

# Preparing the next Ludwig, Miles, & Taylor for careers in music

*An examination of how Dutch Higher Music Education approaches music entrepreneurship education across varying music ecologies*



Figure 0. *A ChatGPT imagination of merging music ecologies on stage* (Schoonderwoerd, 2024)

Student Name: Pieter Schoonderwoerd

Student Number: 670957

Supervisor: Ellen Loots

Second reader:

Erasmus School of History, Culture and Communication

Master Thesis

*June, 12<sup>th</sup>, 2024*

# Preparing the next Ludwig, Miles, and Taylor for careers in music

## ABSTRACT

This thesis on how Dutch higher music education prepares the next generation of early-career musicians for a sustainable music career answers the main research question: “*How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music*”.

Worldwide, higher music education institutions (HMEIs) have steadily increased their music course to include a widening scope of music genres, such as classical music, jazz, pop, rock music, and electronic music. At the same time, music entrepreneurship course have grown in number and significance within HMEIs (Fayolle et al, 2016), due to the entrepreneurial needs that come with building a portfolio career, certainly for self-employed musicians (Bennett, 2016b; Breivik et al., 2015).

Recent studies have examined the curricular efforts (e.g., Beckman, 2007), the similarities and synergies of entrepreneurs and artists (e.g., Gangi, 2015), and differences in attitude towards arts entrepreneurship (Schediwy et al, 2018). However, music ecologies capture both the material and intangible aspects of music genres. They encompass ecology-specific music industry organizations, varying specific career identities, and different career opportunities. This research focuses on how these differences may impact the design and effectiveness of music entrepreneurship (ME) courses. In the present study, I develop a conceptual framework to address and integrate foundational principles for music entrepreneurship education (MEE), while differentiating between three music ecologies. I found that music ecological and work field differences within Dutch HME affect students’ career and entrepreneurial identity formation, attitudes towards ME, and entrepreneurial development. These differences could impact ME course design and teaching approaches in Dutch HME and possibly worldwide. Therefore, this thesis concludes with promising areas and questions for future research as well as implications and advice for music entrepreneurship educators in higher music education.

**KEYWORDS:** music entrepreneurship education, higher music education, entrepreneurial competencies, sustainable career, music industries

*Word count:* 22.155 (excl. Abstract, Tables, List of References, Appendices)

“Entrepreneurship is an intrinsic  
human right to change the status quo.”

-Gary D. Beckman and Richard Cherwitz (2009)

## ACKNOWLEDGMENTS

Completing this master's thesis has been a deeply satisfying immersion into the world of teaching entrepreneurship to aspiring musicians. As a professional in this field, having founded and taught *Your Art as a Business* at Conservatorium Maastricht, and currently as *Music Entrepreneurship* coordinator and lecturer at Codarts Rotterdam, having the chance to discuss the nuances and challenges of music entrepreneurship education with fellow educators from other HMEIs in the Netherlands has been very insightful. The opportunity this thesis provides me with to contribute to this pioneering field of teaching music entrepreneurship and to provide colleagues in the Netherlands, and perhaps even colleagues worldwide, with current data and findings on music entrepreneurship education is both a responsibility and opportunity I gratefully took on.

During the process of writing and finishing this thesis, several people have been instrumental through their valuable contributions, energy, and insights. Therefore, I would like to thank Ellen Loots, who guided me as my tutor, for her continuous and constructive support. Furthermore, the contribution of the participating ten interviewees was essential to this research. Therefore, I want to use this opportunity to express my gratitude to all ME educators and course coordinators who took part in this research. Your insights as passionate professionals in this pioneering field of music entrepreneurship education were truly inspiring. I hope this research contributes to us all meeting more frequently and fostering more collaboration between us and all Dutch conservatories.

# Table of Contents

<b>1. Introduction</b> .....	8
<b>2. Literature Review</b> .....	11
2.1 <i>Music ecologies</i> .....	11
2.2 <i>Entrepreneurship: why it matters for (independent) musicians</i> .....	12
2.3 <i>Music Entrepreneurship</i> .....	13
2.4 <i>Entrepreneurship Education</i> .....	15
2.5 <i>Music Entrepreneurship Education within HME</i> .....	17
2.6 <i>Bohemian vs Entrepreneurial Career Identities</i> .....	19
2.7 <i>Attitudes towards arts entrepreneurship education in HME</i> .....	21
<b>3. Research design</b> .....	23
3.1 <i>Research question</i> .....	23
3.2 <i>Methodology</i> .....	24
3.3 <i>Research approach</i> .....	25
3.4 <i>Research framework</i> .....	26
3.5 <i>Data collection</i> .....	26
3.6 <i>Data collection methods</i> .....	27
3.7 <i>Sampling</i> .....	28
3.8 <i>Operationalization of theoretical concepts</i> .....	29
3.9 <i>Method of analysis</i> .....	32
3.10 <i>Process of data analysis</i> .....	33
3.11 <i>Thematic analysis process</i> .....	34
3.12 <i>Validity, Transparency &amp; generalizability</i> .....	35
3.13 <i>Research ethics</i> .....	36
<b>4. Findings</b> .....	37
4.1 <i>Introduction</i> .....	37
4.2 <i>An overview of music entrepreneurship education in Dutch HME</i> .....	38
4.3 <i>Twelve Foundational Principles of Music Entrepreneurship Education</i> .....	40
4.4 <i>Entrepreneurial Competencies</i> .....	46

<i>4.5 Career Preparation</i> .....	52
<i>4.6 Impact of Music Ecologies on MEE</i> .....	55
<b>5. Conclusion</b> .....	62
<i>5.1 Discussion</i> .....	63
<i>5.2 Limitations</i> .....	67
<i>5.3 Recommendations for HME in teaching ME to varying music ecologies</i> .....	68
<b>Appendices</b>	
Appendix A – Interview guide.....	71
Appendix B – Orientational questionnaires (individual / ME course).....	73
Appendix C – Participants Overview.....	74
Appendix D – Music Entrepreneurship Course Overview.....	75
Appendix E – Interview Summaries.....	76
Appendix F – Code Book.....	85
<b>Reference List</b> .....	98

## **LIST OF ABBREVIATIONS**

AEE: Arts Entrepreneurship Education

CCI: Cultural and Creative Industries

EE: Entrepreneurship Education

EM: Entrepreneurial Mindset

HEI: Higher Education Institution

HME: Higher Music Education

HMEI: Higher Music Education Institution

IFPI: International Federation of the Phonographic Industry

MSS: Music Streaming Services

ME: Music Entrepreneurship

MEE: Music Entrepreneurship Education

NEE: Narrow Entrepreneurship Education

WEE: Wide Entrepreneurial Education

## Chapter 1 – Introduction

On a yearly basis, around 5.000 prospective musicians, of which 50% are international students, attend music studies at a bachelor or master study's level. Those students are dispersed over twelve Dutch higher music educational institutions (HMEIs). A conservative estimate would be to assume that around 400 graduated music students enter the Dutch labor market on a yearly basis. That begs an important question: what are their chances of developing a sustainable music career after graduation?

Indeed, abundant research over the last two decades has often shown that music graduates struggle with their transition to a professional career because they do not feel prepared (Bartleet et al, 2012; Brook & Fostaty Young, 2019; Tolmie, 2017). Research on music graduates' employment comes from all over the world. In the Netherlands, research on Dutch pop music careers (Veldman, 2020) confirms the reality of the portfolio career, with the main revenues generated through live performance, music teaching, royalties from music rights, merchandise sales and partnerships, and subsidies and donations. The most recent research data, by Fur (2015), on the income position of professional pop musicians in the Netherlands showed a gross average yearly income of €18.000, 25% earning €9.000 or less per year, and most musicians requiring an additional non-music related job to reach a modal income. Furthermore, as shown by Bennett (2016b), professional musicians in Australia felt their undergraduate education did not adequately prepare them for the current music industry. Especially for managing a portfolio career, recent graduates mentioned the lack of necessary entrepreneurial skills. Research on music graduates' employment comes from all over the world. Data from the Strategic National Arts Alumni Project in the USA showed similar dissatisfaction among music course graduates with their acquired versus desired skills and knowledge (Toscher, 2019). Research on music graduates' employability in the UK and Australia has found that musicians are more likely to be self-employed and hold multiple jobs than individuals in any other industry (Bartleet et al, 2019). Full-time employment, such as in an orchestra or music academy, is the exception, not the norm. Additionally, this 'portfolio career' reality, meaning a collection of varying pieces of work for different clients (Mallon, 1998, p.1), takes place in the transforming 'music industries' (Williamson & Cloonan, 2007).

According to Tolmie (2017, p.52), when discussing music entrepreneurship education research on popular music, such as jazz or pop music, she found that there is a "comparable lack of literature exploring these genres". Leading publications on music entrepreneurship education, such as 'Understanding the Classical Music Profession' (Bennett, 2008) or 'Beyond Talent' (Beeching, 2021), have been researched within classical music departments



and/or a classical music career context. If not aware of the possible implications of this, ME educators could base their educational vision, competency and theory selection, and more on wrong assumptions. Therefore, this research attempts to investigate what the impact of music genres could be on the ‘what’, ‘how’ and ‘why’ of music entrepreneurship education (MEE). To that end, it places these different music genres within an ecological context, meaning including their distinct material and intangible attributes, such as music industry intermediaries and cultural-historic developments. Music ecologies encompass different musicians, traditions, institutions, infrastructure, media, and audiences, along with identities, values, aesthetics, and more (Behr et al. 2016). Furthermore, the number of HMEIs offering popular music bachelor/master course in, for example, jazz and pop/rock music, has proliferated around the turn of the millennium (Coppes & Berkers, 2023). This growing variety of music genres, or music ecologies, within HME prompts essential questions regarding how HMEIs are adapting their music entrepreneurship course to this widening scope of possible students’ career identities, career aspirations, and work-field realities.

Since the music industries are ever-evolving, managing a portfolio career is complex, most musicians face precarious career prospects, and music genres form distinct music ecologies with their own music industries and cultural norms, higher music education (HME) has to overcome challenges related to how to best prepare their music graduates for a career in today’s music industries (Butt, 2018). As Harrison et al (2013) argue, music performance degrees have, in the past, mainly focused on four curriculum pillars, namely solo studies, ensemble studies, studies in music literature, and studies in musicianship. More recently, arts education, particularly HME, seems to embrace ‘employability-related support’ in their curricula (Hanson, 2018; O’Leary, 2017). These course are especially prevalent in the U.S., Australia, and Northern Europe, including the Netherlands (Toscher, 2020a). In the Netherlands, higher music educational institutions (HMEIs) are increasingly characterized by a curricular emphasis on preparing their music students for the labor market by offering courses on employability, such as in classical orchestras and music schools, and on entrepreneurship (Essig, 2017).

In the Netherlands, which has twelve HMEIs, recent research has focussed on the attitudes of students within Dutch higher music education towards entrepreneurship education (Schediwy, et al, 2018). Furthermore, Everts et al. (2024) investigated the perception of students and teachers in Dutch HME on entrepreneurship course and their ability to strengthen students’ career prospects, and additionally, how these course develop their professionalism. To contribute to this growing body of research, I focus on

entrepreneurship course developers and educators to investigate their perspectives on designing, teaching, and differentiating MEE within the context of three different music ecologies, classical music, jazz, and pop/rock. More specifically, the research question is, “*How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music*”. To formulate an answer to the research question, through four sub-questions, an exploratory overview of current Dutch music entrepreneurship education is offered around the nature of their entrepreneurship course, which entrepreneurial competencies and strategies are included, and if and how teaching music entrepreneurship is differentiated between the three music ecologies.

To answer this research question and the related sub-questions, this thesis is structured as follows. First, a literature review will explore the current state of academic research on music entrepreneurship education, and identify the essential theoretical concepts related to the four sub-questions. Secondly, in the chapter ‘Method’, the chosen research methodology, a qualitative multi-method research approach that combines a document analysis with semi-structured interviews with ten participating music entrepreneurship educators from eight Dutch HMEIs, will be discussed. Thirdly, the ‘Results’ chapter presents the main findings from the data, places them in a broader theoretical context, and discusses these findings. Fourthly, and in conclusion, by using four main themes that emerged from the findings, the most important results will be linked to the research question, potential limitations will be discussed, and ideas for future research will be proposed.

## Chapter 2 – Literature Review

### 2.1 Music ecologies

Music genres can be seen as music ecologies with tangible and intangible features. This section investigates how our understanding went from genres and scenes to a more holistic approach. An often-used term when discussing music genres and communities of musicians is music ‘scenes’, for example, the Seattle grunge scene shaped by independent record label *Sub Pop* in the early '90s, consisting of bands such as Nirvana, Pearl Jam, and Sound Garden (Martin, 1992). According to Hoeven et al. (2020, p.19-33), a scene can be defined as “loosely bounded networks of actors (e.g., performers, journalists, and fans) who collectively contribute to what they perceive as a specific genre of music.” These can be of a specific geographical origin but usually are connected to virtual communities and global networks (Bennett & Peterson, 2004). However, criticism on the usage of scenes states that it mostly serves a descriptive use and offers few possibilities for deeper theoretical analysis (Hesmondhalgh 2005).

Besides music scenes, the term 'ecology' is increasingly applied in various sectors, including media, culture, and live music, to describe the interrelationships among actors and their integration into a broader environment. Or as Adler (2017) defines it, the “structure of the multilateral set of actors that need to interact in order for a focal value proposition to materialize” (p. 41). It has been applied to a live-music context by several studies (Behr et al., 2016; Elbourne, 2013; Van der Hoeven et al., 2022). Van der Hoeven et al. (2022) argue that a live-music ecology consists of four dimensions: 1) “live music as a material reality”, with specific aspects such as physical venues, equipment, 2) “a network of actors and organizations” from within and outside the music industries, thereby including regulators and policymakers, 3) “a social institution”, consisting of formal and informal rules forming conventions that guide behavior and influence valuating criteria for cultural goods, and 4) “a lived cultural practice” of aesthetic, and social value (p. 3). In addition, Schippers and Grant (2016) adopt an ethnomusicological approach, focusing on the sustainability of traditional music forms and communities worldwide. They consider musical practice as part of a larger ecosystem, encompassing musicians, traditions, institutions, infrastructure, media, audiences, and the music industries, along with identities, values, and aesthetics. For (aspiring) musicians, and music entrepreneurship educators in HME, it is essential to understand that music ecologies are shaped by both material aspects, such as instruments used and venues where it is performed, and intangible aspects, such as the musical experience and its cultural-

historic development (Behr et al. 2016). In short, musical genres are music ecologies, and a musician's portfolio career takes place within this wider music ecology (Behr et al, 2016; Hoeven et al, 2020). Furthermore, when comparing classical music (Coulson, 2012), pop (Haynes & Marshall, 2018), and jazz (Umney & Kretsos, 2014) ecologies on their impact on musicians' attitudes and entrepreneurial practices, notable differences have been found. One noteworthy difference is that for classical musicians, and jazz to a lesser extent, potential employers, such as orchestras and theatres, offer employment, whereas pop musicians work mainly on a self-employment basis. Pop musicians, therefore, might exhibit different attitudes and entrepreneurial practices in comparison to classical musicians. This could have implications for arts entrepreneurship educators within HME when working with students from different music ecologies, such as classical, pop/rock, and jazz music.

## *2.2 Entrepreneurship: why it matters for (early-career) musicians*

Development in the music industries in the last two decades is often described in a duality. In terms of crisis: the decline of physical sales, a period of 'piracy' which could be argued to be prevalent again in the form of Generative A.I., and the recent Covid-19 crisis (Haynes & Marshall, 2018). Or in terms of opportunity, advancements in technology, such as social media for self-promotion and online distributors for getting your music on music streaming services worldwide, have provided musicians with more possibilities for operating independently. Digitization has reduced entry barriers, granting musicians unparalleled control, freedom, and opportunities to create, market, and distribute their work (Wikström, 2020). Yet, alongside these benefits come rising expectations and personal risks. With record labels scaling back on the support and services typically offered to signed artists, musicians must now shoulder a broader array of creative and business responsibilities independently (Leslie et al, 2010). This results in musicians having to manage various creative and business tasks themselves, such as marketing and gig acquisition (Bartleet et al, 2019).

The main goal of an entrepreneurial musician is to build a music career, without considering other professional options besides being a musician (Scott, 2012). However, musicians with traditional music education backgrounds may lack the essential skills to handle the necessary tasks to realize this career success effectively (Hennekam et al, 2019). This can affect their time management, increase perceived stress levels, and the quality of their creative output, potentially impacting their career and income (Hennekam et al, 2019). Many musicians, therefore, face the dilemma of prioritizing either their creativity or financial stability. In relation to this time management challenge, careers in music have long been

characterized by multiple concurrent roles, which are undertaken on a contractual, by-project, or self-employment basis (Hennekam et al., 2019). Additionally, musicians are competing for fewer full-time positions in orchestras and music education in the music market (Bennett, 2008). It is, therefore, not a surprise to learn that research on work prospects in the music industries highlights the need for musicians to possess ‘enterprise skills’ and ‘employability skills’ (Bridgstock, 2013). These entrepreneurial skills include career self-management, venture start-up, the identification of opportunities, and the ability to create and offer viable value propositions (Bartleet et al, 2019). The above factors illustrate the importance of acquiring entrepreneurial competencies for musicians.

