Skills and employability in the music industry: an exploration of Dutch music industry professionals' skills and employability

Abstract:

Over the course of the decade, there have been ongoing discussions about recent graduates of creative industry-based courses and employability in their chosen work field (Bridgstock, 2010). Although educational institutions are slowly adapting to globally fast-paced changes, by implementing the business plan in their courses, by developing closer ties with small-medium enterprises (Rae, 2004), hosting career fairs (Gibb, 2002) and applying the key skills approach in their programmes (Rae, 2007), research shows that there is still a gap between skills needed to perform on the actual job and graduates' respective education programs (Bridgstock, 2010). National level reviews in the United Kingdom by The Higher Education Funding Council reported consistent mismatches between the abilities of creative industries graduates and those needed in the workforce (Higher Education Funding Council for England, 2004).

This thesis delves deeper into the relationship between skills taught at the university, associate's degree and secondary vocational education level and the employability of graduates who want to enter the music industry while exploring current educational trends in the Dutch educational curricula design and highlighting which skills taught are translated into employability.

Keywords: arts education • music industry • graduates • employability

Student Name: Chelsea Pachito

Student Number: 347260

Supervisor: Lenia Carvalho Marques

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master's Thesis October 2, 2020

Acknowledgements

Writing this thesis would not have been possible without the help and support of my family and friends. Thanks to my mother Vera Silva, who would provide me with weekly so-called thesis survival packages filled with sweets and self-care products, the writing process became so much more easy and fun. My significant other, Ranie Ribeiro Fortes: thank you for handling me with an iron hand and showing me the true meaning of perseverance and discipline. I am deeply appreciative of your patience with my temper tantrums! Rosa Delgado Fortes, Xaviera de Jezus and Tarona Leonora: thank you for providing me with many hours of therapeutic telephone calls and messages, laughter was the best medicine I could have asked for. Last, but not least, prof. Lenia Marques for teaching me that something does not have to be perfect, it just needs to get done. Thank you for your patience and your valuable insights. You have made me a better writer and student.

To Agnita Hoek, Aldo Bruining, Björn de Water, Conchitta Bottse, Carista Eendragt, Dave Gans, Dennis de Groot, Hanneke de Jonge, Kesia Smit, Lisa Molle, Melisa Cenik, Melissa Evora, Rogerio Sitaldin, Suze Phaff, and Vinod Singh: thank you for making time in your busy schedules to participate in this research, and for sharing your stories as well as your network with me. Each and every one of you provided me with valuable data and hope for the music industry's future. Thank you.

Table of contents

1. Introduction

Over the course of the decade, there have been ongoing discussions about recent graduates of creative industry-based courses and employability in their chosen work field (Bridgstock, 2010). Although educational institutions are slowly adapting to globally fast-paced changes, by implementing the business plan in their courses, by developing closer ties with small-medium enterprises (Rae, 2004), hosting career fairs (Gibb, 2002) and applying the key skills approach in their programmes (Rae, 2007), research shows that there is still a gap between skills needed to perform on the actual job and graduates' respective education programs (Bridgstock, 2010). National level reviews in the United Kingdom by The Higher Education Funding Council reported consistent mismatches between the abilities of creative industries graduates and those needed in the workforce (Higher Education Funding Council for England, 2004). The Council also reported large differences between the skills that managers think are required for employment and those that graduates stated they had developed while at university. It is not a coincidence that creative industry courses show lower graduate employability outcomes than those in other fields and it is becoming increasingly more important to prepare creative industries students for their career development and sustainability (Bridgstock & Cunningham, 2016). This approach has value for cultural policy, research and education, but also implies importance for the innovation cycle of the knowledge economy (Jaaniste, 2009; Oakley, 2008).

The importance of this thesis, therefore, spreads wide: it will hopefully give recent graduates insight as to whether or not their course prepares them for a job in the music industries and which skills they would have to develop further, perhaps through extracurricular activities or by applying for specific internships. On the other hand, it will have value for those already established in the music industries, because it can also give them insight as to what skills to expect from recent graduates and how possible underdevelopment of these required skills came to be in the first place. Additionally, this

thesis can raise awareness among policymakers involved in educational policy as well as teachers to decrease the gap between tertiary education and the enterprise.:

Therefore, the thesis will delve deeper into the relationship between skills taught at the university, associate's degree and secondary vocational education level and the employability of graduates who want to enter the music industry while exploring current educational trends in the Dutch educational curricula design and highlighting which skills taught are translated into employability.

2. Theoretical framework

2.1: The concepts of employability and skills

Specifically now, in a period where COVID-19 drove the world to a standstill and where the creative industries are one of the industries most impacted, cultural economists and entrepreneurs are forced to shift their perspectives and focus on the skills which can ensure employability. The Institute for the Future (IFTF) established six drivers of change (table 1) in 2011 which were likely to cause major disruptions in the landscape and identified ten work skills (table 2) which they believe would be critical for decades to come (IFTF, 2011), and would increase a graduate's or jobseeker's employability.

Table 1: Six drivers of change by the Institute for the Future's 2020 (IFTF, 2011)

Driver of change:	Description:
Extreme longevity	Increasing global lifespans change the nature of careers and learning.
Rise of smart machines and systems	Workplace automation "force" human workers out of rote and repetitive tasks.
Computational world	Massive increases in sensors and processing power make the world a programmable system.
New media ecology	New communication tools require new media literacies beyond text.
Superstructed organizations	Social technologies drive new forms of production and value creation.

Globally connected world	Increases global interconnectivity puts diversity and adaptability at the center of organizational operations.

Table 2: Ten Critical Future Work Skills by the Institute for the Future's 2020 (IFTF, 2011)

Future skill:	Description:
Sense-making	The ability to determine the deeper meaning or significance of what is being expressed.
Social intelligence	The ability to connect with others in a deep and direct way, to sense and stimulate reactions and desired interactions.
Novel and adaptive thinking	Proficiency at thinking and coming up with solutions and responses beyond that which is rote or rule-based.
Cross-cultural competency	The ability to operate in different cultural settings.
Computational thinking	The ability to translate vast amounts of data into abstract concepts and to understand data-based reasoning.

New media literacy	The ability to critically assess and develop content that uses new media forms and to leverage these media for persuasive communication.
Transdisciplinarity	Literacy in and ability to understand concepts across multiple disciplines.
Design mindset	The ability to represent and develop tasks and work processes for desired outcomes.
Cognitive load management	The ability to discriminate and filter information importance, and to understand how to maximize cognitive functioning using a variety of tools and techniques.
Virtual collaboration	The ability to work productively, drive engagement and demonstrate presence as a member of a virtual team.

But the concept of employability has been defined by many (Bennett, 2016; Harvey, 2001; Harvey et al., 1998) and therefore, deserves a clear distinction from the idea that employability simply means getting a job once graduated (Dacre-Pool & Sewell, 2007). For example, Yorke (2006, p. 3) defined employability as:

“a set of achievements-- skills, understandings and personal attributes-- that make graduates more likely to gain employment and be successful in their chosen occupations,

which benefits themselves, the workforce, the community and the economy" (Yorke, 2006, p. 3), but the definition does not cover what happens during the process of employment. Hillage and Pollard (1998, p. 2) suggested in simpler and comprehensive terms that employability:

"is about being capable of getting and keeping fulfilling work, as well as having the capability to move self-sufficiently within the labour market to realise potential through sustainable employment" and add that employability consists of four elements. These four elements are:

1. Employability assets: knowledge, skills and attitudes;
2. Deployment: career management, skills including job search skills;
3. Presentation: job getting skills, for example, CV writing, work experience and interview techniques;
4. Personal circumstances and external factors.

Bennett et al. (1999) propose a model of course provision that covers more of the role of higher education in five elements:

1. Disciplinary content knowledge;
2. Disciplinary skills;
3. Workplace awareness;
4. Workplace experience; and
5. Generic skills.

According to Dacre-Pool and Sewell (2007) however, Bennett et al.'s model misses some vital elements and instead point towards the USEM model offered by Yorke and Knight (2002; 2004), which allows academics to think about employability on a more scientific basis. The USEM model is an acronym defined as:

1. **U**nderstanding;
2. **S**kills;
3. **E**fficacy;

4. **M**etacognition.

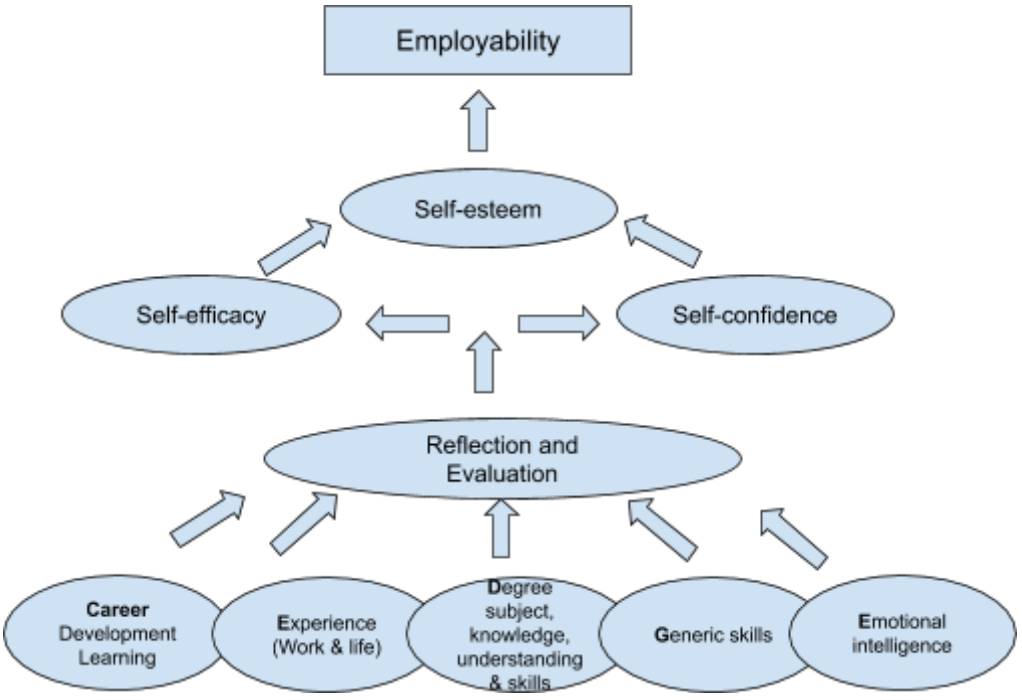
The USEM model has received criticism though, as one of the weaknesses of the model is that it does not assist in explaining to non-experts, like students, parents and employers what exactly is meant by employability. In honouring this model Dacre-Pool and Sewell do realise - correctly, that a model like this should be applicable to more fields than academics alone, especially because the goal of these models is to help universities and colleges to support their students in their journey to employability. Proof of that is the Centre of Employability at the University of Central Lancashire's DOTS model, the result of the development of practical solutions to strengthen the prospects of students and graduates (Law & Watts, 1977):

1. **D**ecision learning: decision-making skills;
2. **O**pportunity awareness: knowing what work opportunities exist and what their requirements are;
3. **T**ransition learning: including job searching and self-presenting skills;
4. **S**elf-awareness: in terms of interests abilities, values, etc. (Watts, 2006, pp. 9-10).

From all the models shared above, this approach is valuable for both academics and future employers, specifically because of its simplicity. The DOTS model allows for individuals to understand the complexity of career development learning and is therefore manageable in understanding for non-experts in the field (Dacre-Pool & Sewell, 2007), but is also critiqued because of its simplicity. McCash (2006) stated that the model relies heavily on a mechanistic matching of a person and their surroundings and does not pay enough attention to possible social and political contexts. According to McCash the model also implies that being unable to secure a self-fulfilling occupation can be experienced as the fault of the unsuccessful individual. Ultimately, the definition and model of employability that Dacre-Pool and Sewell propose, incorporates the element of satisfaction, recognizing the fact that a

person may be successful in their chosen occupation but not necessarily satisfied. Moving forward in this thesis, the concept of employability is conceptualized as follows: "*Employability is having a set of skills, knowledge, understanding and personal attributes that make a person more likely to choose and secure occupations in which they can be satisfied and successful."* (Dacre-Pool & Sewell, 2007, p. 280).

Figure 1: Essential components of employability



The above definition of the concept of employability has been developed into "The Key of Employability" (figure 2) model which reflects the assumption that each element is absolutely vital and that one missing component will greatly diminish a graduate's chance of employability (Dacre-Pool & Sewell, 2007). There is, however, a degree of overlap between some of the elements, which is reflected in the visual presentation of the model in image 1 displayed above.

Degree subject knowledge, understanding and skills is a central concept in the model, because the motivation to enter a degree in the higher education system generally stems from the willingness to study a certain degree, to gain a degree, receive a higher qualification and, consequently gain better employment. According to Dacre-Pool and Sewell

(2007) employers tend to judge an employee based on his or her degree, primarily because subject-specific knowledge can be vital in some cases. The model, however, shows that degree-specific knowledge, understanding and skills alone are unlikely to secure graduates with successful and satisfying employment.

Generic skills can be referred to as “core skills” or “transferable skills” and represent the skills which support study in any discipline and can be transferred to various contexts in higher education and the workplace (Bennett et al., 1999, p. 76). Most of the generic skills Dacre-Pool and Sewell (2007) refer to in their study overlap with those used by the Institute for the Future’s (2011) “Ten Critical Work Skills” study and excludes the entrepreneurial skill because it was deemed unessential. Linked to generic skills is emotional intelligence, which is defined in this study as the capacity to recognize one’s own feelings and those of others, for motivating and managing emotions well in oneself and in relationships.

Table 3: Generic skills

Skill:
Imagination/creativity
Adaptibility/flexibility
Willingness to learn
Independent working/autonomy
Working in a team
Ability to manage others
Ability to work under pressure
Good oral communication
Communication in writing for varied audiences
Numeracy
Attention to detail
Time management

Assumption of responbility and for making decisions
Planning, coordinating and organizing ability
Ability to use new technologies

The concept of career development learning is based on the DOTS model includes activities that should assist students in becoming more self-aware of the things that they are interested in, enjoy doing in order to motivate them and ensure the activity suits their characters. These activities also teach them how to present themselves to future employers, how to make carefully considered decisions about their careers and how to best convey their potential to employers about their achievements and how they can be of benefit to them and the prospective company. The activities include but not only consist of helping with the creation of application forms, curriculum vitae and the practising of interviews.

Experience in work and life is deemed as something that prospective employers value a great deal in graduates. For example, with guidance, students can learn from their experiences in the work context to further develop their key abilities and skills in order to increase their employability. Although case studies on how work-based learning can prepare students for future employment underline the importance of gaining work experience while receiving higher education, students often expressed a discrepancy between academia and work (Krüger & Lincoln, 2009) and experienced disadvantages to their academic development and performance due to risk advertisement on the employer's side. Krüger and Lincoln found in their case study of university students in Liverpool who participated in a work-based learning project surrounding event management, that building upon existing skills and knowledge were deemed more desirable from the employer's perspective, as opposed to developing a new set of skills. Secondly, the participating students seemed less committed during the preparatory phase leading up to the event, which researchers linked to

a focus on short term task management as opposed to the long term task management required for organizing events. In this case, the employers, in their role as work-based learning providers, should have taken into account that students need to negotiate real work with academic work and that they are likely to be "unable *fully* to commit to one or the other" (Krüger & Lincoln, p. 45, 2009). Above all, however, the work-based learning experience made the students feel like they were "part of something real" (Krüger & Lincoln, p. 26, 2009). It is this reflection of the experience and partnership between employers and education that are ultimately valuable in promoting work-based learning, as well as improving the quality and quantity of such experiences.

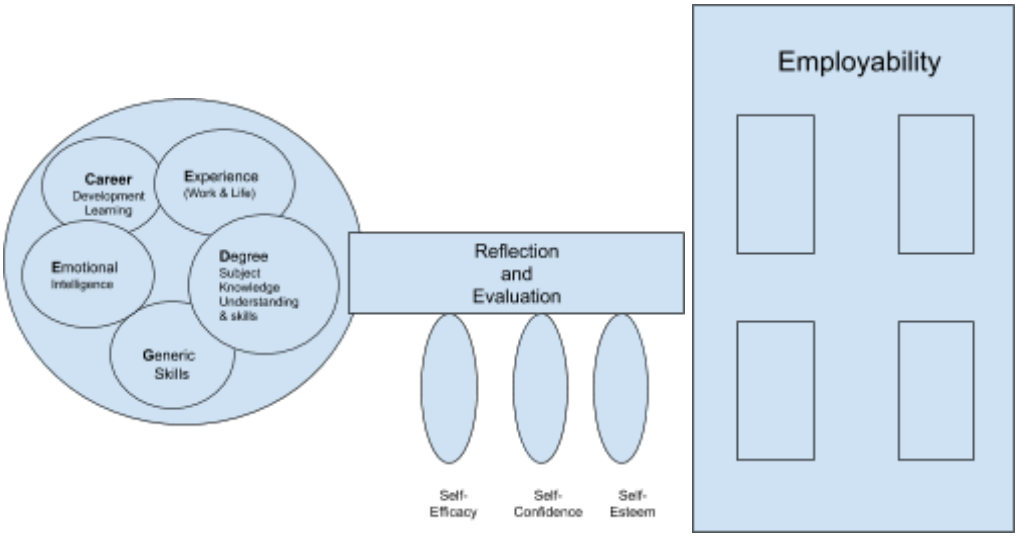
Personal development planning (PDP) is a tool for reflection and evaluation, providing students with the ability to reflect and evaluate on previous learning experiences. Dacre-Pool and Sewell (2007) stress the importance of PDP as it helps students to remember how far they have come in developing their employability and what they need to do to develop it further. The Higher Education Academy suggests that there is a strong link between PDP and employability because the PDP can help students to plan, record and reflect on their experiences to develop their employment-related skills and self-awareness, understand the ways in which their generic skills might be applied in new or different contexts, make realistic and matching career plans based on their increased self-knowledge and demonstrate both their employment potential and their capability to manage their future professional development to potential employers.

