.159 (VEN) assure that the assumption on independent errors is met. To test if errors are normally distributed, the distribution of errors of the model were compared to the normal distribution line in the histograms. Appendix C2. shows that the residuals are quite normally distributed, usually skewed a bit to the right. Assumption nine is met by the fact that all the data was collected from separate respondents. The last assumption was checked with the P-P plots (see Appendix C3.). They illustrate the compliance between the model (line) and the actual data (dots). The assumption of linearity has been met because the dots prevalently lie on or close to the line (Field, 2009).

4.3.5. Conclusions

The multiple linear regression was executed to test whether there is a relationship between the career identity components (of factor analysis 1) and students' perceived need for various types of entrepreneurship education (factor analysis 2). Most prominently, the Open-mindedness component of career identity has a significant, positive effect on students' perceived need for all three types of entrepreneurship education. Since all assumptions for applying this regression model beyond my

sample have been met, I may generalize this finding to the entire population of music students in the Netherlands (Field, 2009).

5. DISCUSSION

5.1. Main Findings

The goal of this study was to explore music students' bohemian and entrepreneurial career identity and to test whether it influences the students' perceived need for various types of entrepreneurship education. In accordance with the three research questions identified in the Introduction, this research has revealed three main findings. Firstly, results of a factor analysis highlighted that bohemian and entrepreneurial career identity elements are cohesive, meaning that there is no clear distinction between them. A second factor analysis confirmed the existence of three distinct stances on arts entrepreneurship education suggested by Bridgstock (2013). They were reflected in music students' PNEE and partly also in the three career identity factors. Most importantly, a significant effect of the Open-mindedness component of career identity on the perceived need for all three types of entrepreneurship education was found. The following section elaborates on those three findings sequentially. Their contribution to existent literature as well as implications for academia and arts entrepreneurship education are discussed. I also point out limitations of this study and potential paths for future research.

5.1.1. Convergence of Bohemian and Entrepreneurial Career Identity

Results of the first PCA have revealed three prominent career identity factors, two of which consisted of both bohemian and entrepreneurial items. While there was one factor made up of only entrepreneurial elements, none of the components exhibited solely bohemian career identity items. Research question 1 (*"Is there a clear distinction between bohemian and entrepreneurial career identity elements?"*) may be answered with: no.

The Open-mindedness and Career Determination factors both consisted of bohemian as well as entrepreneurial career identity items. The Open-mindedness factor combined bohemian elements of being autonomous and spontaneous with entrepreneurially searching for new opportunities. The Career Determination factor was shaped by the bohemian feeling of having a calling to become a professional musician while being market oriented. The composition of this factor indicates that bohemian and entrepreneurial career identity elements *together* trigger students' determination for their musical career. This finding supports previous literature that discovered synergies between artists' bohemian and entrepreneurial identities, such as Eikhof and Haunschild (2006), Gotsi et al. (2010) and Lindström (2016). As opposed to those studies, I drew on quantitative methods and still obtained similar results for my sample of music students in the Netherlands. Hence, my findings

notably contribute to research on artists' identities, particularly because the quantitative approach allows for more generalizability than qualitative work (Bryman, 2012). It also reveals more clearly how the concept of career identity has been operationalized and which lens the researcher took, increasing replicability.

The finding that bohemian and entrepreneurial career identity cohere, directly ties in with the discussion about entrepreneurship education for art students. It supports advocates' opinion that students should be taught bohemian as well as entrepreneurial qualities, attitudes and skills to prepare them for the professional realm (Beckman, 2005; Bridgstock, 2013). My results indicate that students are apt to unite bohemian with certain entrepreneurial traits. They suggest that this coherence shall be fostered by encouraging students to pursue their personal artistic aims and at the same time identify opportunities for enterprising in a commercial, social or cultural manner. Embracing both bohemian and entrepreneurial identity traits relates to the integration strategy of identity regulation discussed by Gotsi et al. (2010). My findings indicate that art students indeed perceive synergies between contrasting identities. Arts education shall draw on this integrative predisposition and help students to appreciate their potentially disparate identities and recognize how they can enhance each other. Once students enter the professional realm, this may be an essential skill for successful career management and enterprising endeavors.

