

In Addition to Singing, How Can We Best Stimulate the Art of Enterprise Thinking?

Popular Music Education in the Netherlands: Optimizing the
Learning Process of Conservatoire Students

MASTER THESIS

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ABSTRACT

While more attention has been paid to arts entrepreneurship by music institutions in recent years, the manner in which this is taught to students has remained fairly un researched by academics. The aim of this research has been to gain a better understanding of a musician's modern practice according to conservatoire teachers and students, and to provide teachers with a better basis for preparing the students for their professional future. The following research question was drawn up in order to investigate this: 'How does the relation between arts educators and students shape the entrepreneurial curriculum of pop music conservatoria?' This study used qualitative research methods to provide a comprehensive answer to the research question. In order to enhance credibility, this research was conducted by means of a data triangulation. Multiple sources of data were included, such as open-ended in-depth interviews and an annual management report. Interviews were held with both staff-members and (former) students of the Codarts Conservatory in Rotterdam. The research has pointed out that within the researched conservatory, there is a clear demand for entrepreneurial education. However, the way in which this is taught to students is considered to be fairly theoretical by the interviewees, and a more practical method is preferred. All participants indicate that there should be a focus on making a clear connection with the professional practice. Individual coaching sessions or a so called 'buddy-system' could possibly stimulate an entrepreneurial mindset of the students and a smooth transition to the professional practice. According to both staff and teachers of the music institution, it is important that students do not see their admission to the conservatoire as a goal in itself. A clear motivation for students to study at the conservatoire and exploratory attitude during their studies are essential to get the most out of the entrepreneurial education.

KEY WORDS: Popular Music Education - The Professional Musician – Gatekeeping - Arts Entrepreneurship – Career Identities

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I. Introduction

1.1. Context and relevance

For quite some time, artists have been portrayed as intrinsically motivated people who are not concerned with financial compensation, but who are rather selflessly devoted to the creation of the arts. It is often argued by people within the art world, that if an artist were to actively sell its art this would diminish the authenticity and symbolic value of the artwork (Abbing, 2002, p.45). This is due to the idea that when art has a price tag, the artwork can be compared to other items in the market sphere. As a result, its value could then be measured in numbers according to a commercial market value (Abbing, 2002, p. 44). Moreover, if an artist were to generate money through selling the art this would indicate that the maker would not be selfless in the process of creating. This seeming absence of self-interest is a key aspect in the arts, because artworks often symbolize 'the inferiority of the market value' (Abbing, 2002, p. 46). Many people believed that for the sake of art, this inferior or sacred value needed to be protected. Involvement in the creation of art has thus long been considered to be for art's sake, not to be used to gain monetary rewards (Bourdieu, 1993; Eikhof & Haunschild, 2007).

For a long time, artists were thus seen as devotees of 'the arts', not as entrepreneurs who, in addition to creating, would also like to earn money through their creations. Because of this idea, which has been so prevalent in the arts, it is perhaps not surprising to think that entrepreneurship and the arts have been at odds with each other for a long time.

While quite persistent, this bohemian idea has been subject to change over time. In the Netherlands, the necessity emerged for artists to become more self-sufficient due to governmental budget cuts regarding the cultural sector. In 2004, the government's requirements for obtaining subsidies were made stricter in order to encourage artists and cultural institutions in the art sector to be more financially self-sufficient. As these changes would have a major impact on the cultural sector, in 2007 the Council of Culture was asked to give advice to the prominent institutions in the sector that would be affected by these government plans. Art schools were called upon to reduce their influx of art students, so that students would enjoy a higher quality of education with more personal guidance (Council of Culture, 2007). Furthermore an advice by the Council was to offer entrepreneurial education to art students. These students would then ideally be better prepared for the professional practice, and thus also less dependent on governmental grants.

Since a few years, the curriculum of some Dutch music institutions includes entrepreneurial education. Entrepreneurial education means that the competencies that belong to the cultural

entrepreneur as described in Deutekom's research (2009) are trained and developed in professional art education. These competencies are specified in the theoretic framework in chapter II. According to this research, entrepreneurship education should help develop the capacities of the student with regard to cooperation during projects, knowledge of financial matters, self-knowledge and gaining practical experience for the professional practice.

Many of the musicians that are well-known today have studied at a conservatory in which they were taught both the theoretical and practical aspects of music. These music institutions prepare the students to the best of their abilities for the professional practice. However, the reality of this practice has changed over time. The idea of the 'starving' artist who makes music in a secluded basement for the sake of art does not apply anymore to the professional practice, since today musicians need to possess not only artistic talent, but also need to have knowledge of business-related topics in order to survive in the competitive music industry (Bennett, 2007, p.181). It is difficult for musicians to stand out in the Dutch music industry because of the competition. It is therefore especially important that beginning musicians know how to distinguish themselves in order to create a strong artistic brand. This means that in addition to perfecting their artistic craftsmanship, they must also learn to develop other skills during their studies. By developing an enterprising mindset, they give themselves the best possible chance to make a living while working in the professional field.

While research has shown that co-existing artistic- and entrepreneurial mindsets are more beneficial for art student's career (Schediwy, 2017), by looking at the majority of conservatory curricula in the Netherlands there still appears to be a prevailing idea that bohemian aspirations and entrepreneurial endeavors do not easily go hand in hand. The emphasis in many curricula is often still focused on the development of musical skills, and there is currently little information available in academic literature about how art schools can best incorporate both artistic practice and entrepreneurial education in the curriculum. Besides this being a tricky issue, whether or not 'being entrepreneurial' is something that is teachable simply by implementing entrepreneurial courses in a school's curriculum, or that it could be considered to be an unpredictable phenomenon has also been a topic of discussion (Jack & Anderson, 1999, p. 112). Research as to what is the most effective way to teach entrepreneurship is still in its early phase.

The way in which students are introduced to entrepreneurial aspects of the musical professional practice and how this knowledge is transmitted by the school itself is important. It is therefore essential that management and teachers are in line with what they want to convey to students, and that they look at how this can be taught as effectively as possible. There is the possible need for an updated notion of what musicianship entails for music institutions in the Netherlands and

their educational programs. Curricula designers and educators are one of the main gatekeepers for musical education, as they introduce students to the musical profession. The quality of education and how well it matches the competencies that are necessary for the professional practice influences the extent to which there is a smooth transition from student to professional musician. Academic studies show that music students are best prepared for this competitive professional practice when music institutions implement a broader curriculum and provide entrepreneurship education (Bridgstock, 2012). It is both the challenge and responsibility of music educators to understand the professional practice so that the educational programs are taught effectively (Bennett, 2007).

1.2. Aim and structure

The aim of this research is to gain a better understanding of a musician's modern practice and to provide teachers with a better basis for preparing the students for their professional future. The importance of this aim is best illustrated by Berger & Luckmann (1997) and their theory of social constructs. The meaning of 'musician' can be considered to be a social construct. Naturally, students within music institutions "interact on the basis of the meanings that they come to associate with this construct" (p.92). Besides Berger & Luckmann, more scholars share this opinion. A re-evaluation of our constructed concept of a musician could provide a more realistic image of future careers for music students (Bennett, 2007).

The research will be carried out by exploring previously published theories about this particular topic and by conducting a case study of the conservatoire of the city of Rotterdam. The conclusions of this research will provide an insight to how entrepreneurship is currently implemented and executed at a well-known music institution in the Netherlands. Previous studies have conducted research on the effectiveness of the teaching techniques of conservatoire teachers. Most of the time the teachers are performing musicians themselves and as a logical consequence they teach on the basis of their experience as a musician. The literature used in this research calls into question whether these teachers teach the students through effective pedagogical teaching techniques (Persson, 1996). However, little research has been done into this situation in conservatoires in the Netherlands. As mentioned earlier, the arts are less often associated with entrepreneurship. Studies have shown that because of their intrinsic motivation to create art, artists are less inclined to embrace and understand the importance of entrepreneurship (Abbing, 2002, p. 81). It is all the more important that educational institutions are able to communicate how cultural entrepreneurship differs from general entrepreneurship and that art schools understand how this can best be taught. At the moment there is a literary gap in this area that should ideally be filled. Therefore, this research tries to contribute to academic literature concerning this subject.

Next to this, it will also contribute to managerial practices. If it is studied how much time musicians devote to each element in the professional field, it provides an useful insight for how educators of music schools can optimize their curricula. Conclusively, the research will provide an insight to how the educational program of a well-known music institution in the Netherlands connects to the competencies needed for the professional practice. Moreover it will explore how this music institution currently transmits information on the notion they have of the professional field and educate their students. In order to provide a complete picture, additionally this research looks at the learning behavior of music students regarding entrepreneurial education and whether they have any suggestions for improving the way in which this is taught. Moreover it will explore theories about the notion of gatekeepers and critically reflect on this concept in relation to musical education.

The research question for this thesis thus will be the following:

How does the relation between arts educators and students shape the entrepreneurial curriculum of pop music conservatoria?

In order to be able to provide a well-informed answer to the main research question, four additional sub questions will be answered,

- 1) 'How does the notion of modern professional musicianship career of arts educators and students comply with the reality of the professional practice?'
- 2) 'What is the function and added value of an art school according to arts educators and music students?'
- 3) 'Are there differences in perception on entrepreneurship education between arts educators and students?'
- 4) 'How can entrepreneurial education be taught most effectively to students?'

II. Theoretical framework

II Theoretical framework

Operationalization

The central theoretical concepts that will be addressed in this research are:

- (1) The *bohemian identity*; (2) *artistic entrepreneurial practices* (3) *musical gatekeepers*;
(4) preparation for the *labor market* and (5) the modern *notion of the professional musician*.