Reflection and evaluation of work-based learning experiences are crucially linked to self-efficacy or self-confidence and -esteem. According to Bandura (1995, p. 2), perceived self-efficacy refers to the belief in one's abilities to execute and organize the plan of action needed to manage possible situations. Efficacy beliefs have an influence on how people think, feel, motivate themselves and, consequently act. Bandura suggests various sources of efficacy beliefs and the ones relevant to employability are:

1. Mastery experiences. These happen when people are given the chance to try a specific task on their own.
2. Vicarious experiences provided by social models. These experiences occur when students are able to meet or see others who have achieved success in their field. The closer the successful other is in similarity to the student, the more effective the vicarious experience is.
3. Social persuasion. This experience occurs when students are persuaded that they indeed possess the capabilities required to master a particular activity.

Therefore, self-efficacy is seen as the belief that one has the capability in a particular situation, whereas self-confidence could be seen as the way that this belief is projected to the outside world. Even though researchers point to self-confidence as a trait and not something that can be developed through educational activity (Bandura, 1995), Norman and Hyland (2003) argue that if self-confidence is viewed as a situationally specific concept as in the CareerEDGE model, it would be possible for students to increase their levels of self-confidence for any given situation.

Figure 2: The Key of Employability model



2.2: The application of skills and employability in music professionals' education

The music industries, referred to as plural because of various moving parts involved in the value-added process (Cloonan & Williams, 2007; Banks & Deuze, 2000), is an entrepreneurial-venturing process which, through individual or corporate efforts, represent the activities of actors who have an interest in music production and in the commodification of its products. These individuals or companies leverage resources to create novel music. It is suggested that in the highly unpredictable and uncertain creative industry world, art-entrepreneurs in the music industry serve as 'creative magnets' around which unite supportive ventures. The main contributions of art-entrepreneurs working in the music industry are usually born out of their imaginations and in their actions and interactions with others (Aggestam, 2007).

The process of defining and identifying an art-entrepreneur can prove to be problematic, but in general, an art-entrepreneur can be considered as someone who holds tacit knowledge that is realized as a part of human capital that includes individual skill, competence, commitment and creativity-based mindsets. In this case, the art-entrepreneur is a creative individual who thinks in trans-disciplinary and multifaceted manners and pays attention to ways of commodifying that thinking. Therefore, art-entrepreneurs are likely to be creative in unique and oftentimes unexpected ways, rather than solely traditional ways. Art-entrepreneurs as representatives of the music industry operate close to the main processes of entrepreneurship which involve ideas conceived, shaped and transformed into unique creations, and, in due course, into commodities. On that account, an art-entrepreneur can very well be defined as an individual who has an entrepreneurial mindset in response to two triggers before the entrepreneurial acts ensue; extrinsic in terms of context and driven by business, and intrinsic, involving internal desire to create something aesthetic and focused on a sense of personal achievement and independence.

Cognitive and artistic experiences that characterize art-entrepreneurs can be viewed as commercial exploitation of artistic knowledge under strong pressures posed by the music industries (Cloonan & Williams, 2007; Aggestam, 2007): the music industries respond to, as well as stimulate, pressures for rapid change, novelty and freshness (Caves, 2000). All of this is suggested to provide support for the uncertain nature that characterizes the music industries. It is also widely suggested that the music industries enhance their own creativity and success in the process, it helps to provide social models, meaning and products that all shape life. The industries have also become a significant resource generator within countries and as an export commodity. In the Netherlands alone, Dutch dance music's value as an export commodity amassed 216 million euros in 2018 by ways of artists like Afrojack, Armin van Buuren and Tiësto (NOS, 2020). However, not only the artists are involved in the value-added process. The music industries operate through many complicated linkages among a wide variety of interactions that involves a multitude of actors and corporate venture creation.

The value-added process starts with art-entrepreneurs starting off their journey through musical avenues with their creative designs. This is the role of the artist, and in the example given above; this is the part where an Afrojack creates his music. But the actual commodification process involves a system of interconnected efforts towards export earnings. So, the corporate venture behind the artist, includes the artist themselves, but also salespeople for sale chains and distribution, and supporters, for example, managers, marketeers, entertainment lawyers, technicians and public relations agencies.

Thus, the work-based learning and entrepreneurial mindsets are almost self-evident to be able to achieve this value-added process (Aggestam, 2007), as shown in research conducted by the Music Manager Forum (2019). A survey among members of the Forum as well as partners from the music industry showed that out of 183 managers 54 per cent achieved a Bachelor's degree with a further 18 per cent achieving a Master's degree.

However, 73 per cent accounted for not having received any music business training at all. This is a strange occurrence, given the fact that the creative industries workforce consistently show a large workforce with tertiary education (Culture Statistics, 2019). Statistics drawn from Eurostat's 2019 rapport on the cultural sector in European member states show that not only did the workforce in the creative industries in the Netherlands consist of 4.3 per cent of the total workforce, but also reports that almost 58 per cent of Dutch people employed in the cultural sector received tertiary education as defined by the international standard classification of education (Culture Statistics, 2019). Thus, the share of people with graduate degrees working in the field of culture is considerably higher than the average found for the whole economy, with 35 per cent of people employed having received tertiary education. It must be noted, however, that the European Member States define cultural employment as persons who are working in economic activities that are deemed as cultural, regardless of whether that person is employed in a cultural occupation. The term also covers persons with a cultural occupation who may be employed in a non-cultural economic activity, which may explain the high percentage mentioned above. It must also be noted that nearly 50 per cent of those employed in the cultural sector are self-employed, but due to a lack of governmental supervision, may experience "hidden unemployment" (Comunian et. al, 2011).

Another seemingly atypical characteristic of employment in the creative industries is the fact that there are few professional requirements, which in turn allows higher education institutions to establish their own programmes and learning capabilities (Bridgstock & Cunningham, 2016). This explains how the music managers surveyed by the Music Manager Forum (2019) who reported not having received any formal business training are still deemed employable. Most commonly, non-creative discipline-specific skills (Bridgestock & Cunningham, 2016) like problem-solving, business management, career development or job

search and even personal qualities, were reported as absent or in need of further development (Bridgestock, 2016).

It must be noted once more that higher education institutions are aware of this gap and actively search for ways to increase employability, as reported in an Australian study on how music technology courses teach employability in which learning outcomes were compared to IFTF's Ten Future Work Skills (2011) and the Australian Qualifications Framework Undergraduate level 7, which specifies the generic skills and knowledge Australian graduates must have obtained through their bachelor's degree studies (Klein & Lewandowski-Cox, 2019). Through content analyses of course syllabi, Klein and Lewandowski-Cox established a curriculum mapping method which revealed that although the analyzed courses did teach certain categories of employability skills universally, there was also a discrepancy in employability skills related to cross-cultural competency, virtual collaboration and collaboration more generally, among others (Table 2). The discrepancy implied that some educators seem to prioritize degree-specific skills over applications of generic skills. Ghazali and Bennett's study on Malaysian music graduates (2017) underlines this implication; when asked how tertiary education had helped them in the development of both degree-specific and generic skills, respondents stressed the importance of having good technical skills on their instruments. However, the respondents stated that the soft skills and personal characteristics needed to gain and sustain employment were equally as important. Furthermore, the most important generic skill named by participants was discipline and with reference to negotiating career management, participants emphasized the need for good work ethics, problem-solving skills and critical thinking skills.

Even though the labour market music performing graduates enter is very different from their non-creative counterparts' entry due to multiple entry attempts, multiple concurrent roles and a rapidly transforming employment contexts (Bennett, 2016), work-based learning was stated to be an important factor in determining a graduate's success in their work field

(Ghazali & Bennett, 2017) as the Key to Employability model carefully demonstrates. All respondents noted the benefits of regular opportunities to apply their university education to performance activities outside the university, even going as far as to state that these activities were critical in boosting their employability. Bennett, Richardson and Mackinnon's (2015) Australian graduate employability study in the creative sector found that the single biggest indicator of graduate employment success was employment undertaken during the final year of university, even if that work was not related to the student's discipline area. Bennett et al. attribute this to a heightened level of self-efficacy which helped to establish reflection on previous experiences, which then established inspired practice, professional networks and, in return, professional self-efficacy. Summarizing, in addition to the influence of work-based learning, the need to self-manage their career development implies that the elements of reflection and evaluation demonstrated in the Key to Employability model are at play in tertiary education of music graduates as well. On the other hand, Davis et al. state that even internships are not fully capable to prepare music graduates of becoming a part of the workforce in the music industry (2014), although Krüger and Lincoln successfully demonstrated that the success of work-based learning depends on the context in which work-based learning takes place (2009).

Although dismissed by the Key to Employability model or CareerEDGE as unessential (Dacre-Pool & Sewell, 2007), the entrepreneurial skill is clearly as essential a skill as a generic skillset and the work and life experiences gained by work-based learning. Because the amount of self-employed graduates in the creative industries and, therefore, their heightened need for career management (Bennett, 2016), a level of entrepreneurial skill is essential for a creative industries student to develop while in university. Within the creative sector, very often people start creative enterprises (Rae, 2004) to make up for the lack of entry possibilities. This scarcity of employment is a result of the sector moving beyond solely being sustained through subsidies. Enabling the exploiting of such enterprises, creating and

identifying opportunities to provide a cultural product, experience or service are the pillars of cultural entrepreneurship. The cultural industry is a peculiar sector of which the economic importance is often disputed, even though the creation and development of businesses and entrepreneurial skills by their founders are often misunderstood, as demonstrated in Dacre-Pool and Sewell's model. This is why the entrepreneurial skill will be researched as part of the critical skills required to become employable in the creative industries, and in particular, the music industries (Cloonan & Williams, 2007). The entrepreneurial skill is more than *just* a skill, however, it is a way of life (Gibb, 1997; Onstenk, 2003), which incorporates key skills to become and remain an entrepreneur. Although at the time of publishing his paper on characteristics, not many literatures on the characteristics of entrepreneurs were based on empirical evidence (Mintzberg, 1990) Van der Kuip (1998) was able to identify a number of them; motivation, the need for autonomy and independence, creativity and originality, taking initiative, risk-taking, looking for possibilities, self-confidence, posing challenging objectives, internal motivation for self-control and endurance were named as those key characteristics. So even though the Key of Employability does not necessarily explicitly name the entrepreneurial skill, it is indeed taken into account in the model as demonstrated by the overlap in skills such as self-confidence. However, some elements are still missing in the model and, so the above aspects that comprise the entrepreneurial skill will be taken into account in this particular research. In addition, the art-entrepreneur could be presented as passionate and playful, someone who is an initiator who can bring about the creation of novel products, processes and technologies and who is also able to extend these skills or ways of working to corporate venturing for profit (Aggestam, 2007).

2.3: The Dutch educational context

Qualifications to achieve a master's degree in whichever programme do not differentiate from each other, due to the European Commission's Europass initiative. The

Europass initiative allows for transparency of qualifications and competences and has proven to be essential to accelerate mobility between European countries and/or national sectors (Nationaal Coördinatiepunt NLQF, 2020). The qualifications they speak of for master's degrees listed in table 4 are stated to be at level seven across the board in both the Netherlands, defined as NLQF and Europe, defined as EQF and will be used as a benchmark in this particular study.

Table 4: NLQF and EQF secondary vocational education qualifications as defined by the Europass Initiative

<table>
<tr><th></th><th>NLQF</th><th>EQF</th></tr>
<tr><td>Context:</td><td>A recognizable, dynamic life and work environment, nationally and internationally.</td><td></td></tr>
<tr><td>Knowledge:</td><td>Possesses broad and specialized knowledge of materials, means, facts, abstract concepts, theories, ideas, methods and processes of and related to a vocation and/or knowledge domain.</td><td>Factual and theoretical knowledge in broad contexts of a professional practice and/or knowledge domain.</td></tr>
<tr><td>Capabilities:</td><td></td><td></td></tr>
<tr><td rowspan="3">Application of knowledge:</td><td>Is able to reproduce, analyze and apply knowledge.</td><td rowspan="3">A range of required cognitive and practical skills to solve specific issues in the professional practice and/or knowledge domain.</td></tr>
<tr><td>Is able to evaluate and integrate data and develops strategies to execute several tasks related to studies or vocation.</td></tr>
<tr><td>Is able to signal limitations to existing knowledge in the professional practice and in the knowledge domain and takes action accordingly.</td></tr>
</table>

	Is able to analyze relatively complex tasks related to vocation and/or studies and execution thereof.	
Problem-solving capabilities:	Is able to acknowledge and analyze relatively complex issues in the professional practice and/or knowledge domain.	
	Is able to solve issues systematically and creatively by identifying and using data.	
Learning and development capabilities:	Develops themselves through reflection and assessment of one's own (learning) results.	
Information capabilities:	Is able to gain, process and combine broad and specialized information about materials, means, facts, abstract concepts, theories, ideas, methods and processes of and related to a vocation and/or knowledge domain.	
Communication skills:	Communicates in a goal-oriented manner with peers, colleagues, seniors and/or relevant third parties based on conventions that are relevant to the context and professional practice.	
Responsibility and autonomy:	Is able to collaborate with peers, seniors and clients.	Is able to manage themselves within the guidelines of work- or study contexts that are relatively predictable, but are subject to change.

	Takes responsibility for results of one's own activities, work and studies.	Is able to supervise routine work of others and takes a certain responsibility for the evaluation and improvement of work or study-related activities.
	Takes shared responsibility for the results of another's activities.	

Table 5: NLQF and EQF Associate's degree qualifications as defined by the Europass initiative

	NLQF	EQF
Context:	An unknown, yet dynamic living and work environment with a high degree of uncertainty, both nationally and internationally.	
Knowledge:	Possesses broad, deepened and/or specialized knowledge of a vocation and/or knowledge domain.	Broad, specialized factual and theoretical knowledge in the professional practice or knowledge domain and awareness of the limitations of said knowledge.
	Possesses detailed knowledge of several vocational and/or knowledge domains and understanding of a limited amount of foundational theories, principles and concepts.	
Capabilities:		
Application of knowledge:	Is able to reproduce and analyze knowledge as well as apply it in a range of contexts to solve problems related to a vocation and/or knowledge domain.	A range of required cognitive and practical skills to elaborate on creative solutions for abstract problems.

	Uses procedures in a flexible and inventive manner.	
	Signalizes limitations to one's own knowledge and existing knowledge in the professional practice and/or knowledge domain and takes action accordingly.	
	Analyzes complex tasks and executes the tasks.	
	Analyzes results of relevant practical research critically.	
Problem-solving capabilities:	Is able to identify and analyze complex and unpredictable problems in the professional practice and/or the knowledge domain, and is able to solve this in a creative, flexible and inventive manner by identifying and using information.	
Learning and development capabilities:	Develops at own initiative through self-reflection and self-assessment of one's own (learning)results and asks for guidance when necessary.	

Information capabilities:	Is able to gain, process, combine and analyze broad, deepened and detailed information, a limited range of foundational theories, principles and concepts of and related to several vocations and/or knowledge domains as well as limited information about several important relevant subjects and/or specialties related to the vocation and/or knowledge domain and reflects said information.	
Communication skills:	Communicates in a goal oriented manner with peers, colleagues, seniors and/or relevant third parties based on conventions that are relevant to the context and professional practice.	
	Is able to adjust the communication to the goal and target audience.	
Responsibility and autonomy:	Collaborates in unknown, dynamic living and/or work environments, both national and international with peers, collegues, seniors and relevant third parties.	Is able to manage and practice supervision in contexts of work- and/or study activities with unpredictable changes.
	Is able to take responsibility for results of own activities, work and/or studies.	Is able to critically view and improve own accomplishments and those of others.

	Is able to share responsibility for results of activities and work of others and for taking control of unpredictable processes.	

Table 6: NLQF and EQF Bachelor's degree qualifications as defined by the Europass Initiative

	NLQF	EQF
Context:	An unknown, yet dynamic life and/or work environment, nationally and internationally.	
Knowledge:	Possesses advanced, specialized knowledge of, as well as critical insight in theories, concepts related to a profession, knowledge domain and/or broad scientific area.	Possesses advanced knowledge of vocational or study area, which implies critical insight in theories and principles.
	Possesses broad, integrated knowledge and understanding of the extent of the most important areas and limitations of a vocation, knowledge domain and/or broad scientific area.	

	Possesses knowledge and understanding of several important relevant problems, subjects and specialties related to a vocation, knowledge domain and/or broad scientific area.	
Capabilities:		
Application of knowledge:	Is able to reproduce, analyze and apply knowledge and applies this to contexts in order for it to be reflected through a professional and scientific approach in a profession and/or knowledge domain.	Possesses advanced skills which demonstrates absolute craftsmanship and innovative ability to solve complex and unpredictable issues in a specialized vocational or educational context.
	Applies specialized, among which critical-analytical skills to the results of applied research.	
	Is able to properly conclude applied research based on methodological knowledge with guidance.	
	Is able to produce arguments as well as deepen them.	
Problem-solving capabilities:	Is able to identify and analyze complex and unpredictable problems in the professional practice and/or knowledge domain and solves these in a tactical, strategic and creative manner by identifying data and using it.	

Learning and development capabilities:	Develops themselves at one's own initiative through self-reflection and self-assessment based on one's own (learning)results.	
Information capabilities:	Is able to collect and analyze, responsibly and critically:	
	broad, deepened and detailed information about a limited range of foundational theories, principles and concepts related to a vocation and/or scientific area,	
	limited information about important current issues, subjects and specialities related to a vocation and/or knowledge domain,	
	and is able to demonstrate said information.	
Communication skills:	Communicates with peers, colleagues, specialists, non-specialists, seniors and/or relevant third parties in a goal-oriented manner based on conventions that are relevant to the context in the scientific and/or professional community.	
Responsibility and autonomy:	Adjusts communication according to the goal and target audience.	

	Collaborates in unknown, yet dynamic life and work environments, both nationally and internationally with peers, colleagues, specialists, non-specialists, seniors and relevant third parties.	Is able to manage complex technical professional activities or projects and assumes responsibility to make decisions in unpredictable work and/or study environments.
	Takes responsibility for the results of one's own activities, related to work and/or study as well as the results of another's work.	Assumes responsibility to manage the professional development of individuals and groups.
	Takes shared responsibility for leading unpredictable processes and the professional development of individuals and grouups.	
	Collects and interprets relevant data with the aim of forming a judgment that is partially based on weighing relevant social, professional, scientific or ethical aspects.	

Table 7: NLQF and EQF Master's degree qualifications as defined by the Europass Initiative

	NLQF	EQF
Context:	An unknown, yet dynamic living and work environment with a high degree of uncertainty, both nationally and internationally.	