### *2.3 Music Entrepreneurship*

Currently, after decades of entrepreneurship studies in business and economics, the most cited definition of entrepreneurship, according to Bonin-Rodriguez (2012), is by Shane & Venkataraman (2000, p.218): "the scholarly examination of how, by whom, and with what effects opportunities to create future goods and services are discovered, evaluated, exploited.". However, cultural economist Klamer (2011), argues that entrepreneurship in the arts differs significantly from entrepreneurship in business due to artists possessing distinct motivations and mindsets.

Dimaggio (1982) introduced the term “cultural entrepreneur”, and Klamer (2011) further emphasized its importance for inclusion in cultural economics by using five distinct characteristics. These are 1) Alertness to opportunities, 2) Creativity is used for both creating artistic works and in business practices, such as networking, 3) Primary commitment to their artistic pursuits, 4) Ability to initiate collaborations with other good artists, and to fund their artistic plans, and 5) Their actions exhibit courage, hope, and faith. Point 3 by Klamer is, in my view, key to understanding the concept of ‘intrinsic motivation’ for an HME course like cultural entrepreneurship. Intrinsically motivated individuals engage in activities for their inherent satisfaction rather than for external rewards such as money (Ryan & Deci, 2000). Furthermore, intrinsic motivation is more prevalent among artists than among other professionals because it is central to the ‘Bohemian lifestyle’ embraced by artists. This perspective emphasizes ‘Art for Art’s sake’ and the autonomy of the artist (Abbing, 2022). Therefore, cultural entrepreneurship cannot be solely defined by the pursuit of profitable opportunities and of starting new business ventures (Klamer, 2011). Instead, it is increasingly understood as a broader concept encompassing the alignment of artistic goals with personal fulfillment within an economic and social framework (Bridgstock, 2013). Cultural

entrepreneurs focus on creating cultural value within a societal context, which they have to entrepreneurially monetize by revenues generated through activities that together form ‘sustainable portfolio careers’ (Bartleet et al, 2019). However, the term "cultural entrepreneurship" typically encompasses all individuals within the Cultural and Creative Industries (Hausmann & Heinze, 2016). Therefore, for the specific purpose of this study, with its focus on higher music education, this seems too broad a term.

Another term often used in scientific research is ‘arts entrepreneurship’ (Bridgstock, 2013; Beckman, 2007). Currently, the field has not yet agreed upon a final definition of arts entrepreneurship, nor on a general theoretical framework or a unified pedagogical approach (Beauchamp, 2021; Chang & Wyszomirski, 2015; White, 2013). Additionally, Rapisarda & Loots (2021) and Essig (2017) argue that the terms ‘arts’ and ‘cultural’ entrepreneurship are often used interchangeably, though they carry nuanced differences. ‘Arts’ entrepreneurship is more commonly used in the U.S., while ‘cultural’ entrepreneurship is prevalent in Europe and Australia, reflecting broader sectoral perspectives. The distinction between cultural and arts entrepreneurship is mostly evident in how these concepts are taught; in Europe, cultural entrepreneurship leans towards organizational leadership, while in the U.S., arts entrepreneurship emphasizes individual artists' entrepreneurial behavior (Rapisarda & Loots, 2021). In the authors’ view, within the context of educating early-career musicians for a precarious portfolio career on the basis of self-employment, an arts entrepreneurship approach seems more fitting.

Chang and Wyszomirski (2015, p. 24), define arts entrepreneurship as “a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.”. Furthermore, upon analyzing how arts entrepreneurship has been operationalized and defined in academic research between 2003-2013, Chang and Wyszomirski suggest five key categories for understanding arts entrepreneurship: Personal Character traits, Goals, Strategies, Tactics, and Context. They argue that recognizing these five variables will aid in formulating research questions and in building models to more fully understand and teach arts entrepreneurship.

After having discussed cultural- and arts entrepreneurship, in my view, this research still needs a more discipline-specific term. Arts entrepreneurship course serve all participating performing and liberal arts students in higher education. However, entrepreneurship course within HME teach students entrepreneurial skills and entrepreneurial behaviors within the specific professional context of the music industries that students will

encounter after graduation (Essig, 2012). Therefore, in a more specific adaptation of ‘arts entrepreneurship’, I will use the term ‘music entrepreneurship’ moving forward. A term that has been widely utilized in HME policy research and documentation (Sadler, 2021). However, the author could not, as for entrepreneurship and arts entrepreneurship, find a universally agreed-upon definition of music entrepreneurship. Therefore, in an adaptation of Chang and Wyszomirski (2015) definition of arts entrepreneurship, and by taking into account notions of intrinsic motivation and an Art for Art’s sake mentality, I define music entrepreneurship as **“a managerial process through which musicians create artistic, economic, and social value to support their creativity, and to build a sustainable music career.”**

#### 2.4 Entrepreneurship Education

Music entrepreneurship education (MEE) takes place within the wider educational field of entrepreneurship education. Therefore, it seems important to first discuss important frameworks, academic discussion, and important concepts for EE, before narrowing down on the specific domain of MEE.



the specific domain of MEE.

Over the past decade, the number of entrepreneurship education (EE) course has increased tremendously (Christoffels & Haan, 2017; Gulikers et al., 2019). However, coherence in instructional approaches, content, and desired outcomes varies widely (Kakouris & Liargovas, 2020). In this light, the need to train the trainers continues to be relevant, as Hytti and O’Gorman (2004) argue. A widely used framework within

current EE is EntreComp. See to the left Figure 1. *EntreComp Framework of 15 competencies* (EntreComp, 2024), for an illustration of these three areas and related competencies.

The European Entrepreneurship Competence (EntreComp) framework was published in 2016 by the European Commission to build consensus around a common understanding of entrepreneurship competence (knowledge, skills, and attitude) and to foster an entrepreneurial mindset. It aims to assist individuals and organizations with increasing independence, proactivity to act upon ideas and opportunities, and with developing the

capacity to turn these into value for other people (European Commission, 2016). According to the European Commission (2016), this framework can be used for curricula reform, practical entrepreneurial experience design, self-assessment, and more in both formal- and non-formal educational contexts. It offers an overview of entrepreneurial interrelated and interconnected competencies categorized into three areas: ‘ideas and opportunities’, ‘resources’, and ‘into action’, which all feature five competencies.

The EntreComp framework is structured by using Bloom’s taxonomy for instructional design and evaluation. Bloom et al. (1964) taxonomy of learning domains aims for the construction of knowledge, the cultivation of skills, and the development of attitudes. In a psychological and pedagogical context, *knowledge* in its demonstrated form is something that consciously can be accessed and communicated, *skills* are related to tasks, and can be ‘soft’ or ‘hard’, ‘motor’ or ‘cognitive’, and *attitude* refers to an individual’s disposition towards a certain action (Baartman & De Bruijn, 2011). Attitude, or intangible behavior aspects, within an EE context, is also referred to as an ‘entrepreneurial mindset’. However, to provide a more official definition, Ireland et al. (2003) define an entrepreneurial mindset as a “growth-oriented perspective through which individuals promote flexibility, creativity, continuous innovation, and renewal” (p.968). Research on teaching an entrepreneurial mindset amid higher art education with education professionals by Pollard and Wilson (2014) highlights five constituent elements of this mindset: 1) Thinking creatively, strategically, analytically, and reflectively, 2) Self-confidence, 3) Ability to collaborate, 4) Mature communication skills, and 5) A deep understanding of the current artistic context. This mindset is not innate to entrepreneurs but can be developed and important in this thesis context, taught. According to research (Bennett, 2009; Thom, 2016), the development of an entrepreneurial mindset is essential to building a sustainable career in the arts.

In addition, *competencies* “are generally defined as consisting of integrated pieces of the above explained knowledge, skills and attitudes”, KSA in short, (Baartman & De Bruijn, 2011, p. 126). Critics have voiced that the KSA are interrelated and ever evolving. Within education, these three are still tacitly used in educational design (Kakouris & Liargovas, 2020). Interestingly, specifically in the context of ‘music ecologies’, as introduced in paragraph 2.2, attitude or mindset is less researched but most affected by culture and external influences (Nicholson & Anderson, 2005; Nabi et al., 2017). Since the KSA triptych is still under-researched in EE, any research advancing our understanding of this taxonomy in EE will demarcate this field more clearly from business and management education (Johannisson, 2016) and strengthen its pedagogical foundation (Kyrö, 2015).



Finally, and related to developing an entrepreneurial mindset in students, according to Lackeus (2015), EE can be divided into two forms. ‘Wide entrepreneurial education’ (WEE) stimulates an entrepreneurial mindset and develops entrepreneurial competencies, aiming for students to become entrepreneurial. This approach centers around “learning-by-creating value” for others (Lackeus, 2015, p. 11). Furthermore, this value being created can be economic, social, cultural, and/or ecological (Lackeus, 2015). In contrast, ‘narrow entrepreneurship’ focuses on starting a business, meaning students learn how to become an entrepreneur. Interestingly, and relevant for this educational context, according to Lackeus’s research, wide EE contributes more to competence levels and student motivation than narrow EE.

Baggen et al (2022), partly based on prior research by Löbler (2006) and Naia et al (2014), have published eleven design principles around wide entrepreneurship education. According to the authors, with these design principles, EE course can both be developed, implemented, and assessed by more clearly separating education “for, about, and through” entrepreneurship (p.6). In education ‘about entrepreneurship’ students follow a standardized course and learn theoretical concepts. In education ‘through entrepreneurship’, students engage in experiential learning through active participation in the entrepreneurial process based upon personal goals. The teacher facilitates learning as a coach (Moberg et al., 2015). Finally, education ‘for entrepreneurship’ combines both previous two approaches by either involving an instrumental approach, focusing on theory with low student autonomy, or an entrepreneurial method approach, emphasizing student autonomy and real-world experiences. Since in the music industries, almost all musicians work in a portfolio career capacity, often combining part-time employment with freelance work as a sole trader, the ‘for entrepreneurship’ approach could be most fitting.

### *2.5 Music entrepreneurship education within HME*

Music Entrepreneurship Education (MEE) within HME can be seen as part of an HMEIs’ attempt to increase the competencies of their student population. These competencies can be categorized as ‘creative competencies’ (e.g. songwriting, creativity, and interpretation), ‘craft-related competencies’ (e.g. instrumental technique, intonation, ear-training), and ‘technical competencies’ required to turn their artistic performance into tangible products, such as producing and recording (Everts et al, 2024). With musicians and other music industries businesses facing rapidly shifting professional landscapes (Tolmie, 2020), HMEIs have, over the last 30+ years, been founding, and continuously adapting, elements of their

music entrepreneurship course to deliver students who can navigate the music industries independently by providing them with ‘business competencies’ and ‘managerial competencies’ (Everts et al, 2024). They recognize the need to support portfolio careers and enhance employability (Bennett, 2016; Miller, 2017). These music business and industry courses typically cover areas such as self-management and promotion, networking, financial management, and grant writing (Tolmie, 2023), and serve as a ‘career preview’ (Bennett & Bridgstock, 2015). Furthermore, these course increasingly feature work-integrated learning (WIL) opportunities and internship course to provide students with relevant industry experience in various settings (Gaunt et al, 2021).

Since MEE is still in an early development phase, unsurprisingly, consensus on curricula, best practices, and, in general, on how best to prepare graduates for their future careers differs significantly worldwide (Bridgstock, 2013; Toscher, 2020a). The question of ‘How should music entrepreneurship be taught to music students in HME?’ still needs further exploration (Toscher, 2020a). In part, this relates to the difficulty of defining a ‘professional’ musician in the music industries, since “no single characteristic separates the amateur from professional musicians” (Miller, 2018: 4). Furthermore, according to recent research (Baldin & Bille, 2021; Everts et al, 2022), artists engaging in multiple job holdings, and formal education not being (the sole) requirement for a career in the arts, means that a binary distinction between professional and amateur musicians does not reflect the complexity and diversity of music careers. Therefore, in this thesis, I prefer using the term ‘early-career musician’ to highlight more the career development phase, instead of a debatable dichotomy between amateur and professional.

In his conclusion of a national study of emerging arts entrepreneurship course in higher education, Beckman (2007) offers three key conditions needed to build and sustain a thriving and relevant ME curriculum: 1) “reassessing the nineteenth-century romantic aesthetic in arts education, 2) supportive and visionary leadership; and 3) defining entrepreneurship in a manner that informs and guides the effort” (p. 102). Furthermore, Beckman (2011) stresses the importance of music students understanding the creative economy, to which end he proposes that an arts entrepreneurship curriculum should include for- and non-profit start-up techniques, cultural policies, interpreting economic impact and cultural consumption data, and general creative economy issues. According to Bonin-Rodriguez (2012), these three conditions are furthermore “complexly related” (p.2). Upon interpreting these differences in perspectives on arts entrepreneurship education, Bridgstock (2013) delineates three stances

that offer varied interpretations and draw on Beckman's (2007) examination of U.S. arts entrepreneurship education curricula. The three stances are:

1. *New Venture Creation*: this perspective aligns closely with the conventional business understanding of entrepreneurship, emphasizing the creation of new ventures. It underscores the importance of business skills, such as including marketing, sales, finance, and business strategy, which mirrors the traditional content from entrepreneurship courses offered by business schools (Beckman, 2007).
2. *Being Enterprising*: this broader perspective on entrepreneurship emphasizes intangible aspects such as enterprising qualities, proactive mindsets, and personal skill sets related to innovation and opportunity recognition (Bridgstock, 2013; Sternal, 2014).
3. *Employability and Career Self-management*: this stance advocates for the acquisition of transferable knowledge and skills essential for navigating diverse employment circumstances within the arts sector. The curriculum focuses on informing students about industry requirements and challenges, facilitating effective decision-making processes, building professional relationships, and fostering adaptability and flexibility necessary for thriving careers in the arts (Bridgstock, 2013; Sternal, 2014).

On a critical note, when considering context dependence, the effectiveness of an arts entrepreneurship educational approach can vary depending on the context, including cultural, economic, and institutional factors (Beckman & Essig, 2012).

### *2.6 Bohemian vs Entrepreneurial Career Identities*

Research on entrepreneurship has demonstrated that entrepreneurial identity has a strong impact on entrepreneurial behaviour (Donnellon et al., 2014). Furthermore, efficient career learning also depends on the degree of self-knowledge and awareness around work expectations, and personal needs (Canham, 2021). The concept of identity answers the question “Who am I?”, and therefore deals with a notion of self (Ghassan and Bohemia, 2011). Career identity relates to the meaning people make of their work experiences (LaPointe, 2010). Developing a career identity requires students to know who they are, whom they want to be, and what’s important to them to realize a successful career (Meijers, 1998). It is based on practical experience and a person’s subjective assessment of what these experiences signify (Canham, 2021). According to Bain (2005), artists develop their creative

identities mostly on “shared myths and stereotypes” (p. 25), instead of real-world experiences, which, Gross and Musgrave (2020) argue, can cause career development trauma.

Furthermore, the transition of letting go of pre-conceived ideas about what it means to be a 21<sup>st</sup>-century musician can take time (Westerlund & Gaunt, 2021). With regards to entrepreneurial identity, the question is more “How does an individual position him- or herself in the role of an entrepreneur?” (Werthes et al, 2018). In contrast with the internal nature of identity, someone’s role is the external social position that a person takes up, which can be professional (musician), family-related (mother), and more (Burke, 1991). Within a professional work context, this ‘career identity’ (Meijers, 1998) impacts the career opportunities that a musician will aspire to and act upon. There is evidence that suggests that an overly fixed career identity can hinder the career development of art students in general (Bennett & Bridgstock, 2015), and also specifically of musicians (Thornton, 2013). For example, a study by Bennett (2013) showed that when asked to define what a musician is, 90% of 50 participating music students defined a musician as a performer. Which, according to the website [careersinmusic.com](http://careersinmusic.com) is only one of seventeen main music career categories available to musicians.

Furthermore, career identity formation relates in part to how individuals define career success. Success can be objectively and subjectively defined. Objective success is measurable, for example, by assessing individual salary or position, social media numbers, or music stream count (Abele & Spurk, 2009). On the other hand, subjective success depends on a person’s assessment of their career meeting “personal standards and aspirations” (2009, p.804). To summarize, objective success is *other-referent*, and subjective success is *self-referent* (Abele & Spurk, 2009). Limited objective success can impact an artist’s career identity. As Gross & Musgrave argue, limited financial success brings tension to musicians’ professional identity and definition of success because it impacts their sense of self-worth. Furthermore, and more relevant for this thesis, early-career musicians within HME have limited self-awareness and, therefore, few means to assess their level of subjective success, which means objective success metrics will take prominence (Canham, 2021).