2.1. Reality of the professional practice and conditions of the labor market

The competitive labor market

As briefly mentioned before, a competitive musical labor market forms the reality for musicians in the Netherlands. Especially in the popular music scene the competition between musicians is extremely high and the ability to be business smart in order to be self-sufficient is essential. As a result of the oversupply of artists, the demand for jobs is high while the supply is low. Only few artists are fortunate enough to work solely as a professional musician without having to resort to multiple job holding. Even though artists are said to be risk takers (Poorsoltan, 2012), multiple job holding decreases the financial risk. It is not uncommon that artists thus temporarily switch to non-artistic occupations to make a living for themselves (Menger, 1999, p.5). Conclusively, the concept of hybridization of jobs or so called portfolio careers appears to be an increasing trend among artists (Abbing, 2002, p.145). Modern artists have become versatile in order to survive and sustain themselves in the competitive labor market. For a young musician, it can be rewarding to occupy different professional positions as this also provides the opportunity to learn new skills. Besides making music themselves, teaching or programming music requires different competencies that may be quite rewarding to develop. To decrease financial dependency it is crucial for artists to develop such a diverse set of skills. This research will discuss the notion of students being 'optimally prepared for the professional practice'. Within this research, an optimal preparation entails being fully informed and educated on the reality of the profession. This includes educating the students of all aspects from artistic to business minded practices, as it is highly likely the student will encounter such situations. The notion of 'being successful in the industry' simply entails that the former student is able to earn a living by working either as a performing musician or by working as professional in the music industry.

Brand awareness and digitization

For musicians who wish to sustain a professional career, it is essential that they have the ability to see themselves as a business. An important part of entrepreneurship is the ability to be self-reflective and enterprising. Pop musicians can be considered a brand in themselves, and if an artist wants to increase brand awareness it is useful if you are aware of the ways in which this is possible. From managing their expenses to arranging performances, establishing artistic relations and creating a clear identity: there is definitely more to being an artist in today's society than solely focusing on their instrument (Bridgstock, 2012). The part of the music industry that is focused on popular music is a fairly commercial circuit in which there is money to be made, provided you have enough talent and adopt an entrepreneurial and smart approach to matters beyond the artistic practice.

Especially digitalization has brought new opportunities for musicians. Music can be uploaded through online services and social media offers new platforms for exposure. The advent of the Internet and digitization have ensured that an infinite amount of information can be retrieved by the user. If musicians want to stay up to date and maximize the opportunities digitalization has brought, they ought to be informed about said developments that have altered the dynamics of the music industry. As previously mentioned, beginning musicians can follow online courses to develop their craftsmanship, upload their music through streaming services and build a following online. As a result, a certain degree of decentralization has occurred (Leyshon, 2001, p. 61). Musicians today are able to be in direct contact with the people who listen to their music and do not necessarily need to be introduced to the market through a label for instance. The way in which beginning musicians are introduced to the professional practice has changed: they currently have access to a substantial amount of information and for the most part these musicians can educate themselves. Although this may be the case, the following paragraph examines a number of important reasons why studying at a conservatory still has an added value for beginning musicians.

2.2 The added value of studying at a conservatoire

The main reason why it is of added value to follow a course at a conservatoire is because of the network it provides. In addition to developing their technical skills, students are expected to collaborate with fellow students and teachers during the academic year. Through such collaborations they can learn a great deal about their abilities to work together. These are benefits that are not enjoyed by beginning musicians who do not study at a music institution. The professional network also includes guest lecturers and the students' teachers, who often already work in the industry themselves. There is a strong chance that the students will end up in the same field of work and often having professional connections can be helpful. It should be mentioned however, that this network provided by the institution is no guarantee for well established relationships in the students' career: a certain amount of proactiveness in sustaining such connections is naturally required (Perkins, 2013, p. 205). In a study by Steendam (2010) the majority of the artists that were interviewed indicated that their own network was important to them on a professional level. In this study, the competence of being able to build up social relationships turned out to have a strong influence on the chances of getting a job. For clarification, participants made a clear distinction between having one's own social network and networking with people from industry outside their social circle (p.46).

When music students understand that these professional contacts outside of their social circle are important for a future career and consciously build their professional network, this can be seen as part of an entrepreneurial attitude. Studies have shown that risk-taking is one of the main competencies that can be attributed to entrepreneurs. If conservatory students thus actively approach a professional in order to set foot in the industry, they take risks and to a certain extent overcome a fear of exposure (Poorsoltan, 2012, p. 89).

Conclusively, the conservatory remains an organization that embodies a crucial actor in the music sector, as it is an institution where musicians meet other like-minded musicians. Within the institution, students can strengthen their social network and build their professional network. Because it can be concluded from previous studies that being connected to people from the professional field has a positive influence on the chances of finding a job, this connectivity should ideally be fostered and stimulated by the conservatoires (Steendam, 2010).

2.3 Gatekeeping function and methods of teaching of conservatory staff

Musical gatekeepers

As previously mentioned, the music industry is a difficult sector for beginning musicians to find work in and build a name for themselves. The dynamics of the industry are complex and constantly changing. Managers make an effort to include successful artists in their roster and various parties want to make an optimal deal that sometimes lacks transparency. The reality is that it is not uncommon when the interests of the musician are not optimally represented in the music industry. Even though companies such as Buma Stemra are committed to the rights of the artist these days, it is important that the musician himself knows what he or she is entitled to. Before the music student comes into contact with the professional practice, a music institution can act without interest and educate the music student in order to provide him or her with the knowledge that will be essential to be able to participate optimally in the industry. For this reason, a conservatoire is an important gatekeeper and plays an important role in the dynamic music sector. In this research the notion of gatekeepers entails a key actor in the sector who is in the position to selflessly inform the music student about aspects of the professional practice.

Conservatories as practical learning environments

In addition to its role as gatekeeper, conservatories generally have a good reputation as vocational schools and attract young musical talent to the cities. Often these music institutions work together with cultural organizations based in the city. As part of the collaborations, music students are sometimes given the opportunity to perform on public stages in front of an audience. Thanks to these performances, the students gain practical experience and also get to know people from the professional field. As an educational institution, conservatories in the music sector are often the first to train young talent and help them develop the skills they deem necessary for musicians in the professional field. According to scholars such as Bennett (2007) “the effectiveness of training and education for any profession is determined by the extent to which the profession is understood by educators and curriculum designers”(p. 12). In order to ensure a smooth transition to the professional practice for music students, it is thus crucial to study the artistic practice and to what extent this connects to the notion music schools have of the professional musician. According to a study conducted by Perkins (2013), schools are learning environments that have a noticeable impact on students' career prospects and the development of their career identity, yet conservatories as educational institutions have long been uninvestigated (pp.1-3). For artists it is essential to have a varied set of skills to be able to support themselves in the competitive music industry. Naturally, it is of great importance that the required skills are actually developed at a conservatoire.

Implementing entrepreneurial education in the cultural sector

The cultural sector in the Netherlands experienced major budget cuts in 2003. As previously discussed, the music industry is subject to developments such as digitization but also economic uncertainty. Today, this uncertainty concerns the cultural sector and its educational institutions. From 2003 onwards, less money was being spent on the cultural sector and the requirements for obtaining grants were made stricter in comparison to previous years. At the end of 2006, the Dutch ministry of Education, Culture and Science asked the Council of Culture to identify possible problems within the cultural sector with regard to the new subsidy system (Council of Culture, 2007). In 2007, several points for improvement had been mapped out by the council that required attention. These issues were discussed among members of the lower parliament in 2009. The high influx into art schools was considered a possible problem, as it could lead to an oversupply of artists, many of whom could become dependent on subsidies (Plasterk, 2009). Another identified problem for the cultural sector was the level of art education and the extent to which educational programs would connect with the professional practice. Gradually a stronger emphasis was placed on the levels of performativity of art schools. A more strict entry selection for art schools was seen as a solution to potentially adhere to the new standards. More intensive and involved guidance and smaller groups within the education system could increase the chances of an adequate preparation for the labor market.

In order to resolve the issues that were identified, in recent years increasingly more and more attention has been paid to the need for entrepreneurial education in the cultural sector (Plasterk, 2009). While the concept of cultural entrepreneurship has not been around for too long, art- and especially music schools in the Netherlands are slowly beginning to understand its importance for the students. The current implementation of entrepreneurship education is a response to the urgency for art institutions to offer their students the best possible transition to the labor market. However, for quite some time entrepreneurial education only made up a small part of the conservatory's curricula (Bridgstock, 2012, p.125). A lot of time would be devoted to the student's artistic development, yet courses that focus on career-management often remained optional. This unequal ratio within the curriculum puts artistic development first, causing the development of an enterprising skill-set to be seen as a side issue. For an artist it is crucial to be able to respond to changes in the industry in order to sustain their career. To be able to identify business opportunities stems with the definition of a cultural entrepreneur as provided by van Deutekom in chapter II, section 2.5. The unequal attention to develop artistic skills rather than business related skills in conservatory curricula thus forms an issue with regard to an adequate transition to the labor market.

Career identities

With the increasing importance for entrepreneurial education, musicians have to somehow manage a trade-off between the two career identities - artistic and entrepreneurial - in order to make a living in the musical labor market. Previous research has concluded that there is a coherence between the elements of bohemian and entrepreneurial career identities. Yet there appears to be little further research on the synergy between the two, what educators think of these identities and how to best approach this in music school's curricula. Both Bennett (2007) and Bridgstock (2012) argue that schools could train students in integrating and balancing the two identities so that ideally these would cohere rather than compete. If such educational programs were implemented in a conservatoire curriculum, the next step would be to teach entrepreneurial subjects effectively to the students. The way in which students learn and become acquainted with the concept of entrepreneurship is just as important as the subject being implemented in the first place.

The majority of teachers at a conservatory are professional musicians themselves. Over the years they have gained experience in professional practice and have built up an extensive network. This is of added value for the students, because they can get in touch with people working in the music sector through the network of the teachers. However, the fact that most teachers are professional musicians also has its implications. While conservatory teachers might be brilliant performers, this does not necessarily mean that they are equally brilliant teachers. A study conducted by Persson (1996) found that the distinction between the role of professional performer and trained applied music teacher is an essential difference (p.25). The research discussed one case in particular, in which the teacher was a well-known concert pianist, yet lacked considerable structure or developmental strategy to her teaching according to the students (p.28). In an ideal scenario, policy makers implement essential educational programs and teachers execute this accordingly in order to prepare the students for the professional practice (Barkl et al., 2008).