Knowledge:	Possesses advanced, and exceptionally specialised knowledge of and critical insight in theoreies, concepts that are essential to a vocation, knowledge domain and/or scientific area.	Possesses advanced and exceptional knowledge within a vocation or field of study as the basis for original ideas and/or research.
	Possesses a critical understanding of a multitude of theories, principles and concepts among which the most important of a vocation, knowledge domain and/or scientific area.	Possesses a critical awareness of knowledge issues in a particular field and at the intersection of various fields.
	Possesses comprehensive and detailed knowledge and critical understanding of important, relevant issues, subjects and specialisms related to a vocation, knowledge domain and/or scientific area.	
Capabilities:		
Application of knowledge:	Is able to reproduce, analyse and integrate vocational and scientific knowledge in other contexts as well and deals with complex matter.	
	Is able to conduct research individually and produce original ideas.	
	Uses the acquired knowledge on a higher abstraction level. Is able to think conceptually and draws up arguments which the graduate is able to deepen.	

	Is able to use methodological knowledge to successfully conduct research individually.	
	Is able to contribute original ideas, further develop and apply them, usually in the context of research.	
	Signals limitations of own knowledge and/or existing knowledge in the professional practice, in the knowledge domain and/or the intersection between various professional practices and/or knowledge domains, and takes action.	
	Evaluates complex professional and/or scientific tasks and executes them.	
Problem-solving capabilities:	Recognizes and analyzes complex and unpredictable issues in the professional practice and/or the knowledge domain and is able to solve these issues in a tactical, strategic and creative manner.	
	Contributes to the solution of complex issues by identifying and using data in the professional practice and/or the knowledge domain.	
Learning and development capabilities:	Develops themselves largely autonomously based on intrinsic motivation.	

Information capabilities:	Collects and analyzes complex and detailed scientific information about a multitude of theories, principles and concepts of and related to a vocation and/or a knowledge domain in a responsible and critical way.	
	Collects and analyzes information about important and current subjects and specialisms related to the vocation and/or knowledge domain in a responsible and critical way.	
	Is able to demonstrate the acquired information on a scientific level.	
Communication skills:	Communicates in a goal-oriented manner based on the context and relevant conventions in the professional practice with peers, colleagues, specialists, non-specialists, superiors or relevant stakeholders in the scientific or professional community.	
	Adjusts communication according to the goal and audience.	

Responsibility and autonomy:	Is able to cooperate in an unknown, changing living and/or work environment with a high degree of uncertainty both nationally and internationally with peers, colleagues, specialists, non-specialists, superiors and relevant stakeholders.	Is able to manage and transform complex work or study contexts which require new strategic approaches.
	Takes responsibility for results flowing out of own activities, work and/or studies and the results of work of others.	Taking responsibility to contribute professional knowledge and ways of working and/or to critically view strategic performances of teams.
	Takes responsibility for managing unpredictable processes and the professional development of people and groups.	
	Formulates opinions based on incomplete and limited information and takes into account social, scientific and ethical responsibilities related to the application of one's own knowledge and opinions.	

The separation of undergraduate and graduate programs was not always the case in the Netherlands, where the liberal arts tradition finds its roots in medieval European models. These curriculums provided a comprehensive higher education based on the seven artes liberales including the trivium (literary arts; among which grammar, logic and rhetoric) and quadrivium (mathematical arts: among which arithmetic, geometry, music and astronomy) and were then followed by advanced training in the main vocations of the time such as medicine, law and theology (Bog & van der Wende, 2016). However, this European liberal arts model almost vanished from the 19th century because a strong focus on occupations and disciplines led to an early specialization at the undergraduate level and the near disappearance of the liberal arts (van der Wende, 2011). In the US the liberal arts universities kept playing a large role and throughout the 20th century, the American model of liberal arts universities was brought back to Europe which in turn, led to a re-emergence led by European research universities as clearly seen in the parts of Europe, and, more specifically the Netherlands. The Bologna Process, consequently, birthed the Europass Initiative, allowing for international accreditation to be made possible, as well as a separation of undergraduate and graduate levels.

As part of the last wave of reform in the early 2000's, two theories were applied to education: firstly, a social constructivist perspective was put to the forefront (Mulder et al., 2007). This perspective enables curricula in which learning is a dynamic and social process where learners actively construct meanings from their actual experiences in connection with their prior understandings and social settings. Knowledge and learning, therefore, are considered as situation based, and this point of view consequently stimulated the development of courses that take much more into account the authentic ways in which students reason and placed the interests of students in contexts that are highly meaningful for students. The second theoretical approach to educational reform was a socio-cultural approach. This approach considers education rather as an enculturation process. Learning

in this approach is seen as a change from one socio-cultural environment and usual everyday life experiences and knowledge and moves it to a new scientific environment including a change of languages.

Many researchers (Bog & Van der Wende, 2016; Mulder et al, 2007) argue in favor of a liberal arts approach to undergraduate and graduate education. The Association of Universities in the Netherlands underlines this in their rapport (VSNU, 2015) which states the Association's vision for studying in the future. Both the researchers mentioned above and the Association argue for a substantial focus on cross-disciplinary or interdisciplinary, broad themes and big questions that need to be reflected in the curriculum. In addition to that they offer an economic and practical argument, relating to the employability of graduates. They state that our society is characterized by being a knowledge economy, aiming for innovation and competing globally. This is also very true for the creative industries, where innovation and entrepreneurship in order to compete globally are critical pillars to ensure the sustainability of the knowledge economy (Jaaniste, 2009). Furthermore, these characteristics require the 21st century skills (IFTF, 2011) to be developed among graduates. The Association's argument for a liberal arts approach to undergraduate and graduate education also covers a moral and social dimension, which, in the humanistic tradition of liberal arts, makes sense. The argument entails educating the whole person, including personal and intellectual development with a view to social responsibility and democratic citizenship. Therefore, the Association of Universities in the Netherlands identified 5 trends which they expected to form curricula in universities from 2015 to 2025: internationalization, global citizenship, in an increasingly rapid growing world population innovation (specifically in terms of ICT learning), quality in teaching and relevance to society. Finally, the Dutch Council of Education emphasized entrepreneurship as an important teaching and learning theme in their advice to policy makers (Onderwijsraad, 2013).

According to the Dutch Council of Education (Onderwijsraad, 2018) internationalization of higher education is more than just about teaching in the English language and enabling student mobility between countries, rather internationalization has a broader meaning of the curriculum and the system of higher education. The Onderwijsraad argues that internationalization is about strengthening international dimensions in higher education for the purpose of supporting students in becoming internationally competent. The argument for this is that the development of further internationalization will eventually benefit the graduate in the future society, as well as his or her employer. The world has become more globalized as goods, services, ideas and people have grown to cross borders in a more rapid pace. In that framework, researchers argue that this society cannot simply afford to remain a mono-culture (Coelen, 2015; Paul & Bastiaens, 1999). Additionally, it is argued that undergraduates and graduates must be educated innovatively to deal with global problems and to solve them in collaboration with others in the world, solidifying their identity as a global citizen. But most importantly, businesses, multinationals but also smaller companies and enterprises are increasingly growing on an international level and are in need of foreign employees to support that growth (Lopez et al., 2011). The University of Maastricht is convinced (Paul & Bastiaens, 1999, p. 2) that offering internationalized education enrichens the quality of education and relates this to a more sociocultural approach (Mulder et al, 2007): the university argues that by studying social themes from different perspectives, backgrounds and cultures, students will be prepared to break through cultural barriers and learn how to deal with various value patterns and perspectives in order to be able to operate in an international context in their professional occupations in the future. The university employs inclusive group dynamics and the development of collaboration capabilities to achieve this. Finally Paul & Bastiaens (1999, p. 3) stress that internationalizing higher education has economical value too and prove this by stating that the added value of the Euregion (the border of the Netherlands, Belgium and Germany)

alone has amassed to 1.5 billion euros due to the presence of international students who wished to stay after graduating. The university expects this amount to grow as internationalization within higher education increases.

On the other hand, internationalization of Dutch higher education brought along concerns about the quality of education, namely about language policies. The choice to teach in either Dutch or English requires a teacher who is able to teach in both languages, which is not always the case and lessens the quality of education. The way a course is assessed, evaluated by teachers and students and accredited in the framework of the Bologna Process, however, are the most common descriptors to determine the quality of education and the rationale to exist as a course (Sluijsmans et al., 2012). In the Netherlands, the number of teachers qualified to teach in both languages have increased to sixty percent from 2010 to 2018 (VSNU, 2018) and students have increasingly evaluated their courses as positive (Studentkeuze 123, 2017).

The theme of innovation is twofold here. On the one hand, we can argue the same definition for innovation as Peterson and Berger (1975) used for their research on innovation among entrepreneurs. Andriessen (2014) defined the term innovation as “the development of new acts and products to improve the professional practice”, which comes quite close to Schumpeterian definitions of innovation. Especially for the creative industry, this view of innovation is indeed valuable, but when it comes to education, it is more useful to examine innovation pedagogy, namely because innovation pedagogy is focused on how to innovate learning and teaching strategies, which then, if introduced in a way that is equal to structural change in the curriculum, leads to innovation in the workfield (Butter & van Beest, 2017b). And innovation is indeed a theme that holds a high position on the agenda, both in the workfield as in education. The Dutch Council of Education stressed that “knowledge and the innovating ability are becoming increasingly important in our society. The demands that are required from professionals in the workfield have consequences for higher education, for

both their curricula as for their role in generating and making accessible knowledge for companies and social institutions" (Onderwijsraad, 2014a, p. 9). The ability to research is seen as one the most important contributors to innovation (Griffioen & Wortman, 2013) as this skill enables depth in craftsmanship and improves reflective and cognitive skills. According to the Commission of Future-Proof Higher Education (2010, p. 28) this in turn, enables students to contribute to innovations in the professional practice as well as increases their 'innovation capacity' (Onderwijsraad, 2014a). However, Butter and Van Beest (2017b, p. 3) are unsure, and rightfully so, if the ability to research equips students to work innovatively as a student, and later on, as an innovative professional. They argue that an overly heavy focus on the ability to conduct research can lead to a decreased connection between students and the workfield (Butter & Van Beest, 2017a), so besides researching abilities, innovating abilities are a valuable addition in the process of equipping students with an innovative attitude and, therefore, should receive as much attention in the curriculum. According to Butter and Van Beest, students with a curious, researching attitude search for innovations all around them and employ a critical stance towards understanding the practical, while searching for solutions to share and reach the professional world. And so, the model used by Griffioen and Wortman that centralized the researching capability as a main contributor to innovative education, can be used flexibly, but it is too much focused on the sole processes of gathering methodological knowledge and skills. Instead, curricula should also examine how this newly gained knowledge can contribute to the professional practice. In short, innovating is also, the development, application and the dissemination of results from research. In order to achieve this, innovation in pedagogy assumes that concrete and project based collaboration between students and teachers, and with partners in the professional workspace support innovation and relevance within and of education. ICT capabilities, the ability to work with new and cutting edge software and techniques form a huge part of this (Schoonenboom et al., 2004).

Last, but not least, is the educational trend of entrepreneurship. According to the Dutch Council of Education, entrepreneurship is considered an important factor for the economy and a source of flexibility and innovation, as well as a possibility for individual development, fulfillment and citizenship (Van Praag & Versloot, 2007; Onstenk, 2003), which is why sequential cabinets of the Dutch Second Chamber stimulated entrepreneurship in higher education. The challenge, therefore, consisted of ensuring the competitiveness of the Dutch economy on a macro level, and on an education allevel, a challenge for life long learning.The eventual goal of this stimulation policy was decided upon in 2017 and was twofold: one, more educational institutions should have integrated entrepreneurship in education through policy, organization and curricula, and, two, more students should have an entrepreneurial attitude, have positive perceptions about entrepreneurship and are able to start an own entreprise within five years after graduating. In order to achieve these goals, higher education institutions erected so-called Centres of Entrepreneurship, whose function was to develop more research to entrepreneurship and to reserve a demonstrable role for businesses while doing so. Traditionally, entrepreneurship in education has a strong focus on managerial knowledge, and to a lesser degree on skills. In the light of a stronger focus on entrepreneurship, specific courses or modules were made available. These courses explicitly aimed at entrepreneurship and diverged from training systems for bakers, hairdressers and farmers. So, an important trend is the emphasis in learning trajectories on actually and actively introducing students to the personal, managerial and entrepreneurial elements of enterprising by, for example, participating in short or long simulations, student competitions or mini-enterprises. Additionally, contact with real entrepreneurs, ranging from visits to companies and guest lectures, to independently undertaking assignments or collaborating with starting and/or established entrepreneurs is integrated into specific learning objectives and the curricula. The intensification and enrichment of traditional activities concerning business plans are included in many of these training courses. This

suggests that more focus is placed on product-market analyses, assessment of chances and risks, customer orientation and interpretation of market information and less on financial matters and bookkeeping (Onstenk, 2003, p. 79-81). Interestingly enough, a zero measurement from the Education and Entrepreneurship task force put together by Agentschap NL showed that it was exceptionally difficult to integrate entrepreneurship in the compulsory curriculum (Gibcus, Overweel, Tan & Winnubst, 2010, p. 24), because of the strong autonomy levels of faculties, departments and specific financing structures. The task force found that it is easier to teach entrepreneurial courses in minor courses, depending on the training direction of the students and that other activities in terms of entrepreneurship usually take place through extracurricular activities. Only twenty-six per cent of responding universities in the task force's survey reported that there was a fairly strong integration of entrepreneurship in curricula. So, even though there is a strong focus on entrepreneurship as a trend in education coming from both policymakers and higher education institutions, it seems that the actual anchoring and full integration of entrepreneurship in curricula is a progress that is still taking place.

These trends are all very well integrated into liberal arts education, save entrepreneurship. It seems that as arts entrepreneurship programs emerge in higher education, many are considered as whimsical due to a lack of oversight by overarching organizations. This diversity has caused a number of curricular trajectories in these programs which reflect the unique microcultures of units within the creative industries. According to Beckman (2010, p. 1) what has actually been lacking is a broad understanding of curricular and program development practices and techniques. In the Netherlands, for example, universities do not offer specific music management or similar full-time bachelor or master degrees courses. Rather, music is part of the arts management courses offered which give the opportunity to take minors or courses with a music managerial perspective. Similar to Erasmus University Rotterdam (EUR), Radboud University Nijmegen (RU) and the

University of Applied Sciences in The Hague teach arts and creative-oriented programmes geared towards preparing graduates to enter the cultural sector in general. All specified universities teach classes that place music in either an economic or sociological context and if the class is solely oriented towards the music industries as a whole, it is oftentimes an elective course or a minor. The only full-time music management specific course that did exist, was offered by InHolland and was discontinued in 2011 after multiple accounts of mismanaged courses and an overly complicated road towards graduating. For example, students reported having received little personalized feedback in their graduating process, as well as lacking in researching skills required to successfully deliver a bachelor's thesis (Borgdorff, 2013). Eventually, this led to a situation in which students were unable to graduate or received degrees which did not comply with the qualifications required to achieve an associate's degree (Boom, 2011).

3 Methodology

3.1: Research strategy and design

The research design used for this study was that of semi-structured interviews and a content analysis of course guides. The latter data set was employed to answer the first subquestion and to give the researcher another layer of concepts to study and analyze in the semi-structured interviews. The semi-structured interviews gave the researcher the ability to grasp and understand the subject's perspectives, thoughts, feelings and motives underlying his or her actions in regards to the core subjects of employability and required skills within his or her work field (Corbetta, 2003, p. 264). A quantitative study would not have been able to fully illustrate the processes an individual experiences during his or her studies, upon entry in the work field and during further development in their occupation. The combination of employing semi-structured interviews and a content analysis of course guides allowed the study to examine both employability at a macro-level, as well as the Dutch music industry in a micro-setting. In short, a macro-themes that is usually studied in quantitative researches to examine meaning was researched through content analysis. The micro-theme of the Dutch music industry through the analysis of semi-structured interviews were meant to discover an individual's behaviour, decisions and motivations. The study followed this research question and subsequent subquestions as a red thread:

Research question:

To what extent are music industry professional graduates deemed employable according to their skills?

Subquestion 1:

What are the current trends in curriculum design for music professionals education in the Dutch university sector as represented by published course profiles? And which generic skills and competencies, applications of skills and pieces of knowledge are highlighted?

Subquestion 2:

How do these skills translate into employability?

Subquestion 3:

Does the development and acquiring of these skills ensure music industry professional graduates more, less or equally as employable as their counterparts without a degree in higher education?

Offering an answer to these questions can only be allowed in qualitative research and semi-structured interview because of the amount of flexibility a semi-structured interview offers. It allowed the researcher to give space to the interviewees which in turn assisted them to answer the questions as free as possible within the limitations of the subject matter.

The aim of this research also finds its roots in action-research (Bryman, 2012, p. 752) as it hopes to offer recommendations to educational institutions and policymakers. The Dutch music industry is a large contributor to the Dutch value of exports (Buma Cultuur, 2018), with artists Afrojack, Tiësto and Armin van Buuren among others, amassing over 216 million euros in income. As valuable as the Dutch music industry seems to be, it is, therefore, critical to prepare students with an inclination towards studying the music industry with the necessary skills to contribute to their work field. These students will become the staff behind the scenes, performing humdrum activities (Handke, 2010) necessary for artists to innovate and contribute to the Dutch economy and music industry as a whole. It becomes almost needless to say that especially in the time of Covid-19, these students will be the employers and employees dealing with the aftermath of the damage left behind.

3.2: Method and data collection

The following research was conducted on the bases of a qualitative approach, meaning that the emphasis in this research lies on the understanding of professional, thus social context, rather than finding relationships between variables (Bryman, 2012). The study, however, employed a deductive approach by applying Dacre-Pool and Sewell's

(2007) CareerEDGE model and theory and aimed to test the model empirically. Because strong and convincing literature on the subject matter of employability already exists, the researcher chose to apply this existing literature to the music industry specifically, as literature about the subject in that field is scarce. Hence, there is no intrinsic need to generate new theories and the study can be classified as deductive in its approach, as well as triangulated as it used two methods of data collection. The qualitative, deductive and triangulation approach, therefore, enabled the researcher to delve deeper into the interviewees' experience of becoming and being employable in the Dutch music industry through formal and/or informal education. The content analysis of several course guides allows the research to discover what has already been done in terms of formal education, which skills are put on the forefront and where formal education might be able to improve their efforts.