In the arts, the Romantic idea of “Arts for art’s sake” and the “free” artist, have deep cultural roots (Abbing, 2002). This liberal humanist view celebrates the autonomy of artists and demands that “true” artists devote themselves to artmaking, free from societal restraints and without any compromises (Becker, 2008; Gaunt & Westerlund, 2022). Entrepreneurship represents, for many musicians, “the dark side” of music (Beeching, 2020, p.26). Musicians can see entrepreneurial artists with a focus on profit-making as ‘sell-outs’ that prioritize

popular approval and commercial success over artistic quality and autonomy (Abbing, 2022). In this cultural context, according to Schediwy et al (2018), many artists feel a tension between adopting a 'Bohemian' or 'entrepreneurial' career identity. A Bohemian career identity centers around art being a 'calling,' meaning a vocation one devotes oneself to and a means for personal self-fulfilment (Eikhof and Haunschild, 2007). These are subjective success factors, which evolve around personal development and autonomy, in contrast with objective success factors, such as revenues, status, audience numbers, or awards (Lindström 2016). To avoid compromising on artistic autonomy, artists with a Bohemian career identity often facilitate their artmaking through non-art-related occupations (Throsby and Zednik 2011), such as in the hospitality or retail industries. Artists with an entrepreneurial career identity aim to build an artistic career as a professional artist (Scott, 2012). Furthermore, this identity is characterized by artists having a market orientation, prioritizing self-management and business skills, being versatile, and willingness to take risks and develop a broad skill set (Eikhof and Haunschild 2007). This entrepreneurial career identity can still result in a portfolio career, but unlike the Bohemian artist who separates artistic from non-artwork, the entrepreneurial artist will try to create multiple revenue streams from art-related career activities.

These two identities can co-exist, which Eikhof and Haunschild (2006) coined as the 'Bohemian Entrepreneur'. This career identity fosters a synergy between both perspectives to embrace both subjective and objective, or artistic and commercial, values in defining career success. This opportunity to merge the bohemian and entrepreneurial career identities led to the introduction of several terms, such as 'artist-producer' (Bonin-Rodriguez, 2012), and '*artpreneurs*', which Abbing (2022) defines as "a self-employed artist that runs his or her own art business and takes responsibility for its success or failure" (p.227). Also, Haynes and Marshall (2018, p.3) argue that "'musician' and 'entrepreneur' are two sides of the same coin, reflecting the same cultural root within capitalist modernity". What connects the terms artist and entrepreneur, is that both require creativity (Abbing, 2022), both involve risk-taking either artistically or entrepreneurially (Abbing, 2022), both are person-centered (Bonin-Rodriguez, 2012), and both music performance and entrepreneurship require 'doing' (Gustafson, 2011).

### *2.7 Attitudes towards Arts Entrepreneurship Education in HME*

Within HME, according to research by Bonin-Rodriguez (2012), there is a similar conflict for musicians to self-identify as bohemian artists or entrepreneurial artists with resulting

differences in attitudes towards music entrepreneurship education. This discomfort with the term entrepreneurship made many HMEIs coin different names for their arts entrepreneurship course, which leave out the 'divisive' term entrepreneurship, such as 'career development,' 'professionalism', or 'My Life as a Musician' (Tolmie, 2017; Pollard & Wilson, 2014). Within different music ecologies (genres) and HME institutional cultures, this conflict of identity could differ as well since social identity is related to being part of a social group (Hall and Du Gay, 1996). Since some students and educators alike associate entrepreneurship with the discourse and ideals of Neo-liberalism, which, in their view, could compromise artistic quality and integrity, HMEIs can face internal resistance to arts entrepreneurship education (White, 2013). The transition to implement or strengthen arts entrepreneurship education within HME faces challenges from academic faculty who do not wish to see their courses and subjects downscaled or eliminated for entrepreneurship curricula. Therefore, and in line with Beckman's (2007) point 3 about 'defining entrepreneurship', the framing of what entrepreneurship is becomes very important to increase a willingness to embrace arts entrepreneurship education within HME.

## Chapter 3 – Methods and Research design

### 3.1 Research question

This study aims to answer the following research question:

*“How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music”.*

As a starting point, a literature review was conducted, which provided the necessary foundation on where research within arts entrepreneurship in general and music entrepreneurship specifically currently stands. Key resources utilized in this phase were ‘*Disciplining the Arts: Teaching Entrepreneurship in Context*’ (edited by Gary D. Beckman, 2007), and ‘*Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future*’ (Bennett, 2016) for organizational context within arts/music entrepreneurship education, the characteristics of a career in music, and basic insights in how (classical) musicians can build a sustainable career. Furthermore, the article by Schediwy et al (2018) ‘*Young musicians’ career identities: do bohemian and entrepreneurial career identities compete or cohere?*’ assists in understanding differences in music student attitudes towards entrepreneurship in (Dutch) HME.

To formulate an answer to this research question, four sub-questions were constructed to establish an overview of preparing early-career musicians for a sustainable portfolio career in different music ecologies. These questions are structured within four areas. These four areas and related sub-questions are:

#### *Overview Music Entrepreneur Education in Dutch HME*

1. How is MEE in Dutch HME integrated into the overall curriculum?

#### *Vision of Music Entrepreneurship Education*

2. What vision of music entrepreneurship, main entrepreneurial competencies, and entrepreneurial mindsets shape ME course in Dutch HME?

#### *Connection of MEE with the Music Industries*

3. How are the music industries connected with and integrated in MEE in Dutch HME?

#### *Impact of Music Ecologies on ME-course*

4. Does working with students from different music ecologies impact MEE in Dutch HME?

To answer the main research question, and the related four sub-questions, the research design needs to correspond to the nature of its objectives (Bryman, 2022). To that end, the research design was comprised of three phases. First, a comprehensive literature review was undertaken covering aspects of the music industries, careers in music, our understanding of entrepreneurship, research on arts entrepreneurship, teaching (arts/music) entrepreneurship within HME, music ecologies, Bohemian vs entrepreneurial career identities, and how music ecologies and Bohemian identity concepts affect people's attitudes towards music entrepreneurship (education). Drawing on this literature review, questions were formulated for phases two and three. Second, the orientational data collection phase utilized two questionnaires as data collection instruments, which provided data about ME educators and current ME course in the Netherlands. In phase three, this research utilized semi-structured interviews with ten ME coordinators and/or educators and requested internal policy documents from the participating HMEIs about their ME course. Through the obtained data from this qualitative multi-method study, I aim to assess how Dutch HMEIs currently organize their music entrepreneurship curricula to prepare early-career musicians for their aspired careers in varying music ecologies.

### *3.2 Methodology*

To answer the research question, a qualitative research design was chosen to be most effective. Where quantitative research utilizes standardized data collection and requires statistical analysis, qualitative data allows for a more open approach and interpretative analysis (Puppis, 2019). Qualitative research is, in the author's view, the most appropriate research design for this thesis, because it focuses on the subjective views of the individuals in charge of educating early-career musicians in Dutch HME. Furthermore, according to Bryman (2022), an inductive approach in qualitative research is well-fitted for concentrating on subjective interpretation and acquiring a better grasp of contextual situations. Where quantitative methods, for instance, through a survey, focus more on relationships, qualitative research widens the possible scope, which better relates to the research question of this thesis. Additionally, according to Bryman (2022), qualitative research could offer flexibility and be more dynamic than quantitative research based on fixed surveys. Therefore, this research method better reflects the point of view of the participants and allows for an investigation of the why and how behind their MEE course design. Within this qualitative research context, the approach chosen combines a 'top-down', meaning a deductive approach based upon the research question with potentially interesting concepts arising from a literature review



process, with a ‘bottom-up’, or inductive approach, where empirical data provided by participating MEE course developers and educators guides the research (Maguire & Delahunt, 2017), which resulted in the creation of a Code Book (see Appendix G).

### *3.3 Research approach*

Through a multi-method approach, including two data collection methods, namely a document-analysis of documents provided by participants from Dutch HMEIs, and individual semi-structured interviews, this research focuses on four interrelated aspects of MEE within Dutch HME. More on these two data collection methods follows in paragraph ‘3.6 Data Collection Methods’. This research investigates Dutch HMEIs general vision on ME. This was done by investigating how they define entrepreneurship “in a manner that informs and guides the effort” of HME educators (Beckman, 2007, p.102), and by clarifying the educational vision and entrepreneurial principles underneath their MEE course. This can be both analysed by provided documents, such as study and course guides, as well as by further exploratory questions during the interviews. Thirdly, I research their perception on the current music industries, the professional roles, opportunities, and challenges these offer to early-career musicians, and how they integrate this into their ME course. This is mainly investigated through semi-structured interviews. Fourthly, I research their opinion and views on distinct music ecologies, these being specifically classical music, jazz, and pop/rock, and how these ecologies impact students’ attitudes towards ME, and, in return, how differences between music ecologies impact ME design and approach by participating educators and coordinators. Again, this is also investigated through the semi-structured interviews. The participant voices are heard and quoted throughout this thesis. Their quotes provide the reader with rich empirical data reflective of real-world events and their experiences, both as ME educators, but also often as professional artists themselves (Participant 1, 2a, 2b, 3b, 4, 5, 7, 8).

By researching these four aspects, the three key conditions needed to build an effective ME curriculum, as argued by Beckman (2007), are also met (see paragraph ‘2.7 Music entrepreneurship education within HME’). Beckman’s condition about reassessing the romantic aesthetic is addressed with questions about career identities and attitudes toward ME. Condition two on visionary leadership is addressed by investigating the vision of MEE by participating organizations and individuals, and condition three on a constructive definition of entrepreneurship is also addressed in the interview guide (see Appendix A).

### *3.4 Research framework*

According to Bridgstock (2013) and Töscher (2020a), there is globally no consensus on how to teach music entrepreneurship within HME. Therefore, I investigate how Dutch HMEIs educate early-career musicians in music entrepreneurship within the context of three music ecologies, by looking at essential entrepreneurial skills and integrated sources in HMEI's ME courses. To avoid confusion, since competencies can be understood as "consisting of integrated pieces of knowledge, skills and attitudes" (Baartman & De Bruijn, 2011, p. 126), to better separate skills from knowledge and mindset, I use the term entrepreneurial 'skills'. Furthermore, in reference to Lackéus's (2015) distinction in entrepreneurship education, upon investigating ME course and specifically the category 'entrepreneurial mindset', these can be analyzed to assert whether either a 'wide entrepreneurial education' (WEE) approach or a 'narrow entrepreneurial education' (NEE) approach is implemented within each HMEI.

### *3.5 Data collection*

Initial data collection in preparation for this study investigated which accredited Dutch HMEIs exist that offer a graduate music education to aspiring professional musicians. This orientational data collection process featured online research and contact by phone. This research established that all Dutch HMEIs currently offer their students ME course but in varying forms. This exploratory inquiry resulted in a list of 12 HMEIs, all based in the Netherlands. After receiving contact details for the best internal MEE employee to interview, the specific participants were contacted by email. Ten ME course developers and/or educators, representing eight HMEIs, agreed to participate in this research. Furthermore, in a second confirmative email, three things were requested: 1) a signed copy of the consent form, 2) answers to a short personal questionnaire, and 3) answers to a short ME Course questionnaire. The personal questionnaire includes closed-ended questions about their gender, age, place of residency, educational background, professional career background, function title/role within the HMEI, music genre (ecology) most actively involved in, and any other jobs held within the music industries. See Appendix B for the questionnaire, and Appendix C for the complete Participant Overview table.

The questionnaire on their ME course collects data on seven basic course aspects. These key aspects include their course title, place in the curriculum, the mandatory voluntary nature, in which semester music entrepreneurship education is included, the work forms utilized, the attributed number of ECTS, and the number of employed teachers for this

subject. This data provides a rough overview of current MEE in Dutch conservatories and lets us make initial observations about the main differences between HMEIs. See ‘Appendix D - Music Entrepreneurship Course Overview’ for the full overview.

### 3.6 Data collection methods

Data on academic year 2023-24 music entrepreneurship courses in Dutch HMEIs is collected through a qualitative multi-method research approach. Bryman (2022) defines a ‘multi-method approach’ as using ‘more than one research method or source of data within the same research design’ (p.2587). This research method should not be confused with a ‘mixed method’ approach, which, according to Bryman, is more often used to specifically describe research that employs both ‘quantitative and qualitative methods as part of a single research strategy’ (p. 2355). This multi-method approach combines document analysis and semi-structured interviews to answer the research question, and related sub-questions.

The document analysis includes policy documents such as course guides, lesson overviews, and module descriptions. The below Table 3.1 provides an overview of the collected documents.

Table 3.1 *Overview of the collected documents.* (Schoonderwoerd, 2024)

<b>Document type</b>	<b>Number of documents</b>
Course guides *	12
Curriculum descriptions	1
Module Descriptions	1
Assessment documents	1
Other policy documents (Literature list)	1
<b><i>Total</i></b>	<b><i>16</i></b>

*\*Often, course guides include module descriptions and assessment information.*

Through mapping these documents, the existing perspectives on music entrepreneurship education, the future professional roles of students within the music industries, learning goals, and taught competencies are researched. In line with Bryman’s advice (2022), when dealing with document analysis, I kept in mind that these documents were created for a specific purpose and did not solely reflect the organizational reality within participating HMEIs. Therefore, to strengthen the contextual understanding of MEE course within HMEIs,

another source of data is included as well. Conducting ten in-depth and semi-structured interviews with ME teachers and/or course developers opened the door for a focus on the individual vision and perception of MEE, and more specifically on classical, jazz, and pop/rock music ecologies, and if and how they impact ME course development. Additionally, the interviews allowed for pursuing held perspectives on the definition of entrepreneurship, the most important competencies, aspired student career identities, opportunities and threats in the current music industries, and differences in teaching ME to students from varying music ecologies within different HMEIs. Through this multi-method approach, this study aims to increase the trustworthiness of the findings.

Ten interviews were carried out via Zoom with a videocall, and one on-site at their HMEI. The interviews lasted 60 minutes on average. An interview guide was constructed with the main topics and nineteen related questions. The participants were recruited in April 2024 and interviewed between April 22<sup>nd</sup> and May 17<sup>th</sup>, 2024. Each interview was recorded with a Zoom recording tool and transcribed to simplify the coding analysis of the data. All interviews were transcribed with the help of the website Ambertranscript. To safeguard the anonymity of participating institutions and educators, in line with the privacy guidelines of Erasmus University, I do not provide biographical information such as individual names or the location of participating HMEIs. In the analysis, I refer to the interviews by participant numbers, by their role within the HMEI, and by the music genre most active in. For example, (Participant 1, educator, Jazz/World). The documents will be referred to by their HMEI letter (HMEI A, B, C, etc.) followed by an individual case number. So F2, means document two from HMEI F.

### 3.7 Sampling

To answer the research question - *“How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music?”*. - this empirical study focuses on currently active music entrepreneurship lecturers at Dutch HMEIs as a research population. In the Netherlands, there are twelve higher music education institutions (HMEIs) that provide bachelor’s and master’s degrees in music. These are: ArtEZ Conservatorium (with locations in Arnhem, Enschede, and Zwolle), Conservatorium Haarlem, Conservatorium Maastricht, Conservatorium van Amsterdam, Fontys Conservatorium (Tilburg), Rock Academy Tilburg, Koninklijk Conservatorium (The Hague), Prins Claus Conservatorium (Groningen), Codarts

Conservatorium Rotterdam, and the Utrechts Conservatorium. These institutions consist of several departments, most commonly classical music, jazz, and pop/rock.

In order to attain an overview and good grasp of the issues that span not only one perspective but a sector-wide viewpoint on MEE, I've attempted to include all Dutch HMEIs in this research. From the population of twelve HMEIs in the Netherlands, eight were willing to participate. However, compared to the number of institutions, the population of people involved in coordinating, designing, and teaching MEE courses within Dutch HME is larger. As can be seen in 'Appendix D - Music Entrepreneurship Course Overview', there are at least 45 people (N) employed or hired as guest-lecturers in a freelance capacity in Dutch HMEs with responsibilities for its music entrepreneurship course. After contacting each conservatory about whom best to contact for this research, I was presented with ten participants, which form the sample of this research. Considering the total population, this sample size seems to contribute to a fair representation, and for reaching data saturation. Furthermore, by identifying these professionals and through a pre-interview questionnaire, the respondents of this sample can be categorized into three groups: Heads of Departments (2), ME coordinators (three), and ME educators (five).

### *3.8 Operationalization of theoretical concepts*

This thesis discusses and reveals concepts related to building a sustainable music career in the music industries. This requires integrating concepts such as music industries, portfolio career, early-career musicians, music entrepreneurship, entrepreneurship education, HMEI or conservatorium, and more. Ten core theoretical concepts arose from the Literature Review and form the basis for the four sub-questions. Additionally, these core theoretical concepts form the main topics for the interview design and guide. This prepared interview guide ensured more fruitful data collection during the semi-structured interviews. In Table 3.4 below, these ten core concepts have been operationalized, and their implementation in the interview guide is explained. To integrate the key theoretical concepts in a coherent fashion, the interview guide is set up in three basic sections: MEE course design, Music Industries, and the Impact of Music Ecologies on Students. For the latter, questions focus on their attitudes towards ME, the most aspired career identities within each music ecology, and how differences between them impact their educational approach and course.

Table 3.4. *Operationalization of Theoretical Concepts* (Schoonderwoerd, 2024).