2.5. Student's attitude towards entrepreneurship

The notion of the cultural entrepreneur

In addition to competent teaching techniques, an eager attitude on the part of the student is just as important. It has little effect if the teacher wants to communicate information, but the importance of the information is not recognized due to a lack of interest. Academic research has shown that art students in the Netherlands have a short-sighted view of what entrepreneurship exactly means, as it is often thought that entrepreneurship only concerns matters of business

and finance (Schediwy, 2017, p. 66). The so-called bohemian mentality as briefly mentioned in previous chapters, suggests that art should not be rewarded with money. This research follows the theories of Abbing (2002) and Eikhof & Haunschild (2007) about bohemian identity and the adherent values. Within these theories, it is argued that key characteristic of the bohemian mindset is that the core interest of artists lies in their ability to create freely from the pressure of the market. Furthermore, according to a bohemian ethic, engaging in art is a meaning making process in itself. Conclusively, bohemian artists engage in art for art's sake and do not seek to create in order to obtain monetary rewards (Becker 1982; Bourdieu 1996; Oakley 2009). The limited understanding of students with regard to entrepreneurship therefore ensures that there is a certain resistance among students to entrepreneurship education.

However, cultural entrepreneurship is a more comprehensive concept. In this research the definitions of cultural entrepreneurship by Bridgstock (2012), Schediwy (2017) and Deutekom (2009) are followed. In these theories, entrepreneurship can be interpreted more broadly than solely the business aspect such as setting up a business. In this context, entrepreneurship also comprises an enterprising self-awareness and possessing self-management competencies. The definition of arts entrepreneurship thus differs from the practice of entrepreneurship in a traditional business sense in its context and processes.

But what exactly does the notion of the cultural entrepreneur entail on an individual level? According to Bridgstock (2012), arts entrepreneurship pertains to one's "development of skills related to the application, sharing and distribution of artistic work" (p.4). This concept of cultural entrepreneurship was defined by Deutekom in 2009, who provided a definition more focused on the individual. According to Deutekom, a cultural entrepreneur is someone who possesses competencies such as the ability to reflect on himself, who has a sense of environmental awareness and is social and communicative. Furthermore the entrepreneur is "able to plan, to assess risks and has an understanding of marketing and finance yet has a daring attitude. He shows himself to be enterprising, creative, intuitive, innovative and flexible" (p.13). In her introduction for a symposium on Cultural Entrepreneurship which was held in the Netherlands, Deutekom made it clear that the complexity of the art product, the design of the relevant art sector and the moment in an artist's career can also determine the interpretation of the concept of cultural entrepreneur (p.13). Conclusively, according to Schediwy (2017), cultural entrepreneurial education also concerns developing the capacities to "identify, creating and exploiting opportunities of all kinds and proactively managing one's artistic career" (p. 66). However as previously mentioned, entrepreneurial education remains somewhat of a side subject within the curricula of music institutions.

Besides the fact that students still show a degree of incomprehension, the literature also acknowledges that for the teachers, it is quite a challenge to teach entrepreneurship subjects in an effective way. According to Jack & Anderson (1999), “we must question the relevance and value of an overly theoretical approach to a subject which appears to deal almost exclusively with action. As academics we have to accept that we cannot directly provide, or teach this skill – it is fundamentally experiential” (pp. 118- 119). In addition, subjects about entrepreneurship in a conservatoire or art school are somewhat of an outsider in the curriculum. During class, students are not busy developing their musical skills or actively making their own music. Subjects related to cultural entrepreneurship are taught differently than the students are used to.

Open mindedness

With her research, Schediwy (2017) has shown that there is a positive relationship between the perceived need for entrepreneurial education by students and their level of open-mindedness. In order to teach entrepreneurship effectively, it is therefore important that students possess a certain degree of open-mindedness. Essig (2012) suggests that different pedagogical teaching methods can be implemented in the curriculum of art institutes, so that students will adopt an open attitude towards cultural entrepreneurship. One of these techniques is the mentor-student teaching method. Whereas in the previous section it was described how a considerable structure can be lacking in teaching, clear learning outcomes lie at the basis of the mentoring of a student. Because mentoring offers space for constructive feedback and self-reflection, it is an ideal method of teaching where it is possible to open up the mind of the student to new ways of thinking. As Essig (2012) explains in her essay, “the entrepreneurial discipline of opportunity recognition can be developed in a mentor/protégé relationship” (p.72).

Another teaching technique that stimulates an entrepreneurial mindset is experiential learning. This means that the curriculum provides room for collaborative projects in which students have to manage or put together a project plan. In doing so, they learn the importance of resilience and persistence: two competencies which are key for entrepreneurial endeavors. Such projects are learning opportunities, because they can fail. Setbacks or cancelled projects are not necessarily a negative result, because the students can learn from their experience in an educational environment (Essig, 2012, p. 75).

III. Methods

3.1 Research design and operationalization

This study makes use of qualitative research methods. While there is already some theory available on this particular topic, this is limited in its conclusions. The research strategy therefore follows an inductive approach in which a theory is shaped according to the outcomes of the data. Data has been gathered by means of a research data-triangulation, and is a combination of field- and desk research. Through conducting interviews, primary - and thus empirical - data has been collected. In addition to this field research, secondary data has been collected through analyzing several documents: the conservatory curriculum, study manual, the year report of 2017 and the report of department meetings of the Codarts student panel. Due to the dominance of qualitative research methods, document analysis and a relatively small sample size ($n = 10$), this study can be considered a case study. This research is exploratory in its essence and the chosen research methods provide room for elaborative answers and details.

3.2. Interviews

Part of the research has been conducted through face-to-face, in-depth and semi-structured interviews. The interviews consisted of open questions which provided room for elaboration regarding the answers. However, the most important topics discussed in the theoretical framework (entrepreneurial education, self-management) were explicitly included in the questions in order to give some guidance to the discussion. The table in Appendix A provides an insight as to how interview questions were formed based on the literature and connected concepts.

One half of the interviews was held with teachers, staff members and the curriculum designer of the Codarts conservatoire in Rotterdam. These specific interviewees are important gatekeepers in the Dutch musical sector and the educators of future musicians. Through open ended questions, this research explored what modern musicianship exactly comprehends for them, what their experience with the labor market has been like so far and in what way the needed skills for professional musicianship are currently reflected in the implemented curriculum of the popular music department at Codarts.

Furthermore semi-structured interviews were held with Codarts alumni, who are currently working in the professional music sector in the Netherlands. Interview questions were again open ended, but focused on if, and how musicians balance their artistic craft with entrepreneurial, business related tasks in their day-to day life. This has made it possible to map out how much time and energy is devoted to these career identities, and if for a musician, these perhaps go hand in hand in the professional practice. In order to prevent researcher bias, the

interview questions did not specifically address the two career identities, but rather asked about their work related activities. In addition to these first two groups of participants, interviews were also held with students from the popular music department. At the time of the interview, these participants studied at Codarts.

The people that participate in this study have been contacted through the social online platforms of Facebook and LinkedIn. The call for interviewee's was posted in "Codarts Alumni" groups through which alumni contacted the researcher. Teachers working at Codarts have been contacted on their work email address, which are listed on the Codarts website.

The choice for interviews was made because they provide room for elaborative answers. In case these interviews would appear to not be elaborate enough in terms of content, the researcher took into account that focus groups could be organized as well in order to stimulate a conversation with fellow musicians. With permission - which was obtained through an informed consent form - the interviews were recorded and afterwards transcribed. After transcription, the texts were coded in qualitative-software such as *Atlas.it*. Labels and coding families have been attached to specific sentences or words, after which frequent themes that occurred throughout the interviews could possibly be discovered. The analyzed data was then interpreted and compared to the theory. An overview of the interview questions can be found in chapter X, appendix A: Interview questions.

3.3. Conservatory curriculum and annual management report

This section shortly provides context about the educational system in the Netherlands and the music institutions that teach music at an university level. Furthermore it provides information about the precise structure and content of the popular music bachelor's programme at Codarts, and it looks at the extent to which entrepreneurship has been implemented in the curriculum. Moreover, this section discusses both the information that is specified in the brochure of the program and the annual management report with regard to entrepreneurial education. Both documents can be retrieved online via the website of Codarts, and are mentioned in the list of references of this research.

Music institutions in the Netherlands

The education system in the Netherlands can be divided into two categories: secondary vocational education and higher education. Higher education institutions can also be divided between universities of applied sciences and research universities. Music schools in the Netherlands are part of the former. Within the Netherlands there are nine schools that teach music at an university level. These are located in Amsterdam; Arnhem; The Hague; Haarlem;

Groningen; Maastricht; Rotterdam; Tilburg and Utrecht. The conservatory in Arnhem, ArtEZ, has two additional conservatories which are located in Enschede and Zwolle.

The official name of the music institution that is studied in this research, is Codarts University of the Arts. The university consists of three different segments: The Conservatory, the Dance Academy and Rotterdam Circus Arts. Codarts Conservatory offers different study programs within the department of music. Examples of these are the departments of Jazz, Pop, World Music, Classical Music and Music Theatre. This research specifically investigates the popular music department within the conservatoire.

Curriculum of the pop department

The full time bachelor's programme in popular music at Codarts lasts a total of four years and is worth 240 ECTS. In the first year, the propaedeutic phase can be completed with 60 credits, the remaining 180 credits are spread over the following years. The bachelor programme further gives access to a master's degree in music, which can also be followed at the conservatoire in Rotterdam.

The programme focuses on developing eleven core competencies, which can be under divided in three different final domains. The artistic-, the professional- and the technical domain. As can be read in the Codarts Study Guide 2018-2019, the study programme of Codarts Music strives to train its students “to become strong-willed and broadly deployable musicians who can show their personal qualities in the current artistic practice” (p. 6). The study guide furthermore indicates that Codarts believes that today's artist should be able to do more than make high-quality art. Musicians must be able to market their art as a strong product. In order for students to become familiar with the various aspects of the artist's profession, the study programme of the Bachelor of Music is structured according to five different professional roles: the Musician, the Creator/Performer, the Teacher, the Entrepreneur and the Researcher. For this research we will specifically look into the aspect of ‘the Entrepreneur’.