This study, therefore, involved mixed methods of data collection in order to shed light on the manner in which formal education focuses on skills in general, and more particularly on skills required to, firstly, work as a professional in the music industry, and, secondly, how to become and remain employable in said industry. To support the previous arguments, the process of data collection was divided into two phases. The first phase of data collection consisted of a curriculum mapping; a content analysis of secondary data.

The syllabi of 3 university courses taught on both bachelor's and master's degree levels were studied. The courses were concentrated around the music industry as an overarching theme and each course touches upon several aspects of the music industry: music publishing, licensing, touring, the structure of the music industry, digitization, business models and the role of technology in the music industry. This data covers most of the occupations fulfilled in the professional spheres within the music industry, namely those of managers, talent bookers, publishers, label and tour managers and publicists and consequently offers a broad view of the occupations the students could be employed in. The

content analysis of these syllabi allowed the research to discover which skills are highlighted in formal education and, therefore, what the current trends in curriculum designs are for future music industry professionals.

The second phase of data collection was made up out of qualitative interviews with 15 Dutch music industry professionals who are each established in their profession. Purposive convenience sampling was used to identify the respondents, as the researcher has had five years of work experience in the music industries. Additionally, the researcher used the snowball-sampling technique to ensure the number of required respondents was met. To maximize diversity within the circle of music industry professionals in the Netherlands, the sampling selection has an emphasis on the ability to speak from a number of perspectives and experiences, possessing diverse roles in music industry organizations and experience of working with and/or employing music graduates (Ghazali & Bennett, 2016). Balance was also aimed at in terms of gender, age and cultural background. Once ethical approvals were confirmed by both parties, semi-structured interviews were carried out in Dutch over video-conference calls (Appendix B & C). However, after the second round of interviews terminated, it became clear that two of the respondents found their start as a music industry professional as a practitioner themselves. This weakened the original sample, which is why it was decided to exclude these two respondents from the sample. The eventual number of respondents came down to 13 and accounted for approximately 12.5 hours of interviews. The interviews inquired about respondents' view around three themes and from three perspectives: as a student and beginning professional; as an established professional; and as employer, manager and/or mentor:

1. Higher education and transitioning to a professional career;
2. Characteristics of work and alignment with one's own skills;
3. Recruitment of, and work with, aspiring and beginning professionals.

3.3.1: Operationalization of concepts - content analysis

The content analysis of curricula used in music industry-based courses taught at universities on a bachelor's and master's degree level employed several concepts provided by the theoretical framework. The aim here was to discover trends in curriculum design and to examine which skills, discussed in the theoretical framework as required to become employable in general, and employable in the music industry, were highlighted in the said course. Additionally, the treatment of the concepts was analyzed. The two main concepts as offered by the theoretical framework were: education and trends as identified by the Dutch Council of Education and policymakers. Each category was consequently divided into subcategories:

1. Education
    a. Career development
    b. Experience in work and in life
    c. Degree subject knowledge and understanding
    d. Generic skills, among which are:
        i. Creativity
        ii. Adaptability
        iii. Willingness to learn
        iv. Autonomy
        v. Ability to work in a team
        vi. Managing others
        vii. Working under pressure
        viii. Communication - oral
        ix. Communication - written
        x. Numeracy

xi. Attention to detail

xii. Time management

xiii. Responsibility

xiv. Decision-making

xv. Using new technologies

e. Emotional intelligence

f. Entrepreneurial skill

2. Educational trends

a. Internationalization

b. Quality

c. Relevance to society

d. Global citizenship

e. Innovation

f. Entrepreneurship

Table 8: concepts according to literature

Concept:	Description:	Literature:
Employability	Success in occupation	Dacre-Pool & Sewell, 2007
	Satisfaction in occupation	
Skills:	Career development	Dacre-Pool & Sewell, 2007
	Experience in work and in life	
	Degree subject knowledge	
	Generic skills	
	Emotional intelligence	

Educational trends:	Internationalization	VSNU, 2015 Onderwijsraad, 2013; 2014; 2018 Coelen, 2015 Paul & Bastiaens, 1999 Lopez et al., 2011 Mulder et al, 2007 Andriessen, 2014 Butter & Van Beest, 2017b Griffioen & Wortman, 2013 Schoonenboom et al., 2004 Van Praag & Versloot, 2007 Onstenk, 2003 Beckman, 2010
	Quality	
	Relevance to society	
	Innovation	
	Entrepreneurship	

3.3.2: Unit of analysis and sample - content analysis

The unit of analysis for the phase of data collection through content analysis in this study were several course guides from courses taught at Dutch universities, with a strong emphasis on the music industries. These courses are not rooted in sociology, rather they all have the characteristic of giving an overview of the moving parts in the music industries that need to be considered. As course guides generally contain a clear overview of learning goals and teaching strategies, a content analysis was employed to help give answers to the question of if current trends in curriculum design are reflected in existing curricula for students with an interest in music industry professionals.

The relevant courses were found by compiling all creative industries bachelor's and master's courses offered by all universities in the Netherlands. The list was then filtered by searching for music-related courses and filtered again by searching for courses that taught music industries only. This was to avoid courses offered by conservatories, universities for students who *practice* music, i.e., play an instrument. The focus here was solely on the music industries, instead of practising music. This process of filtering proved difficult, as

courses relating to the music industries were discontinued by either lack of interest from students or, through incorporating said course with a minor. Therefore, the eventual count of courses came down to 3: Popular Music: Industry & Society, Music Industry and Music Business, from respectively, Erasmus University, Radboud University and InHolland Applied Sciences. The Popular Music course from Erasmus University was an elective, discontinued in 2019, Radboud University's course is an elective as well, and Music Business from InHolland Applied Sciences is a minor. Each course guide was retrieved after contacting professors in charge of teaching the said course. The low number of courses focused on music industries came as no surprise, as reflected by a chance conversation with the teacher of the minor MU$IC at Erasmus University who mentioned that he encountered the same issue while designing the minor's course guide.

3.3.3: Transcription and data analysis - content analysis

The course guides were coded with Atlas.ti to discover whether or not the themes discussed in table 6 could be found in the course guides. It must be noted that almost none of the concepts were actually *used* in the course guides, rather, the codes had to be interpreted according to the literature review and thus, a priori codes were made initially. After a thorough analysis of the data, it was clear that at a few points 'open coding' had to be employed. Open coding is a manner of coding which allows the researcher to create codes after data analysis (Maxfield & Babbie, 2014, p. 410). The codebook can be found in Appendix A and was structured through the use of the themes employability, skills and education.

3.3.4: Evaluating the content analysis

Given the very small sample of the content analysis and the large differences between the didactics of the courses, finding patterns between these course guides is nearly

impossible. Therefore, evaluating this content analysis by standards like transferability will not offer a significant conclusion. In the case that it did, evaluating the content analysis by the standard of transferability would allow the research to suggest that the results could possibly be applied in other settings as well (Bryman, 2012). However, the standard of confirmability can be used, as no personal values came in the way of conducting this research in good faith. To boot, evaluating tools such as acquiescence and social desirability bias cannot be applied here either, because the analysis is only performed on content and not on living subjects.

Additionally, the standard of educational authenticity allows the research to assist members in understanding the perspective of other members of their social setting (Bryman, 2012). In this case, the researcher is a student and music industry professional, and so by applying the concepts discussed in the literature review to the content analysis, teachers can find a better way of transferring knowledge. Tactical authenticity is very much aligned with the former standard, in the sense that this research aims to empower members of the music industry (teachers, students and music industry professionals) to take the necessary steps to take action in changing curricula where needed. Besides empowering members of the music industry, this research also aims to act as a driver for change: the evaluating tool of catalytic authenticity suggests that the research can act as an impulse for members to take action in order to change their circumstances.

3.4.1: Operationalization of concepts - qualitative interviews

In this study, semi-structured interviews were conducted by using concepts offered by the theoretical framework. As the aim of this research is to find out: one, which skills are key in music professionals education, two, whether or not education is a determining factor in becoming employable, the concepts of employability, skills gained in the educational and professional setting and mentorship as defined by the literature review were used to

configure the interview guide (Table 9; Appendix B & C). Additionally, subcategories were created to enable depth into the interview questions and to learn more about the interviewees' perspectives on these themes. Moreover, the interviewees' real-life experiences within these themes were explored.

Table 9: concepts according to literature

Concept:	Description:	Literature:
Employability	Success in occupation	Dacre-Pool & Sewell, 2007
	Satisfaction in occupation	
Skills	Career development	Dacre-Pool & Sewell, 2007 Aggestam, 2007
	Experience in work and in life	
	Degree subject knowledge	
	Generic skills	
	Emotional intelligence	
	Entrepreneurial skill	
Mentorship	Work-based learning experiences	Dacre-Pool & Sewell, 2007 Ghazali & Bennett, 2016
	Recruitment of, and working with emerging professionals	

3.4.2: Unit of analysis and sample - qualitative interviews

The unit of analysis was put together by the researcher's own contacts from working in the music industries. The interviewees have either been co-workers or superiors of the

researcher, or acquaintances gained from networking. A small share of the snowball sampling technique was applied; some interviewees recommended the researcher speak to some of their acquaintances or colleagues as well. A great deal of trust was gained between the researcher and respondents who were known to the researcher prior to the research taking place, so that is why the researcher experienced no problems employing the snowball sampling technique, which gained the research four extra respondents. To ensure balance in gender, roles and cultural backgrounds calls for participation were posted on the researcher's personal Facebook page, as well as in the Juno. Women working in music and BiCultural Creatives Facebook groups, in which many of the Netherlands' music industry professionals share knowledge, tips and views on current topics.

Eventually, 15 interviewees were contacted and 15 interviewees among which 8 female and 7 male professionals participated in the interviews which took place between July 16 and July 28, 2020. The possible spread of Covid-19 prohibited some interviewees to meet up in person, which is why it was decided fairly early to conduct all interviews over video conferencing tools like Google Hangouts and/or Zoom, depending on whether or not the interviewee had access to either tool. Eventually, all interviews were conducted through Zoom as it allowed for stable connections and quality audio. Each interview was recorded in Zoom as well. This made it easier for the researcher to remain transparent towards coordinators and second readers.

As discussed earlier, with two of the 15 respondents it was decided to exclude them from the final sample, because their involvement in the music industry was very much based on their role as musicians as opposed to the role most practitioners of humdrum activities in the music industry perform. Therefore, the final sample consisted of 13 respondents, among which 6 female and 7 male professionals with different activities.

Again, the element of trust turned out to be a guiding force in the way respondents answered the question. At times, the respondents felt so comfortable that they used the

names of artists and companies. Upon realizing this, the researcher offered to censure certain names to protect identities of artists and companies involved. It must be noted that the music industry runs on many nondisclosure agreements and the researcher felt that by offering the respondents the option of censuring names of artists and companies, the interviewees would feel even more comfortable to disclose information that is usually not shared with so-called outsiders. One of the respondents chose to participate anonymously and a pseudonym was created to protect the respondent's identity. All other respondents gave permission to use their names; the full list of respondents can be found in table 8.

The level of comfort the respondents experienced with the researcher also made the researcher aware of the fact that some of the respondents needed to be reminded of the fact that the researcher's role was not that of a fellow music industry professional. This meant that some activities needed to be explained in detail, even though the interviewee knew that the researcher knows what these activities entail. Nevertheless, the respondents offered full and rich answers.

Table 10: list of interviewees in alphabetical order

Name:	Role:	Activities:
Agnita Hoek	Venue production manager	(Pre-)production, stagemanagement and artisthandling at LantarenVenster a.o.
Aldo Bruining	Programmer and artist manager	Talent booking in venues and artist management for Dutch rapper Akwasi
Björn de Water	Operations manager and artist manager	Structuring of workings of record label Chillhop Music and artist management for international pop artist
Conchitta Bottse	Programmer and tour manager	Programmer for Paard van Troje and (pre-)production for artist Shirma Rouse's concerts

Daan Breggeman	Consultant and publisher	Consulting artists, venues and record labels during new projects as well as making sure rights to music are enforced or sold to third parties
Dave Gans	Music journalist	Editor in chief for hip hop blog Puna.nl
Dennis de Groot	Artist manager	Artist management for US-based duo April+Vista. In charge of planning tours, publishing and licensing and negotiations with third parties
Hanneke de Jonge	Artist booker	Hip hop booker at Live Nation NL in collaboration with Wolf Bookings. Sells shows to venues and festivals for several Dutch hip hop acts
Kesia Smit	Research & Insights manager and production manager	Researches and analyzes streaming data for record labels. Produces events for Rotterdam based talent development platform Music Matters
Lisa Molle	Festival production manager and programmer	Programmer for radiostation StrandedFM and several Utrecht venues
Melisa Cenik	Marketing and Sponsorship Manager	Marketing and sponsorships for Dekmantel Festival
Rogerio Sitaldin	Online marketeer	Social media upkeep and strategy for EDM record label Mixed Mash Records
Vinod Singh	Content marketeer	Former head of marketing of jazz club BIRD

3.4.3: Transcription and data analysis - qualitative interviews

In order to transcribe the interviews, Amberscript was used. Amberscript is an online-based speech to text software program which allows for automatic transcription to take place. However, the interviews required additional manual transcribing, because at times the audio quality or the respondents' accents did not provide a direct translation into

text. Since all the interviews were conducted in Dutch (the first language for all thirteen respondents), the transcripts are in Dutch also. Each transcript contains a summary in English. Besides the summaries, any extracts from the transcripts applied to this research were translated to English.

After transcription, the transcripts were imported into Atlas.ti, a coding software program which allows a researcher to either code in vivo, perform quick coding and open coding. In this case, the researcher performed open and axial coding which allowed the researcher to perform the data analysis in phases. In open coding, a researcher generally labels text fragments while performing analysis with and without a priori codes. In axial coding, a second round of coding is performed to avoid that these codes overlap or rather to merge codes. This ensured the research of a structured coding book (Appendix A).

3.4.4: Evaluating the qualitative interviews

Unlike the lack of transferability when it comes to the course guides, the qualitative interviews do allow for transferability as an evaluation tool (Bryman, 2012). The findings of this research can be applied to creative industries in which the roles of the artist and entrepreneur are heavily intertwined and where the enterprises involved in creating and selling creative products greatly depend on their workforce. Besides the creative industries, any other fast-paced industries which are still mainly governed through manual labour can benefit from the results of this research. Given the fact that interviews were conducted, acquiescence and social desirability bias can be taken into account, although the interview consisted of open questions and therefore did not pose any favourable answers over others.

Because many (established) Dutch music industry professionals were made aware of this research through social media and their personal network, the research also gains credibility and therefore, internal validity (Bryman, 2012) to both the research and the industry it concerns. Additionally, similarly to the tools to evaluate the content analysis of

course guides, standards of educational and tactical authenticity can also be applied here; the goal of this research is to create awareness about didactics in creative courses as well as empowering members of the involved social settings to take action to change these settings.

Acknowledging the researcher's background in the music industry, it must be taken into account that ethics and wilful bias (Bryman, 2012) were carefully considered in designing the methodology and conducting the interviews. All respondents were made aware of the researcher's role and answered according to their own experiences and values in their respective cultural, political and social contexts.

4 Results

4.1: Results of content analysis

Radboud University in Nijmegen offers the mandatory Music Industry course as part of the master program Cultural Sciences. The master program is split into several specializations, and this course is taught in the specialization Creative Industries. The course:

"focuses on recent developments in the music industry [...]" like digitization copyright issues and *"examines the process from coming up with a musical idea to the distribution and promotion of the final musical product".*

Overall, there is a strong theoretical focus on the structure of the music industry, meaning that each facet (artist booking, management, licensing, publishing, touring, among others) is discussed and examined through the academic literature, coupled with weekly guest lectures. The latter enables many vicarious experiences for the students, and can possibly reassure them of the feelings of self-efficacy and self-confidence Dacre-Pool and Sewell (2007) envision as part of the Key to Employability model. Though it is difficult to discover whether or not these feelings were actually acted upon by the students, it is clear that in the

designing of the course, one of the learning goals is for the students to pair their theoretical knowledge with experiences from established music industry professionals and allow for moments of reflection upon their own future careers.

Further insights into the designing of the course are very much based on the educational trend of innovation through new ideas and technologies. The course's final project is to: *"explore and develop initiatives pertaining to the music industry"* which clearly sparks the themes of innovation and entrepreneurship under the guise of small assignments in group form, leading up to the final project. The final project is aimed toward sparking curiosity through the creation of new ideas and taking ownership over initiatives because one of the requirements of the final grade is that the initiative has to be original and unique. This probing of ownership and entrepreneurship, however, is the only hinting towards some form of employability.

The overly strong focus on theory and scheduling of weekly guest lectures hardly create space for the student's personal development and interest under the guidance of a qualified teacher. There is no mention whatsoever about specific skills preparing students upon entry in the workforce, besides the ability to perform research independently, which is one of the requirements to gain a master's degree in the first place. So, even if this points towards some form of employment, it does not necessarily match the practical and entrepreneurial nature the music industry is based on.

The Popular Music in Society & Industry course taught at Erasmus University as part of their Arts and Sciences bachelor program acknowledges this gap by mainly focusing on the sociological role music plays in society, and: *"[...] an industry approach [which] will familiarize students with the functioning of the music industry - both at the level of musicians and global media companies. First, students will discuss popular music law, regulation and technology [...]"*. Similar to Radboud University's course, the music industry is studied from a perspective which increases the students' knowledge about how the music industry works,

which organizations are involved and which developments are currently relevant to society. Ultimately, the goal is to enable *"students [to] evaluate issues in the popular music industries and [to] creatively produce analyses and potential solutions to these issues in their own work and research"*, confirming once more that the main goal of the courses from Radboud University and Erasmus University is for the students to be able to conduct research independently, and not for the students to become employable in the industry they are evaluating and analyzing.

Nonetheless, the generic skills discussed in the Key to Employability model are touched upon in both courses, mainly the ability to work in a team, the ability to work under pressure, critical thinking and solving problems. The final grade of the Popular Music in Society & Industry course is determined by *"a creative group assignment in groups of 3-4 students that addresses a question on either industry or society"* as well as an individual assignment in which *"students write a short essay in which they employ their recently acquired knowledge on the social construction of authenticity and the workings of the music industry"*. With authenticity, the course guide refers to the concerns of what makes one artist authentic or not, who authenticates these artists and how these artists are marketed in relation to their authenticity. The individual assignment leans towards a content-based analysis of artists and music; the insights gained from analyses like these could prepare the student with an interest in working in A&R, marketing, management and talent booking in what to look for when collaborating with an artist, but at the same time does not offer hands-on knowledge in order to actually pursue and sustain such a collaboration. A lack of theory concerning business development for both of these courses is evident, and out of the two, Erasmus University's course does not focus on employability in the form of working for an enterprise or in the form of self-employment at all, confirming the notion that the educational trend of entrepreneurship and relevance to society are consistently neglected in this particular course.