Concept	Description	(Interview Guide) Questions
Educational vision on MEE	To understand the ideas underneath their educational approach to teaching ME. What informs their design? To that end, it is also necessary to understand the entrepreneurial, educational, and the professional background of the course developers and educators.	<p>How did you design your current music entrepreneurship course?</p> <p>What kind of tasks, or assignments, do you provide to students in your classes?</p> <p>Is there a development / build-up, difference in focus through the years/course?</p> <p>What main entrepreneurship theories and tools are featured in your course?</p>
Definition of (music) entrepreneurship	What is the underlying definition of entrepreneurship that informs their ME design? Does their course follow a wide or narrow entrepreneurial education approach (Lackéus, 2015), meaning, do they focus on learning-by-creating value and/or on starting a business?	How do you define entrepreneurship in a manner that informs and guides your educational efforts?
Perspective on today's music industries (opportunities and challenges)	How do they perceive the state of the current music industries? What are current opportunities and challenges that are integrated into ME-course by educators?	What are current topics you are exploring within music entrepreneurship?
Perception of student attitudes towards MEE within varying music ecologies	Artists can feel a tension to adopt either a Bohemian or Entrepreneurial career identity (Schediwy et al, 2018). According to Bonin-Rodriguez (2012), within HME students, and other faculty staff as well, can have similar differences in attitude towards MEE. Do these differ between music ecologies? How do participating educators perceive the attitudes of students active in different music ecologies towards MEE?	When teaching, do you experience a difference in attitude towards MEE between different departments (genres / music ecologies)?
Impact of differences of	Students active in varying music ecologies could develop different attitudes towards ME(E) as has been found for	In what ways do differences in students' music ecologies, such as

music ecologies on MEE design and approach	classical musicians (Coulson, 2012), pop musicians (Haynes & Marshall, 2018), and jazz musicians (Umney & Kretsos, 2014). This could impact the educational approach by ME educators that are working with different groups of students.	classical music, pop music, or jazz, impact the way you approach and educate these specific students?
Main professional roles within music ecologies	The ways in which musicians generate revenues evolves over time (Osborne, 2021). Within the context of different music ecologies, what are the main professional roles early-career musicians adopt to generate (a sustainable) income that they educate students for in their ME-course?	Which professional roles are integrated in your ME course?  What are the main professional roles, or career identities, that you think students will adopt after graduation in the music industries?  Do the career identities (professional roles) differ per music genre?
Entrepreneurial strategies	Chang and Wyszomirksi (2015) define strategies as ‘strategies identify the goals of value creation and the innovative vision.’ They identify several key strategies for building a sustainable portfolio arts career, such goal identification, new venture and artistic product creation, and social enterprise.	What entrepreneurial knowledge is included in the ME course?
Entrepreneurial tactics	To implement the career strategies effectively, Chang and Wyszomirksi (2015) point out tactics, meaning specific tools and approaches, such as marketing, social media, audience development, crowdfunding, networking, and partnerships.	What entrepreneurial knowledge is included in the ME course?
Entrepreneurial skills	Entrepreneurial skills are related to tasks, and can be ‘soft’ or ‘hard’, ‘motor’ or ‘cognitive’ (Baartman & De Bruijn, 2011). They are employed to carry out the strategy and vision, and to use tactics effectively (Chang and Wyszomirksi (2015).	Which entrepreneurial skills are included in the ME course?
Entrepreneurial mindset	To act entrepreneurially, one first needs to think entrepreneurial. Entrepreneurial mindset are ways of thinking. Frequently mentioned are being open-minded, perseverance, risk-taking, and tolerance for failure (Chang and Wyszomirksi (2015). According to research mindset is affected by cultural and external influences (music ecology).	Is, and if yes how, entrepreneurial mindset included in the ME course?

### 3.9 Method of analysis

For the method of analysis, two methods were applied to best fit the two chosen data collection methods. For the document analysis, a qualitative content analysis was used to identify the underlying themes in the provided materials and to illustrate these with quotes from these HME policy documents. This method was chosen because: 1) it reduces the amount of data by identifying ‘core patterns of latent and manifest meaning’ (Bryman, 2022, p.2195), 2) it is transparent by categorizing data. This can be done by using a code book, which is used in this analysis. And 3) qualitative content analysis can be used both deductively or/and inductively, of which the latter is utilised as a form of thematic analysis. This method was chosen above other qualitative document methods of analysis, such as ethnographic content analysis. An ethnographic method is more useful for analyzing media content (Bryman, 2022), such as Facebook posts, but the collected documents for this research are textual in nature.

The interviews were semi-structured and included topics such as 1) Perspective and vision on current music entrepreneurship education, 2) Necessary knowledge, skills, and entrepreneurial mindset for building a sustainable music career, 3) curriculum design approach, 4) Differences in early-career musician aspirations between three music ecologies, and 5) Perspectives by ME-educators on their students’ attitude towards music entrepreneurship from different Classical, Jazz, and Pop/Rock music ecologies. The data collected from the semi-structured interviews was analyzed using thematic analysis (TA). All codes arose directly from the interview responses. The choice for TA was made to the nature of the research question: “*How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music?*”. This requires looking for patterns of meanings (themes) and analyzing their experiences, perceptions, and understandings (Puppis, 2019). In addition, it is a proven method of analysis for small data sets. In contrast with Grounded Theory, for example, TA allows for a mix of inductive and deductive theory-forming (Puppis, 2019). Furthermore, TA was chosen in combination with qualitative content analysis to allow for the analysis of large data sets, namely the documents (Puppis, 2019) and transcripts from ten interviews that resulted in 82 pages of text in total.



### *3.10 Data analysis*

According to Braun & Clarke (2006), the analysis process involves five steps: first, the ten audio transcripts from the Zoom calls were transcribed using 'Amberscript'. Afterward, each transcription was compared to the audio recording, and adjustments were necessary to best represent the original audio file. This double-check served as step one to establish familiarity with the collected data from these interviews. During this initial reading, text that could be potentially relevant for answering the research question was highlighted in grey. After this initial reading, the ten transcripts were uploaded to ATLAS.ti. As the second step in the data analysis process, as an analytical tool, a codebook was created by coding the transcripts through an inductive process. Meaning all codes are derived directly from the data. This resulted in an initial number of 91 codes. During this process, and regarding their importance to answering the research question and related sub-questions, 51 codes were deleted when deemed unnecessary, resulting in 40 codes. Additionally, overlapping codes were combined into one, thereby optimizing the contrast between all codes. Furthermore, for each code, on average, two examples – quotes by participants - from the data are provided, and each code has been given a clarifying definition. For the full codebook, see Appendix G – Code Book.

As the third step, the data was analyzed for broader patterns and meanings relevant to answering the research question. From these broader patterns and meanings, four themes emerged, which cluster seemingly related codes together. This inductive theme construction was guided by the necessity of them being nuanced and complex and saying something meaningful about the research and sub-questions. Fourthly, since thematic analysis is not a linear process but an 'iterative process' (Braun & Clarke, 2006), by continuously reviewing and analyzing the data, the themes and codes were systematically further refined and finalized to "... identify the 'essence' of what each theme is about." (Braun & Clarke, 2006, p.92). This meant relating the main themes to the research question, to the four sub-questions, and to the literature review. To this end, the author reviewed themes by asking himself critical questions, such as: 'How does the theme relate to the research question?', 'Are there overlaps between themes?', 'Is there sufficient data that supports the theme?', and 'Is the theme too broad or too specific?'

The final step, as stated by Braun & Clarke (2006), forms an informed narrative with its presented findings through the thematic analysis coherently presented in Chapter 4 Results and Chapter 5 Conclusion. These two chapters present the author's own interpretative analysis, utilizing quotes from the data as arguments for claims made. In the next paragraph,

the following process of thematic analysis will be briefly summarized for optimal transparency on the process.

### *3.11 Thematic analysis process*

After the initial coding process, I started grouping codes together into categories that could form themes. At first, six categories with examples of related codes emerged: 1) Educational Foundations and Curriculum, 2) Conceptual Understanding of Entrepreneurship, 3) Student Preparedness and Outcomes, 4) Teaching Strategies, 5) Music Ecological Differences, and 6) Music Industries Connections. However, after this initial analytical and interpretative process and after reviewing and using these categories, four main themes were chosen to be most important for answering the main research question and stated sub-questions. Below are short descriptions and the related codes for each theme. The complete codebook, which includes these themes, connected codes, code descriptions, and examples of related quotes, can be found in Appendix F—Code Book.

#### **1. Foundational Principles of Music Entrepreneurship Education:**

- *Description:* This theme covers the foundational principles of autonomy, safe experimentation, and connecting with the outside world, which are critical for fostering entrepreneurial skills in music students. It focuses on key educational principles to foster an entrepreneurial mindset.
- *Related codes:* Autonomy, Responsibility, Failing forward, Relatability, Self-knowledge, Reflection, Perseverance, Independence, Open-Mindedness.

#### **2. Entrepreneurial Competencies**

- *Description:* This theme encompasses the essential entrepreneurial mindset, knowledge, and skills that are integrated into the curriculum.
- *Related codes:* Entrepreneurial mindset, assessing entrepreneurial activities, Types of assignments, Main topics in the curriculum, Skills included in the curriculum, Separating hard- and soft entrepreneurial skills, and Well-being.

#### **3. Career Preparation**

- *Description:* This theme focuses on students' readiness for professional careers, their professional network, and their ability to build a portfolio career within and outside of the music industries.
- *Related codes:* HMEI responsibility for graduates' employability, Professional roles preparation, Knowledge on student career development after graduation,

Bridges to outside world, Connection with alumni, Connection with music industry, Opportunities for graduates in building a music career, and Threats for graduates in building a music career.

#### 4. Impact of Music Ecologies on MEE

- *Description:* This theme explores how differences between music ecologies impact the entrepreneurial development, and educational approach to teaching ME for students active in pop, jazz, and classical music.
- *Related codes:* Bohemian perspectives on career success by ME educators, Bohemian ideology by other faculty members, Bohemian perspectives by students on achieving career success, Narrow opportunity awareness, Identity development, Differences in attitude towards MEE, Reasons for differences in attitude towards entrepreneurship education, Differences in entrepreneurial development, Music ecology and live-performance, Link between identity development and career aspirations, Differences in teaching approach, Differences in lesson content, Entrepreneurial role models and identification, and Teaching students from different music ecologies together.

#### 3.12 Validity, Transparency & Generatability

The validity of this research has been safeguarded by an appropriate selection of the tools, processes, and data (Leung, 2015). The research question and sub-questions have been clearly formulated, and their relation to the chosen research method has been explained. Furthermore, from an ontological and epistemological viewpoint, key concepts have been operationalized; see ‘3.8 Operationalization of theoretical concepts’, or put into context, cultural economic and socio-constructivist, in the Literature Review. The researcher knew that analyzing the data required much individual judgment. Therefore, to increase the transparency in the process of data collection, data analysis, and interpretation of the data, the complete process is well-documented in this chapter. To that end, the appendixes supply an overview of the research participants, short summaries of their interviews, and the full code book. By sharing the interview guide and by creating tables, reliability and generalizability have also been improved. Furthermore, the criteria for the sample, the choice of two data collection methods, and the reasons for choosing the two specific methods of analysis have been carefully explained. Additionally, informal aspects of the data analysis were illustrated for clarification purposes by quotes from the transcripts.

Regarding intersubjectivity, by clearly referencing used sources, using empirical data, as explained in ‘3.6 Data collection methods’, and discussing and reflecting on research results (Results chapter, Conclusion), comprehensibility for external parties is ensured. The subjective opinion and interpretation of data in this research is not the sole objective truth. Others are encouraged to interpret data differently and, through discussion, shed more light on MEE in HME. As Porter argues, any work of qualitative research, when read by other people, is always a two-way interactive process, such that validity and quality have to be judged by both parties involved; not by the researcher alone (Porter, 2007).

### *3.13 Research ethics*

Conducting academic qualitative research through semi-structured interviews raises several ethical concerns that researchers must navigate with utmost care. Firstly, informed consent is paramount. During the data collection process, I took the utmost care to make sure participants fully understood the research's purpose, potential risks, and benefits. Since all participants are professional music entrepreneurship educators and/or course coordinators, special attention was given to maintain a power balance which approaches them as ‘knowers’ (Bryman, 2021). In this regard, conducting semi-structured interviews with open questions made participants collaborators in the research process. Examples of these open questions are: ‘How do you define entrepreneurship in a manner that informs and guides your educational efforts?’, and ‘What are the main professional roles, or career identities, that you think students will adopt after graduation in the music industries?’. Furthermore, all participants understood that their participation was voluntary, and anonymity would be safeguarded, which was explained in a sent and mutually signed consent form. Empirical data, consent forms, audio files, and demographic data on the participants are stored in a password-protected folder that is accessible only by the researcher.

Additionally, the well-being of interviewees was ensured by choosing mostly online Zoom calls, or by meeting them within their own institution. Overall, the utmost attention has been given to ethical considerations to conduct this qualitative multi-method research with integrity, and respect for all participants involved.

## Chapter 4 – Findings

### 4.1 Introduction

This study aims to answer the following research question: *“How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music.”*

When I embarked on this research, from my own work experience as a music entrepreneurship lecturer at Codarts Rotterdam, my informed assumption was that genres and related departments in HMIs have internalized certain cultural and professional identities that impact and constrain their perception of entrepreneurship education. Furthermore, I expect music genres to have different work field realities that correspond to the music industries division in sectors such as the pop music sector, jazz sector, classical music sector, and the dance music sector. In my opinion, optimally preparing students in ME course requires educators to be aware of subtle differences between music ecologies and how they could impact available professional roles, career identity development, and career aspirations. Course design should consider questions such as 1) Which competencies have priority for which students? And 2) How and why are certain definitions of success and career identities (professional roles) integrated into the curriculum?

To answer the stated research question and challenge my above-held assumptions, four sub-questions were constructed. These are:

1. How is music entrepreneurship education (MEE) in Dutch Higher Music Education (HME) integrated into the overall curriculum?
2. What vision of music entrepreneurship, main entrepreneurial competencies, and entrepreneurial mindsets shape Music Entrepreneurship (ME) course in Dutch HME?
3. How are the music industries connected with and integrated in MEE in Dutch HME?
4. Does working with students from different music ecologies impact MEE in Dutch HME?

Through an extensive literature review and qualitative multi-method approach consisting of ten semi-structured interviews and a data enriching document analysis, I aim to assess if and how music entrepreneurship education should differ when dealing with students from varying music ecologies. The data collected for this research all came from music entrepreneurship course coordinators and/or lecturers actively involved in Dutch HMEIs, and their answers during the interviews, answers on my orientational questionnaires, and from their provided documents.

The findings chapter first provides an overview of current music entrepreneurship education in the Netherlands and incorporates the data from the orientational questionnaires. After that, this chapter is structured around the four main themes that emerged from the thematic analysis. As outlined in Chapter ‘3.10 Thematic Analysis: process’, these four themes are: 1) Foundational Principles of Music Entrepreneurship Education, 2) Entrepreneurial Competencies, 3) Career Preparation, and 4) Impact of Music Ecologies on Music Entrepreneurship Education. Each of these parts also discusses its relevance for answering the four research sub-questions, as formulated in ‘Chapter 3.1 Research Design’.

#### *4.2 An overview of music entrepreneurship education in Dutch HME*

Currently, the created overview of MEE in Dutch HME shows that there is no consensus on course title, the weight of the course as part of the overall curriculum differs substantially, the starting point and number of years it is offered during the bachelor studies, nor the most effective teaching methods.

In total, eight of the existing twelve Dutch HMEIs participated in this research. First, before analyzing the data from the interviews and documents, I want to analyze their answers to the orientational questionnaires, which were sent by email. An overview of their answers can be found in ‘Appendix C - Participants Overview’, and ‘Appendix D - Music Entrepreneurship Course Overview’. The average age of the ten research participants is 47, and 70% identify as male and 30% as female. Furthermore, 50% live in Amsterdam, and 80% have graduated from an HMEI as musicians and composers themselves. Additionally, 50% is most active in jazz music, 30% in classical music, and 20% in pop/rock. Embodying the portfolio career concept themselves, 80% of the participants have other careers in the music industries besides working in HME. Participant 2a mentioned in this regard that having an entrepreneurial practice is even a hiring criterion for HMEI B:

*“So, speaking of role models. That's something we also consider really important in the hiring policy for new colleagues. They need to be individuals who truly take their own initiative and position themselves in the field in a refreshing way.”*

The most important finding is about the weight in ECTS of ME in Dutch HME. In all HMEIs, music entrepreneurship is a mandatory course in their bachelor’s education. However, the weight of attributed ECTS differs greatly. For context, a student’s workload is measured in ECTS (European Credit Transfer System) credits. According to Dutch law, one

credit represents 28 hours of work, and sixty credits represent one year of full-time study (Rijksoverheid, 2013). Between the eight participating HMEIs, the range is 1-15 ECTS, with 80% of HMEIs giving 3 or more annual credits. This is important because ECTS impacts the available budget, the number and duration of lessons, and thereby, the possible curriculum and form of student assessment. Therefore, in the author's opinion, the weight in ECTS reflects the overall importance attributed by HMEIs to MEE. To illustrate the impact of these differences, HMEI D attributes 1 ECTS for ME per year. Their course features eight lessons in year 3, and eight lessons in year 4 of 1.45 hours each, resulting in 11,6 hours of ME per year. In contrast, HMEI H, with 10-15 ECTS per year, offers around 7 hours of ME-related lessons per week. This difference could result in a large difference in career preparedness between students of varying HMEIs in the Netherlands.