The last career identity component retained in the PCA was Money-drivenness. It consists of solely entrepreneurial items, which all pertain to pecuniary or commercial motives. The finding that bohemian items were not part of the Money-drivenness factor supports the long-lasting idea that bohemian values reject a focus on money (Glinoyer et al., 2014). However, as the correlations between Money-drivenness and the other two identity components reveal, it shall not be claimed that bohemian and monetary goals cannot coexist. Even though a music student may be excited about monetary rewards, he or she may still exhibit a bohemian identity and the other way around. This hints at the differentiation strategy of identity regulation (Gotsi et al., 2010), which enables individuals to leverage disparate traits by alternating sequentially between their identities. The fact that Money-drivenness was significantly less pronounced in the sample of music students than the Open-mindedness and Career Determination component, shows that pecuniary aspirations are indeed not fundamental values in music students' career perspective. This supports Bridgstock's (2013) proposition that arts entrepreneurship education shall not focus solely on money. Especially given that many art students have a narrow-minded perception about arts entrepreneurship being geared to managing a profitable business (Penaluna & Penaluna, 2011), art schools shall be careful not to promote this image further. Overall, the nature of the Money-drivenness component indicates that pecuniary topics may need to be

tackled with caution because they do not harmonize with a bohemian identity in the first place. By adopting a differentiation strategy, arts entrepreneurship education may want to raise awareness that pecuniary and bohemian motives can coexist and be made use of independently.

5.1.2. Substantiating the Three Stances on Arts Entrepreneurship Education (Bridgstock, 2013)

The second main finding of this study was that students' PNEE reflected the three stances on arts entrepreneurship suggested by Bridgstock (2013). This result is the answer to research question 2 (*"Are the three stances on arts entrepreneurship suggested by Bridgstock (2013) reflected in music students' perceived need for entrepreneurship education?"*), which can be answered with: yes. There has even been a second way in which this study has confirmed the three stances. Namely, by the fact that the three career identity components of the first PCA (Open-mindedness, Career Determination and Money-drivenness) exhibited parallels to the three streams. This finding is particularly valuable because the career identity items in this study were based on a wide range of literature on bohemian and entrepreneurial identity rather than on contents of Bridgstock's (2013) conceptualization. Yet, my research has empirically confirmed the theoretical conception of the three different stances on arts entrepreneurship. This contributes mainly to the ongoing definitional discussion on arts entrepreneurship. What Bridgstock defines as the two broader stances on arts entrepreneurship (Being Enterprising and Employability and Career Self-management) are coined by bohemian career identity items in the Open-mindedness and Career Determination factor. However, the New Venture Creation approach, representing a rather narrow business-like understanding of arts entrepreneurship, is not reflected by bohemian items in the Money-drivenness factor. Consequently, it can be argued from my findings that the fundamental distinction between arts and business entrepreneurship are the bohemian identity elements. This is an empirical addition to theoretical-conceptual work making similar suggestions (e.g.: Bridgstock, 2013; Ellmeier, 2003; Klamer, 2011). Acknowledging that bohemian traits are essential to arts entrepreneurship is relevant for various parties: for academics to achieve a common understanding of the term for future research; for policy makers and arts educators when refining entrepreneurship curricula; and for students to shift their mostly narrow attitude on arts entrepreneurship and viewing their bohemian identities as assets rather than stumbling blocks for entrepreneurial endeavors.

5.1.3. Relation Between Career Identity and PNEE

Research question 3 (*“What is the nature of the relationship between career identity and students’ perceived need for entrepreneurship education?”*) was examined with a multiple regression analysis. That showed a significant positive relationship between the Open-mindedness career identity component and students’ perceived need for all three types of entrepreneurship education topics (Employability and Career Self-management, Being Enterprising and New Venture Creation).

The effect of career identity on students’ PNEE was tested to investigate to what extent career identity influences students’ attitude towards various kinds of entrepreneurship education. It is suggested that art schools, as integral learning environment for students, can play a major role in shaping their career identities (Bridgstock, 2013) and hence also their attitudes on entrepreneurial subjects (Burke, 1991). I found that the Open-mindedness identity component is the only one to positively influence students’ PNEE of all three types. This suggests that art schools shall foster students’ Open-mindedness in order to improve their attitude on arts entrepreneurship. A positive attitude may also increase the musicians’ receptiveness for entrepreneurial endeavors at a later point in their career (Burke, 1991). As already the name “Open-mindedness” and the factor’s composition indicate, it stands to reason that students who are excited about new things, have an open mindset and like to go beyond the conventional, naturally have a more positive attitude towards arts entrepreneurship.