Adding to the consequences of the theoretical approach to this course is the fact that no vicarious or mastery experiences are offered to the students. There are no guest lectures by established professionals in the field, which heavily decreases the student's ability to form their self-efficacy, self-confidence and personal development planning. It must be noted that at the time of writing this thesis it became clear that this particular course was discontinued at Erasmus University and replaced with a minor in collaboration with Codarts. In this minor, approximately seven guest lectures are organized with established music industry professionals. This offers a hopeful future for students considering taking this course who will come in close contact with professionals they can both network with, as well as look up to for their personal development planning.

In comparison to the previous courses, the Music Business course by InHolland's University of Applied Sciences seems to have a more proactive approach in terms of employability; the course's learning goals are very much focused towards *"exploring the roles of the various industry intermediaries by tracking cash flows from consumers to the relevant music rights holders"*, which implies that business development is a focal point. This shows in the course's group and individual assignment where students are required to write project plans and pitch them to established music industry professionals. These music industry professionals give weekly guest lectures, which add to the number of vicarious experiences for the students and enable face-to-face learning. By pitching their project plans they immediately receive feedback from working professionals in the field, which in turn, prepares them for pitching ideas in the industry as well as seeing the ideas through to execution and cultivates *"the ability to identify and create revenue models on the basis of knowledge and developments in [the music industry]"*. The fact that each facet of the music industry is discussed, also allows the students to specialize in a subject they are interested in or passionate about. Again, the vicarious experience here through guest lectures and business trips offers the students hands-on and practical knowledge and heightens their

level of self-efficacy.. Additionally, the students' skill in networking is appealed by working so closely with established music professionals.

Although the course has a practical foundation, there is attention to the requirements that a bachelor's degree holds, specifically that of critical thinking. It can be concluded that InHolland's University of Applied Sciences took the recommendations of the Board of Education to heart when the Media and Entertainment Management degree was discontinued in 2011. Students of the Music Business course are required to conduct research about their chosen topics, and *"formulate the different insights and interests and provide [consultation] to the different stakeholders involved"*. Thanks to this balance between research and practicality the themes of relevance to society and entrepreneurship in terms of educational trends were found, because *"the ability to recognize, analyze and create alternative business solutions"* as a learning goal entails both the assertion that a student must be able to perform research, as well as acting on an idea or endeavour through their own form of entrepreneurship, to be able to gain a degree which has relevance to society. Whether or not the course meets all the bachelor's degree requirements is difficult to decipher, but the chance that InHolland would design a course with the same flaws as the Media Entertainment Management course is very slim.

It can be considered that because this course is a minor and thus is taught over a semester, teachers are better able to transfer knowledge over a longer period of time in comparison to the courses previously discussed, which were respectively an elective course and a mandatory course which both take place over the course of approximately eight to ten weeks. In addition to the quality of knowledge transference, teachers are able to become more involved in the student's personal development planning, because they have more time to adjust the course if necessary and to offer an all-round course such as Music Business. On the other hand, it is an elective, implying that a predisposition for the music industry as well as knowledge of it must be attained prior to attending the class. This can

exclude students who did not have the opportunity to attend courses that provide foreknowledge which consequently decreases the number of students with the opportunity and knowledge to attend courses like these. From all three courses discussed, Music Business possesses all the characteristics interviewees from the second phase discussed. This can be read in the next section.

4.2: Results of qualitative interviews

To ensure a straightforward reading of the results to the qualitative interviews, the results are divided into the three themes the interviews were designed around: employability, skills and, finally, the educational trends the respondents experienced.

Employability

The music industry is gritty and rough. It constantly changes and is highly dependent on external factors one has absolutely no control over, like creativity, changes in technology, and most recently, a pandemic. It requires long hours away from home, family members and friends, often for low wages under gruelling circumstances with low levels of appreciation and acknowledgement. A recurring question many music industry professionals ask themselves is: why do we keep putting ourselves through this? In Dacre-Pool and Sewell's (2007) model to decipher the elements employability consists of, employability was made up of the success people experience as well as the satisfaction they receive from it. In the previous example, the music industry professionals who ask themselves this question are looking for an answer that is a combination of both. For Björn de Water it meant the following, after experiencing the gruelling circumstances referred to previously:

"I thought… people should know what I had to put myself through to get the job done [...] That was the moment I realized: Björn, you pulled off something that seemed impossible".

So, one of the reasons these music industry professionals put themselves through these conditions and work under an immense amount of pressure is a matter of motivation. What keeps them satisfied and willing to remain in their occupation, is according to Conchitta Bottse:

"It's not even about satisfaction alone, but ultimate *happiness when it works"*.

In all situations though, necessary to keep reaching for a certain goal is an internal fire to spark someone's energy or passion. Considering the dynamics of the music industry, making the decision to start a career in it may seem irresponsible, but that is what passion is about. It is about what starts as a seemingly irrational emotion that plants itself as a seed and never seems to let go. A couple of the respondents stated that they knew from a young age that they wanted to do "something" in music. That knowledge is usually sparked by inspiration and curiosity, which according to the Dacre-Pool & Sewell (2007) is exactly what interests people into entering a profession and can take place in any context and at any age. For Vinod Singh, his curiosity about entrepreneurship, in general, was sparked by interning in, what was to him an inspiring environment:

"I [was] in an environment that is highly progressive with people that I looked up to. You don't want to underperform in a situation like that."

Whereas satisfaction in an occupation is governed by the willingness to remain in the occupation and the interest in learning more about the occupation, success in an occupation is governed by material and financial success measures like job offers, promotions, career opportunities, salary, goal accomplishment, accolades and acknowledgement from peers

and superiors. Although most respondents measured their success by goal accomplishments, those are small moments that can lead up to bigger things, like job offers, promotions and a better salary. Career opportunities were on the job tasks that allowed for the respondent in question to stand out and excel. Dennis de Groot would, for example, tag along with a friend to her radio show. His predisposition for having music that was not yet released, digging for music that started out as a passion, gave him the opportunity to join the radio show's team:

"I think it was around 2006 and I was friends with everyone working on the show, so a lot of times they were like, do you have some music? I was always delivering music from behind the scenes until at some point I just joined [the team]."

From that point, the respondent became an integral part of the show:

"I would just join them on Sundays in Hilversum and we would record the show. In the beginning, I was just sitting around, but after some time I thought to myself, okay I can start filling in the Buma Stemra forms so that they can host the show. After that, they started asking me questions [and actively involving me] during the broadcast [...] I was like a jack-of-all-trades, although uncredited."

'Being at the right place' at the right time is something an overwhelming number of the respondents accredited as a contributing factor towards career opportunities and job offers. Interestingly enough, some of these job offers came after gaining positive word of mouth from peers or as referred to in the employability model (Dacre-Pool & Sewell, 2007) accolades and acknowledgement from peers and superiors. Although the respondents, as visible from the quote above, acknowledged that the occurrence of receiving accolades and

acknowledgement is relatively small, the fact that it does not come along often does not mean it is not as much as valuable as in other professions. In fact, the effect is that much larger in this context as respondent Hanneke de Jonge explained. After years of working as an assistant booker she was able to gain a promotion, because her superiors noticed her work:

"I was an assistant for about four years. By developing myself further through working on my own business on the side, people from the scene who knew what I had been doing for all those years gave me credits [acknowledgement]. *At that point, I told [my superiors] that I thought it would be very cool to become a booker myself."*

Besides creating job offers, acknowledgements from peers and accolades were also referred to as a measurement for success; Vinod Singh explains:

"Well, success is… At some point, I started to be invited for seminars and conversations about [my craft]. And that was the first time I noticed oh, we really have something here. You don't necessarily notice internally that something is going well, but you notice it by being invited by So What's Next [jazz festival], being invited to lead a seminar at Google, being invited by Jazz Ahead [conference] in Bremen [...], to me that was a measurement for success."

On the other hand, immaterial success is not possibly sufficient for these professionals, especially in an industry where workers and artists are notoriously underpaid. Aldo Bruining explains:

“Can I ensure that I enjoy my job and take care of my family, meaning that I’m at home one day in the week and on the weekends? That’s what’s most important to me. My son is five years old and before he was born I was working sixty plus hours a week and when he was born I turned down a lot of job offers. I told everyone: you’re not worth the time I would miss in the playground [by working with you].”

So for these professionals to use financial success or sufficient salary as a measurement is logical and it legitimizes their career choices at the same time. The downside of choosing to aspire towards a better salary over other, perhaps more creative considerations is realistic as well. The same respondent, Aldo Bruining once based a decision to accept a job offer solely on financial gains:

“I chased the money instead of integrity. [...] After a year of work, the lesson I learned from it was: do not work with a-holes. I will never do that again, and it doesn’t matter how fun it sounds. If someone doesn’t get it and doesn’t work from a culture based state of mind, but more so from the idea that we’re going to make a lot of money with it… That just isn’t how [programming] works.”

Aldo’s passion and motivation, as well as aim towards financial security, play an integral role in his career choices and he was far from the only respondent to express this. In all probability, this attitude prevails among many music industry professionals and in any creative industry whose labour functions on passion and motivation. The fact that the professionals are juggling these considerations to become and remain employable, suggests that employability is more of an attitude and not simply a static, unchanging state of having a job or not, contrary to what the Key to Employability model suggests. Employability is also not an end-goal, but rather it is a life long process for these professionals, which requires

skin in the game and skills to gain awareness of where they are in their careers. In the next section, the research discusses these skills and places them into several contexts; private, school and professional settings are discussed, as well as the manner in which the particular skill was learned and applied.

Skills

Career development planning is the first element discussed in Dacre-Pool and Sewell's (2007) model, and from the interviews, it was clear why: most of the respondents always knew that they wanted to do "something" in music and started to take active steps towards achieving that goal. In short, every next step they undertook after realizing what kind of occupation they wanted to fulfil, was part of their personal development planning. Another part of the respondents had never realized they were able to turn their passion or hobby into an occupation, so they mostly focused on enjoying and sustaining that hobby until an opportunity came along where they could be a professional. Both situations are explained by Hanneke de Jonge and Björn de Water, respectively:

"I actually knew from quite a young age that I wanted to do something in music. I'd organize punk evenings in local community centres and small concerts at highschool parties. I'd always known that I wanted to do something in that direction, but I never thought about it in a concrete way."

"I started playing music in the 1980s as a pianist, and then guitar in the 90s as well as singing and rapping in bands. I started my own management and booking agency, mainly because I wanted my own band to be able to perform. [...] I got a lot of gigs from it, so that's when I realized I had a predisposition for this."

This meant that for Hanneke, when she had to decide on furthering her education, it was not clear what type of training would support her passion. This tension between passion and choosing the most fitting education proves true for many of the respondents, and they often chose an education that possessed the qualities that would help them get closer to establishing an occupation in the music industry. In itself, that can be viewed as a form of career and personal development planning, but because their options were limited most respondents picked an education seemingly out of necessity. Melisa Cenik explains:

"I studied Commercial Economics. I actually didn't want to do that, because I wanted to go to school in Haarlem to do Media & Entertainment Management [at InHolland], but the year that I was up for a decision, there was a lot of shady stuff going on with the degrees. So my school advised me to do something else and specialize later in my studies."

The debacle at InHolland in 2011 influenced many of the respondents' decisions, and even affected Dave Gans' decision to leave the school in its entirety:

"There were some issues with InHolland and that specific course. Apparently diploma's were handed out too easily and stuff like that, so the course wasn't taken seriously anymore. That's how I experienced it too, so I kind of lost my motivation. They said that I had to do my internship all over again because it wasn't valid anymore under the new policy. So I had to do my internship again, and my motivation went all the way down. I didn't know what else I wanted to do or if I wanted to finish the course at all, either."

From these interactions it becomes clear how education affects a prospective student's choices and given the fact that the Media & Entertainment Management course lost its legitimacy, the Dutch music industry lost an opportunity to train upcoming professionals at

the same time. Melisa's choice to specialize in her studies at a later point proved to be successful, but many of the respondents like her felt like an outsider as if the school did not really know how to assist them in their career development. For example, if career fairs were organized the respondents could not find the connection between their goal towards becoming a music industry professional and what the school could offer them. Aldo Bruining for example studied International Leisure Management and this particular course offered directions in events and tourism, but Aldo felt that there was an emphasis on the tourism side. He also did not gain much knowledge from personal development planning with the school's coordinator:

"There were some general conversations about [my career], but it didn't really lead to anything. They'd organize these career fairs, but they were more geared towards tourism rather than event management."

Rogerio Sitaldin had these general conversations as well, however, he did not see the utility of it:

"It happened mostly on a classical level, I did have a moment once or twice a year with my mentor, but it wasn't very specifically geared towards, okay what are you going to do when you've graduated here, or how do you see the labour market, how are you going to enter the labour market? No conversations like that were held."

Some respondents even went so far as to express that their coordinator tried to push them in a different direction altogether; Dave Gans for example shared the following:

“There was personal development planning, but I never really experienced it as something that actually helped me. From my perspective, they really tried to push me and other students too, in a direction I didn’t really want to pursue. [...] They were very focused on creating a manager out of you and weren’t really interested in the type of manager you’d become. I didn’t really have the feeling that they were open to other options or other ideas [when it came to my career].”

In general, the respondents felt that because there was no specialized associate's degree or university degree in becoming a music industry professional that they had to choose a course that was broader and opted to specialize later. The downside in that is that they do not get the opportunity to be guided in their career development plan and oftentimes even receive advice that is contrary to their wishes. However, two of the respondents were trained on a secondary vocational education level in courses that were specifically geared towards training music industry professionals. In Agnita Hoek’s case, she graduated from Zadkine’s Pop Academy and had a totally different experience when it came to her personal development planning. Perhaps this took place because she was originally trained to become a singer-songwriter, but the course’s focus on artistry and creativity did enable her to focus on her personal development in several ways:

“We received guidance on a psychological level. I really thought it was important to find out who I was, so I really made use of that guidance. [...] The most important thing about that course is that they give you four entire years to develop yourself into an entrepreneur, and it doesn’t matter in which form that is. Someone started organizing events, some started a music school, some people actually became performing artists. You know - it was just so diverse, but the essence was that they gave us the time and assistance to figure out which way we wanted to go.”

A large contrast between the associate's degree or university level degrees and secondary vocational education level training the respondents received, was due to the fact that the latter was more specialized and thus could offer the students the career and personal development planning they needed. The secondary vocational education level training was not necessarily specialized towards a specific occupation, but it was more aware of the internal workings of the music industry, and thus were able to prepare their students on a career level. Furthermore, most secondary vocational education level training classes are fairly small and do not have more than twenty to thirty students, which makes it easier to track a student's development. The focus on the music industry in general, as well as the low number of students partaking in courses like Agnita's, explains the lack of career development planning in the university level course guides that were discussed in the previous section, as these courses are part of a creative industries education, rather than a course in itself. Lisa Molle, who graduated from the secondary vocational education level Herman Brood Academy's Music Industry Professional training argued that because her teachers were aware of her personality type, they never tried to push her in a traditional direction, inversely to what the associate's degree and university level student and graduates expressed in the previous section:

"Some of my fellow students were very good at the whole 'school thing' and were encouraged to work at the large [music] companies because they knew how to move in surroundings like that; they were good listeners and were good at processing information, I think. But I was more of a loafer and my teachers were highly aware of that. So the way I was judged during that period... They knew that I would handle things differently and so they would never encourage me to work at a large company. When I think about it now, I realize how delightful that was [to my personal development]."

Although the elements that comprise career development planning were lacking on an associate's degree and university degree level, the respondents who were trained on a secondary vocational education level did experience this in the context of school. Interestingly enough, the respondents with an associate's degree and/or university degree-level training focused on their career development planning *outside* of the context of school. For Dennis de Groot for example, orientation and reflection were triggered by a life event: becoming a father helped him to realize where his priorities and passion laid, which made his career switch that entailed a pay cut that much more logical and smooth:

“The moment I became a father for the second time triggered me into thinking: I don’t care about taking a step back, I don’t care about taking a pay cut. [...] I needed to focus my priorities elsewhere.”

Life events, along with work experiences comprise the element of work and life experiences in the model of the Key to Employability (Dacre-Pool & Sewell, 2007) and were coded with life events, internship and mastery and vicarious experiences. For the associate's degree and university level degree graduates, the mastery and vicarious experiences took place both in and outside of the context of school but seemed to have the most effect outside of the realm of education. Vinod Singh:

“My teachers… you could tell that they were teachers that had a background in the work field and started to teach because they had a burn-out. That was the level, and although some were quite motivating, I have to say that - the percentage was very small.”

Most of the respondents were very aware of how the vicarious experience between teacher and student could help them during their studies. It seems that the most profounding vicarious experiences indeed took place outside of the context of school, rather during internships or extracurricular activities. For Conchitta Bottse, it was meeting her internship coordinator for the first time:

“I was very nervous because I had this vision about organizing events. I thought, well this is very serious, so I was wearing a suit. It was very warm outside, in August. I arrived there and I thought… Oh, I’m way too overdressed. So I get inside the office where I was supposed to have the first conversation with my internship coordinator and I see some guy sitting there with jogging pants on and Jordan sneakers. [...] I felt so relieved. I thought: I recognize myself in you, but he also fully understood what it was that I wanted to achieve.”

So not only did the respondent achieve a vicarious experience at an internship, her internship coordinator was fully capable of guiding her during the process. The way n internship proceeds fully depends on the role of the internship coordinator, but also on the tasks at hands. These tasks allow for mastery experiences where interns learn more about themselves and get a glimpse of what the occupation is like when they perform it on their own. The mastery experiences in this sense also grantthe intern or student confidence which he or she can use for his or her future career endeavours. Aldo Bruining, for example, knew that the vicarious experience he needed was not going to be available for him at school. Aldo instead took it upon himself to find a vicarious experience in another context:

“I quickly learned that I liked my studies, but usually these are teachers that did not succeed in their career and that’s why they became a teacher. [They’re] not going to teach me how I’m going to organize an event. And I’m not going to learn that from a book either. So

immediately in the first year of my studies, I started organizing illegal techno parties with a group of ten guys. We all thought, this is perfect, we can do this too, so we just started full of the arrogance of a twenty-one-year-old."