When analyzing the overview of music entrepreneurship courses in Dutch HME, see Appendix D, only three courses utilize the word 'entrepreneurship' in their ME course title. According to Participant 2a: *"It has had a different name several times already, such as cultural entrepreneurship, dynamic artistry, to (currently) band skills."* A cause for these name changes could be the perceived difficulty in establishing and improving these courses, as stated by Participant 3b:

*"What is important to mention is that within the conservatory, there are disagreements about the value of the entrepreneurship course. Some people think that you just need to be able to play your instrument and you'll be fine. That is still a debate, which makes some improvement processes more difficult, to put it that way."*

Furthermore, the courses are offered to music students in varying educational work formats, such as lectures, workshops, peer- and group coaching, mentoring sessions, and project-based education. In relation, the way the ME courses are offered differs 50/50 from one fixed course (HMEI A, C, D, F) to students being able to select a certain amount of electives, minors, and single lessons themselves in relation to their individual needs (HMEI B, E, G, H). Additionally, three out of eight HMEIs feature ME in the first and second study years. Oost (five) start with this course from year three onwards. The question of when best to incorporate MEE in HME curricula currently seems to favor the latter stages of music students' development in the Netherlands.

The above observations offer a first answer to sub-question one: 'How is MEE in Dutch HME integrated within the overall curriculum?'. It is mandatory in all eight

investigated HMEIs, and the credit weight and related space for ME in overall curricula differs significantly. Furthermore, there is no agreement on a universal course name, such as ‘music entrepreneurship’, and work forms within these courses differ as well from traditional lectures to (group-) coaching, workshops, and project-based education.

#### *4.3 Definition of an Entrepreneur and Entrepreneurship*

Even if the academic literature provides some clear and well-accepted definitions of entrepreneurship (Schumpeter, 1934; Shane & Venkataraman, 2000), when applied to arts and culture, entrepreneurship differs substantially (Dimaggio, 1982; Klamer, 2011). According to Beckman (2007), one out of three conditions needed for the development of a well-functioning arts entrepreneurship course is defining entrepreneurship “in a manner that informs and guides the effort” (p.102). If we agree that an educator's interpretation of a concept shapes their teaching approach, then varying definitions of entrepreneurship among educators likely explain the diverse methods of teaching arts entrepreneurship (Bridgstock, 2013).

Furthermore, the utilized definitions could impact an HMEIs choice for embracing a ‘wide’ (WEE) or ‘narrow’ (NEE) approach to entrepreneurship education (Lackeus, 2015). This, according to Baggen et al. (2021), relates to HMEIs either educating students as entrepreneurs (narrow) or becoming entrepreneurial (wide). This research asked all participants about their working definition of entrepreneurship to see how this contested term is defined in Dutch HME. Participant 1 (M, educator, jazz) defined an entrepreneur as: “*An intermediary. On one side, you have the music, the artist doing their thing; on the other side, you have a market, and the entrepreneur makes the translation between them.*”. This definition underscores the role of an entrepreneur as a bridge between artistic creation and market demands, thereby highlighting the importance of translating artistic value into marketable products.

The concept of entrepreneurship is also emphasized as a behavior or mindset by most participants. They aspire to achieve ‘entrepreneurial behavior’ or an ‘entrepreneurial mindset’ by students. For example, Participant 2b (F, Head of Music Department, jazz&pop) states: “*We approach entrepreneurship more as being entrepreneurial; as entrepreneurial behavior.*”. This perspective focuses on developing a proactive and innovative mindset that can navigate uncertainty and ambiguity. Participant 3b (M, course leader, orchestral/film music) agrees, and states: “*For me, it really is a certain mindset when you look at it holistically from above. A mindset with how you deal with uncertainty and ambiguity.*”. This



approach helps students understand that entrepreneurship is about adopting a particular attitude and approach to their work and careers. From these quotes, I can conclude that in Dutch HME, a ‘wide entrepreneurship education’ approach is held, which focuses on students ‘becoming entrepreneurial’ (Lackéus, 2015) and on them developing an entrepreneurial mindset as an everyday practice. This mindset, according to Baggen et al. (2021, p.2) evolves around “the mindset of taking initiative and steering your own learning, development, and career.”. Choosing a WEE approach will require adhering to certain design principles for MEE courses, course, or learning trajectories (Baggen et al., 2021).

Mentioned principles for designing the ‘how’ (pedagogical models) by participants will be discussed next. A phenomenon that, according to Kamovich & Foss (2017) is only scarcely studied or described in entrepreneurship education research. The ‘what’ (learning outcomes) of ME Course in Dutch HME will be discussed in more detail in paragraph ‘4.4. Entrepreneurial Competencies’. The twelve foundational principles for designing ME course that emerged from the data, are grouped together, and discussed below.

#### *4.3.1 Twelve Foundational Principles of Music Entrepreneurship Education*

Theme two, Foundational Principles of Music Entrepreneurship Education, is related to this thesis’ sub-question two, ‘*What vision of music entrepreneurship, main entrepreneurial competencies, and entrepreneurial mindsets shapes ME-courses in Dutch HME?*’ as mentioned in ‘Chapter 3.1 Research Design’. Participants mentioned twelve foundational principles for their ME course, such as autonomy, responsibility, open-mindedness, courage, and perseverance. The present section delves into these foundational principles, highlighting how they shape the ME course design for students in Dutch HMEIs. Underlying these foundational principles lies views held by educators on what entrepreneurship is and what it means to be entrepreneurial and an entrepreneur.

#### *4.3.2 Autonomy, Independence, and Responsibility*

Responsibility is seen by Participant 7 (F, lecturer, classical music) as vital for being entrepreneurial. Students are encouraged to take responsibility for their own career development. “*So, entrepreneurship. You are in control of your actions. ... You're responsible for your own career.*”. Respondents articulated the importance of autonomy in their ME courses. Enabling students to take responsibility for themselves relates to them

having the necessary autonomy. Participant 3a (M, educator, none) described the significance of autonomy:

*“Choosing more for yourself and being 100 percent responsible for the success of the project. That is the best part. Instead of the tendency in the conservatory to have students organize projects for other departments.”*

According to research, autonomy is a cornerstone of effective (music) entrepreneurship education (Löbler, 2006; Baggen et al., 2021), and part of a WEE approach to music entrepreneurship education (Láckeus, 2015). Löbler argues that EE should be learning-orientated, not teaching-orientated. By granting students the freedom to formulate their own learning goals, institutions can foster a sense of ownership over their educational and career journey. Taken together, those perspectives align with the respondents’ opinions on autonomy. In the respondents’ view, this approach prepares students for a ‘do-it-yourself’ career reality, where musicians must independently manage and promote their careers. As Participant 2a (F, course leader, classical music) expressed: *“We want our students to learn to be entrepreneurial. The ability to figure things out by yourself.”* An example of how autonomy is facilitated in Dutch HME, is HMEI B’s concept of profiling space throughout the bachelor years. There, students can freely choose activities that align with their career aspirations and earn ECTS for those executed activities. In the words of Participant 2a (F, course leader, classical music): *“Students have profiling space in all years of the course. These are study credits that they can fill in freely”*. This flexibility is further extended through Individual Study Activities (ISA), which include external work activities, such as teaching, freelance work, or external concerts, which each student can autonomously choose. As participant 2a explains:

*“You can also do ISA activities. These are individual study activities, and these are activities that students do outside the institution, such as teaching freelance work or production activities. So if students reflect and describe what they have learned from it, including evidence that they have done it, then they receive an ISA study credit”*.

#### 4.3.3 Courage, Failing Forward, and Perseverance

Respondents mentioned the importance of self-confidence for students to act entrepreneurially. Participant 7 (F, lecturer, classical music) describes the importance of courage in being entrepreneurial for artists as follows:

*“Honestly, I think that everyone's struggling with the same thing: putting yourself out there and risking being seen and the judgment that will come, but also the acceptance that would come if you were brave. I think these feelings go across the board. For any musician, it's a vulnerable thing to share your art with the world. And social media is toxic and can be dangerous.”*

To empower students in safely developing their self-confidence and to act entrepreneurially, another fundamental principle mentioned is creating a safe environment for experimentation and learning from failure. This concept of ‘failing forward’ (Maxwell, 2007) emphasizes the importance of allowing students to take risks and learn from their mistakes without severe repercussions.. To illustrate this, Participant 3a (M, educator, none) explained this principle: *“They need to be able to fail, but then not everything else should collapse, causing a drama. You need to be able to fail in order to learn something.”*

These foundational principles are not seen as isolated principles by respondents but rather as being interconnected. For example, Participant 2a (F, course leader, classical music) made a point of combining the principle ‘autonomy’ with ‘failing forward.’ In HMEI B, autonomy is developed over the years, starting with responsibility for internal events and concerts and growing towards organizing events and concerts outside the institution. In her words:

*“In years two and three, they receive production management, where they are responsible for setting up and organizing a festival within schools. They have a budget there for their own course, their own publicity, etc. That is still safe. ... From organizing individual concerts to an external festival helps them in their ability to organize concerts fully independently.”*

This also relates to a WEE approach and to EE design principles mentioned by Naia et al. (2014) and Baggen et al. (2021) around opportunity recognition, iterative experimentation, and the necessity for risk of failure. Furthermore, this philosophy could, in the view of respondents, strengthen students’ resilience and adaptability, which are essential qualities for entrepreneurs. Developing the ability of students to persevere was, for example, mentioned by Participant 1 (M, lecturer, jazz music): *“You have to keep going until it finally works out. That does shine through in my lessons. You just have to keep pushing until something happens.”* By normalizing failure as a learning opportunity, encouraging students to overcome their fears and insecurities, and instilling the importance of perseverance, educators

could help students build the autonomy and courage to innovate, and persist through challenges.

#### 4.3.4 *Self-knowledge, Reflection, and Open-mindedness*

Both interviewees and their documents express as a cornerstone the necessity of tailoring music entrepreneurship education to the student's aspirations and needs. HMEI E states in their ME course guide 2023-24 (E1) that *“The main goal is to further develop your artistic identity in order to take a step forward in the outside world of music, media, and audiences. Basically, we ask you to focus on these four questions: 1) Who am I as an artist? 2) What is it that I do and why do I do it? 3) Why do I think it is important that I do this, for others and myself.”*. This introduction highlights the importance of students developing a clear sense of self. From semester 1, HMEI E introduces “Mentor meetings” where students receive individual coaching, reflect on their own situation, and get feedback from music industries professionals (E2). Self-reflection and assessment outcomes can aid in shaping and enhancing a student's personal vision and professional objectives, and besides mentoring, can be cultivated by comparison to peers and professional models (Gray, 2017).

Similar to the findings of Sadler (2021), open-mindedness was mentioned by several participants as an important part of an entrepreneurial attitude. Both artistic and entrepreneurial endeavors require creativity in their view. In the words of Participant 7 (F, lecturer, classical music) *“I'm trying to instill an open mind. It's the first lesson of our course. Open your mind to the possibilities. It is more than just the typical performing career.”*. This expresses, in my view, the reality of a portfolio career and the necessity for students to be open to entrepreneurial ideas, career opportunities, and career identities.

#### 4.3.5 *Relatability, Identification, and Readiness*

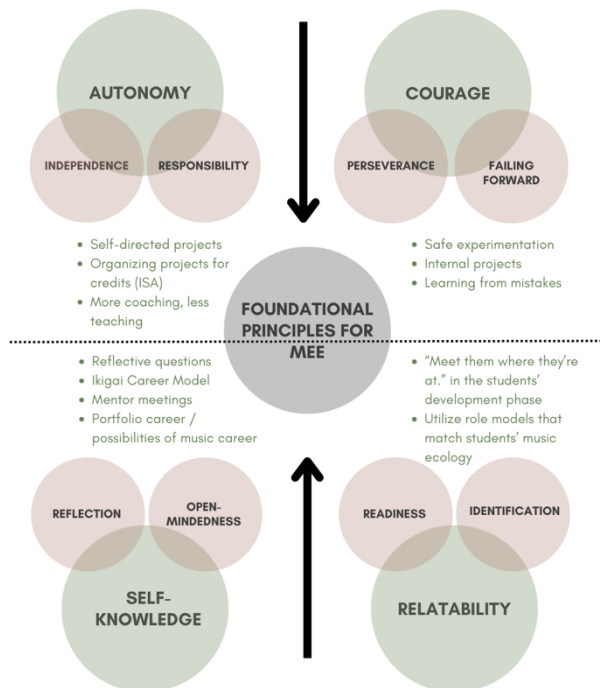
According to Beckman & Hart (2015), students' goals, interest levels, and career trajectories can differ substantially within an institution, as well as across the national network of HMEIs. They describe an entrepreneurship classroom as a "diverse aggregate of desires, knowledge bases, and levels of self-efficacy." (p. 127). In agreement with this view, participants see providing students with information that corresponds to their current career and personal development phase as a contributing factor to effective MEE. Participant 7 (F, lecturer, classical music) describes how meeting students *“where they're at”* requires a more individual approach to teaching ME. Furthermore, she emphasizes the importance of storytelling, to make entrepreneurial theory more relatable in the context of an artistic career:

“I think storytelling is crucial to help them relate. I talk a lot about the moment that I felt completely lost and stuck. I give my own personal story.”

In addition, several participants (2a, 3a, 4, 5, 7) highlight how inviting role models as guest lecturers or integrating examples of entrepreneurial artists active in a similar music ecology strengthens the ability of students to self-identify with cultural entrepreneurs and acknowledge the importance of music entrepreneurship. As stated by Participant 2a (F, course leader, classical music):

“Occasionally, a role model comes to class to share something, and they can identify with that. That resonates well. But if the role model for classical students is someone from the jazz world, or vice versa, they still think: ‘Well, no, that’s so different, I can’t relate to that.’”

#### 4.3.6 Intermediate conclusion: twelve principles for ME course design



The twelve foundational principles of Music Entrepreneurship Education (MEE), in alphabetical order, are: ‘Autonomy’, ‘Courage’, ‘Failing Forward’, ‘Identification’, ‘Independence’, ‘Open-mindedness’, ‘Perseverance’, ‘Readiness’, ‘Relatability’, ‘Reflection’, ‘Responsibility’, and ‘Self-knowledge’. These are perceived by participants as essential for fostering an entrepreneurial mindset among music students. By promoting autonomy, encouraging safe experimentation, facilitating real-world

Figure 4.1 *Foundational Principles of MEE* (Schoonderwoerd, 2024)

connections, and emphasizing practical application, MEE courses prepare students to navigate the complexities of entrepreneurial careers in the music industry. These educational principles ensure that students are not only knowledgeable but also capable of applying their skills in diverse and dynamic professional contexts. They are visualized into a framework for MEE design in the figure above with corresponding teaching approaches as mentioned by participants. The next paragraph, ‘4.4 Entrepreneurial Competencies,’ further explores answers to research question two on entrepreneurial competencies.

#### 4.4 Entrepreneurial Competencies

Developing entrepreneurial competencies to enable students to become entrepreneurial, often featured as learning outcomes in HME study guides, is essential to Music Entrepreneurship Education (MEE). Research indicates that musicians need entrepreneurial skills, including networking (Coulson, 2012), recognizing opportunities (Beckman, 2011; van Zuilenburg, 2012), and managing multiple professional roles simultaneously (Brown, 2005; Cawsey, 1995), to sustain their careers in music (Lackeus, 2015). For a wider arts entrepreneurship context, Chang and Wyszomirski (2015) suggest five key categories for understanding arts entrepreneurship: Personal Character traits, Goals, Strategies, Tactics, and Context. They argue that recognizing these five variables will aid in formulating research questions and in building models to more fully understand and teach arts entrepreneurship. See below for a summary of these five categories in Table 4.1.

Table 4.1 *Taxonomy of Arts Entrepreneurship Components* (Chang and Wyszomirski, 2015).

<i>Leadership Vision</i>	<i>Leadership Tools &amp; Approaches</i>	<i>Personal Capacity</i>	<i>Personal Traits &amp; Mindset</i>	<i>External Environment</i>
<b>STRATEGIES</b>	<b>TACTICS</b>	<b>COMPETENCIES/ SKILLS</b>	<b>(ENTREPRENEUR- IAL) MINDSET</b>	<b>CONTEXT</b>
- Goal identification - New Ventures - Creative Enterprise - Career Portfolios - Social Enterprise - Change Management	- New Marketing Approach - Audience Development - New Funding Source - Networking - Partnerships	- Opportunity Spotting - Business Skill Acquisition - Professional Development	- Perseverance - Risk-Taking - Tolerance of failure -Open-minded	- Organization - Individual Artist or Small Business - Artistic Field - Local/Regional Locale

To provide more specific context for HME, and by zooming in on entrepreneurial ‘competencies/skills’, this theme explores the perspective of current ME coordinators and lecturers on the critical entrepreneurial competencies that students must develop to succeed in the music industries. It is related to research sub-question two, ‘*What vision of music entrepreneurship, main entrepreneurial competencies, and entrepreneurial mindset shape ME course in Dutch HME?*’. The following analysis explores both how developing an entrepreneurial mindset and entrepreneurial competencies, which I understand as a

combination of knowledge, skills and attitudes (Baartman & De Bruijn, 2011) are integrated into MEE in Dutch HME.