At the study program of Codarts, the entrepreneurial aspect of professional practice includes several portfolio modules. These modules are spread over the different years of study, and include introductory courses and extracurricular activities. For example, every six months students are asked to participate in interdisciplinary entrepreneurial projects in collaborations with fellow students. These project weeks fall under the ECTS that belong to the portfolio module.

Additional examples of portfolio modules are the courses which are offered in the program. In the first and second year, students can take the course 'Entrepreneurship'. This course will discuss all topics related to enterprising musicianship and develop skills which will be essential for making a living in the professional practice. Examples of these topics are those of leadership, innovative creation and career identities. In these lessons there will furthermore be paid attention to key actors in the industry and matters regarding music management (Study Guide Music, 2018, pp. 44- 50). Since a few years, Codarts also collaborates with Erasmus University Rotterdam. Students are able to follow courses at the University such as 'Popular Music and Society' and 'Creating Opportunities'. A specification of all courses which are offered in the popular music department can be found in Appendix E: Course Overview.

Annual management report of Codarts

This section will discuss the annual management report of 2018, and highlight the sections that concern cultural entrepreneurship. This will provide an insight into the extent in which attention is paid to entrepreneurial education within the institution and its level of management.

Since the beginning of 2016, the management and staff of Codarts have been acting on the basis of a policy with a long-term institutional plan. This plan is created by the Executive Board in agreement with the representative Board. Each year, the Executive Board and the management agree on the desired results in a letter that includes the annual plans of the various departments. In doing so, Codarts states 'it also implements the vision of the Ministry of Education, Culture and Science (OCW), as expressed in the Strategic Agenda for Higher Education and Research 2015-2020 'The Value(s) of Knowing' (Management report, 2018). Vertical accountability is regulated internally by the Supervisory Board (RvT), which supervises the actions of the Executive Board and concentrates on the realization of the objectives of music institution, the strategy and the policy pursued, the resulting result development and the financial situation. Both the Executive board and the management of Codarts are responsible for achieving its strategy and objectives. In the coming years, the music institution will work structurally towards the realization of its ambitious institutional plan. This plan extends to 2022 and aims to reach specific objectives.

Four of these sub-objectives can be linked to the stimulation of the student's entrepreneurial capacities: craftsmanship, self-management; inquisitiveness and connectivity. These sub-objectives are specified in the following paragraphs.

Authenticity and craftsmanship

Goal: *“Provide (international) students with the tools to become authentic artistic craftsmen” (Annual Management Report, 2018, p. 18).*

According to the management report, Codarts has been working on establishing a so called ‘backbone-curriculum’ for the Music department in agreement with teachers, students and staff members. This new curriculum is meant to ensure an adequate transition to the professional practice, as the conditions of this practice are subject to change. This is connected to entrepreneurial education, as it is the task of an entrepreneur to understand its environment and being aware of any changing circumstances in the professional practice. A so-called backbone curriculum gives students clarity about the relevant aspects of professional practice. As can be read in the Report (2018) ‘this project will offer room to adapt the curriculum to any changes currently happening in the professional practice’ (p.18).

Self-management

Goal: *“Educate future artists, teachers, therapists and artistic researchers in 21st-century skills” (Annual Management Report, 2018, p. 20).*

The sub-objective of self-management specifies how the conditions within the industry are changing, and how the curriculum of Codarts aims to implement new courses accordingly. Such a newly implemented course is ‘Entrepreneurship’, which was offered to students as a module in 2016. Besides this, the report states that these 21st century skills also include the capability to work together for fruitful collaborations. It is stimulated that students develop this skill through various interdisciplinary projects with students from different departments.

Inquisitiveness

Goal: *“Stimulate, participate and educate in research and develop an inquisitive and reflective attitude” (Annual Management Report, 2018, p. 21).*

In addition, the sub-objective 'Inquisitiveness', as described in the report, also fits in with the stimulation of an entrepreneurial mentality. The mission and vision of Codarts clearly indicates that the music institution wants to contribute with research to various things: the artistic development of students, the continuous renewal of art education and the changing circumstances on the labor market. The development of a reflective and investigative attitude can be linked to the competence of open-mindedness. Previous research has shown that this is positively related to the perceived need for entrepreneurial education (Schediwy, 2017). Stimulating this attitude therefore contributes positively to stimulating an entrepreneurial mindset.

Connectivity

Goal: *“Have no limits in partnership with students, teachers, staff and partners to pursue the most dynamic, excellent and challenging, learning and working environment” (Annual Management Report, p. 24).*

One of the key objectives as mentioned in the management report is ‘Connectivity’. In the beginning of 2017, Codarts has held elections to appoint a representative Council that will have a say in matters regarding the learning and working environment in the institution. Moreover, Codarts Executive Board has monthly meeting, and the management of different departments aims to be in close contact with student panels.

Codarts has also invested in strengthening ties with professionals and organizations that operate within the music industry. This has resulted in available internships for students, various end-of-the-year performances that included guest performers and the possibility for students to perform at different festivals. The possibility of building up a professional network and developing network capacities through Codarts is in line with both offering entrepreneurial education and a smooth transition for the professional practice.

Within the annual management report it is mentioned that the key objective for the vision of Codarts is ‘Connectivity’. This report provides the following description: “Codarts is the link between talent and the international work field. Ultimately, everything revolves around connection. Between artist and colleague, between artist and audience, between artist and society” (p.8). This gives the impression that Codarts is aware that as an institute in the dynamic sector they are an important link and gatekeeper, and that networking and being part of a community is important for the further career opportunities of students.

Influx of students

As briefly mentioned before, the Dutch government had expressed concern that too many artists were being trained and that they ended up in a competitive labor market in which subsidies were being invoked. As a result of these concerns, the requirements for subsidies were made stricter and plans were made for stricter selection at art schools. In the report, the board writes how this is maintained in Codarts:

“Based on the agreements in the KUO-Next sector agenda, the intake reduction in the bachelor's programme will be maintained at the agreed level. Codarts has therefore continued to make strict selections in order to prevent growth in the number of enrolments. This has given room for a

qualitative and quantitative stimulus to the master's programs. This is expected to continue in the coming years" (p.11).

There has been a slight reduction in the number of enrollments within the departments of popular music between 2014 and 2017. In 2014, a total of 515 students were enrolled in a Bachelor program of Music and 38 students were enrolled within the pop department. In 2017, a total of 474 students were enrolled in a Bachelor program of Music and 35 students were enrolled within the pop department (pp. 12-16).

In conclusion

Based on the curriculum and the annual management report, it appears that Codarts is aware of the importance of entrepreneurship education. With respect to the research question, it appears from the information discussed above that the conservatoire actively implements changes so that the programme is more in line with the necessary competencies for professional practice. For example, the annual report explicitly states that an effort is being made to design a so-called 'back-bone curriculum' which should ensure that the programme can anticipate the circumstances of the changing professional practice (p. 19). The influx of students is moreover monitored according to the governmental agreements that were drawn up for the cultural sector. Compared to a large group of students, a small and select group of music students offers opportunities for personal and better guidance during the study. Conclusively, the conservatory also seems to be aware of its added value as gatekeeper within the sector, and mentioned its pursuit to strengthen ties internally and externally, with student panels as well as organizations within the industry.

IV. Results and Discussion

IV Results

This chapter will discuss the results of the research. In the first section the obtained data will be discussed. In the latter, this data will be analyzed and interpreted in order to provide an answer to the main research question. The data that has been obtained from the interviews will be discussed by means of a division between two groups of interviewees: the staff of the conservatory and the (former) students. In the analysis, results of both groups will be compared in order to form a well-grounded conclusion.

The data is discussed on the basis of the sub questions in the introduction. The results are presented in the sequence of these questions and are once again written down below for clarification:

- 1) 'How does the notion of *modern professional musicianship* of both arts educators and (former) students comply with the reality of the professional practice?'
- 2) 'What is the *function and added value* according to both groups of following a course at the conservatoire?'
- 3) 'What is the perception of both groups on *entrepreneurial education*?'
- 4) 'How can entrepreneurial education be *taught* most effectively to students?'

5.1. Procedure

With permission, each interview has been recorded. The interviews have then been transcribed by the researcher. These transcripts have been imported into the qualitative coding-software Atlas.ti 8.0 and codes were labeled to text-fragments that were relevant to the theory. Coding was done based on the steps of open, axial and selective coding. In the next step, all codes were regrouped into different coding families. Assigning codes and restructuring these into code families have helped in creating a clear overview of the obtained data. More specifically it clarifies whether regularities or reoccurring themes could be found. The themes based on these findings are presented in the following overview:

Coding themes	Codes
(1) The conservatoire as gatekeeper of entrepreneurial education	<ul style="list-style-type: none">- <i>Entrepreneurship at Codarts</i>- <i>Reality of the professional practice</i>- <i>Curriculum design and execution</i>- <i>Admission requirements and competence testing</i>- <i>Awareness of student on notion entrepreneurship</i>

(2) The conservatoire as a music institution	<ul style="list-style-type: none"> - Staff's perception of conservatoire - (Former) student's perception of conservatoire - Added value studying at a conservatoire
(3) Objectivity and evaluation of the quality of offered education	<ul style="list-style-type: none"> - Feedback on education and learning climate Codarts - Relationship between teacher and student - The music institution and educational supervision
(4) Motivation of student regarding entrepreneurial education	<ul style="list-style-type: none"> - Individual guidance - Student awareness regarding career identity
(5) Teaching methods entrepreneurship	<ul style="list-style-type: none"> - Ways of teaching - Suggested improvements for teaching method entrepreneurship - Teacher's work format - Zeitgeist - Open-mindedness

5.2 Conservatory staff

5.2.1. Objective

Interviews have been conducted with staff of the conservatoire with the intention to map out how this group perceives the need for entrepreneurial education and how they believe it can best be taught to the students. Furthermore the interviews provide an insight to the staff's experience on the student's motivation in regards to learning about entrepreneurship.

5.2.2. Procedure

Six interviews have been conducted with conservatoire staff members. Five of the interviewees work in the popular music department. Interviewee number six works in the level of management and is in charge of designing the new curriculum for the coming years.