Whether or not the techno parties all succeeded is out of the question; what matters instead is that Aldo found his vicarious and mastery experiences through extracurricular activities. So when he was accepted for an internship at Mojo Concerts at the North Sea Jazz Festival department, Aldo already possessed a fair amount of knowledge about organizing events, as well as the self-confidence required to see a project through and fully rely on his capabilities. For Aldo, this resulted in more mastery experiences at his internship:

"One of the first things [about my internship] that I remember that was part of my tasks was… I had this enormous box full of CD's and they were all from American big bands. It was like, okay we have one slot open [at the festival] on Saturday and one for Sunday, you get to fill those with big bands. [They said] just go and listen, and tell us what's good about it. I didn't know anything about jazz, and I didn't know that big bands were so boring either, but it was so cool to me that I immediately received an assignment like that [...]. There were many tasks that were assigned to me and apparently I had more tasks assigned to me than any of the interns before me because I picked up on a lot of things quite fast and also asked for more responsibility."

Eventually, Aldo was in charge of North Sea Jazz's children's festival where he received freedom to organize it as he saw fit, obviously under the guidance of his internship coordinator. The fact that his internship coordinator trusted his capabilities enough has plenty to do with Aldo's skills. The respondents named the generic skills they focused mostly on school and shared in which context they acquired the specific skill and how the skill is

applied in their current occupations. Each of the respondents listed the ability to work in a team as a skill that was taught to them in their higher education, which helped them to identify the different roles fellow students play during group work. Interestingly enough, they often linked the ability to work in a team to their own leadership, or the ability to manage others. Daan Breggeman explains:

“Working together, yeah, that’s something you definitely learn in school. You learn about managing others at the same time too because there’s always a person in your project team who does the absolute bare minimum, but leaves with a good mark.”

The way this is reflected on the work floor is that either the behaviour illustrated above continues, or diminishes over time as the respondent matures or gains more responsibility in their occupation. Conchitta Bottse:

“Working in groups is very specific for associate's degree education, but it’s so important to have your own thing and not let your own light dim on behalf of the group, because it just doesn’t work that way. A group that functions well allows everyone to shine [...]. Unfortunately, that isn’t always the case in the work field.”

Overall, the respondents from both associate's degrees and university level degrees felt that because there was such a large focus on the ability to work in a team that their individual development was often treated as a less important priority. This explains why the respondents linked the ability to work in a team with leadership and managing others, because the skill of managing others was clearly less developed, even though the skill is required to function in the music industry. Another skill discussed in alignment with the ability to work in a team and managing others was the assumption of responsibility and for making

decisions, and more often than not it was not learned in the context of education. According to Aldo Bruining::

“I gained a lot of experience [when it comes to decision making] while producing events. When you’re in charge of production there is no time for debating. It’s just like: this needs to be taken care of now. Are we going left or are we going right? And because of thought I really learned how to make decisions more easily, I’d rather make a mistake with a wrong decision than wait until a decision is made. I really learned that at the beginning of my career.”

Another skill that was mentioned in both the context of education as well as the work field, was the ability to work under pressure. The respondents who mentioned this specific skill said that they learned about dealing with deadlines during higher education but that the skill is not necessarily something that does not need altering or further development over time. Once the first experience with deadlines had been had, more experiences followed, whether at work or in another context, but the ability to work under pressure is an evolving one. Hanneke de Jonge underlines this, as she still experiences this in her current occupation as a talent booker:

“The ability to work under pressure is applicable in all these contexts [education and work] because oftentimes it’s just very busy at the office. You’re being pulled at from so many different sides and people have different interests at play, all at the same time.”

Because skills like the ability to work under pressure, manage others, working in a team and communicating with others are sharpened in several contexts, the willingness to learn and further develop these skills are highly important. A student or even an established

professional would risk becoming stagnant and looking at the tempo in which the music industry changes an adapting and evolving nature as well as a thirst for knowledge considerably helps the music industry to remain employable. Daan Breggeman explains how he was offered a job at the company where he had originally interned:

“I didn’t have any notable experience in music, yeah well I did have a lot of ambition and enthusiasm but no concrete or practical job experience. It was learning by doing, so I think I learned a lot in a short amount of time. I bet I did things wrong or not at all but even so, I became the sole responsible employee for all the label activities of the company.”

His willingness to learn was fueled by his ambition and enthusiasm at the start of his career, but Daan also acknowledged hitting a ceiling further in his career:

“Willingness to learn... I think I really learned that when I became an entrepreneur. I was doing it for almost three years and I thought okay this is going well, but I’ve hit a ceiling. I’m teaching myself things, and I’m here by myself, so who’s going to teach me now?”

So just as the previous skills discussed are part of a larger learning process, so is the willingness to learn. Based on this conversation with the respondents, it really depends on what they are willing to learn, which makes it difficult to teach a skill when it is not applied to something the student is interested in. The respondents were only able to apply this skill in contexts other than education, and when we acknowledge the fact that eleven out of the thirteen respondents received associate's degree or university level training that can be viewed as considerably broad as opposed to specified towards becoming a music industry professional, it suggests that their lack of specific training in the educational context positively affected the willingness to learn, but in different contexts altogether.

Two of the skills that were hardly ever mentioned in the educational context were numeracy and the ability to work in a precise manner. The latter skill was mentioned by one of the respondents as being a requirement for her occupation; as a talent booker Hanneke de Jonge deals with budgets for artists as well as venues and is in charge of negotiations regarding artist fees. Hanneke also communicates with venue production managers about time schedules, and naturally, plenty of details come into play in both the negotiating and the process of pre-production. Having attention to detail and numeracy thus, were fully developed in the context of work, however, she did have an earlier experience in school where she was in charge of a project bureau. Her interview suggests that she first came into contact with these skills there, however, it was not *taught* to her, rather it was a learning by doing situation:

"You were allowed to have freedom, so for example, we had to start our own project bureau. I was the one who was taking the barrel and did acquisition for projects. This entailed emailing venues to ask if they had an assignment for us."

Three of the respondents studied Commercial Economics and did receive training regarding numeracy in the form of budgets, but as Rogerio Sitaldin experienced it, the budgetary training was too optimistic in comparison to reality:

"We had to create these marketing strategies for companies, so we were constantly kept busy with questions like, how can we sell this product? [...] But when it came to practical things, budgetary things, that was never taken into account. Which, when I think about it, made it all very unrealistic."

Equally, when it came to emotional intelligence, with the exception of one respondent none of the respondents had had any experience with emotional intelligence in the context of education. Dennis de Groot, who had had prior training as an illustrator did have to apply his emotional intelligence:

"At the art academy there are two moments where your work is reviewed, it's work you're obviously very proud of. When your teachers tear down your work, you learn how to see yourself apart from the work. It's very useful, because, although the work has emotional value to you, if you can't see yourself apart from the work, you won't be able to see what's wrong with it."

In the music industry, that space between keeping emotions and the business at hand separate is where professionalism comes in according to Daan Bruggemans:

"What's always been hard for me is to play the political game. You know, the corporate game. [Office politics] isn't taught to you at school."

Professionalism, in this case, is part of one's emotional intelligence and similar to self-confidence, self-efficacy and self-esteem, it is something respondents have some sort of control over, meaning that through practice the respondents were able to improve on these points. It hardly happened in the context of school though; Rogerio Sitaldin elaborates on how he was able to increase his self-confidence and -esteem, by increasing the number of Instagram followers of the company he worked for, although his personality was not necessarily geared towards taking on the role of a leader:

"I used to be very introverted and laidback, and I used to keep myself in the background. I started learning how I could apply the confidence I always had into having leverage so that I

could enforce my opinion and knowledge. It was a true learning curve, but not everyone necessarily has that."

Although with the exception of Dennis de Groot, none of the respondents mentioned a situation within the educational context where an appeal was made on their emotional intelligence. Fascinating about the respondents' views on mentorship and working with beginning professionals, was that the respondents expected to experience different levels of emotional intelligence in applicants while acknowledging that at times the applicant's personality or the quality of the conversation, rather than the applicant's skill was the determining factor to hire them. Vinod Singh explains his hiring process:

"It's a very unconscious process you know? [...] When I hired [someone], it went like this: he was an intern at my previous job and it really clicked between us. If you ask me why, I can keep this list of generic skills next to it, but it was a matter of feeling you know? I for one think it's also very important that you can have a conversation with someone, besides just working together. And that, to me, is a much more important pillar than some particular skill."

When the question was reversed though, when asked what they thought was the determining factor when they were hired it was a completely different answer. Most of the respondents thought it had to do with their skills, their networking skill in particular. Aldo Bruining mentioned throughout the interview that his networking skill usually helped him in being accepted for jobs as well as being recommended for freelance assignments:

"What was key for me, and like I said earlier as well, was networking and working hard. Not being too good to learn about the profession for low wages. I honestly think that will help you eventually."

One respondent, Melisa Cenik, however, stressed that hiring people based on a 'feeling' runs the risk of excluding people who do not belong to the employer's network.

Educational trends:

Out of the five educational trends discussed in the literature review, entrepreneurship and relevance to society were most discussed by the respondents. When it comes to relevance to society, some of the respondents with the exception of those who studied Commercial Economics were doubtful to what extent their training had either helped them in getting the jobs they want or sharpened the skills that were necessary to fulfil the occupation. Hanneke de Jonge elaborates:

"I honestly don't feel that my educational training contributed to anything to where I'm at with my career now. It was a fairly new training back then but to my understanding, I took the initiative to get the most out of it, by taking on projects myself and reaching out to people, and by taking a proactive approach. But I don't remember anything [about my training] that really helped me and what I can still apply until this day."

In that sense, having specialized training would have helped in providing the skills that the respondents could have learned while in school and thus, applied in the work field. A solid pipeline based on these skills from education to the work field would help to decrease the gap between the two. Judging from what the respondents had to say about vicarious experiences, as well as the course guides discussed in the previous section, vicarious experiences could very well help to establish this pipeline. Björn de Water, a teacher besides his work at a record label explains:

“I think there should be more involvement from the workfield and that’s only possible if schools bring in professionals from the workfield. I realize that people from the workfield can’t start teaching from one day to the next; that’s just not how it works. You have to be a good teacher in order to do that, but perhaps doing masterclasses is possible. On the other hand, schools need to use their budgets appropriately so that these professionals can be invited. It’s so important, especially for example for the first and second-year students to empower and encourage them, as well as show them what their possibilities can be. They can look at the professional, they can look at the mistakes that a person has made and learn from it.”

Innovating pedagogy methods, as mentioned as one of the educational trends for this decade, point towards a student’s research ability to bring about innovation in the work field, but many researchers remain critical towards this point of view, (Butter & van Beest, 2017b) because an overly heavy focus on the capability to conduct proper research can have a weakened connection between students and the work field as a result. The respondents underline this and argue that even when there were assignments for companies in the work field, the learning curve never exceeded the process of research to the application of conclusions drawn from the research. Aldo Bruining elaborates:

“We’d always have to come up with ideas and concepts, but not for an actual existing client. One of our assignments was about a zoo, about how you could design it a certain way and what kind of activities you could organize. It was fun to think about. But afterwards, none of our concepts went to the zoo that was supposed to do something with it. In my opinion, it would have been better to come up with a concept for a company that’s actually going to use it, but I don’t think my school was far along in the process to provide that.”

In this example it becomes clear that innovation is required from the students in a theoretical way, but true innovation must be put to practice. To establish this, higher education institutions would have to provide innovative pedagogy methods, but according to the associate's degree and university level graduates that were interviewed, the way the classes were taught were quite traditional in the sense that they were taught classically, and that workgroups hardly offered interactivity among students. The respondents also shared that tests were given in multiple-choice style, which included final written assignments with conceptual project plans. The secondary vocational education level graduates on the contrary were able to apply their newly acquired knowledge to a real-life situation. Lisa Molle, a graduate from the Herman Brood Academie:

“They [the teachers] would just put us to work, and told us to figure out how to organize an event. We had a project where we had to send bands and musicians from the school on tour, across several venues in the country. These were professional venues like Hedon and Paradiso.”

In strong alignment with this is the trend of entrepreneurship. Similar to the trends of innovation and relevance to society, the associate's degree and university level graduates felt that there was no hands-on practical knowledge transferred to them; although the concept of entrepreneurship and the reality that they would have to become an entrepreneur was definitely shared with them, no affairs such as registering for the Chamber of Commerce, learning how to do income taxes for small enterprises or being acquainted with any of the challenges an entrepreneur comes across, like laws and regulations. In comparison to the associate's degree and university level graduates, the secondary vocational education level graduates were better prepared for becoming entrepreneurs; according to Agnita Hoek:

“In the first year, we went through all the basics with a course called entrepreneurship. We had to write our own business plans, which automatically became part of our learning goals throughout the year, which entailed marketing, but also budgeting. In the years after that, the school made these walk-in hours available where you could ask questions that were specifically geared towards entrepreneurship. It was very specific to your needs.”

Internationalization was also briefly mentioned as being an accelerator for learning to communicate on a professional speaking level and stimulating intercultural communication by one respondent; Aldo Bruining:

“It was very helpful for me to be in such an international environment, we were speaking English all day, learning from other cultures. At the beginning, it was easy to connect with Europeans, German people are direct as well, but especially with the group of Chinese people - it was totally different. They’re not used to speaking up in a group and they had to deal with a group of Dutch people who don’t do anything else but speak up; there was so much miscommunication, but highly educational.”

For music industry professionals operating on an international level an environment like Aldo experienced is indeed educational, as well as preparation to the work field. Intercultural communication in this sense also strongly influenced Aldo’s emotional intelligence, which allowed him to better empathize with others.

5.1: Conclusion and discussion

This research set out to answer whether or not music industry professionals with a degree in higher education can be deemed employable according to the skills as demonstrated in Dacre-Pool and Sewell's CareerEDGE model (2007). A simple answer would be, yes, they are indeed employable according to this model, but within that answer lie complex layers which are very much dependent on the context the skills were acquired in. The first layer is personality; for as much as it can be formed during a student's formative years, one's personality can limit interests and capabilities. Secondly, when placed in the context of education, many of the respondents admitted that although the experience of being a student had a profound effect on their personality and personal goals, support received from their educational institutions was lacklustre, especially in the career development planning department. This is where the third layer of the work field is compromised and where educational institutions deliver - for a lack of a better word, graduates to an industry where assertivity, independence, solid communication with others and financial insight are required in addition to having a clear sense as to which direction they want their career to go. Lastly, there is a large difference between the education levels among the interviewed respondents and the set of skills they acquired. In short: if employability would solely be based on the respondents' training in higher education, then no, they would not be deemed employable to work in the music industry.

What enabled the interviewed music industry professionals to become and remain employable, was the experience they had gained in extracurricular activities coupled with their passion and willingness to engage in lifelong learning. These skills are not highlighted in the educational context as much as theoretical degree subject knowledge and the ability to conduct research, which brings forth the lack of focus on practical, hands-on knowledge. For example, when degree-specific knowledge was taught at the university degree level,

only theoretical knowledge was transferred, and vicarious experiences were limited. At the associate's degree level, however, respondents claimed they received both positive and negative vicarious experiences through their teachers. When experienced in an inspirational manner, the respondents were able to turn that vicarious experience into leverage of their own; most often than not, it propelled them into realizing their potential and applying that energy in extracurricular activities. The latter work *and* life experience proved to have more of a positive influence on their career development in comparison to the training they received while in higher education, mainly because the practical and hands-on knowledge was readily made available through peers and seniors.

In light of the cross-disciplinary approach taken by liberal arts institutions, it can be concluded that the course guides and interviews showed that on a theoretical level innovation was indeed achieved, however for innovation to take place it must also be applied to an actual situation. In order for this to happen, there must be a connection between educational institutions and industry, while what the respondents shared was that they mostly leaned on their own life and work experiences which were not necessarily established through their experiences while in school. So even though attention was given to innovation in the course guides by enabling students to come up with new ideas, innovation solely took place on a theoretical level and because the syllabi lacked practical application, innovation is not fully reflected in the outcomes of the students' learning goals. There are some minor differences between the associate's degree level and university level courses; whereas the associate's degree course has a stronger connection to the music industry by regularly inviting music industry professionals, and by allowing their students to pitch new ideas to the guest lecturers, the university level course lacked this interconnection. This is most likely the consequence of the strong focus on the ability to research on the university level, whereas at the associate's level degree emphasis lies on having specialized knowledge and being able to apply said knowledge to the relevant contexts.

The same accounts for the trend of entrepreneurship: whereas university-level graduates are taught *about* entrepreneurship, associate's degree and secondary vocational education level students are encouraged to *be* entrepreneurs. For example, the latter two groups are encouraged to start up their own enterprises in the safe environment educational institutions provide; these students were trained in life-like situations where they could pitch new ideas as well as execute these initiatives. Moreover, the safe environments prepared them for real-life situations, like filling in tax forms, learning how to register an enterprise at the Chamber of Commerce and marketing said enterprise. For both associate's degree and secondary vocational education level graduates it can be concluded that mainly because their training was so specialized and catered to a specific vocation, they were much more able to be prepared by their teachers to be an entrepreneur or exercise their entrepreneurial skill in comparison to the university level graduates. In that sense, the university level degree is much less relevant to the music industry in comparison to the associate's degree and the secondary vocational education diploma and cannot prepare their graduates as well as their educational counterparts, because of the strong emphasis on research as opposed to creating either a product or service. Especially in bachelor and master's degrees programs, knowledge transferred is too broad, and the programs hardly allow for specialization in one of the creative industries.

Interestingly, the respondents without university-level training or a degree, in general, were able to achieve success on much of their own terms. They were much more likely to join startups which oftentimes grew into established and thriving companies or lead said startups as CEO's. They were also much more likely to gain job offers from individuals or companies associated with their personal network, most likely because they had the time to establish one in the first place. Furthermore, because they had the time to establish one they were much more able to invest in those relationships in comparison to their counterparts with a degree or diploma, resulting in organic and rewarding connections. Thus, relatively, former

students without a degree as well as students without a university-level degree are much more likely to be successful in the music industry in comparison to those with a university-level degree.