#### 4.4.1 Entrepreneurial Mindset (EM)

Developing an entrepreneurial mindset (EM) to make entrepreneurial behavior more desirable, feasible and sustainable in the long-term by music students in Dutch HME has been stated by participants as a cornerstone in ME course design. However, there seems to be no consensus on a definition of EM. Therefore, to discuss this topic, the definition of EM by Birckbak Larsen & Neergaard (2023) will be used: “an individual’s frame of mind that draws a person towards an active pursuit of opportunities for creating change in situations of uncertainty.” (p. 1152).

Participant 3b (M, course leader, orchestral/film music) emphasizes the development of this mindset as the starting point of their course. To that end, they utilize principles from ‘Effectuation Theory’ (Sarasvathy, 2001) as an approach to overcoming limiting beliefs and limited means and embracing experimentation as the way forward to start being entrepreneurial. Participant 8 (M, Head Business Department, jazz/pop) agrees and states: “*We have truly said: what we do is teach an entrepreneurial attitude, and that is from year one through year four.*”. Effectuation Theory emphasizes the importance of self-knowledge to develop an entrepreneurial identity (Sarasvathy, 2001), which research has shown is developed during a person’s entrepreneurial learning journey (Lundqvist et al., 2015). To stimulate the development of a student’s entrepreneurial identity, EE should include attention to personal motives, values, and career goals (Baggen et al., 2021). These motives, values, and career goals are integrated by participants in several ways:

- ‘*Vision & Strategy Plan*’ (HMEI E): “why do I make music?” (E1, p.9) and “Do I have concrete goals for the short-term future” (E1, p.10).
- ‘*Career Plan*’; (HMEI B, F, H): these center around artistic and economic goals, developing certain professional roles and realizing and increasing related revenue streams.
- ‘*Project Plan*’ (HMEI B): realizing personal projects that strengthen students’ music careers, such as a live-performance, album release, or crowdfund campaign.
- ‘*Portfolio assignments*’ (HMEI A, C, D, E, G: most HMEIs have embraced the portfolio examination as their preferred means for assessment consisting of several individual assignments. Reflection on the choice of

- *Lesson theory*: several participants mentioned the Golden Circle model (Sinek, 2011), which discusses the ‘Why’ you do what do, ‘How’ you do it differently and ‘What’ you do

Realizing this entrepreneurial mindset through the ME course impacts many facets of their education. From allowing students to choose their own projects, exam assignments consisting of real career achievements (website, artist biography, EPK, social media), external event organization at music venues, and preparing and submitting fundraising applications. Furthermore, as discussed in paragraph ‘4.3 Foundational Principles of Music Entrepreneurship Education’, this mindset requires certain educational principles to be integrated into the ME course design. In addition, as discussed below in paragraph ‘4.4.2 Essential Skills’, instilling an entrepreneurial mindset also impacts the choice of essential skills to include in ME curricula.

#### *4.4.2 Essential Entrepreneurial Skills*

According to Bridgstock (2013), there is no standardized curriculum for music entrepreneurship education, and profoundly different pedagogical approaches are utilized. Upon investigation, in Dutch HME, MEE courses aim to equip students with a broad range of entrepreneurial skills that are seen by participants as crucial for students’ professional success. They separate soft- and hard skills and mention in their study guides, module descriptions, and interviews which skills are taught and assessed in the ME curriculum. Participant 6 (M, lecturer, rock/electronic) describes soft skills as intangible and more centered on self-awareness and communication, such as networking, time management, and open-mindedness. According to our participant, hard skills as tangible knowledge and skills, such as taxes, accounting, graphic design, industry knowledge, and more. By analyzing the provided documents and interview transcripts, all HMEIs include soft- and hard skills in their ME course. For example, documents from HMEI F mention in summary the following entrepreneurial competencies as part of their ME curriculum: presentation skills (F1), speaking & writing business English (F1), executing market research (F2), opportunity recognition (F2), positioning yourself in your field (F2), networking (F2), risk assessment (F2), career planning (F2), conceptual thinking (F3), visionary thinking (F3), reflective thinking (F3), bookkeeping (F4), budgeting (F4), negotiation (F5), self-promotion (F5), acquisition (F5), and professional communication (F7). To create a full overview, I’ve created an entrepreneurial skills inventory with matching resources as mentioned by

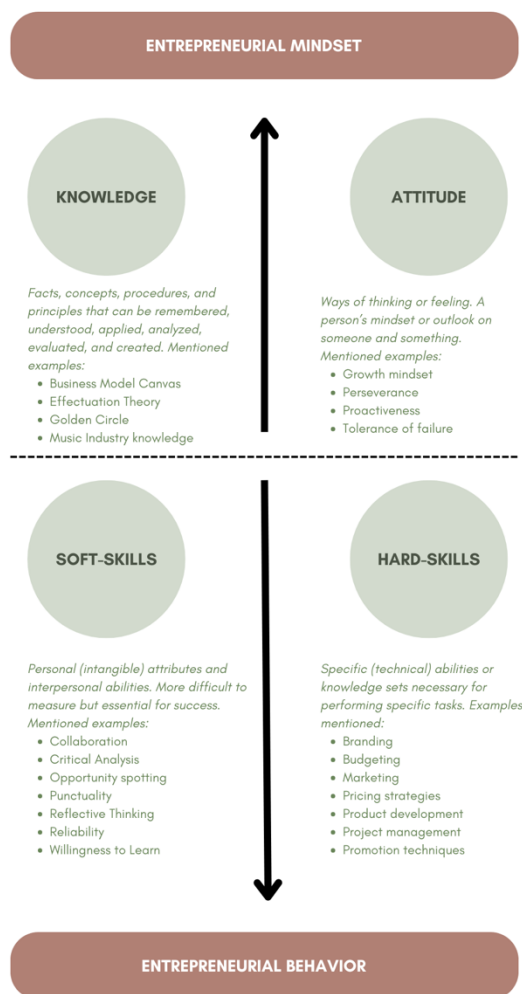


respondents or in provided HME documents, in an adaptation from Toscher's (2021) Table 6. *Existing Knowledge, Tools, and Resources Addressing Specific Perceived Needs for Entrepreneurship Education in HME.*'. See below for Table 4.1. *Entrepreneurial skills & Resources for Music Entrepreneurship Education in HME* (Schoonderwoerd, 2024).

<b>Entrepreneurial Skills</b>	<b>Promising Resources</b>
Accounting, Bookkeeping	<i>Musiconomie (Lamers, 2012), Financien voor ZZP-ers (Hogema, 2022)</i>
Acquisition & sales	<i>To Sell Is Human (Pink, 2013)</i>
Adaptability	<i>Mindset (Dweck, 2017), This Is Water (Wallace, 2009)</i>
Audience development	<i>1.000 True Fans (Kelly, 2008)</i>
Budgeting	<i>Management And The Arts (Byrnes, 2022)</i>
Branding & Positioning	<i>Brand Yourself (Werner, 2021), Brand The Change (Miltenburg, 2022)</i>
Critical thinking	<i>The Art of Thinking Clearly (Dobelli, 2018)</i>
Creativity, conceptual thinking	<i>Steal Like An Artist (Kleon, 2012), Flow (Csikszentmihalyi, 2008), Big Magic (Gilbert, 2015)</i>
Dealing with criticism, feedback	<i>The Artist's Way (Cameron, 2016), Thanks For The Feedback (Stone &amp; Heen, 2014)</i>
Empathy	<i>Teaching Entrepreneurship: A Practice-Based Approach (Neck et al., 2021)</i>
Fundraising	<i>Fondsenboek 2024 (Amsterdam University Press, 2024)</i>
Innovative thinking	<i>Business Model Generation (Osterwalder, 2010)</i>
Leadership	<i>Managing Your Band (Marcone, 2021), Tribal Leadership (Logan &amp; King, 2011)</i>
Life-long learning	<i>How To Make It In The New Music Business (Herstand, 2023)</i>
Managing uncertainty	<i>Big Magic (Gilbert, 2015)</i>
Marketing	<i>De Kunst van Cultuur Marketing (Mulder, 2013), This Is Marketing (Godin, 2018), The Ultimate Guide To Music Publicity (Hyatt, 2021)</i>
Networking	<i>Beyond Talent (Beeching, 2019)</i>
Negotiation	<i>Getting To Yes (Fisher &amp; Ury, 2012)</i>
Open-mindedness	<i>The Art of Possibility (Zander, 2002)</i>
Opportunity recognition	<i>Blue Ocean Strategy (Kim &amp; Mauborgne, 2015)</i>
Proactiveness	<i>Keep Going (Kleon,</i>
Productivity	<i>Getting Things Done (Allen, 2019), Essentialism (McKeown, 2014), The 7 Habits of Highly Effective People (Covey, 2020), The 4-Hour Work Week (Ferriss, 2007)</i>

Professional Communication	<i>The Ultimate Guide To Music Publicity (Hyatt, 2021)</i>
Project-Management	<i>Project-Management For Musicians (Feist, 2013)</i>
Reliability & punctuality	<i>The Practice (Godin, 2020)</i>
Resilience	<i>The War of Art (Pressfield, 2012), GRIT (Duckworth, 2017)</i>
Self-Awareness	<i>The Book On The Taboo Against Knowing Who You Are (Watts, 1966), Surrounded by Idiots (Erikson, 2019)</i>
Self-confidence	<i>The Inner Game of Music (Green &amp; Gallway, 1986), The Gifts of Imperfection (Brown, 2010)</i>
Self-Management	<i>Beyond Talent (Beeching, 2019), Artist Management (Allen, 2022), Essentials of Music Management (MMF, 2022), Be Your Own Manager (Kerres, 2017)</i>
Self-motivation	<i>Drive (Pink, 2009)</i>
Self-promotion (social media)	<i>Show Your Work (Kleon, 2014)</i>
Self-reflection	<i>The Artist's Way (Cameron, 2016)</i>
Starting a business	<i>Start and Run Your Own Record Label (Schwartz, 2009) All You Need To Know About The Music Business (Passman, 2023)</i>
Storytelling	<i>Building A Story Brand (Miller, 2017)</i>
Strategic thinking	<i>Start With Why (Sinek, 2011), Blue Ocean Strategy (Kim &amp; Mauborgne, 2015)</i>
Taking responsibility	<i>Dare To Lead (Brown, 2018)</i>
Taking risk	<i>The Creative Act (Rubin, 2023)</i>
Time & energy management	<i>Effortless (McKeown, 2021), Four Thousand Weeks (Burkeman, 2021)</i>
Visionary thinking	<i>Management And The Arts (Byrnes, 2022)</i>

#### 4.4.3 Intermediate conclusion: Essential Competencies for EM Development



In accordance with research on career prospects for musicians, Bridgstock (2013) advocates the importance of possessing ‘enterprise skills’ and ‘employability skills,’ which participants seem to agree upon. To strengthen entrepreneurial behavior in students, ME educators utilize Bloom’s taxonomy (1956) with its division in knowledge, skills, and attitude in their ME curriculum design. These skills are further divided into soft- and hard skills by some participants. These ‘entrepreneurial competencies’ (Baartman & De Bruijn, 2011) that impact students’ entrepreneurial mindset development, are illustrated in ‘Figure 4.2. *Competencies stimulating EM in Dutch HME* (Schoonderwoerd, 2024)’ on the left. The ‘KSA triptych’ are interrelated both impacting entrepreneurial mindset and behavior (Lindberg et al., 2017; Pollard &

Wilson, 2013). However, in order of relevance, knowledge, and attitude strengthen the entrepreneurial mindset, and skills are more directly related to entrepreneurial behavior. Furthermore, although only two participants (3a, 3b) directly mentioned effectuation theory, it seems to play a crucial role in strengthening students’ EM. This approach, as highlighted by Participant 3b, is meant to encourage students to start their entrepreneurial journey organically and with a focus on personal motives, values, and career goals to stimulate their intrinsic motivation.

#### 4.5 Preparation for a career

Theme three, Career Preparation, relates both to the previous sub-question and to this thesis' sub-question three, *'How are the music industries connected with and integrated into MEE in Dutch HME?'*, as mentioned in 'Chapter 3.1 Research Design'. Participants mentioned several ways in which they prepare students for a career in music, which professional roles are featured in their ME course and the ways in which the music industries are connected to their ME course.

##### 4.5.1 Career Preparation

The primary aim of MEE courses is to prepare students for diverse professional roles within the music industries either in employment or in a self-employed capacity. Regarding employment, in seeming agreement with Bridgstock emphasis on providing students with 'employability skills' (2013), educators recognize the need to train students for a range of professional opportunities and to support their transition from education to employment. However, several participants (3a, 8) expressed their concerns about the employability of graduates:

*"You are in a sort of pyramid game where you are training people. But what if they don't get there? Education bears a responsibility for that. I believe you need to have an employability profile that is credible for at least 70 percent of your students. That is not the case now, in my opinion. So I also believe they need to be trained more broadly".* (Participant 3a, M, teacher, none).

This statement underscores the importance of creating credible employability profiles and ensuring that students are prepared for various roles, instead of solely for orchestral work or teaching roles.

Regarding self-employment, according to participants, career preparation should go beyond traditional musical training to include entrepreneurial skills and business acumen necessary for developing a professional practice. Participant 2b (F, head of music department, jazz&pop) articulated this broad aim of MEE: *"In the end, it's about students finding a place as professionals in the entire cultural sector, which is very broad."* This wide focus ensures that students can navigate various career paths, whether within traditional music roles, in interdisciplinary contexts, or in other societal contexts (Participants 3a, 3b).

However, the perception of the responsibility held by HMEI for their graduates to

build a financially sustainable music career is contested. The amount of ECTS for ME differs largely between Dutch HMEIs. Furthermore, only one HMEI makes ME a significant part of their overall curriculum. In the words of Participant 8 (M, Head Music Business Department, jazz/pop), and representing HMEI H:

*“... we are a vocational training course, so we train for a profession. This means that when we give them a diploma, there must be a perspective on a basic income. In our view, this means that you should spend at least one-third of the time developing skills, knowledge, and attitudes that have nothing to do with the instrument.”.*

Other participants voiced that this institutional responsibility for students' career preparedness and ability to make a living with musical activities is not felt in their HMEI. In the view of one participant, most emphasis is on the “*excelling solist*” (Participant 3a, M, lecturer, none). This could be in part related to HMEIs never or too incidentally researching graduate career development and ability to generate a sustainable income with music-related career activities (Participants 4, 7, 8).

#### *4.5.2 Professional Networks*

Building and maintaining professional networks seems vital for career development, as can be deduced from collected data (c.g. documents D1, E1-E3, F6-F7, H2). MEE course facilitates connections with alumni and the music industries to enhance students' career prospects in several ways, such as through organizing workshops with external guest lecturers or alumni, providing internships, partnerships with concert halls and orchestras, writing camps with publishing companies, pitches to music industries professionals, attending showcase festivals such as Eurosonic Noorderslag, and more. These connections help students gain insights into the music industries and build professional relationships. However, there are challenges in bringing industry professionals into the course since these can largely depend on the network of the specific ME educator. As it was explained, “*Well, I still find that very difficult because I'm not completely into jazz and classical yet.*” (Participant 3a, M, teacher, none).

#### *4.5.3 Opportunities & Threats Incorporated Into ME Courses*

The integration of opportunities in Music Entrepreneurship Education (MEE) is crucial for preparing students to capitalize on emerging trends and interdisciplinary applications.

Participants highlight various positive developments that provide a fertile ground for early-career musicians to thrive. For instance, Participant 8 emphasizes the importance of digitization for managing music exploitation and starting personal record labels, allowing musicians greater control over their careers: *"Many students start their own labels offering topline catalogs to dance companies."* Furthermore, the ability to leverage digital platforms and social media also offers significant advantages. As Participant 6 points out, viral tactics on platforms like TikTok provide visibility and engagement opportunities for artists: *"For artists who release music, viral tactics on TikTok are interesting."* Such opportunities necessitate that MEE course include training in digital literacy, social media marketing, and interdisciplinary applications, ensuring students are equipped to exploit these trends effectively.

Conversely, the threats faced by early-career musicians are equally significant and impact the focus of MEE course. The rapid advancements in artificial intelligence (AI) pose a considerable challenge, as Participant 3b highlights: *"The entire arts sector is now, of course, greatly affected by AI. I am a composer myself. Honestly, I see my profession disappearing in the coming years."* This threat underscores the need for adaptability and continuous learning within MEE course, preparing students to navigate and respond to technological disruptions. Moreover, participants mention the oversaturation of artists on platforms like TikTok and Spotify. These market pressures necessitate resilience training, mental health support, and realistic career planning within MEE curricula (Participants 4, 8).

Addressing these factors in MEE course prepares students to navigate both the opportunities and challenges of their future careers in the music industries.