The finding that the Open-mindedness career identity positively influences the perceived need for all three types of entrepreneurship education, also supports the connection between the Open-mindedness career identity and the adaptive career identity (see section 4.1.3.1.). The more pronounced the Open-mindedness factor, the wider the range of educational inputs a student seeks, and the more assets he or she may have to be adaptive. Being open-minded may shift viewing arts entrepreneurship as a “troublesome necessity” (Sternal, 2014, p. 163) to embracing it as a valuable part of one’s adaptive career identity. Given that Open-mindedness intertwines bohemian and entrepreneurial identity elements, my finding supports Bridgstock’s (2013) proposition that addressing entrepreneurial and artistic values concurrently is key to developing an adaptive career identity.

5.2. Limitations

This study is subject to limitations. Acknowledging and discussing them will be essential for future research to make improvements, especially because this study is one of the first to quantitatively approach the topic of artists' career identities and their PNEE.

Although a certain level of researcher bias is hardly ever fully avoidable, the interpretative nature of factor analyses may be especially prone to it. E.g. the labels of the PCA components and the items' underlying patterns are subject to my own interpretation. I tried to accurately disclose my lines of thinking and reasoning, but anyhow it shall be kept in mind that the researcher's lens may influence any exploratory study of this kind (Field, 2009).

Another issue that comes along with exploratory research is the limited degree of generalizability. I aimed at deriving results I could generalize at least to the entire population of music students in the Netherlands. Tests performed to check the sample size adequacy (i.a. Kaiser-Mayer-Olkin measure) revealed satisfactory results and all assumptions for the regression analysis were met. This indicates that generalizability beyond the sample is given. However, I cannot claim that my results are applicable to Dutch art students across art forms other than music. Singh (2007) and Field (2009) point out that generalizing findings of exploratory studies, especially ones applying factor analyses, should be treated with caution. Thus, it is up to future research to investigate in how far my findings pertain to art students in general. Related to limited generalizability is the rather small sample size of this study. Particularly for factor analyses, it is recommended and common to have approximately 300 responses (Field, 2009). Hence, my statistical analysis would have gotten more meaningful and generalizable if I had substantially exceeded 146 valid responses.

The last limitation pertains to the regression model and the control variables used. I did not control for nationality and year of study although I had collected the respective data. There would have been too many variables in the model, for which the representative sample size of each would have been too low. Moreover, there were issues concerning multicollinearity between some control variables. Again, a larger sample size and including additional music schools may have counteracted those limitations.

5.3. Future Research

As one of the first attempts to quantitatively research students' career identities and their PNEE, this study may be seen as a stepping stone for future quantitative research in this area. From discussing the limitations, it becomes apparent what scholars shall pay attention to from a methodological point of

view. Next to increasing sample size and generalizability as well as enhancing the statistical analyses, there are also some promising content-related opportunities arising from my study.

One of the most valuable continuations of this research could be made by means of a longitudinal study. Since (career) identities are steadily re-constructed and in a state of flux (Gotsi et al., 2010), a long-term investigation of the development of students' career identities would be insightful. Firstly, my cross-sectional research does not allow to make suggestions about a potential causal relationship between career identity and attitude towards entrepreneurship education. Although theory suggests that identity influences attitude (Burke, 1991), this cannot be exactly verified with a regression analysis. My study could only show a significant, positive correlation between the two variables, but this does not necessarily indicate that a change in career identity components is the cause of a shift in PNEE. Examining this causality in a longitudinal study could give more insights into the actual influence of career identity on PNEE, from which even more meaningful suggestions for arts education practices could be derived. In doing so, scholars may also want to further inspect the moderately significant relationships found in the regression analysis. Secondly, based on previous research of identity theorists (e.g. Burke, 1991; Meijers, 1998), my study takes the influence of the educational environment on students' career identity for granted. It does not attempt to measure this relationship. However, to make sound conclusions about the importance of arts entrepreneurship education, it would be beneficial to investigate questions such as: What role does arts entrepreneurship education play in the formation of students' career identities? And which other external factors cause shifts in artists' notions of the self? Once again, answering those questions may require a longitudinal research design, so causality can be accounted for.