It is recommended that to decrease the gap between university-level degree graduates and their associate's degree and secondary vocational education counterparts, more practicality should be infused in the bachelor's and master's degree programs. For example, an in-house project bureau could be staffed by students and established professionals to provide both vicarious and mastery experiences. This could be further developed in collaboration with teachers from the music industry who also possess sufficient didactic capabilities to uphold the teaching standards associated with the degrees. Additionally, time normally assigned to studying class material or literature should be assigned to fieldwork, that is, extracurricular activities, volunteer work and non-required internships. The latter suggestion would allow for more time off studying courses in order for the students to actively participate in the work field while expanding their network.

5.2: Limitations and future research

This research focused solely on established music industry professionals, whereas future research could also include current students. This way the students' trajectory could be followed over a longer period of time, which in turn, would be able to demonstrate their skill and personal development. In conjunction, the roles of teachers and career orientation counsellors, could be studied as well to further enlighten how educational institutions prepare their students for employability.

Furthermore, no HR managers from companies in the music industry were interviewed for this particular research. Their hiring processes could be researched additionally in order to shine a light on the hiring companies' perspectives on the skills and employability of recent graduates. It would also be of interest to collect quantitative data on

the growth in financial compensation or on how the graduates are divided according to their respective programs.

Lastly, research on how work-based learning or specialized programs to encourage the connection between educational institutions and the music industry would complement the recommendations made in the previous section and hopefully reinforce the importance of strengthening that connection and decrease the gap between the theoretical and practical application of knowledge in the music industry.

References

Aggestam, M. 2007. Art-entrepreneurship in the Scandinavian music industry. In: Henry, C. (ed), *Entrepreneurship in the Creative Industries: An International Perspective*, pp. 30-53. Edward Elgar: Cheltenham, United Kingdom.

Andriessen, D. 2014. Praktisch relevant en methodisch grondig?: dimensies van onderzoek in het hbo. *Openbare les 10 april 2014 lectoraat methodologie praktijkgericht onderzoek.* Hogeschool Utrecht: Utrecht.

Bandura, A. 1995. Exercise of personal and collective efficacy in changing societies. In: Bandura, A. (ed.), *Self Efficacy in Changing Societies*, pp. 1-45. Cambridge University Press: Cambridge.

Banks, J., Deuze, M. 2009. Co-creative labour. *International Journal of Cultural Studies,* (12)5, pp. 419-431.

Beckman, G.D.. 2010. Disciplining Arts Entrepreneurship Education. In: Beckman, G.D. (ed), *Disciplining the Arts: Teaching Entrepreneurship in Context*. Rowman & Littlefield Education: Plymouth.

Bennett, N., Dunne, E., and Carré, C. 1999. Patterns of core and generic skill provision in higher education. *Higher Education*, (37), pp. 71-93.

Bennett, D. 2016. Developing employability in higher education music. *Arts & Humanities in Higher Education*, (15)3-4, pp. 286-413.

Bennett, D., Richardson, S. and Mackinnon, P. 2015. Enacting Strategies for Graduate Employability: How Universities Can Best Support Students to Develop Generic Skills. Sydney: Australian Government Office for Learning and Teaching.

Boom, J. 2011. ‘Zeer zwakke’ InHolland opleiding Media en Entertainmentmanagement is het zwarte schaap. Available at: https://3voor12.vpro.nl/artikelen/overzicht/2011/mei/zeer-zwakke-inholland-opleiding-media-en-entertainment-management-is-het-zwarte-schaap.html. Accessed on December 1, 2019.

Bog, D.K., van der Wende, M. Liberal Arts and Sciences Education for the 21st Century Knowledge Economy: A Case Study of Amsterdam University College. In: Jung, I., Nishimura, M., Sasao, T. (eds), *Liberal Arts Education and Colleges in East Asia. Higher Education in Asia: Quality, Excellence and Governance.* Springer: Singapore.

Borgdorff, H. 2013. A Brief Survey of Current Debates on the Concepts and Practices of Research in the Arts. In: Wilson, M. & van Ruiten, S. (eds), *Share. Handbook for Artistic Research Education,* 146-152. Zwaan Printmedia: Wormerveer.

Bridgstock, R. 2010. Skills for creative industries graduate success. *Emerald Education+Training,* (53)1, pp. 926.

Bridgstock, R., Cunningham, S. 2016. Creative labour and graduate outcomes: implications for higher education and cultural policy. *International Journal of Cultural Policy,* (22)1, pp. 10-26.

Bryman, A. 2012. Social Research Methods. Oxford University Press: Oxford.

Buma Cultuur. 2018. Buma Cultuur Jaarverslag 2018.

Butter, R., van Beest, W. 2017a. Helpt de ontwikkeling van onderzoekend vermogen studenten om innovatieve professionals te worden? *Tijdschrift voor Hoger Onderwijs & Management*(2).

Butter, R., van Beest, W. 2017b. Pleidooi voor innovatiepedagogiek: onderzoek is belangrijk, maar niet genoeg. *Tijdschrift voor Hoger Onderwijs & Management,* (24)1, pp. 82-87.

Caves, R.E. 2000. *Creative Industries*. Harvard University Press: Cambridge, MA.

Cloonan, M., Williamson, J. 2007. Rethinking the music industry. *Popular Music*(26)2, pp. 305-322.

Coelen, R. 2015. Why Internationalize Education? *International Higher Education,* (83).

Committee of Future-Proof Higher Education. 2010. Differentiëren in drievoud omwille van kwaliteit en verscheidenheid in het hoger onderwijs. url: https://ris.utwente.nl/ws/portalfiles/portal/5146538/adv-cie-toekomstbestendig-ho.pdf

Corbetta, P. 2003. Social Research: Theory, Methods and Techniques. SAGE Publications: London, UK.

Comunian, R., Faggian, A., & Jewell, S. (2011). Winning and losing in the creative industries: An analysis of creative graduates' career opportunities across creative disciplines. *Cultural Trends, 20*(3-4), 291-308. doi:10.1080/09548963.2011.589710

Culture statistics (2019). (Fourth edition. ed.). Luxembourg: Publications Office. Retrieved from: https://op.europa.eu/publication/manifestation_identifier/PUB_KS0119712ENN

Dacre-Pool, L., Sewell, P. 2007. The key to employability: developing a practiacl model of graduate employability. *Emerald Education+Training,* 49(4), pp. 277-220.

Davis, R., Parker, S., Thompson, P. 2014. Preparing the music technology toolbox: addressing the education-industry dilemma. *Journal of Music, Technology & Education,* 7(3), pp. 313-323.

Ghazali, G., Bennett, D. 2017. Employability for music graduates: Malaysian educational reform and the focus on generic skills. *International Journal of Music Education,* 35(4), pp. 588-600.

Gibb, A.A.. 1997. Small firms training and competitiveness. Building upon the small business as a learning organisation. *International Small Business Journal,* 15, pp. 13-29.

Gibb, A.A.. 2002. In pursuit of a new ‘enterprise’ and ‘entrepreneurship’ paradigm of learning: creative destruction, new ways of doing things and new combinations of knowledge. *International Journal of Management Reviews,* 4(3), pp. 233-269.

Gibcus, P., Overweel, M., Tan, S., Winnubst, M. 2010. Onderwijs en ondernemerschap: eenmeting 2010. EIM: Zoetermeer.

Griffioen, D., Wortman, O. 2013. Onderzoek in het onderwijs van de Hogeschool van Amsterdam: op weg naar diversiteit in een uniform model. *Tijdschrift voor Hoger Onderwijs*, 31(1&2), pp. 16-31.

Handke, C. 2010. The Creative Destruction of Copyright: Innovation in the Record Industry and Digital Copying. PhD Thesis, Erasmus Universiteit Rotterdam: Rotterdam.

Harvey, L. 2001. Defining and measuring employability. *Quality in Higher Education,* 7(2), pp. 97-109.

Harvey, L. Moon, S., Geall, V. and Bower, R. 1997. Graduates’ work: organisational change and students’ attributes. Centre for Research into Quality, University of Central England, Birmingham, available at: www.uce.ac.uk/crq/publications/gw/. Accessed February 26, 2020.

HEFCE. 2004. Widening participation and fairer access research strategy. HEFCE: Bristol.

Hillage, J., Pollard, E. 1998. Employability: Developing a framework for policy analysis. Research Brief No. 85, Department for Education and Employment, London, available at: www.dfes.gov.uk/research/data/uploadfiles/RB85.doc. Accessed on May 24, 2020.

Institute For The Future. 2011. Future Work Skills of 2020. Available at: https://www.iftf.org/uploads/media/SR-1382A_UPRI_future_work_skills_sm.pdf. Accessed March 10, 2020.

Jaaniste, L. 2009. Placing the creative sector within innovation: The full gamut. *Innovation,* 11(2), 215-229.

Klein, E., Lewandowski-Cox, J. 2019. Music Technology and Future Work Skills 2020: An employability mapping of Australian undergraduate music technology curriculum. *International Journal for Music Education,* 37(4), pp. 636-653.

Krüger, S., Lincoln, S. 2009. Enhancing employability in music: an ethnographic study into students' work-based learning experiences. Liverpool John Moores University: Palatine.

Law, W., Watts, A.G. 1977. Schools, Career and Community. Church Information Office: London.

Lopez, S. J., Agrawal, S. & Calderon, V. J. (2010). The Gallup Student Poll technical report. Lincoln, NE: Gallup.

Maxfield, M.G., Babbie, E.R. 2014. Research Methods or Criminal Justice and Criminology. Cengage Learning: Boston, MA, US.

McCash, P. 2006. We're all career researchers now: breaking open career education and DOTS. *British Journal of Guidance and Counselling,* 34(4), pp. 430-449.

Mintzberg, H. 1990. Strategy Formation: schools of thought. In: Frederickson, J.W. (ed). *Perspectives on Strategic Management.* Harper & Row: New York City, US.

Mulder, M., Kruft, A., Wesselink, R., & Biemans, H. 2007. Integrating Specific Vocational Education and Training in Higher Education–Towards Competence Development in Academic Programs. In *Agora XXV, 'Higher Education and Vocational Education and Training'*.

Music Manager Forum. 2019. Managing Expectations: An Exploration into the Changing Role and Value of the Music Manager. Available at: https://themmf.net/managingexpectations/. Accessed October 25, 2019.

Nederlandse Omroep Stichting. 2020. Nederlandse muziek blijft groeien als exportproduct: 216 miljoen in 2018. Available at: https://nos.nl/artikel/2318721-nederlandse-muziek-blijft-groeien-als-exportproduct-216-miljoen-in-2018.html. Accessed February 5, 2020.

Norman, M., Hyland, T. 2003. The role of confidence in lifelong learning. *Educational Studies,* 29(2&3), pp. 261-272.

NLQF. Niveau 4 t/m 7 NLQF en EQF. Available at: https://www.nlqf.nl/downloads. Accessed May 20, 2020.

Oakley, K., Sperry, B., Pratt, A.C. 2008. The art of innovation: How fine arts graduates contribute to innovation. NESTA: London.

Onderwijsraad. 2013. Een smalle kijk op onderwijskwaliteit. Available at: https://www.onderwijsraad.nl/publicaties/adviezen/2013/11/04/een-smalle-kijk-op-onderwijskwaliteit. Accessed June 1, 2020.

Onderwijsraad. 2014a. Een onderwijsstelsel met veerkracht. Available at: https://www.onderwijsraad.nl/publicaties/adviezen/2014/12/08/een-onderwijsstelsel-met-veerkracht. Accessed June 1, 2020.

Onderwijsraad. 2014b. De toekomstbestendigheid van het Nederlandse onderwijssysteem. Available at: https://www.onderwijsraad.nl/publicaties/rapporten/2014/12/08/studie-de-toekomstbestendigheid-van-het-nederlandse-onderwijssysteem. Accessed June 1, 2020.

Onderwijsraad 2018. Curriculumvernieuwing. Available at: https://www.onderwijsraad.nl/adviezen/publicaties/adviezen/2018/12/13/curriculumvernieuwing. Accessed June 1, 2020.

Onstenk, J. 2003. Entrepreneurship and vocational education. *European Educational Research Journal*, 2(1), pp. 74-89.

Paul, M., Bastiaens, E. The best of both worlds. *Strategic Plan,* 2004.

Peterson, R. A., & Berger, D. G. 1975. Cycles in symbol production: The case of popular music. *American sociological review*, 158-173.

Rae, D. 2004. Entrepreneurial learning: a practical model from the creative industries. *Emerald Education+Training,* 46(8&9), pp. 492-500.

Rae, D. 2007. Connecting enterprise and graduate employability: challenges to the higher education culture and curriculum? *Emerald Education+Training,* 49(89), pp. 606-619.

Schoonenboom, J., Roozen, F., Sligte, H., & Klein, T. 2004. The state-of-the-art of ICT in higher education. *ICT-onderwijsmonitor studiejaar 2002/2003*.

Sluijsmans, D., Peeters, A., Jakobs, L., Weijzen, S., & van de Hogeschool, C. O. 2012. De kwaliteit van toetsing onder de loep. *Tijdschrift OnderwijsInnovatie*, *4*, pp. 17-25.

Studentkeuze 123. Nationale Studenten Enquete. Available at: https://www.studiekeuze123.nl/nieuws/resultaten-nationale-studenten-enquete-2017-bekend . Accessed June 12, 2020.

Van Praag, C., Versloot, P. 2007. What is the value of entrepreneurship? A review of recent research. *Small Business Economics,* 29, pp. 351-382.

Van der Kuip, I. 1998. Early development of entrepreneurial qualities.

Scales Research Reports B199802, EIM Business and Policy Research. Available at: https://ideas.repec.org/p/eim/papers/b199802.html. Accessed July 2, 2020.

Van der Wende, M. 2011. The emergence of liberal arts and sciences education in Europe: a comparative perspective. *Higher Education Policy,* 24, pp. 233-253.

VSNU. 2015. Goodmorning professor: Vision for studying in a new era. VSNU: Den Haag. Available at: https://www.vsnu.nl/files/documents/Publications/Vision_for_studying_in_a_new_era_20150611.pdf. Accessed July 10, 2020.

VSNU. 2018. Aandeel docenten met een BKO neemt toe. Available at: https://www.vsnu.nl/hoge-kwaliteit-onderwijs.html#eerste. Accesed July 10, 2020.

Watts, A.G. 2006. Career Development Learning and Employability. The Higher Education Academy: York.

Yorke, M., Knight, P.T. 2002. Employability through the curriculum. *Skills Plus: Tuning the Undergraduate Curriculum, June 2002 edition.*

Yorke, M., Knight, P.T. 2004. Embedding employability into the curriculum. *Higher Education Academy: York.*

Appendix A: Codebook for content analysis and qualitative interviews

Theme:	Category:	Subcategory:	Codes:
Employability	Success in occupation	Financial success	Job offers
			Promotions
			Career opportunities
			Sufficient salary
		Immaterial success	Goal accomplishment
			Accolades
			Acknowledgement from peers and superiors
	Satisfaction in occupation	Willingness to remain in occupation	Passion
			Motivation
		Interest in learning more about occupation	Inspiration
			Curiosity
Skills	Career development	Personal development planning	Orientation
			Reflection
			Resume building
			Job interviews
			Career development planning
	Experience in work and in life	Life experience	Life event
			Vicarious experiences
		Work experience	Internship
			Mastery experiences
	Degree subject knowledge		Artist management
			Artist booking
			A&R, recordlabel
			Programming
			Publishing
			Licensing
			Touring
			Workfield
			Degree

			Ability to perform research independently
	Generic skills	Creativity	Creative
		Flexibility	Adapting
		Willingness to learn	Life long learning
		Independent working	Autonomy
		Ability to manage others	Leadership
			Mentoring
		Ability to work under pressure	Deadlines
			Time management
			Productivity
		Good oral communication	Presenting
			Public speaking
			Networking
			Communication with others
		Numeracy	Calculating
			Negotiating
			Financial insight
		Assumption of responsibility and for making decisions	Decision making
			Assertiveness
			Ownership
			Commitment
		Ability to work in a team	Ability to work in a team
		Ability to work with new technologies	Software program
			Digital media
		Ability to work in a precise manner	Attention to detail
	Emotional intelligence		Cognition
			Empathy
			Evaluating
			Intuition
			Personality
			Professionalism
			Reflection
			Self-confidence

			Self-efficacy
			Self-esteem
			Self-motivation
Education	Educational trends	Internationalisation	Language
			Global citizenship
		Quality	Qualifications
			Requirements
		Relevance to society	Theoretical
			Practicality
			Usefulness
		Innovation	Newness
			New ideas
			New technologies
		Entrepreneurship	Self-employment
			Intellectual property
			Independence
			Freedom
			Business development
			Entrepreneurship

Appendix B: Interview guide (Dutch)

Inzetbaarheid

1. Kun je mij iets vertellen over jouw carrière ontwikkeling tot nu toe en daarbij ook succesvolle en minder succesvolle momenten kunnen toelichten?
2. Hoe ervaar jij momenteel success en tevredenheid in jouw functie? Kun je daarover uitbreiden?

Hoger onderwijs en transitie naar een professionele carrière

3. Wat is jouw hoogst genoten onderwijs? Heb jij een diploma? In welke richting?
4. Hoe waren de doelen van de meeste van jouw vakken geformuleerd? Kun je je dat nog herinneren? Zo ja, kun je daarover uitbreiden?
5. Hoe heb jij gefocust op het ontwikkelen van bepaalde vaardigheden tijdens deze vakken? Kun je meer vertellen over welke vaardigheden dit waren?
6. Heb je loopbaanontwikkelings-vakken gehad? Zo niet, hoe heb jij je voorbereid op jouw loopbaan?
7. Hoe heeft jouw onderwijs jou geholpen om de transitie naar jouw carrière te maken? Heb jij destijds specifieke kennis en vaardigheden opgedaan dat jou nog steeds ondersteunt? Hoe implementeer jij deze kennis?
8. Kun jij mij vertellen hoe een mogelijke stage paste bij jouw leerdoelen (zoals jouw school dat heeft geformuleerd) en wat de belangrijkste ervaringen waren die jij hebt opgedaan?
9. Hier is een lijst van algemene vaardigheden die door een wetenschappelijk model zijn aangekaart als cruciaal om aan het werk te kunnen gaan. Zou je elke aardigheid kunnen bekijken en vertellen hoe jij deze vaardigheid hebt aangeleerd? Als je de vaardigheid niet hebt geleerd, kun je dan uitleggen waarom niet?
10. Algemene aardigheden beïnvloeden vaak iemands emotionele intelligentie. Kun je over een ervaring vertellen waarbij op school een beroep werd gedaan op jouw emotionele intelligentie?
11. Ondernemerschap is tegenwoordig een groot thema in huidige educatieve trends. Hoe is ondernemerschap meegenomen in jouw curriculum op school? Zo niet, kun je uitleggen hoe je deze vaardigheid uiteindelijk hebt geleerd?