#### *4.5.4 Intermediate conclusion: preparation for careers in music and beyond*

Career preparation in MEE within Dutch HMEIs aims to equip students with the necessary entrepreneurial mindset, competencies, and professional network to thrive in diverse professional roles. The primary goal is to prepare students for employment and self-employment within the music industries. However, concerns about the employability of graduates persist, emphasizing the need for credible employability profiles and broader training beyond traditional musical roles, in interdisciplinary contexts, or even in other societal sectors. However, several ME educators perceived a limited responsibility felt by HMEI leadership for students' career development and financial sustainability after graduation.

#### *4.6 The Impact of Music Ecologies on Music Entrepreneurship Education (MEE)*

Music ecologies refer to the different genres and cultural contexts within which music education occurs, namely pop, jazz, and classical music. The question of the impact of music ecologies on Music Entrepreneurship Education (MEE) leads to different reactions by participants. Nevertheless, most (9 out of 10) agree that there are important and multifaceted differences in teaching ME to students from various music genres. This theme explores how ME educators perceive the impact of music ecologies on the career identity and entrepreneurial development of their students, their attitudes toward entrepreneurship education, and the varying educational approaches applied. Understanding these differences could aid ME educators in tailoring ME courses to more effectively meet the needs of students across various musical ecologies.

##### *4.6.1 Differences in Career and Entrepreneurial Identity Development*

Identity development seems to vary significantly among students from different music ecologies. Tolmie (2017, p.132) found, in her study of classical musicians ‘professional identity’ development trajectory within Australian HME, that classical music students go through four developmental phases: 1) ‘*Transition In*’: they identify as a music student with high but narrow career aspirations, 2) ‘*Transition through*’: they identify more as ‘student-musicians’ and transition from unpaid to more paid work, 3) ‘*Transition through/out*’: they identify as student-musicians, quality of professional work improves, and they initiate more self-created activity, and 4) ‘*Transition out*’: they identify more and more as music professionals, and encounter increasingly high-quality professional employment and freelance work. However,

Importantly, findings from this research show that these developmental phases differ greatly between students from varying music ecologies.

The development of career identity, a ‘developing structure of self-concepts in their relation to the (future) career role perceived by the individual’ (Meijers, 1998, p. 200), seems to vary significantly among students from different music ecologies. These differences could influence how students perceive themselves as musicians and entrepreneurs, impacting their career aspirations, professional roles they consider and aspire to, their attitude towards ME, and, in relation, their entrepreneurial behavior (Murnieks & Mosakowski, 2007). In the perception of the participants, classical music students often exhibit slower career identity development compared to their peers in pop and jazz music ecologies. Participant 1 (M, educator, jazz) noted: “*People in classical music are less advanced in developing their*

*identity*. ”. This slower development of an individual’s identity, understood as a ‘notion of self’ (Ghassan and Bohemia 2011), is attributed by Participant 1 and others (Participants 3a, 3b, 8) to the traditional and structured nature of classical music education, which emphasizes technical mastery. In relation, by focusing on technical proficiency, the music industries are more narrowly perceived as being a “*meritocracy*” based upon a singular factor for career success (Participant 3a, M, lecturer, none). Furthermore, Participant 7 explains how this outlook could hinder students’ ability to focus on objective career success factors, such as audience development:

*“I think there can be a dismissal of the importance of the average concertgoer because we're so focused on having significance among the people who know. The prestige of being the best in our field. So, recognition is only important or valued if it comes from other classical musicians who are trained.”*

It seems that adhering to a strict Bohemian identity hinders students’ entrepreneurial identity development, which, although currently lacking an agreed-upon definition (Murnieks and Mosakowski, 2007), has several main attributes, such as an individual’s degree of market orientation, their dedication to more commercial activities, and opportunity recognition (Schediwiy et al, 2018; Bridgstock, 2013). Regarding the latter, it seems that by focusing on technical skills and employment careers, such as in an orchestra, the scope of potential professional roles considered by students and the related opportunity recognition for each role is severely limited. As Participant 7 (F, lecturer, classical music) states regarding students’ ability to recognize opportunities:

*“Everybody is so focused on competitions and auditions at this point. So yeah. I mean. I think they're looking for auditions and masterclasses and studying with different orchestras.”*

In addition, classical musicians are more teacher-focused and could even be fearful of pursuing their own artistic and entrepreneurial ideas and aspirations. As Participant 5 (M, Head Music Business Department, jazz/pop) experienced when teaching classical music students:

*“In classical music, there are people who organize their own projects, but then ask the Music Business & Career teachers not to discuss this with their main subject teacher out of fear for their reaction.”*



This fear of condemnation for entrepreneurial behavior stands in sharp contrast with ME lecturers' viewpoints that encourage autonomous and authentic action. For example, as can be concluded by analyzing these quotes by Participant 1 (M, lecturer, jazz) and Participant 5 (M, coordinator, jazz/pop), who both have a jazz music background:

*"You have to do your own thing. You have to do something original, and something that's just fun, and brave and honest, and really good. That's ultimately what endures, I think."*  
(Participant 1)

And,

*"I believe it's important that you always do what you stand behind."* (Participant 5)

Both quotes suggest a more 'Bohemian-Entrepreneurial' approach to teaching entrepreneurship that values personal agency, authenticity, and originality (Eikhof and Haunschild; 2006; Bonin-Rodriguez, 2012). Several ME lecturers (Participants 4, 6, 8) mentioned the institutional boundaries between the music ecologies and expressed their desire to change this division: *"Personally, I do strive for breaking down the barriers between these departments. They are still quite separate worlds within the school."* (Participant 6, M, lecturer, rock/electronic). Furthermore, some teachers also aim to break the "silos" around music ecologies (Participants 8) by including role models in their ME lessons that are active in several music ecologies:

*"For example, by mentioning Yanna Pelsler, who studied classical violin and is active in both classical and jazz. A very interesting career path. She is the successful musician of my generation: lots of work, high level, and well-paid."* (Participant 4, lecturer, jazz music).

In contrast with the classical music students, pop music students are perceived by ME educators to exhibit a strong sense of identity and personal expression, as Participant 1 (M, educator, jazz) expands: *"But with pop, you see exactly the opposite. There you see a lot of identity and a lot of feeling."* In his view, pop musicians seem to explore and express their individuality more freely, less constrained by an emphasis on technical perfection. Furthermore, pop musicians develop their own entrepreneurial projects early on in their educational journey, which enhances their entrepreneurial identity.

#### 4.6.2 Differences in Attitudes towards Entrepreneurship Education

Attitudes towards entrepreneurship education also vary across different music ecologies. This is important for ME educators to take into account because, as social psychologist Peter Burke argues “persons who have a positive attitude toward a particular behavior are seen as more likely to perform that behavior” (Burke, 1991, p. 191). The degree to which students adopt an entrepreneurial identity impacts their willingness to acquire entrepreneurial competencies (Schediwy et al, 2018). In the context of MEE, classical music students generally display more skepticism, cynicism, and less interest in entrepreneurship (Participants 1, 2a). Participants note here that classical musicians have more linear career aspirations, ideally resulting in being employed by an orchestra (Participants 2a, 3b, 8). On the other hand, pop music students are perceived as being more open and interested in entrepreneurship by participants. Participant 1 (M, lecturer, jazz music) states: *"With pop musicians, I see that they want to know about it."* This more open approach seems partly inherently related to the oversaturation and competitive nature of the pop music ecology (Participant 8), and by the role models students adhere to. For the jazz music ecology, this attitude towards MEE seems to be similar to pop music. In the words of Participant 3a (M, lecturer, none):

*"They are performers, those classical students; they need to be able to play the music very precisely. But someone else has instructed them exactly how to do that. Jazz students, on the other hand, learn to improvise. They learn to jam. They start writing their own things. Their role models are people who drive around from city to city in a van. So entrepreneurship is much easier for them. Classical students don't have that example as much. If you're successful as a classical musician, it's quite common to just get your salary transferred."*

This inherent need for self-promotion and do-it-yourself mentality within the jazz and pop music ecologies makes its students more receptive to music entrepreneurial education. However, when more specifically comparing jazz and pop students, according to interviewees, jazz students show a more moderate attitude towards entrepreneurship. They recognize its importance but are not *"too concerned with their career prospects after graduation"* since they are less *"worldly"* than their pop counterparts (Participant 8, Head Music Business Department, jazz/pop).

#### 4.6.3 Differences in Entrepreneurial Development

Entrepreneurial development varies widely across different music ecologies, influenced by the unique characteristics and industry dynamics of each ecology (genre). Classical music students often seem to be behind in entrepreneurial skill development, observes Participant 1 (M, educator, jazz). In his words, *“Classical musicians are really lagging behind in entrepreneurship and in those skills.”* In contrast, pop music students tend to excel in entrepreneurial skills due to the industry's demands for self-promotion, marketing, and adaptability. Their career paths seem to earlier allow for developing professional roles, such as live performers, session musicians, and songwriters. Additionally, in the view of several participants (c.g. 6, 8), they are earlier exposed to the music industries:

*“Rappers and EDM artists can already work extremely hard in their first year. So, those guys need it much earlier. They need to send invoices, etc.”* (Participant 8, M, Head Music Business Department, jazz/pop).

In the view of ME educators, music ecologies clearly impact students' professional development. Pop students take on professional roles the earliest, followed by jazz students and classical music students.

#### 4.6.4 Differences in Teaching Approaches and Curriculum Design

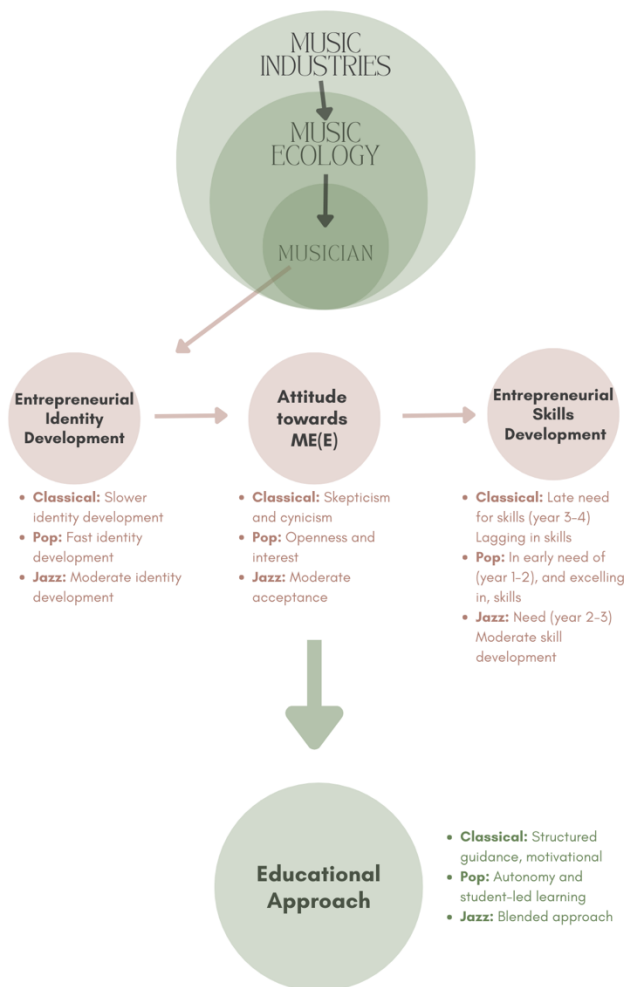
The educational approaches used in MEE course seem to be, often in subtle ways, tailored to the specific needs and characteristics of students from different music ecologies. When discussing differences in teaching students from varying music ecologies, several distinctions can be noted.

Classical music students seem to require a more guided approach. As Participant 3a (M, educator, none) explains, *“With the classical students, I'm busy setting flags. Hey, this is coming up, that comes next, that comes after. ... I take them more by the hand than the jazz students.”* Furthermore, as Participant 1 (M, educator, jazz) observes: *“When I teach classical musicians, I often add a sort of disclaimer like 'you have to know it because if you want to have an orchestra job, you have to be able to explain what your added value is.’”* In my interpretation, this means that classical musicians need to be more strongly convinced of the value of MEE. In addition, participants vary their tone-of-voice *“not too tough business-like”* (Participants 4)

In contrast, jazz students benefit from a more autonomous and student-led approach. The same educator noted, “*And with the jazz students, I put the leadership in their hands. ... There, I also physically sit in a different place in the classroom, not in front of the class, but somewhere among the students. Then I’m more the caretaker of the project than the conductor.*”. This view is supported by other participants (Participants 6, )

Regarding curriculum development, since pop students are generally perceived as encountering the music industries first, they also require specific entrepreneurial competencies earlier. Examples given by participants include music industry knowledge, bookkeeping, self-promotion, contract negotiation, networking, and branding (c.g., H2, Participant 4).

#### 4.6.5 Conclusion



The impact of music ecologies on MEE in Dutch HME is significant and multifaceted. Participants consistently noted the distinct differences in teaching ME to students from pop, jazz, and classical music ecologies. These differences seem to shape career identity, entrepreneurial development, attitudes toward entrepreneurship education, and the educational approaches employed by interviewees.

Classical music students are perceived to often exhibit slower career identity development due to the Bohemian and technical focus of their training. This can limit their entrepreneurial identity development as they tend to prioritize technical mastery and peer recognition over market-

Figure 4.3 Conceptual Framework for Music Entrepreneurship Education in Varying Music Ecological Contexts (Schoonderwoerd, 2024)

oriented activities. In contrast, pop and jazz students show stronger entrepreneurial identities, driven by early exposure to the music industry and a more autonomous learning approach. Pop students, in particular, are noted for their openness to entrepreneurship, reflecting the competitive nature of their industry. The varied attitudes toward entrepreneurship education further highlight the need for tailored MEE courses. Classical students often display skepticism and require more guided and convincing approaches, while jazz and pop students are more receptive and benefit from a hands-on, student-led learning style. Overall, understanding these ecological differences allows ME educators to design more effective, responsive courses that better meet the diverse needs of students across musical genres, ultimately enhancing their career preparation and entrepreneurial success. The above mentioned findings have been summarized and visualized in the conceptual framework and the left.

## Chapter 5 – Conclusion

The thesis title is ‘Preparing the next Ludwig, Miles, & Taylor for a career in music’. These three names symbolize famous artists from different music ecologies, namely classical music, jazz, and pop music. It has been the aim of this study to contribute to the understanding of ME educators and course coordinators active in HME, specifically in the Netherlands, but hopefully also worldwide, on how music ecologies affect music entrepreneurship education. Furthermore, this study is the first attempt to empirically research music entrepreneurship education in the Netherlands in all twelve higher music educational institutions (HMEIs). Of these twelve institutions, eight agreed to participate. The aim of this research has been to answer the main research question: “*How do Dutch higher music education institutions approach music entrepreneurship education, and how does this vary between distinct music ecologies, namely pop, jazz, and classical music?*”. To that end, this research adopted a qualitative multi-method research design, combining document analysis and semi-structured interviews with ten music entrepreneurship educators. This approach facilitated a comprehensive exploration of the current state of music entrepreneurship education (MEE) within these institutions. The chosen methods provide the reader with an in-depth understanding of the educators' perspectives and approaches to teaching ME. Global research has shown that graduates from HME don't feel well prepared to build a sustainable music career (Bartleet et al., 2012; Tolmie, 2017). Hence, in a Dutch context, to better prepare the estimated four to five hundred yearly graduates who enter the Dutch labor market for entrepreneurial music careers, could have a real impact on early-career musicians.

Through a comprehensive literature review, the perspective of interviewees could be placed into a wider global context of research on music (arts) entrepreneurship education. Specifically, this research builds on research by Everts et al. (2024) on how three Dutch HMEIs develop music students' professionalism and by Schediwy et al. (2018) on differences in student attitudes within Dutch HMEs towards entrepreneurship education. From the students' perspective on music entrepreneurship education (Schediwy et al., 2019; Toscher, 2019; Toscher & Bjørnø, 2019), this research emphasizes the perspective of ME educators and program coordinators since they define and shape the music entrepreneurship educational experience for students and can influence to what extent music entrepreneurship is integrated into the HMEI curriculum (Toscher, 2021).

This research's contribution is five-fold: it 1) Offers a more complete overview, including current vision and course design principles of music entrepreneurship education in

Dutch HME, 2) Explores possible differences in career and entrepreneurial identity development between students from varying music ecologies, 3) Emphasizes how differences in attitude towards ME(E) are perceived by ME educators, 4) Investigates how students from varying music ecologies differ in their entrepreneurial development, and 5) Discusses how the educational approach by ME educators adapts to differences between all three music ecologies. In the discussion section, the four formulated research sub-questions will be answered as a foundation for answering the main research question.

### *5.1 Discussion*

From the data analysis, an initial overview of MEE in eight Dutch HMEIs was provided, and four main themes emerged. These four themes are: 1) Foundational Principles of Music Entrepreneurship Education, 2) Entrepreneurial Competencies, 3) Career Preparation, and 4) Impact of Music Ecologies on Music Entrepreneurship Education. In the Results chapter, several main findings can be found. These will be discussed in this section in relation to research on (music / arts) entrepreneurship education, and structured around the four sub-questions.