5.2.3. Results

Notion of professional practice and labor market conditions

In the interviews, the teachers of the popular music department were asked about their perception of the reality of the professional practice. Furthermore they were asked about the competencies needed in order to sustain a livelihood as a musician on the modern musical labor market. The objective was to shed light on how their notion of modern professional musicianship actually complies with the reality of the practice, as it has been described in section 2.1. of the theoretic framework. Because the majority of the teaching staff at Codarts are musicians or have experience in the music sector, they were able to speak from their own experiences.

According to interviewee E, operating in the musical labor market and earning a sufficient income is quite difficult nowadays for musicians:

“At the moment it's a bit tricky, because the whole middle area is out of the question in terms of supply and demand. Either very small, and badly paid, or equally large. I think that if you start out as an independent entrepreneur and musician, you'll have a hard time” (Personal communication, April 30th, 2019).

Because it is rather difficult to earn enough income with just performing musicianship, the reality is that many musicians combine different jobs after graduation to support themselves financially. Interviewee A acknowledged this and said the following:

“For many graduates, the professional practice is often a combination of things that enable them to earn a living and other activities that are more fun or more challenging but do not provide them with a great deal of income. So the graduates usually end up in portfolio careers. A portfolio career is a collection of activities: teaching, performing, producing and so on”(Personal communication, May 9th, 2019).

One of the required competencies for the professional practice that was mentioned most during the interviews was the ability to network and to maintain relationships with the people that have the potential to help you in your musical career. This entails the relationships you have with your online following, but also professionals that operate in the industry such as managers or bookers. Sustaining and building a professional network requires some entrepreneurial know-how on how to network and is crucial for entering and being successful on the labor market. According to Interviewee A (personal communication, May 9th, 2019), having clarity of who you are as a musician and your professional brand is crucial, as it sends the message for people to take your musicianship seriously. The interviewee mentioned that artistic profiling has become more and more important on the labor market, and said the following:

“There is a greater demand on creativity and inventiveness and how you can present yourself as an artist. Your artistic profile and how credible you seem is important. People often feel that, whether you are really good at something or whether you are doing something purely to earn money”.

Besides credibility and being able to establish a professional network, more practical skills are also required in order to sustain a musical career. As interviewee F (personal communication, May 29, 2019) mentioned, possessing knowledge of the foundations of legal rights and contracts is equally important for musician that are trying to establish a career in the music industry. During another interview with interviewee A it became clear that for a musician it is crucial to

be business savvy and to possess entrepreneurial competencies. According to the interviewee, *“people who are successful in the music business and who are excellent in their craft are all entrepreneurs by definition. I have known so many good musicians who did not have enough knowledge of entrepreneurial practices, and they all did not make it”* (Personal communication, May 9th, 2019).

The respondents unanimously indicated that the conditions in the music industry make it difficult for musicians to enjoy a lucrative career purely from making music themselves. This is definitely possible, however in order to build and sustain such a career specific competencies it is essential for musician to possess certain competencies. The competencies that were mentioned the most in the conducted interviews were having the know-how of (1) the important professionals in the industry, (2) the ways to approach the professionals that have the potential to help you in your career (3) to sustain a professional network, (4) to have a clear idea of your artistic-profile and credibility and (4) to have knowledge of contract deals and musical rights.

The function and added value of following a conservatory education

According to all staff members, being able to build a network of future-colleagues was mentioned as one of the key advantages of studying at the conservatory. According to Interviewee E (personal communication, April 30, 2019) this is also often considered by the students themselves to be one of the most important aspects. Interviewee E referred to this network as “a large breeding ground for talent”. Furthermore the interviewee mentioned that the interaction between the students is the great added value for them, because students gain experience with working together. Interviewee E concluded that “such experience is hard to come by when you do not study at a conservatory”.

Another interviewee mentioned that not only networking, but also learning new skills outside the student’s own interest is beneficial for their future careers. The interviewee mentioned the following:

“Sometimes you notice that people don’t like to make certain music. But music is an organization of sounds and you can do all kinds of things with it. A conservatory is perfect for this, because you can make sure that people do not repeat the same thing all the time. Then you throw the composed music in the trash, and you can do your own thing again. But then you have options and you unconsciously take them with you in how you perceive the world” (Personal communication, May 20, 2019).

It also requires a degree of willingness to explore new styles, or to learn about topics that may not be evident to the student. This is where the importance of an inquisitive and exploratory attitude comes into play. Interviewee B said the following about this:

"If students can play well but expect us to teach them how to do everything, then I think you are at the wrong institute. I don't think that's the most interesting or stimulating thing. Ultimately, it's about an open attitude and how you approach the field of work. As a pop musician, you don't just have to be able to make music. We are really looking for people who have an investigative attitude. Both these skills are really necessary, otherwise you won't be able to keep your head above water here. I still like 'I don't know', but 'tell me how it should be', that's really not what we want"
(Personal communication, May 8, 2019).

This opinion was shared by interviewee R (personal communication, June 3rd, 2019), who indicated that Codarts can be seen as a music institution that strives to be a mixture of great craftsmanship and innovation.

Entrepreneurial education in the conservatory curriculum

All respondents acknowledged the fact that the music market in the Netherlands is relatively small and competitive, and that these conditions are a challenge for beginning musicians. Furthermore, the participants indicated that entrepreneurial education is essential in order to give students a better chance of a proper transition to this labor market. For example, when asked about the importance of entrepreneurial education, interviewee D stated the following:

"Entrepreneurship must be taught and be part of the course. The focus should be on personality development, attitude and research for a business card. This can be done on a business as well as an artistic level. It is necessary to teach entrepreneurship, so that people don't have to figure it out for themselves later and just play in a cover band or start teaching at home. This is the result of a lot of people because they don't know where they stand on a personal artistic level and therefore in the industry. Schools need to understand that there is more to the profession than only craftsmanship"
(Personal communication, May 20, 2019).

According to Interviewee F (personal communication, May 29, 2019), there is a strong need for entrepreneurial courses to be taught at a conservatory. The teacher from the popular music department stated that: *"especially for smaller artist, it is incredibly valuable to know about the business side of music. And even if you are an successful artist with a manager, you should know the basic things such as contract law and legal matters in order to protect your music"*.

Teaching entrepreneurship

From the data obtained it can be said that the participants value entrepreneurship in the curriculum and this knowledge being transferred to students. But what is the most efficient way to teach this to the students at Codarts? During the interviews, it became clear that there are certain methods of teaching that appear more effective than others. Interviewee F stated the following:

“The style of teaching in class really makes an apparent difference in the engagement of students. In general, the students are less willing to listen for several periods of time than university students who attend long lectures, for example. I think that these students might be more able to focus for longer periods of time” (Personal communication, May 29, 2019).

According to the conservatoire teachers, it remains a challenge for students to keep their attention for longer periods of time. During the interview, Interviewee F (personal communication, May 29, 2019) talked about a teaching method that helps students to keep their attention on the lesson and the subject matter:

“I use a fairly practical teaching method. In the minor, I occasionally have a guest lecturer, who used to be with me for the whole lesson, but who is now only present for a relatively short period of time. After about forty-five minutes the guest teacher leaves. After his departure we evaluate the lesson. Afterwards, the conversations in class are very interesting. This is a classroom way of working, but it works pretty well. What also works is a kind of cycle of a maximum of 3 lessons, which you then end with a test. We do the same with the minor.

Interviewer: Then there is indeed a clear learning trajectory.

Interviewee F: Yes, with a relatively short attention span because it is only about three lessons. About basic finance, for example, and administrative entrepreneurship matters. And after the third lesson there will be a test”.

The learning style mentioned above provides a clearly structured and organized set of lessons. It is clear that the students are working towards a final goal in the form of a test, which should ideally enable them to make a greater effort to remember the subject matter, and to understand the added value of the course. Another teacher mentioned that the approach of inviting guest lectures works effectively in keeping the attention of students. Furthermore the interviewee added that “students adopt different ideas from these people than if I were to teach the lesson each time” (Interviewee E, Personal communication, April 30, 2019).

Student's attitude and awareness towards arts entrepreneurship

While it has long been established that musicians need to be versatile and possess a diverse set of skills, according to the teachers who took part in this study, students sometimes indicate that they do not consider certain subjects to be relevant in their learning process. According to the teachers, playing the instrument and developing the artistic skills seems to be a priority for many students; other theoretical subjects are often experienced as a ballast. For a number of teachers this gives the impression that students do not think enough or are aware of a direction they want to take later on after their admission to the conservatoire and that they see this admission as a goal in itself. Interviewee E (personal communication, April 30, 2019) said the following about this:

"I notice that with a lot of students. They dreamt so much of coming to a conservatory that it has become a goal in itself. Once they have been admitted, the harsh reality is that they have to study a lot on their own in the following years".

Another teacher furthermore mentioned the following:

"I do notice that sometimes students are far removed from the purpose for which they do it. During their entry exams I often ask: "what is the reason for you to want to be admitted to the conservatoire? What do you want to use this school for, and what are your dreams?". I always add that it can be a completely unrealistic scenario and that, for example, they get 50,000 euros with a big limousine, but the question then is where they think they will end up and what they feel. In my opinion, you don't just go to a school because you want to learn new things, but because you hopefully have a secret idea of what you want to do later and that you know what you want to use the school for, as it were" (Interviewee D, Personal communication, May 20).

If a conservatoire has a lower intake of applicants and wishes to prepare its students as well as possible for the professional practice, it is important that the admitted students can be open-minded to a certain extent with regard to entrepreneurial education. It is therefore important that these students have a certain drive to find out in a short period of time which direction they want to take professionally, and that they have already thought about this before the admission.

Conclusively, conservatoires need to transmit the relevance of cultural entrepreneurship, yet it is also important that students are receptive of the message.

5.3 Conservatoire students and alumni

5.3.1. Objective

Interviews have been conducted with students and alumni of the conservatoire with the intention to map out how this group perceives the need for entrepreneurial education and how they believe it can best be taught to them. Furthermore the interviews provide an insight to the student's motivation in regards to learning about entrepreneurship.