Another promising path for future research is a more detailed investigation on the interplay between bohemian and entrepreneurial identity elements. Although my factor analysis confirmed that the two group together, the PCA does not give insights into the reasons for their coherence or how the items correlate. It is up to future research to verify suggestions I made about the relationship between bohemian and entrepreneurial traits, such as that spontaneity and autonomy may have an enhancing effect on opportunity recognition (see section 4.1.3.1.).

Lastly, there is a need for explicit advice on the content of entrepreneurship education in art schools. With which tools and approaches can education institutes implement scholars' suggestions? The most prominent question arising from the results of my study pertains to how Open-mindedness can be fostered by arts education. Hence, future research is required to investigate the practical, contentual side of how educators and policy makers can optimize entrepreneurship curricula.

6. CONCLUSION

This study suggests that music students' career identities shall not be viewed as clear-cut either bohemian or entrepreneurial. It has been shown that certain bohemian and entrepreneurial identity elements are perceived as coherent by students. Moreover, a positive relation has been found between the Open-mindedness factor of career identity and students' perceived need for all types of entrepreneurship education. These findings hold essential implications for art education institutes that aim to provide their students with a meaningful entrepreneurship training. On the most basic level, it is about time to develop a broader understanding of arts entrepreneurship as involving receptiveness for identifying, creating and exploiting opportunities of all kinds and proactively managing one's artistic career. Art students' perception that entrepreneurship stands only for business and monetary concerns needs to be changed. My findings suggest this issue may be tackled with curricula that promote the synergies between bohemian aspirations and entrepreneurial endeavors. It would be counterproductive to give students the impression they must choose between one of them. Besides, results indicate that art schools may be able to improve students' attitude on entrepreneurship by particularly fostering career identities shaped by Open-mindedness.

This study has examined art students' career identity and PNEE in a quantitative manner. By doing so, it has overcome an important limitation of most previous qualitative work: lacking generalizability and definitional clarity. Being able to support existent findings by quantitative means is a valuable contribution to the arts entrepreneurship field. As one of the first to investigate the relationship between career identity and attitude on arts entrepreneurship, this study shall be seen as an exploratory attempt to take a new angle on identity theory in the realm of arts entrepreneurship education. It is now up to future research to either disprove or validate my findings and build upon them, but also to art educators and policy makers to take consequent actions for providing their students with optimal entrepreneurship education.

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APPENDICES

APPENDIX A – SURVEY

APPENDIX A1. Survey in English

Survey Codarts Music Students

Thanks for taking a few minutes to fill in this survey! By doing so, you are contributing to my Master Thesis research at the Erasmus University Rotterdam. If you have any questions about it or want to receive the overall results, feel free to contact me: laura.schediwy@gmail.com.

Confidentiality: your student e-mail address will NOT be revealed to anyone. I am only asking for it due to formal/statistical requirements - since I am distributing this survey via multiple channels, I need to make sure that there are no doubles.

Thanks so much for your support, really appreciating it!

Laura

Your student e-mail address:

What do you study at Codarts?

- Pop
- Jazz
- Classical Music
- World Music
- Other: _____
-

What year of study are you in?

- 1st year Bachelor
- 2nd year Bachelor
- 3rd year Bachelor
- 4th year Bachelor
- 1st year Master
- 2nd year Master

Gender

- Male
- Female

Age: ____

Nationality: _____

Do you have previous experience as a professional musician?

- yes
- no

Please indicate how strongly you agree or disagree with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Making music gives me immense personal satisfaction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would sacrifice everything to be a musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel a sense of destiny about being a musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to keep making music and earning money separate from each other.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Searching for new opportunities in the music sector really excites me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe that being a good musician is the most important thing to become successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being successful as a musician has nothing to do with how much money I (will) make with my music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
“Business” and “commerce” are terms that I dislike.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My goal is to reach as many people as possible with my music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like to take risks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to me to understand people’s preferences regarding e.g. music genres, live shows, streaming behavior, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am willing to make music of a different genre than I am focusing on now, if I get the opportunity to make more money with it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Searching for new opportunities to play gigs/concerts really excites me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to become a professional musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate how strongly you agree or disagree with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Being involved in new ways to distribute my music to an audience is important for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Searching for new musicians to work with really excites me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider myself an easy-going and spontaneous person.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an artist, I think I am different than most other people in the society.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My goal is to make enough money with music so that I don't have to take up other jobs that are not related to music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coming up with solutions to problems is an important part of who I am.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Next to making music, I want to dedicate time to activities such as promoting the music, marketing and selling it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I spend most of my free time with people that are also musicians.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is very important for me to be autonomous, independent, and free in what I do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being involved in multiple genres of music is important for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Searching for new ways to make money with my music really excites me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find it important that the music which I am (or will be) making is commercially successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much do you believe the following topics are (or would be!) necessary for you to learn about in your current music education?