Karakteristieken van werk en applicatie met eigen vaardigheden:

12. Momenteel ben jij werkzaam als X. Kun je vertellen wat jouw functie precies inhoudt en welke vaardigheden van pas komen in jouw functie?
13. Hoe lang heeft het geduurd voordat jij werkzaam werd na jouw afstuderen? En hoe hebben jouw vaardigheden toen bijgedragen aan het tempo waarin jij werd aangenomen?
14. Kun je meer vertellen over jouw eerste werkervaring na het afstuderen? Was dit bijvoorbeeld al n de muziek industrie? Zo niet, kun je daar iets over uitleggen?
15. Welke vaardigheden moest jij verder ontwikkelen toen jij begon aan jouw eerste baan? En welke waren al voldoende?
16. Een groot deel van mensen die werkzaam zijn in de muziek industrie zijn zelfstandig ondernemer. Literatuur hierover suggereert dan ook dat de ontwikkeling van een ondernemerschap vaardigheid nodig is om succes te behalen in een bepaalde

functie. Hoe zie jij ondernemerschap terugkomen in jouw functie? En welke elementen van ondernemerschap zijn hierbij het belangrijkst, en waarom?

17. Kun je een voorbeeld geven van hoe een ervaring in jouw leven en/of voorgaande werkervaringen jou hebben geholpen in jouw functie?

Inhuren van en werken met beginnende professionals:

18. Hoe bepaal jij welke vaardigheden het meest waardevol zijn wanneer jij iemand aanneemt in jouw bedrijf? Of als je iemand aan zou nemen in jouw bedrijf? En welke vaardigheden zijn voor jou het belangrijkst? En waarom?
19. Hoe help jij jouw werknemers in het ontwikkelen van zichzelf? Of hoe zou jij dat doen als jij werknemers had?

Misc.

20. Dit is het einde van het interview. Is er iets wat jij zelf hieraan toe zou willen voegen?

Appendix C: Interview guide (English)

Employability:

1. Can you tell me something about your career development so far?
2. Can you tell me about your successes and failures in your career development so far?
3. How are you currently experiencing success in your occupation? Could you elaborate?
4. How are you currently experiencing satisfaction in your occupation? Could you elaborate?

Higher education and transitioning to a professional career:

5. What is your highest educational achievement? i.e. do you have a diploma? In which subject?
6. How were the aims of most of your courses formulated? Do you remember what the aims of most of your courses were? If so, please elaborate.
7. How did you focus on developing certain skills during these courses? Please specify which skills this pertained to.
8. Did you have any career development courses? If not, how did you plan for your career?
9. How were you able to apply experience from the previous occupation and from your life in your education? If not, what prohibited you from doing so?
10. What did you learn from your education that helped you transition into your professional career? Is there any specific knowledge you learned that is still helping you now?
11. Can you tell me how your internship tied into your learning goals and what the most important elements were that you got out of your experience? How were these experiences taught to you?
12. How do you think about skills that you think could have prepared you for working in your current profession? Did you learn this in school? If so, please explain how this specific skill prepared you for your current profession. If you did not gain this skill within the classroom, please explain how you did gain this skill.
13. Here's a list of generic skills. Could you go over each one of them and share how this skill was taught to you? If this skill was not taught to you, please specify.
14. Generic skills oftentimes influence one's emotional intelligence. Could you share an experience in which your emotional intelligence was called upon while in school?
15. Entrepreneurship is now a big theme in current educational trends. How was entrepreneurship designed into your curriculum? If so, please elaborate how entrepreneurship was designed in your curriculum. If not, please explain if you eventually gained this skill and how you achieved it.

Characteristics of work and alignment with one's own skills:

16. So currently you are working as a ____. Can you tell me what exactly that entails?
17. Can you explain which skills come into play in your current profession?
18. How long did it take for you to become employed after graduating? And how did your skills tie into your employability?

19. Please tell me about your experience in your first professional occupation. Was your first job in the music industry? If not, please explain. If so, please elaborate on your experience.
20. Which skills, if applicable, did you have to develop further when you started your profession?
21. Which skills, if applicable, were already developed enough when you started your profession?
22. Here's a list of skills deemed required to become employable according to a scientific model. What do you think of this list?
23. A great deal of people working in the music industry are self employed, so literature suggests that an accurate development of the entrepreneurial skill is required for success in their occupation. How does the element of entrepreneurship tie into your occupation? Which elements of entrepreneurship do you think help with this?
24. Can you give an example of how a life experience helped you in your profession?

Recruitment of, and work with aspiring and beginning professionals:

25. When you are in the process of hiring someone in your company, how do you define which requirements are most valuable?
26. How do you assist your employees in developing themselves?

Misc.

27. This is the end of the interview. Do you have anything you'd like to add pertaining to the subjects we discussed?

Appendix D: coded course guides (Atlas.ti report)

ATLAS.ti Report

Thesis course guides

Quotations grouped by Documents

Report created by Chelsea Pachito on 19 Aug 2020

---

1 Music Industry - Radboud Universiteit, Nijmegen

Codes:
○ Ability to perform research independently ○ Ability to work in a team ○ Artist booking ○ Artist management ○ Assertiveness ○ Autonomy ○ Critical thinking ○ Curiosity ○ Deadlines ○ Evaluating ○ Event management ○ Global citizenship ○ Grade ○ Inspiration ○ Language ○ Licensing ○ Life long learning ○ Music production ○ New ideas ○ New technologies ○ Newness ○ Ownership ○ Presenting ○ Programming ○ Public speaking ○ Publishing ○ Reflection ○ Research methods ○ Self-confidence ○ Self-efficacy ○ Self-employment ○ Self-esteem ○ Touring ○ Vicarious experiences ○ Workfield

19 Quotations:

1:1 recent developments in the music industry

Coding:
○ Workfield

Content:
> recent developments in the music industry

1:2 The course will examine the process from coming up with a musical idea to the distribution and promo…

Coding:
○ Artist booking
○ Artist management
○ Licensing
○ Touring

Content:
> The course will examine the process from coming up with a musical idea to the distribution and promotion of the final musical product.

1:3 With the knowledge gained from both of these explorations students will develop an idea for a music…

Coding:
○ New ideas

Content:

> With the knowledge gained from both of these explorations students will develop an idea for a music project, which will be based on qualitative research performed by the students themselves.

1:4 The “live” sessions will mainly revolve around issues introduced by students themselves, and are int…

Coding:
- ○ Assertiveness
- ○ Autonomy

Content:
> The “live” sessions will mainly revolve around issues introduced by students themselves, and are intended to help the students prepare their final project.

1:5 for selected sessions (see schedule at the end of this document) a group is assigned to prepare and…

Coding:
- ○ Critical thinking

Content:
> for selected sessions (see schedule at the end of this document) a group is assigned to prepare and present questions and points for discussion related to the literature and videos that are to be studied for that session

1:6 The final grade of this course will be based on the final individual assignment (100%). For the fina…

Coding:
- ○ Ability to work in a team
- ○ Autonomy
- ○ Grade
- ○ New ideas
- ○ Reflection

Content:
> The final grade of this course will be based on the final individual assignment (100%). For the final assignment, small groups of students prepare and present an initiative related to the music industry. Even though the students work together in groups in order to develop these initiatives, each student will write an individual report in which different aspects of these initiatives are elaborated.

1:7 Quotation 1:7

Coding:
- ○ Ability to perform research independently
- ○ Grade
- ○ Presenting

Content:
> make clear and productive use of relevant theoretical concepts;
> make use of qualitative research methods;
> make clear and productive use of references, including new titles that are not discussed during the seminars;

1:8 Quotation 1:8

Coding:
- Critical thinking

Content:
> show a critical stance towards the material.

1:9 Students should actively participate during class. This course is not a spectator sport, which means…

Coding:
- Assertiveness
- Critical thinking
- Curiosity
- Deadlines
- Evaluating
- Public speaking

Content:
> Students should actively participate during class. This course is not a spectator sport, which means that all students are expected to contribute to the discussions, ask questions, provide suggestions, et cetera. The deadline for submitting the final assignment is Friday 1 November 2019, 23:59h. Please submit the assignment via Brightspace

1:10 observe, analyse, and interpret developments within the music industry using qualitative research me…

Coding:
- Ability to perform research independently
- Research methods

Content:
> observe, analyse, and interpret developments within the music industry using qualitative research methods;

1:11 explore and develop initiatives pertaining to the music industry

Coding:
- Curiosity
- Inspiration
- Life long learning
- New ideas
- Ownership
- Self-employment

Content:
> explore and develop initiatives pertaining to the music industry

1:12 Working in the music industry

Coding:
- Workfield

Content:
> Working in the music industry

1:13 Music and technology

Coding:
- New technologies

Content:
Music and technology

1:14 Guest lecture Maarten Walraven-Freeling - Channel Manager Stingray Fr 20/9 Guest lecture Jan Willem…

Coding:
- Event management
- Programming
- Reflection
- Self-confidence
- Self-efficacy
- Self-esteem
- Vicarious experiences

Content:
Guest lecture Maarten Walraven-Freeling - Channel Manager Stingray
Fr 20/9
Guest lecture Jan Willem Klein Willink - BLCKBRD Soundbranding
Mon 23/9
Guest lecture Roosmarijn Reijmer - radio maker, DJ and festival organiser

1:16 Publishing and copyright

Coding:
- Licensing
- Publishing

Content:
Publishing and copyright

1:17 Guest lecture Anthony Fiumara - composer

Coding:
- Music production
- Reflection
- Self-confidence
- Self-efficacy
- Self-esteem
- Vicarious experiences

Content:
Guest lecture Anthony Fiumara - composer

1:18 Managing and promoting music

Coding:
- Artist booking
- Artist management

Content:
Managing and promoting music

1:19 Music industry and the future

Coding:
- ○ New ideas
- ○ New technologies
- ○ Newness

Content:
> Music industry and the future

1:20 English

Coding:
- ○ Global citizenship
- ○ Language

Content:
> English

---

2 Popular Music in Society & Industry - Erasmus Universiteit Rotterdam

Codes:
○ A&R ○ Ability to perform research independently ○ Ability to work in a team ○ Artist booking ○ Artist management ○ Audience ○ Creating ○ Critical thinking ○ Deadlines ○ Digital media ○ Evaluating ○ Event management ○ Global citizenship ○ Grade ○ Licensing ○ Life long learning ○ Music production ○ New ideas ○ New technologies ○ Practicality ○ Presenting ○ Problem solving ○ Programming ○ Public speaking ○ Publishing ○ Theoretical ○ Touring ○ Workfield

18 Quotations:

2:1 Quotation 2:1

Coding:
- ○ Global citizenship

Content:

2:2 Quotation 2:2

Coding:
- ○ Artist booking
- ○ Artist management
- ○ Digital media
- ○ Event management
- ○ Licensing
- ○ Music production
- ○ Programming
- ○ Publishing
- ○ Touring
- ○ Workfield

Content:

> On the other hand, an industry approach will familiarize students with the functioning of the music industry – both at the level of musicians and global media companies. First, students will discuss popular music law, regulation and technology – particularly in a time of rampant illegal downloading/streaming and DIY music production. These developments have brought to the fore advantages and disadvantages for both musicians and the music industry, which do not always serve both of these parties' interests. Second, industry and organizational structures are discussed in combination with – third – artistic career development. Making use of examples from both high-production pop artists to grassroots music production, students will become acquainted with the multifaceted commercial aspects of music production and consumption. This perspective will also allow us to get a glimpse of the future of music: Web 2.0 and 3.0, algorithmic taste prediction, and the global hegemony of media companies such as Google, Amazon and Spotify.

2:3 Quotation 2:3

Coding:
- ○ Ability to perform research independently

Content:

2:4 Quotation 2:4

Coding:
- ○ Workfield

Content:

2:5 Quotation 2:5

Coding:
- ○ Ability to perform research independently
- ○ Evaluating
- ○ New ideas
- ○ Problem solving

Content:

> After following this course, students can evaluate issues in the popular music industries and can creatively produce analyses and potential solutions to these issues in their own work and research.

2:6 Quotation 2:6

Coding:
- ○ Ability to work in a team
- ○ Deadlines

Content:

> For this course, students will produce a creative group assignment in groups of 3-4 students that addresses a question on either industry of society. The deadline for the group assignment is Monday 28 October 2019, 13:00 (the time that the student symposium starts). Assignments are uploaded online (e.g. YouTube) and presented at the symposium. For further information on the group assignment, please see page 9.

2:7

Coding:
- Ability to perform research independently
- Deadlines
- Grade

Content:

2:8 Quotation 2:8

Coding:
- Grade
- Workfield

Content:

2:9 Quotation 2:9

Coding:
- Ability to perform research independently
- Ability to work in a team
- Creating
- Critical thinking
- Deadlines
- Digital media
- Global citizenship
- New ideas
- New technologies
- Practicality

Content:

2:10 Quotation 2:10

Coding:
- Artist booking
- Artist management
- Critical thinking
- Event management
- Licensing
- Music production
- Programming
- Publishing
- Theoretical
- Touring

Content:

2:11 Quotation 2:11

Coding:
- Artist booking
- Artist management
- Critical thinking
- Event management
- Licensing
- Music production
- New technologies
- Programming
- Publishing
- Theoretical
- Touring

Content:

2:12 Quotation 2:12

Coding:
- Critical thinking
- Digital media
- Global citizenship
- Licensing
- Music production
- New technologies
- Publishing

Content:

2:13 Quotation 2:13

Coding:
- Critical thinking
- Digital media
- Licensing
- Music production
- New technologies
- Publishing

Content:

2:14 Quotation 2:14

Coding:
- A&R
- Critical thinking
- Programming

Content:

2:15 Quotation 2:15

Coding:

○ Audience
○ Theoretical

Content:

2:16 Quotation 2:16

Coding:
○ Audience
○ Critical thinking
○ Digital media
○ Theoretical

Content:

2:17 Quotation 2:17

Coding:
○ Ability to work in a team
○ Evaluating
○ Presenting
○ Public speaking

Content:

2:18 Quotation 2:18

Coding:
○ Life long learning

Content:

---

3 Music Business - InHolland Applied Sciences

Codes:
○ A&R ○ Ability to perform research independently ○ Ability to work in a team ○ Artist booking ○ Artist management ○ Career opportunities ○ Creating ○ Critical thinking ○ Financial insight ○ Intellectual property ○ Licensing ○ Music production ○ Networking ○ New ideas ○ Ownership ○ Practicality ○ Presenting ○ Problem solving ○ Programming ○ Project plans ○ Public speaking ○ Publishing ○ Self-efficacy ○ Touring ○ Usefulness ○ Vicarious experiences ○ Workfield

19 Quotations:

3:1 In the module, The Music Business, you will be exploring the roles of the various industry intermedi…

Coding:
○ Financial insight
○ Workfield

Content:

> In the module, The Music Business, you will be exploring the roles of the various industry intermediaries by tracking cash flows from consumers to the relevant music rights holders

3:2 Examples of such intermediaries include: Artist Manager, A&R Manager, Label or Marketing Manager, Mu…

Coding:

- ○ A&R
- ○ Artist booking
- ○ Artist management
- ○ Licensing
- ○ Music production
- ○ Programming
- ○ Publishing
- ○ Touring

Content:

> Examples of such intermediaries include: Artist Manager, A&R Manager, Label or Marketing Manager, Music Publisher, Sync Agent, Music Producer, Booking Agent, Tour Manager, Festival Programmer or Legal Consultant.

3:3 Your newly acquired knowledge about Recorded Music, Music Publishing and Licensing, Live Performance…

Coding:

- ○ Intellectual property
- ○ New ideas
- ○ Ownership
- ○ Practicality
- ○ Self-efficacy
- ○ Usefulness

Content:

> Your newly acquired knowledge about Recorded Music, Music Publishing and Licensing, Live Performances and Touring, Artist Branding and Music Law will help you develop an effective earning model for today's international music business

3:4 Learning is supported by Creative workshops, business trips and guest lectures on the topics of Tale…

Coding:

- ○ Creating
- ○ Vicarious experiences

Content:

> Learning is supported by Creative workshops, business trips and guest lectures on the topics of Talent Scouting, Music Pitches and Negotiation Skills.

3:5 Quotation 3:5

Coding:

- ○ Licensing
- ○ Publishing

Content:

> The understanding and application of copyright.

3:6 Quotation 3:6

Coding:
- Workfield

Content:
> The understanding and application of Music Industry terminology.

3:7 Quotation 3:7

Coding:
- A&R
- Artist booking
- Artist management
- Licensing
- Networking
- New ideas
- Programming
- Project plans
- Publishing
- Touring

Content:
> The ability to establish a network / database for a concept / plan with third parties such as; concert promoters, record companies, music publishers, radio, TV, media partners, music venues and the like.

3:8 Quotation 3:8

Coding:
- Presenting
- Project plans
- Public speaking

Content:
> The ability to provide a professional presentation of a concept and plan.

3:9 Quotation 3:9

Coding:
- Ability to work in a team
- Critical thinking

Content:
> The ability to formulate the different insights and interests and provide consulting to the different stakeholders involved.

3:10 Quotation 3:10

Coding:
- Career opportunities
- Creating
- Financial insight
- Practicality

Content:
> The ability to identify and create revenue models on the basis of knowledge and developments in MI.

3:11 Quotation 3:11

Coding:
- Career opportunities
- Creating
- Problem solving

Content:
> The ability to recognize, analyze and create alternative business solutions.

3:12 face-to-face learning,

Coding:
- Vicarious experiences

Content:
> face-to-face learning,

3:13 Quotation 3:13

Coding:
- Ability to work in a team

Content:
> group work

3:14 Quotation 3:14

Coding:
- Ability to work in a team

Content:
> ndividually.

3:15 Quotation 3:15

Coding:
- Workfield

Content:
> Music Business Portfolio

3:16 Quotation 3:16

Coding:
- Licensing
- Publishing

Content:
> Copyright Law

3:17 Quotation 3:17

Coding:
- Career opportunities
- Presenting
- Public speaking

Content:

> Music Business Pitch

3:18 End Presentation

Coding:

- Presenting
- Public speaking

Content:

> End Presentation

3:19 Academic Skills

Coding:

- Ability to perform research independently

Content:

> Academic Skills