5.3.2. Procedure

A total of four in-depth interviews have been conducted. When the interview took place, two of the interviewees were last year students and in the process of graduation. The other two participants are alumni of Codarts.

5.3.3. Results

Notion of professional practice and labor market conditions

The interviewees were asked about their notion of the professional practice. Additionally, the students who already had experience with working in the industry were also asked about how they perceived the labor market conditions in the Netherlands.

As an alumnus, interviewee I already had quite some experience with the professional practice. The interviewee said the following about the labor market conditions in the Dutch music industry:

“The conditions of the labor market depend on the country. Holland for example is very full and crowded. It is a small market with many good musicians. It’s also the reason why we get double the money in Germany for gigs. It is pretty tough to make money and to get noticed in Holland”
(Personal communication, May 8th, 2019).

When asked about how much time the alumnus spent on self-management activities to give an indication of his experience with the professional practice, the interviewee answered that “he is engaged in self-management activities on a daily basis. It’s like there is no Sunday. I am in contact with two managers of mine, every day” (Personal communication, May 8th, 2019).

Furthermore the interviewee stated that updating and maintaining his channels on social media such as Facebook and Instagram takes up a lot of his time every day. Two other interviewees mentioned that they considered the labor market in the Netherlands to be crowded and competitive. Because of these circumstances it is all the more important that musicians are able to distinguish themselves and can easily be found through, for example, a good website and their social channels. How much time it takes to maintain these channels and what it takes to run your

own business became clear during the interview with interviewee G (personal communication, May 22nd, 2019), a recent graduate of Codarts. She mentioned the following:

"I do quite a lot and I've been doing this for a long time. I started with a website, but then more and more came along. As you start playing with your band, you want to approach people if you want to play at a certain location. So you have to send a lot of emails, collect email addresses, look up places by means of social media and promotion. But it's also important to look at how you brand yourself as an artist. I now have my own business, so sending out invoices is also part of it".

In addition to the above mentioned self-management activities, it is essential for musicians to have knowledge of the business side of music such as paying taxes and music rights. When they are unaware of such matters, this can have financial consequences. Interviewee G shared some personal experience on this matter:

"When I had just started my business, I had no idea that you needed to file your tax return even if you did not earn a substantial amount yet. As a result I received a pretty high fine because I didn't file my taxes right" (personal communication, May 22nd, 2019).

The situation described above was a result of the fact that the student at that time was not sufficiently aware of financial matters in the musical profession. The interviewee stated that such matters were never discussed at a previous music school, however these topics were taught in Entrepreneurship classes at Codarts. Furthermore, the interviewee mentioned that students are given enough tools to understand the foundation of the music business. Moreover according to interviewee G (personal communication, May 22nd, 2019), students are said to be warned to check contracts and to double check with other musicians before they sign a contract.

The function and added value of following a conservatory education

The topic discussed in the previous paragraph also connects to the function of the conservatoire as a gatekeeper of knowledge, and the added value of studying at a music institution according to (former) students. Because when schools inform their students about possible scenarios in the future, they are less likely to find themselves in difficult situations unprepared. This connects to the theory of Bennett (2005), who argued that the effectiveness of a programme is determined by how well the reality of the professional practice is understood and conveyed by teachers and developers of a school's study curriculum.

Alumni and interviewee I (personal communication, May 8, 2019) also stated that first year students often do not see the importance of possessing entrepreneurial know-how. According to the interviewee, it is the responsibility of the conservatory to transmit this relevance and to

convey a realistic notion of the musical practice to all students, especially first year students. In the personal opinion of another interviewee and alumni, “in a conservatory where every pop music graduate is by definition an entrepreneur, it is your responsibility as a gatekeeper to teach entrepreneurial education” (Personal communication, May 21, 2019)

Similar to the staff, students and alumni were also asked about what they believed to be the added value of studying at a conservatoire like Codarts. Each participant mentioned the network of peers and personal bonds formed during their years of study. When asked about the additional value of studying at Codarts, interviewee I mentioned the following: “The number one thing is the connection with other young musicians. That is absolutely fantastic. You make bonds there and form relationships” (personal communication, May 8, 2019). Interviewee J (personal communication, May 21, 2019) answered something similar, and said that the connections that were made at the time were conducive to the creation of new career possibilities. These statements are in line with the findings of the study conducted by Steenman (2010).

In addition to the professional network that might be of added value, participants also indicated that to a certain extent competition can be felt between students. Interviewee G mentioned the following:

“I’m sure there’s a little bit of competition you’ll feel, too. For example, I received a message from someone who saw that I got into a certain playlist and asked me how I did it. You are honest about it, but you also have a limit in the amount of information you are willing to grant someone. What I already said: if you like someone and you have a click with them, you give them more. If that’s not the case, you might give away less information. That’s how it works” (Personal communication, May 22nd, 2019).

The example described above shows that the respondent is more willing to help a fellow student if the personal relationship is well maintained. This example supports the theory of Perkins (2013), which states that a certain form of proactivity is needed to maintain the relationships within a network which can be beneficial to the student's career opportunities.

Entrepreneurial education in the conservatory curriculum

The participants were also asked to what extent entrepreneurship was included in the curriculum during their studies. Both alumni indicated that entrepreneurial courses were not offered enough during their time at the conservatory. Alumnus J mentioned the following:

“During my first year of study, entrepreneurship was not yet included in the curriculum. Something was offered that looked like it, but it was called management and it was very vague. In the first

lesson everyone was there, in the second lesson only I was present. That says it all really, it was not a success. But because I was very interested in entrepreneurship myself, I thought 'such a subject should be included'. That's why I asked everyone, my teachers, the student team of 'where are our entrepreneurship lessons?'. Fortunately, then came the subject 'Entrepreneurship', but I had to choose it as a minor. I thought that was a missed opportunity. I would have liked that to have been included immediately in year 1. After all, how do you as an artist earn money with music, that's the question, isn't it? Luckily it's in the curriculum now, I understood, as a regular subject?" (Personal communication, May 21st, 2019).

As pointed out by the alumnus, since a few years the entrepreneurship course has become a mandatory subject within the curriculum. Two of the participants who were current students at the time of the interview both stated that within the entrepreneurship course today students receive a lot of guidance and advice on how the industry operates. Furthermore, after speaking with interviewee H, it became clear that students today will hear all about who is interesting in the business. According to the interviewee, "in class the teacher will talk about organizations such as Buma Stemra and about music rights, but also about what bookers, pluggers and managers do. But also, for example, about important follow-up steps when you are signed by a label" (Personal communication, May 29, 2019). After interviewing the participants, it became evident that in recent years Codarts has made an effort to incorporate cultural entrepreneurship more in its curriculum.

As previously mentioned, Codarts has launched a project called 'Release Coaching' on a trial basis. This is a class outside of the mandatory courses in the curriculum and is taught by the same teacher who also teaches the Entrepreneurship course. Release Coaching was designed specifically for students who want advice on how to release their music online, how to strengthen their artistic brand or who simply want advice on how to increase visibility online. Interestingly enough, all students were very positive about Release Coaching and voluntarily went to the sessions after school hours. Yet, this is not a mandatory subject within the curriculum. Students indicated that the strength of Release Coaching had to do with its connectivity to the professional practice and the music industry. Interviewee G said:

"Since last year I have been following Release Coaching sessions where you also speak to people from the business every time. And that can be managers, bookers - really anyone. And that gives you a bit of an idea of 'oh okay, so I can expect this if I want to play with a band somewhere in the future'. The lessons give you some insight. At first I thought that I would never fit into the business and that it wouldn't work, while now I have the idea that if you talk to a lot of people one-on-one and you have a better idea of how to do things, then there are quite a lot of possibilities and people

are also very approachable. It's really a lot more accessible" (Personal communication, May 22nd, 2019).

The participants indicated that the one-on-one sessions with professionals from the industry were highly valued by them. These sessions provide room for individual coaching, which is an educational approach clearly appreciated by the students.

Teaching entrepreneurship

Participants were also asked how well the course 'Entrepreneurship' was taught and whether they had any suggestions for improvement with regard to the content of the lessons and the teaching methods. The students from Codarts shared the same opinion on the matter. During the interview, the participants made it clear that there was still some room for improvement in regards to the structure of the course. Interviewee H said the following:

"I found it a disappointment that you get almost the same information every year. At a certain point you're done talking and then subjects are actually repeated. I think it would be better if, for example, they looked at 'how can we connect people from the business with the musicians" (Personal communication, May 29, 2019).

Interviewee G (personal communication, May 22, 2019) shared a similar opinion and also felt that, while she was happy the subject was offered, the same information was repeated during the student's years of study. One of the interviewees furthermore stated that at one point, the theory would become too scientific, and that it would be an improvement if guest lectures or professionals from the industry would be invited. According to both students, this would be of added value as it would be less abstract than reading information from a PowerPoint slide.

Interviewee H said the following:

"I think that is all very important information, but it remains a bit abstract because most of us are not there yet. So transferring information through a PowerPoint and continuing to tell who is doing what in the industry is one way, but I think there just has to be another way to make it clearer" (Personal communication, May 29, 2019).

The way the 'Release Coaching' course is taught seems to offer a solution to these suggestions, as it connects the theory to the professional practice and is well-structured.

Another point of improvement that interviewees mentioned was the teacher's ability to provide feedback. According to interviewee H, during class students would have to present an entrepreneurial project-plan, yet were barely given feedback afterwards. The lack of constructive feedback did not sit well with the students. The interviewee stated the following:

“What has been going on for a couple of years now and what I think is very important is that very poor feedback is given. Teachers within the department are too cautious - because it's quite a personal bond you have with them. That makes it complicated because they want to stay nice otherwise it might be hurtful, but that also makes sure that you are never really told in a constructive way what your weaknesses are and what you can do even better” (Personal communication, May 29, 2019).

Another interviewee discussed how the personal bond with teachers in the pop music department sometimes made it difficult to address points of improvements regarding the teaching method. This mainly applied to the teachers who did not teach the entrepreneurial course. The interviewee stated the following:

“Not all teachers are good at giving feedback - because all teachers are musicians. Not every good musician has super good skills to teach. For example, there are a number of teachers who are super good at their job, but communicating feedback constructively turns out to be difficult. You need those good musicians, otherwise it's not inspiring and not cool, but if they only criticize you harshly it's quite a difficult thing. Then you don't know whether as a student you have the right to go against it” (Personal communication, May 22, 2019).