	Very unnecessary	Unnecessary	Rather unnecessary	Indifferent	Rather necessary	Necessary	Very necessary
How to develop and enlarge my audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to promote myself to journalists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Becoming aware of my own potential and increasing my self-confidence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to identify opportunities in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to think innovatively and out-of-the-box	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to promote myself to record labels, publishers, and syncing services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What the audience's preferences and behavior is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What record labels think is good music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What music journalists care about	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Legal issues when operating in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing a grant/subsidy application	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Business strategy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finance and controlling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to start my own business	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to sell my music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to find music students I can teach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to be flexible and adaptive in my music career	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to deal with challenges of working in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learning to manage uncertainty and taking risk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learning about career options in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Getting encouraged to take charge of my own career	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate how strongly you agree or disagree with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I sometimes experience a conflict between artistic and commercial goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have developed a clear idea about my values and goals for my future career.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel that I am expected to occupy myself with my artistic aspirations rather than with making music that sells well.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How valuable has your education been up to now for your musical skills? (1=worst, 10=best)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Have you previously had business or entrepreneurship education (including courses at Codarts)?

- yes
- no

How valuable has your education been up to now for your entrepreneurial skills? (1= worst, 10=best)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Do you have experience in managing a business?

- yes
- no

APPENDIX A2. Survey in Dutch

Survey Herman Brood Academie Artiest Muzikant²

Thanks for taking a few minutes to fill in this survey! By doing so, you are contributing to my Master Thesis research at the Erasmus University Rotterdam. If you have any questions about it or want to receive the overall results, feel free to contact me: laura.schediwy@gmail.com.

Confidentiality: your student e-mail address will NOT be revealed to anyone. I am only asking for it due to formal/statistical requirements - since I am distributing this survey via multiple channels, I need to make sure that there are no doubles.

Thanks so much for your support, really appreciating it!

Laura

Student e-mailadres:

Geslacht

- M
- V

Wat studeer je? Welke opleiding volg je? Keuze uit:

- Artiest Pop/Rock
- Artiest Dance
- Artiest Hiphop
- Anders: _____

Leeftijd: ____

Nationaliteit: _____

Studiejaar:

- Eerste
- Tweede
- Derde

Noem jij jezelf professioneel muzikant?

- Ja
- Nee

² Introductory text was not translated to Dutch

Geef aan in welke mate je het eens/oneens bent met de volgende uitspraken:

	Helemaal oneens	Oneens	Enigszins oneens	Niet eens, niet oneens	Enigszins eens	Eens	Helemaal eens
Muziek maken geeft me ontzettend veel persoonlijke voldoening.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zou alles opgeven om muzikant te kunnen zijn.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb het gevoel dat muzikant zijn mijn lot/doel in het leven is.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik wil muziek maken en de noodzaak om geld te verdienen van elkaar gescheiden houden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik word enthousiast van het zoeken naar andere nieuwe kansen in de muziek sector.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik geloof dat succesvol zijn er vooral van afhangt of je een goede muzikant bent.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn succes als muzikant is niet afhankelijk van hoeveel geld ik verdien.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'Marktgericht' en 'ondernemen' zijn termen waar ik een hekel aan heb.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn doel is om zoveel mogelijk mensen te bereiken met mijn muziek.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik houd ervan risico's te nemen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het is voor mij belangrijk om te begrijpen wat de voorkeur is van mensen in muziek genres, live shows, streaming gedrag etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben bereid om muziek te maken in een ander genre dan ik nu doe, als dat mij de kans geeft om meer geld mee te verdienen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik word enthousiast van het zoeken naar nieuwe kansen voor optredens/concerten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik wil een professioneel muzikant worden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef aan in welke mate je het eens/oneens bent met de volgende uitspraken:

	Helemaal oneens	Oneens	Enigszins oneens	Niet eens, niet oneens	Enigszins eens	Eens	Helemaal eens
Ik vind het belangrijk om betrokken te zijn bij nieuwe manieren om muziek te distribueren naar een publiek.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik word enthousiast van het zoeken naar nieuwe muzikanten om mee te werken.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zie mijzelf als een easy-going en spontaan persoon.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik denk dat ik als artiest anders ben dan anderen in deze samenleving.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn doel is om met muziek genoeg geld te verdienen zodat ik geen baantjes hoeft te nemen die niets met muziek te maken hebben.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een belangrijk deel van wie ik ben is het vinden van oplossingen voor problemen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Naast het maken van muziek, wil ik mijn tijd stoppen in activiteiten zoals het promoten van muziek, de marketing en het verkopen ervan.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik breng het grootste deel van mijn tijd door met mensen die ook muzikant zijn.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het is voor mij erg belangrijk om autonoom, onafhankelijk en vrij te zijn in wat ik doe als muzikant.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het belangrijk om betrokken te zijn bij en onderdeel uit te maken van nieuwe muziek genres.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik word enthousiast van het zoeken naar nieuwe manieren om geld te verdienen buiten mijn muziek.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het belangrijk dat de muziek die ik maak commercieel succesvol is.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Searching for new musicians to work with really excites me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In hoeverre denk je dat het voor jou nodig is (of zou zijn) dat de volgende onderwerpen onderdeel (gaan) uitmaken van je huidige opleiding?

	Zeer onnodig	Onnodig	Tamelijk onnodig	Onverschillig	Tamelijk nodig	Nodig	Zeer nodig
Hoe ik mijn publiek opbouw en vergroot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik mezelf promoot naar journalisten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bewustwording van mijn eigen zakelijke potentie en het vergroten van mijn zelfverzekerdheid als ondernemer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik kansen identificeer in de muziek sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik innovatief en out-of-the-box denk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik mezelf promoot naar boekers, programmeurs, platenmaatschappijen, uitgevers, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Studie naar de voorkeur en gedrag van publiek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Studie naar de meningen van platenmaatschappijen over wat goede muziek is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Studie naar wat muziek journalisten belangrijk vinden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Juridische zaken met betrekking tot het werken in de muziek sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het schrijven van een subsidieaanvraag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bedrijfsstrategie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finance en controlling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het opstarten van een eigen bedrijf	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik mijn muziek verkoop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe ik leerlingen kan vinden die ik les kan geven	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe flexibel te zijn en me te kunnen aanpassen in mijn muziek carrière	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe om te gaan met de uitdagingen van het werken in de muziek sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe vanuit het perspectief van ondernemen om te gaan met onzekerheid en risico-nemen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Inzicht krijgen in de carrière in de muziek sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoe mezelf te motiveren om eigenaarschap te nemen over mijn eigen carrière	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef aan in welke mate je het eens/oneens bent met de volgende uitspraken:

	Helemaal oneens	Oneens	Enigszins oneens	Niet eens, niet oneens	Enigszins eens	Eens	Helemaal eens
Soms ervaar ik een conflict tussen mijn artistieke doelen en commerciële doelen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zie duidelijk voor me wat mijn waarden, normen en doelen zijn voor mijn toekomstige carrière.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb het gevoel dat de maatschappij van mij verwacht dat ik me meer op mijn artistieke ontwikkeling focus dan op muziek die goed verkoopt en geliefd is bij veel mensen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hoe waardevol is jouw opleiding tot nu toe voor je muzikale en creatieve vermogens? (1=slechtst, 10=beste)?

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Heb je al eerder onderwijs in economie, marketing, ondernemerschap gehad?

- Ja
- Nee

Hoe waardevol is jouw opleiding tot nu toe voor je vermogens als ondernemer? (1=slechtst, 10= beste)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

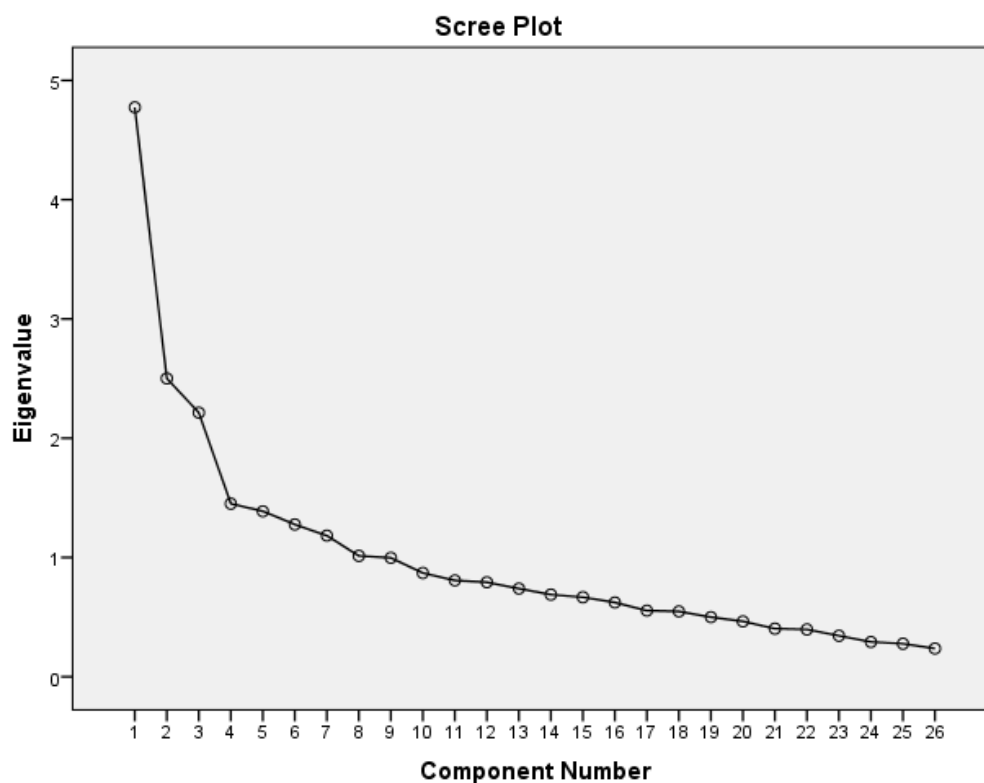
Heb je al ervaring in het managen van een bedrijf?

- Ja
- Nee

APPENDIX B - FACTOR ANALYSIS 1

APPENDIX B1. *Initial Eigenvalues without restricting number of factors*

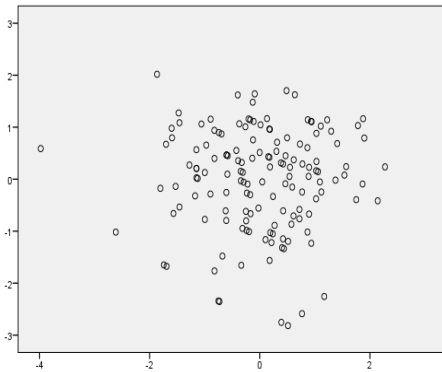
Component	Total	% of Variance	Cumulative %
1	4.774	18.363	18.363
2	2.501	9.620	27.983
3	2.214	8.516	36.499
4	1.451	5.581	42.080
5	1.387	5.335	47.415
6	1.277	4.911	52.326
7	1.183	4.550	56.876
8	1.013	3.897	60.774



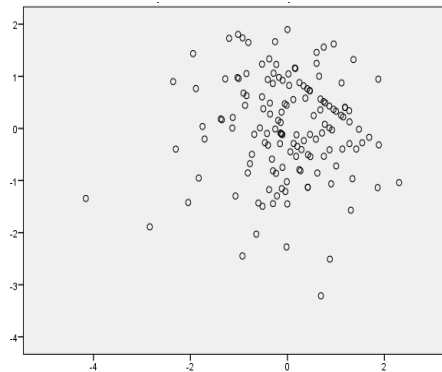
APPENDIX B2. *Scree Plot without restricting number of factors*