Students awareness on arts entrepreneurship

As established earlier on, it is important that the conservatory transmits the relevance of cultural entrepreneurship, and that the student is aware of what such a mindset could mean for his or her career. One of the alumni discussed how more personal guidance or mentoring could have helped her in finding her artistic focus and enterprising mindset during her time at Codarts:

“It would have been nice if there had been some structured coaching sessions. Just someone who asks, for example, 'Hey, you're writing your thesis now, but what is your subject and why? Where do you want to be in two years' time?'. Much more focused on the person and bringing it back to the essence of why you are doing the training. You'll be offered all the information you need, and that's great. But there should also be someone who says 'this is not relevant to you, because it doesn't fit in with what you want to do” (Personal communication, May 21, 2019).

As suggested by interviewee and curriculum designer A (personal communication, May 9, 2019), this type of mentoring could also take place through implementing a buddy-system for music students. Such a system would entail that an alumnus would mentor students that are currently studying at Codarts. According to the participant in charge of designing the curriculum, this will

ideally familiarize students with the practice and make them more aware of what entrepreneurship could mean for their career in music.

Discussion

This section will interpret the general results, following the structure of the sub questions as stated in the introduction. For both groups of participants, the notion of professional practice will be compared as well as what they believe is the added function of studying at the conservatoire. Furthermore, the perceived need for entrepreneurial education will be discussed, as well as suggestions from both groups on how to teach entrepreneurship effectively. Lastly this section will discuss the student's attitude and awareness towards arts entrepreneurship. For each sub question, the results will also be discussed in light of the theory provided in chapter II. Some questions are in alignment with the theory, while other parts provide new input. As in every research, this research has its limitations. These will be discussed in the latter part of the chapter.

Sub question 1: 'How does the notion of modern professional musicianship career of arts educators and students comply with the reality of the professional practice?'

During the interviews, teachers, alumni and students were asked about their perception on the professional practice. All participants provided somewhat similar answers. The most obvious finding to emerge from the study is that the participants consider the labor market conditions to be competitive and challenging, especially for beginning musicians. Furthermore the participants indicate that the market is already highly saturated and that in order to get noticed, you have to be versatile in order to stand a chance. Moreover self-management activities take up a lot of time and it is crucial to have some know-how on financial matters. It is therefore important for music students to understand the need for entrepreneurial education. These results support previous academic research which showed similar conclusions (Bennett, 2007; Bridgstock, 2012; Smilde, 2009).

During the interviews, the notion of a portfolio career was mentioned several times by teachers and staff members. This aligns with the theory of Abbing (2002) as mentioned in the theoretic framework in chapter II. It is plausible to think that this was discussed because most of the teachers themselves work multiple jobs. The results have furthermore shown that students appreciate entrepreneurship, because it gives them more insight into the different functions and possibilities within the music sector. This corresponds with the theory of Bennett (2007), which concluded that "The diversity of roles pursued by practicing musicians is not reflected in the majority of conservatoire curricula" (p. 197). The fact that the Internet and the digitization of

music were introduced not too long ago may be a reason why the curricula of conservatoires have not yet been adapted sufficiently to this. It is possible that the diversity of functions in professional practice has remained largely unexplored and that this knowledge is therefore not properly transferred to music students. Ideally, attention should be paid to this in today's curriculum to fully inform the students on the possibilities within the professional practice.

Sub question 2: 'What is the function and added value of an art school according to arts educators and music students?'

The participants were asked about what they believed to be the added value of studying at a conservatoire such as Codarts. Similar to the previous question, all respondents came to similar conclusions. According to the interviewees, the main added value of studying at the conservatoire is the network it provides. This conclusion is in alignment with the findings of Steendam (2010), who's study showed that the respondents valued their professional network, due to the fact that these relationships might positively influence future career prospects. The reason which might be fundamental for the results as found by this study, is that the music students at Codarts may already be aware of the competitive conditions of the labor market. It is likely that the students understand that building connections with fellow students and professionals from the music industry is beneficial for later on in the student's career, and therefore indicated that this was one of the main added values of studying at the conservatoire. Although it was unanimously indicated that building professional relationships and cooperation with fellow students are important benefits of studying at the conservatoire, the results also show that competition between students within the school is somewhat noticeable. The results therefore support the theory by Steendam (2010), yet in addition provide a new insight into competitiveness between students. The competition that was felt could, to a certain extent, be fed by the competitive labor market conditions: there is a surplus of artists and the majority of artists do not make ends meet from their work as performing musicians alone. This could possibly be a reason as to why some students prefer to keep their successes and professional contacts to themselves.

Sub question 3: 'Are there differences in perception on entrepreneurship education between arts educators and students?'

It was also investigated whether the teachers and students thought differently about the importance of cultural entrepreneurship in the curriculum. The findings show that the teachers consider entrepreneurship education to be essential for a good preparation for professional practice, but that there must still be a good balance between artistic subjects and the business side of making music. The teachers furthermore indicated that the entrepreneurial aspects

should not become more important than the intrinsic motivation of students and their reason for studying at the music institution. Students, on the other hand, have indicated that they mostly saw the relevance of entrepreneurial education in the last years of their time at Codarts. Opposing to these results, alumni concluded that entrepreneurship education should certainly be included in the curriculum and that they missed such subjects during their time at Codarts. These findings are for the most part in accordance with the theory. It is very likely that the answers of students and alumni differ in respect to this question, due to the fact that both groups have had different experiences with the labor market. The alumni whom participated in this research have both established their own music business and/or band. Therefore, they have firsthand experience of the skills needed for the professional practice, and the importance of entrepreneurial matters. Students have most likely not had similar experiences and therefore it is possible that they deem entrepreneurial education to be less important, especially in the first years of their studies. There are several suggestions that were mentioned in both theory and interviews, which might provide a solution to help make students understand the importance and relevance of this in the beginning of their studies. A mentor program or so called 'buddy system'; making a stronger connection between theory and the professional practice in class and individual coaching sessions are all examples of this. Conclusively, it comes down to the notion of the professional practice that the conservatory transmits to the students. As pointed out in the research conducted by Schediwy (2017), a suggestion that possibly improves the student's attitude towards entrepreneurial education is to create curricula that "promote the synergies between bohemian aspirations and entrepreneurial endeavors, as it is counterproductive to give students the impression as though they have to choose one or the other" (p.66).

Sub question 4: *'How can entrepreneurial education be taught most effectively to students?'*

Both teachers and (former) students were asked whether they thought that Codarts provided good education in entrepreneurship, or whether they had suggestions for the way of teaching. During the interviews it became clear that the lessons for the students could be slightly improved. Students mentioned that in their experience, part of the information in the 'Entrepreneurship' course was repeated. According to them, the course material from the first year did not substantially differ from the course material provided in year four. Moreover, students indicated that it would be desirable for the information to be conveyed in a less theoretical way. PowerPoint presentations are useful for conveying information, but a more practical application is preferred. The students indicated that they would appreciate it if a link with the practice was made, for example by inviting experienced guest lecturers. The teacher has also acknowledged that inviting guest lecturers is positively received by students. During the interview it was pointed out that the students' attention span is sometimes

short and that talking for a long time does not work well. Dividing the lesson, inviting guest lecturers and working specifically with modules increase the attention and effectiveness of the lesson. The fact that both parties indicate that a practical approach works effectively in conveying information fits in well with the theory about experiential learning (Essig, 2012). The part of the results which found that students have a perceived need for more individual guidance and one-on-one sessions is also in alignment with the theory of Essig in respect with a so called “mentor/protégé relationship” (p.72). A practical approach, a clear connection to professional practice and individual guidance is therefore a clear recommendation with regard to teaching entrepreneurship. A possible explanation as to why students indicated that this was desirable, is that many subjects are offered within the curriculum. If students want to develop a clear artistic identity within the industry, it is important that they know which direction they would want to go in and which subjects are most important for them professionally. It is therefore possible that music students value individual and professional guidance. It became also apparent that constructive feedback was also very important to the students, and that this is something that could be improved. This finding also supports the theory of Essig (2002) about mentoring, and how this provides clear room for constructive and individual feedback.

Student's awareness on arts entrepreneurship

In order to improve the quality of education and to comply with agreements regarding the KUO-NEXT sector agenda, fewer students are admitted.

Conservatoires want the programme to be aligned as much as possible with the capacities that are needed in practice, so that the student enters the professional practice well prepared. As made clear in this research, nowadays an entrepreneurial mindset is essential for the profession as a musician.

It is important and in their own interest that the select group of students show a certain degree of open-mindedness as this is positively related to how much entrepreneurial education is important to them (Schediwy, 2017). During the interviews, teachers and students indicated that it may already be possible to observe the extent to which the student shows an entrepreneurial attitude during admission, based on several competencies. The entire group of respondents indicated that it is important that the students have some idea of what they want to do in the industry and think about their time after admission. According to the participants, these students would have a better chance of a smooth transition to the labor market.

Limitations and reliability

As it is in each study, this research is subjected to limitations. The reader should bear in mind that this research is based on a case study. Therefore, the outcome and results of the study do not necessarily apply to all conservatoires in the Netherlands and cannot be generalized. The main purpose of this study has been to provide a new insight into the research question, and to give possible suggestions and explanations based on the results.

Several aspects have contributed to maximizing the reliability of the study. In order to increase reliability of the study, no leading or closed-ended questions were asked during the interviews. Due to the fact that both students and teachers are in close contact with each other, it is possible that interviewees were somewhat hesitant with expressing their opinions. However, the researcher ensured all participants that if desirable, the interviewees would remain anonymous.

V. Conclusion

The aim of this research was to answer the question: *'how does the relationship between teacher and student influence entrepreneurial education?'* This was investigated by means of a case study in which qualitative research methods were used.

The results have shown that the extent to which the relationship between teacher and student at the Rotterdam Conservatoire influences entrepreneurial education, constitutes a complex interaction.