APPENDIX C - REGRESSION ANALYSIS

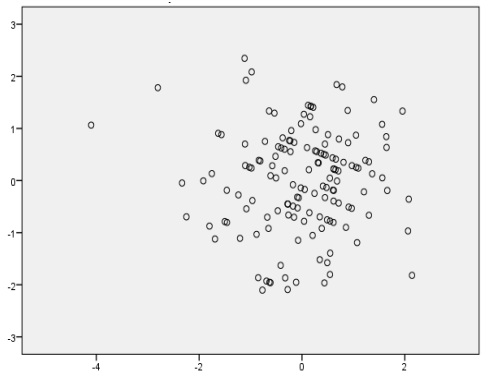
Dependent Variable: CAR



Dependent Variable: ENT



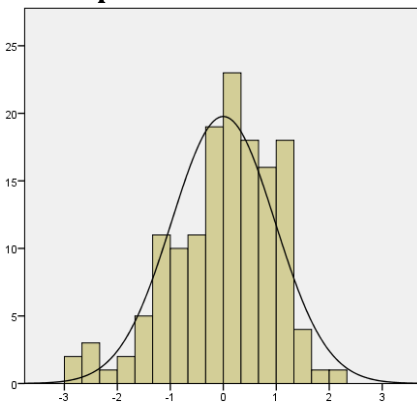
Dependent Variable: VEN



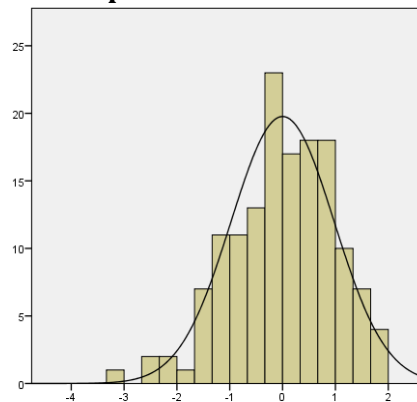
APPENDIX C1. Scatterplots (testing assumptions)

Note. Y-axes: Regression Standardized Residual; X-axes: Regression Standardized Predicted Value

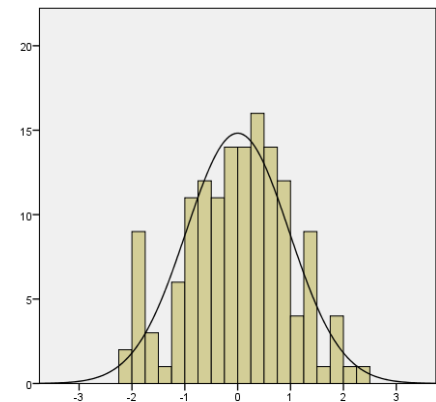
Dependent Variable: CAR



Dependent Variable: ENT

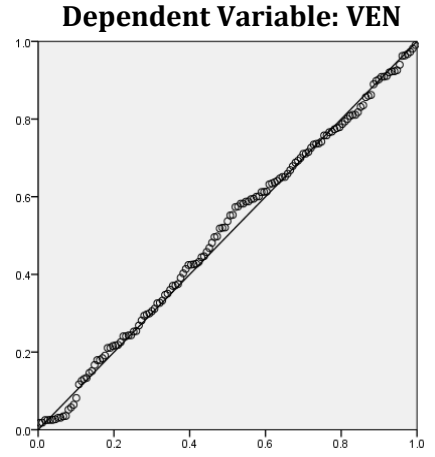
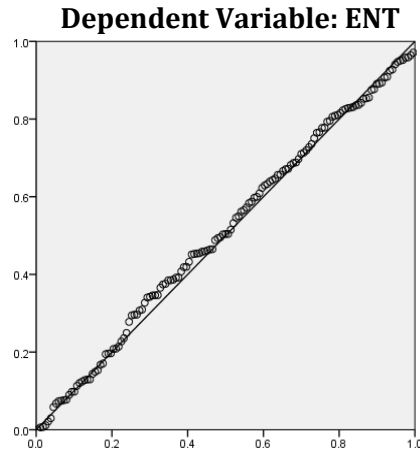
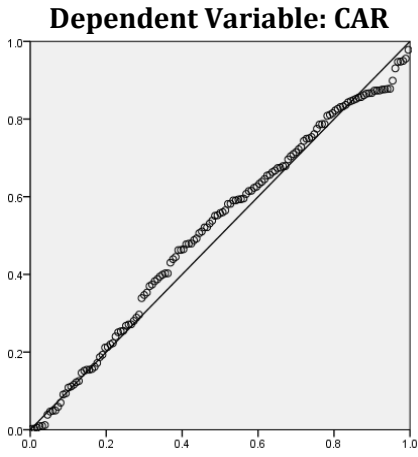


Dependent Variable: VEN



APPENDIX C2. Distribution of errors (testing assumptions)

Note. Y-axes: Frequency; X-axes: Regression Standardized Residual



APPENDIX C3. *Normal P-P plots (testing assumptions)*
Note. Y-axes: Expected Cum Prob; X-axes: Observed Cum Prob