The teachers and management of Codarts are aware of the importance of entrepreneurial education and the changing professional practice. Steps have been taken in this direction in the past three years, which have led to the fact that entrepreneurial modules are now offered in the regular curriculum. The teachers certainly see the need for this. However, according to students, there is often a lack of a clear learning line in both the entrepreneurial and theoretical lessons. The students from the popular music department believe that this may have to do with a lack of pedagogical learning techniques from the teachers who are often performing musicians themselves. With regard to the implementation of the entrepreneurship lessons, it is desirable that a strong connection is made with practice. Various suggestions have been given for this by both staff and students, such as lesson series and inviting guest lecturers. What clearly emerged during the research was that students react positively to the structure of the 'Release Coaching' sessions. The individual coaching sessions are effective in transferring knowledge and the practical approach with guest lecturers stimulates the entrepreneurial mindset of the student. The conclusions described above are new findings that contribute to the available literature on the search for effective ways to teach cultural entrepreneurship.

The results have also shown that all participants share the opinion that this entrepreneurial mindset of the student should be stimulated more, so that as starting musicians they have a better chance in the professional music sector. On the one hand, this can already be monitored during admission, which can possibly take up a longer period of time to test various entrepreneurial competencies. On the other hand, a so called 'buddy system' could also ensure that the student is confronted with the reality of professional practice. Students do not seem to be sufficiently aware of what they want to achieve during their time at the conservatoire, and how they can distinguish and profile themselves in the industry. Personal guidance and customization of the curriculum are both seen as ways to develop this awareness during the study years at Codarts. However, in order to grow as a professional musician, it is important that students adopt an open and investigative attitude towards subjects that they themselves not yet

see the relevance of. Lastly, the added value of a conservatoire course according to the respondents are the possibility of networking and establishing professional relationships.

VI. Future research

Based on the results as found in this study, several points of departure can be identified for future research. This research can be labeled as a case study, therefore results cannot be generalized for all conservatoires in the Netherlands. The results rather provide new insights in the topic that has been researched. It would be interesting, if future research would study whether these results are applicable to popular music departments of multiple conservatoires in the Netherlands besides Codarts. Based on the results of this study, several recommendations were given to effectively teach entrepreneurial education. Together with relevant literature, additional research could look into ways to implement these suggestions, whether such tools are currently implemented at other conservatoires and if these prove successful or not.

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VIII. Appendices

A. Interview guide

Concept	Literature	Related questions
Cultural entrepreneurial education	Bennett (2007); Bridgstock (2012); Deutekom (2009)	<ul style="list-style-type: none"> - To what extent does the curriculum match the skills that are required in the professional practice? - To what extent is attention paid in the curriculum to entrepreneurship and self-managing a musical career?
Reality of the professional practice	Poorsoltan (2012)	<ul style="list-style-type: none"> - How would you describe the job market for musicians? - To what extent do you think it's necessary for the modern musician to have knowledge of entrepreneurial skills?
Added value of studying at a music institution	Perkins (2012); Leyshon (2001); Steendam (2010)	<ul style="list-style-type: none"> - What is the added value of studying at a conservatory such as Codarts?
Student's motivation and learning behavior	Schediwy (2017); Essig (2012)	<ul style="list-style-type: none"> - To what extent did/do you have a need to get offered workshops or courses aimed at entrepreneurship and business aspects during your time at Codarts? - Do students show a motivated attitude during class in regards to learning about cultural entrepreneurship?
Teaching techniques	Perkins (2012); Persson (1996); Essig (2012); Jack & Anderson (1999)	<ul style="list-style-type: none"> - What are the teaching methods used to offer entrepreneurial learning materials to students? - What do you think is the most efficient way to transfer the knowledge so far?

B: Interview questions

Staff / head of pop music department

- ☐ In your opinion, what are the most important characteristics of a pop musician?
- ☐ How would you describe the job market for musicians?
- ☐ To what extent does Codarts stimulate musical experimentation and innovation within genres?
- ☐ Is the curriculum being adapted to important developments in the music sector?
- ☐ To what extent is attention paid to entrepreneurship and self-managing a musical career?
- ☐ To what extent do you think it is necessary for a modern musician to have knowledge of this?
- ☐ To what extent does this knowledge contribute to a 'successful' career? In this sense, success means that the musicianship provides enough money to live from without an extra job.
- ☐ What is the added value from studying at a conservatory such as Codarts?

Graduated musicians

- ☐ To what extent has Codarts contributed to a smooth transition to the musical labor market?
- ☐ To what extent did the curriculum that was offered to you match the skills that are required in professional practice?
- ☐ To what extent are you engaged in self-management activities for your musical career on a daily basis? Think of things like the professional use of social media, interaction with followers, building a website, making business cards etc.
- ☐ In what way did Codarts pay attention to acquiring such skills during the training or in the curriculum?
- ☐ To what extent did you have a need to get offered workshops or courses aimed at entrepreneurship and business aspects during your time at Codarts?
- ☐ In your opinion, were the teachers aware of modern developments in the music industry? Examples of modern developments are digital advancements or opportunities such as streaming services e.g.
- ☐ In your experience, to what extent was there room for musical experimentation and innovation within the pop department?
- ☐ Do you have the idea that an educational structure in a music institute like Codarts can limit your road to professional musicianship?

C. Consent form

Consent Form - (Case study Codarts conservatory)

You are being asked to take part in a study that will explore your notion of ‘the modern musician’, what this exactly entails for you and how you believe this connects to the implemented educational programs of Codarts in Rotterdam. The researcher asked you to take part because you are an alumnus of Codarts and musician that has experience with the labor market. Please read this form carefully and ask any questions you may have regarding it, before you agree to take part in the study.

What the study is about: The goal of this study is to acquire information about the ways in which the contemporary notion of ‘the musician’ of music schools in the Netherlands complies with the reality of the professional practice.

What we will ask you to do: If you agree to take part in this study, the researcher will ask you, face-to-face, open ended questions concerning the topic of this study. The interview will take a maximum of 45 minutes to complete. With your permission, the interview will also be recorded in order to easily transcribe it afterwards.

Rights and benefits You reserve the right to not answer a question if you are not willing.

This interview contributes to the current research for the interviewer’s Master thesis. More specifically, gathered data may contribute in deriving a better metric for Dutch conservatories and the implementation of the study curricular.

Your answers will be confidential. The records of the study will be kept private. The interpretation of the data will be done by the interviewer and presented in a Master thesis paper which will be read by several professors. Identification will not be possible as your name will be altered in the transcript of the interview. If the interview is to be recorded, the recording will be destroyed after the thesis research has been approved (30th of June, 2019).

Taking part is voluntarily: Taking part in this study is completely voluntary. You may skip any question that you do not want to answer, as stated before in the rights and benefits section.

If you have any questions: The interviewer, Maaïke Fiselier, has obtained a diploma of the Bachelor program International Arts and Culture (IBACs) at the Erasmus University of Rotterdam, and is currently graduating from the Cultural Economics & Entrepreneurship Master program at the same research institute. Feel free to ask anything right now, during or after the interview. In case you have any remaining questions after today, feel free to contact me via e-mail at m.fiselier@hotmail.com

Thank you.

Statement of consent:

I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Signature _____

Date _____

Your Name

In addition to agreeing to participate, I also consent to having the interview tape-recorded.

Your Signature _____

Date _____

Signature of person obtaining consent _____

Date_____

This consent form will be kept by the researcher until the thesis research has been completed (30th of June, 2019).

D. Overview of participants

Participant	Age	Gender	Occupation	Place of residence	Date of interview
A	30+	Female	Management Codarts	Rotterdam	May 9, 2019
B	40+	Male	Management Codarts	Rotterdam	May 8, 2019
C	40+	Male	Teacher at Codarts	Utrecht	June 6, 2019
D	40+	Male	Teacher at Codarts	Rotterdam	May 20, 2019
E	40+	Female	Teacher at Codarts	Rotterdam	April 30, 2019
F	40+	Male	Teacher at Codarts	Amsterdam	May 29, 2019
G	20-30	Female	Student at Codarts	Rotterdam	May 22, 2019
H	20-30	Female	Student at Codarts	Rotterdam	May 29, 2019
I	20-30	Male	Codarts alumnus	Rotterdam	May 8, 2019
J	20-30	Female	Codarts alumnus	Rotterdam	May 21, 2019

E. Course Overview (Codarts University of the Arts, *Study Guide Bachelor Music*, 2018).

POP	Propedeuse					Hoofdphase 1					Hoofdphase 2					Hoofdphase 3				
	1e sem.		2e sem.		totaal	3e sem.		4e sem.		totaal	5e sem.		6e sem.		totaal	7e sem.		8e sem.		totaal
tijd = gemiddelde lesduur per week	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects	ects	tijd	ects	tijd	ects
musicus																				
instrument / hoofdvak	10	70	10	70	20		70	20	70	20		70	19	70	19		70	20	70	20
muziektheoretische educatie	3	120	3	120	6		120	6	120	6	3	60	3	60	6					
ritmische scholing	2	90	2	90	4	2	90	2	90	4										
piano / praktische harmonie	2	20	2	20	4		20	4	20	4										
praktische solfege	1	60	2	60	3															
maker / producer / performer																				
ensembles / band projects	6	150	6	150	12		150	12	150	12		150	11	150	11					
genrespecifiek: home recording / studio practicum*		60	3	60	3		60	3	60	3										
genrespecifiek: studioproject																		6		6
ondernemer																				
diverse activiteiten			5		5			5		5			2		2					
ondernemerschap jaar 1 en 2				2					3											
popular music: industry and society											6				6					
ondernemerschap jaar 3													6		6					
ondernemerschap jaar 4; creating opportunities																		12		12
2 projectweken in jaar 1, 2 en 3				2					2					2						
Health Day in jaar 1				1																
docent																				
educatie													7		7					
stage													10		10					
educatie A: muziekpedagogie													60		60					
educatie B: vakdidactiek													60		60					
onderzoeker																				
muziek wereldwijd							75	3	75	3										
genrespecifiek: popgeschiedenis		75	3	75	3		75	3	75	3										