To answer the first sub-question, *'How is MEE in Dutch HME integrated within the overall curriculum?'* several findings seem essential. The integration of Music Entrepreneurship Education (MEE) within Dutch Higher Music Education (HME) institutions varies widely across HME in the Netherlands. MEE is a mandatory component in the bachelor's course across all eight Dutch HMEIs. However, the size of ME in their overall curricula differs from 1 ECTS to 15 ECTS, with an average of 5 credits per year. This variation results in one HMEI (D) offering students 16 ME lessons in total (year 3-4), to, on the other end of the spectrum, another HMEI (H) dividing their ME program into twelve related courses, where students receive in total seven hours per week of ME-related lessons each year. This variation between institutions raises questions about how the career preparedness of graduates compares across the board. Furthermore, the introduction of MEE in the curriculum happens at different stages. While three institutions offer MEE in the first and second years, five institutions start in the third year, and at other institutions (e.g., HMEI G, H), it's a four-year-long Bachelor course. This raises questions such as: when is the right moment in students' entrepreneurial development to offer ME courses in HME? And, should the impact of music ecological differences be a factor in this decision-making too? The findings of this research indicate an affirmative answer to both questions, which will be elaborated upon below.

To answer research sub-question two, ‘*What vision on music entrepreneurship (education), essential entrepreneurial competencies and entrepreneurial mindset development shapes ME course in Dutch HME?*’ this research focused on three aspects: how educators define entrepreneurship in a manner that informs and shapes their course design (Beckman, 2007), what design principles are utilized, and which competencies are seen as essential for achieving entrepreneurial behavior. Regarding current ME course titles (see Appendix D), two out of eight HMEIs use the word entrepreneurship in their course titles. Tolmie (2017) argues that labeling these courses differently reflects the discomfort with the term entrepreneurship among faculty, staff, and students alike. Participants expressed similar views on their reasons for choosing different course names, thereby confirming that this discomfort also exists within Dutch HME, and thereby the necessity to better define entrepreneurship, as argued by Beckman (2007), and to reframe entrepreneurship in something that is ‘empowering students to achieve their goals’ (Toscher, 2019, p.13). Furthermore, when asked about how participants define entrepreneurship in a manner that shapes their ME course, no academic sources were referenced by participants. This supports Beckman’s (2005) finding that administrators in higher art education rarely study the philosophical definitions of (music) entrepreneurship.

With regard to foundational principles for MEE design, my findings indicate twelve foundational educational principles to be integrated into an effective ME course. These twelve ME course design principles are autonomy, independence, responsibility, courage, failing forward, identification, perseverance, self-knowledge, reflection, open-mindedness, readiness, and relatability. In relation, it seems that Dutch HMEIs adopt an approach to music entrepreneurship education that emphasizes the development of an entrepreneurial mindset (EM) and entrepreneurial behavior. This mindset, according to Baggen et al. (2021, p.2) evolves around “the mindset of taking initiative and steering your own learning, development, and career.”. However, a universally shared definition of the term seems to be absent. This is similar to the findings of other research within higher education (Daspit et al, 2023; Kuratko et al, 2020). To achieve an entrepreneurial mindset, ME educators seem to define entrepreneurship not just as the creation of new ventures but as a holistic mindset that involves taking initiative and continuously steering one’s own career and learning development. This approach aligns with the "wide entrepreneurship education" model (Lackéus, 2015), which prioritizes making students entrepreneurial rather than just training them as entrepreneurs. Furthermore, and related to developing an EM, participants 3a and 3b mentioned an interesting source that they implemented in their MEE design: ‘Teaching



Entrepreneurship: A Practice-Based Approach' (Neck et al., 2021). This book highlights five key practices that link to students thinking and behaving entrepreneurially: play, empathy, creation, experimentation, and reflection. In my view, these five practices could also serve as a bridge to the musical craft and artistic part of HME, which could assist in reframing entrepreneurship. These five practices, as used by HMEI C in its ME course design, partly overlap with Klamer's (2011) five characteristics of cultural entrepreneurship. The 'Practice of Play' stimulates an imaginative mind and the ability to spot opportunities, which relates to Klamer's first characteristic, 'Alertness to opportunities.' The 'Practice of Empathy' facilitates better collaboration, matching characteristic four 'Ability to initiate collaborations with other good artists, and to fund their artistic plans'. The third 'Practice of Creation' relates to Klamer's second characteristic, 'Creativity is used for both creating artistic works and in business practices'. The fourth 'Practice of Experimentation' deals with students acting to learn instead of vice versa. It relates to Klamer's characteristic five 'Their actions exhibit courage, hope, and faith.' by embracing failure as part of growth. Seeing these parallels between entrepreneurship education research, and cultural entrepreneurship research offers ME educators better strategies for their ME course design.

From that overall starting point, Dutch HME course identify several main entrepreneurial competencies. These include a mix of knowledge, soft-skills, hard-skills, and attitudinal traits. This focus on skills acquisition corresponds with Beckman's (2011) finding that arts education prioritizes skill development by arts students. These competencies are designed to equip students with the ability to manage both the creative and business aspects of their careers. On this front, several findings stood out. First, knowledge is mostly music industries specific, meaning few HMEI include general entrepreneurship or business theory, such as Effectuation Theory (Sarasvathy, 2001) or the Business Model Canvas (Osterwalder and Pigneur, 2010). Second, around 40 skills were mentioned, but no objective and authoritative external sources and validation for their selection, such as EntreComp (European Commission, 2016) or the Future of Jobs Report (WOF, 2023). This matches a similar analysis by Tolmie (2020) for Australian HME, where skill selection also seemed to depend on the subjective opinion of the ME educator in question.

The third sub-question is '*How are the music industries connected with and integrated in MEE in Dutch HME?*'. The integration of the music industries into MEE is achieved through various structured approaches, partnerships, and practical experiences that aim to bridge the gap between educational learning and professional practice. What is noticeable is that HMEIs with more credits (3+) for ME have more room for connecting

students with the music industries through partnerships and real-world engagements. These initiatives, based upon Experiential Learning Theory (Kolb & Kolb, 2005), provide students with industry insights, networking opportunities, and practical experiences crucial for entrepreneurial development. Examples include participation in showcase festivals, writing camps in collaboration with publishers, and pitching sessions with industry experts. However, connecting the music industries to HMEIs also comes with challenges. They largely depend on the network and connections of individual educators. Some educators find it difficult to bring music industries professionals into the course, especially if they are not deeply embedded in specific music ecologies like jazz or classical music. Furthermore, when discussing findings from theme 3, 'Career Preparation,' the responsibility of HMEIs for their graduates' career preparedness and the likelihood of them making a living from music was felt strongly. However, participants voiced that they perceived some HMEIs' leadership as not taking responsibility for preparing students for financially sustainable careers. Indicative, most ME educators do not possess, either at all or recent, data on alumni employment and income levels. This could embody a Bohemian (Eikhof and Haunschild 2007), or 'Art for Art's Sake' (Abbing, 2022) mentality within HME management, and could be an interesting avenue for future research: to what extent do management in higher art education balance Bohemian vs Entrepreneurial perspectives in their educational vision, and curriculum design?

Addressing the fourth sub-question, '*Does working with students from different music ecologies impact MEE in Dutch HME?*' leads to several interesting findings. First, the impact of music ecologies can be described as significant and multifaceted on artists' career development (Behr et al, 2016; Hoeven et al, 2020). Findings from this research suggest that they influence identity development and students' attitudes towards entrepreneurship during their vocational studies as well. Regarding identity development, this seems to vary markedly among students from different music ecologies. In the perception of ME educators, classical music students often exhibit slower identity development than their peers in pop and jazz. They attribute this to the traditional nature of classical music education, which emphasizes technical proficiency, and to the nature of their aspired career. This corresponds with Coulson's (2012) argument that classical musicians find, and therefore are, more employment oriented. As Participant 1 (M, educator, jazz) noted, "*People in classical music are less advanced in developing their identity*". In contrast, pop music students show a strong sense of identity and personal expression, which enhances their entrepreneurial mindset. This could, again, in part be related to this genre's specific music ecological attributes of pop musicians working mainly on a self-employed basis (Haynes & Marshall, 2018). Jazz students fall

somewhere in between, blending technical skills with personal expression due to the improvisational nature of jazz, and similar self-employment career realities (Umney & Kretsos, 2014).

Second, when discussing entrepreneurial attitude, most participants, 9 out of 10, agreed that attitudes towards entrepreneurship (education) also differ across music ecologies. Classical music students display, in general, more skepticism and cynicism towards entrepreneurship. They often fear and misunderstand it, which could lead to avoidance behaviors. On the other hand, pop music students seem to be more open and interested in entrepreneurship due to their genre's inherent need for self-promotion and adaptability. Jazz students recognize the importance of entrepreneurship but may not fully embrace it as readily as their pop counterparts.

Third, these differences in artistic and professional identity formation and attitudes towards MEE result in teachers applying subtly different teaching approaches. Classical music students seem to require a more guided and structured approach, with educators setting clear milestones and providing more direct guidance. For example, Participant 3a (M, educator, none) stated, "With the classical students, I'm busy setting flags. Hey, this is coming up, that comes next, that comes after. I take them more by the hand than the jazz students.". Conversely, jazz and pop students seem to benefit from a more autonomous, student-led approach where they are encouraged to take the lead in their learning.

In conclusion, Dutch HMEIs seem to approach Music Entrepreneurship Education (MEE) with significant variation. Furthermore, music ecologies seem to impact students' career and entrepreneurial identity development, their entrepreneurial competencies development, and their attitude towards MEE. These differences seem currently not to be taken structurally into account in ME curriculum design. Of course, diverse philosophies, practices, and ME course design can position HMEIs differently in the competitive Dutch HME landscape. However, the research proposes to combine insights on music entrepreneurship education with the specific context (music ecology) of students in HME to more optimally meet them where they are at.

## *5.2 Limitations*

This study is subject to limitations. By acknowledging and transparently discussing them, future researchers can improve their studies. This is especially important since this study is the first attempt to provide a full overview of MEE in Dutch HME. Unfortunately, a certain level of researcher bias is difficult to completely avoid. This is especially important in the

context of qualitative research, with the interpretative nature of qualitative content analysis for the documents, and thematic analysis for the interview data, as utilized methods of analysis. Identifying important themes and patterns through individual interpretation is a limitation. My personal lens could be shaped by my own (work) experiences. To that end, I have explained my own position as music entrepreneurship lecturer at Codarts Rotterdam (2021 to current), and my previous role as Chair of the Brussel based *Association Européenne des Conservatoires* ‘SMS Working group 3: Entrepreneurial Mindset’ between 2017-2019. Both will have informed my opinions on music entrepreneurship education and could, perhaps subconsciously, influence my research process and final conclusions.

Furthermore, there is a limited degree of generalizability. Although 8 out of 12 Dutch HMEIs participated in this research, it does not represent the full population of Dutch HMEIs. Furthermore, within institutions, ME teams employ up to 10 people. Interviewing 1 to 2 representatives per institution does not represent the complete perception of all ME educators, coordinators, and course developers within each individual institution. And finally, the limited degree of generalizability relates to the fact that these results are specifically in the context of higher music education in the Netherlands. It does not investigate MEE within international HMEIs. Therefore, the results do not reflect the variety of ME courses in a European or even global context. Furthermore, this research focuses on higher music education. Therefore, I cannot claim that my findings are applicable to arts entrepreneurship educators in other art forms than music.

### *5.3 Recommendations for HME*

Findings from both the interviews and documents provided by research participants on their HMEIs music entrepreneurship courses indicate that ME course coordinators and educators should be aware of differences in career and entrepreneurial identities, entrepreneurial development, and attitudes towards entrepreneurship between students belonging to these varying music ecologies. This section discusses, therefore, several recommendations for HME professionals to develop better courses, learning outcomes, learning methods, and learning environments for MEE.

For HME policy context, Dutch HMEIs voiced in 2017 in their ‘Educational Profile Music 2017’ as their sector-wide mission statement: “Higher Music Education Institutions see their task as training musical talent to become professional musicians, preparing them for a broad professional perspective, also in education and entrepreneurship, initiating, developing and implementing a richly varied range of education and reflecting through

applied research.” (Van der Wijk, 2017). To reach this goal a new set of essential competencies was created. However, this set did not include specific entrepreneurial competencies. It just highlights the “increasing importance of being entrepreneurial” (p.12). Therefore, the author's first recommendation for potentially more effective ME courses is to create a national consensus on the essential entrepreneurial competencies that strengthen student’s entrepreneurial mindset and behavior. Tolmie (2024) wrote an article and gave a TED Talk on the kinds of skills that are transferable from music education to an employment setting; these include professionalism, autonomy, perseverance, adaptability, creativity, leadership, and networking. Making students aware of the competencies they acquire and how these are usable within the music industries and beyond could severely enhance their abilities to make a sustainable living.

Secondly, an important finding was the range of ECTS attributed to MEE in Dutch HME, ranging from 1 to 15 ECTS per year. A guideline for the minimum ECTS for music entrepreneurship related courses, could better secure the conditions to realize entrepreneurial competencies, an entrepreneurial mindset, and result in the aspired entrepreneurial behavior by students and graduates.

In relation to the above, I recommend that HMEI use existing practices, competency overviews, theories, and tools from outside HME and the music industries for designing their ME course, such as ‘Teaching Entrepreneurship: A Practice-Based Approach (Neck et al., 2021), ‘The Entrepreneurship Competence Framework’ (EntreComp, 2024), Effectuation Theory (Sarasvathy, 2001), and ‘Business Model Generation’ (Osterwalder, 2010). Three out of ten participants (3a, 3b, and 7) utilize these sources in their ME course design.

In addition, since music ecologies affect identity development, attitudes towards entrepreneurship, and entrepreneurial development, choosing a different starting moment is advisable. Research findings show that pop/rock students are perceived to be entrepreneurial from year 1, whereas on the other end of the spectrum, classical music students are not yet developed enough professionally and ready to engage with entrepreneurial concepts. For classical music, ME can start in year two or three. Jazz could start in year two, and pop music students could encounter music entrepreneurship in year one, but ideally in the second semester. This way ME educators can “*meet students where they are at*”, and when they most need entrepreneurial competencies (Participant 7, F, lecturer, classical music). Lessons for classical music students and jazz students could be more in number to compensate for the later starting point.

Finally, utilized work forms, from traditional lectures to project-based education, vary substantially between HMEIs. Since wide entrepreneurship education has proven to be most effective in developing an entrepreneurial mindset and stimulating entrepreneurial behavior (Láckeus, 2015), I recommend integrating coaching, mentoring, group assignments, project-based education, guest lectures, study credits for realizing career assets (EPK, website, press photo, technical rider, fundraising application, etc.), and ECTS for realizing external events, internships, and more into your HMEI's ME course. This offers HMEIs a strategic way to position themselves more entrepreneurially within the Netherlands and globally.

## **APPENDIX A - Interview Guide**

### **Introduction**

For music entrepreneurship educators, preparing early-career artists for a sustainable music career in a constantly evolving industry is challenging. Since Dutch conservatories educate musicians for careers in different music genres, it begs the question of how best to prepare these aspiring artists for different career realities. That's why I've put together a set of interview questions to hear from Dutch music entrepreneurship course designers and educators about their experiences and perspectives. These questions are not fixed but serve as prompts for our conversation. I want to learn about your views on music entrepreneurship education, building portfolio careers, finding employment, which competencies are seen as vital, and more. By conducting these interviews, I hope to better understand the complexities of teaching music entrepreneurship, and to identify strategies for both higher music education institutions and fellow teachers to better navigate this ever-changing profession. With regards to the overall process and privacy, this interview will be recorded and transcribed verbatim afterwards for future use, and the identity of all participants will be made anonymous in the final version of the research thesis.

### **Opening**

1. Which music department do you teach entrepreneurship classes in?

### **Music Entrepreneurship Education course design**

2. How do you define entrepreneurship in a manner that informs and guides your educational efforts?
3. How did you design your current music entrepreneurship course?
4. Is there a development, or build-up, through the years/course?
5. Which professional roles are integrated in your ME course, and why? (career identities)
6. What kind of tasks, or assignments, do you provide to students in your classes?
7. What entrepreneurial knowledge (strategies, tactics) is included in the ME course?
8. Which entrepreneurial skills are included in the ME course?
9. Is, and if yes how, entrepreneurial mindset included in the ME course?

10. What main entrepreneurship theories, tools, and/or sources are featured in your course? (Effectuation Theory, Lean-business, BMC, ...)

### **Music Industries developments**

11. How do you connect your ME course to the music industries?
12. Does your ME course feature industry professionals, and if yes in what roles?
13. What are the main opportunities in the music industries that inform your ME course?
14. What are the main challenges in the music industries that inform your ME course?

### **Impact of Music Ecologies**

15. Which genres (music ecologies) do you teach? (Classical, Jazz, Pop, other?)
16. Do the career identities (professional roles) differ per music genre (music ecology)?
17. When teaching, do you experience a difference in attitude towards MEE between different departments (genres / music ecologies)?
18. In what ways do differences in students' music ecologies, such as classical music, pop music, or jazz, impact the way you approach and educate these specific students?

### **Conclusion**

19. Is there anything else you would like to share about your experience as an arts entrepreneurship lecturer and preparing early-career musicians for a viable music career?

Thank the participant for their time and participation in the interview.



## **APPENDIX B – Orientational questionnaires (Individual / ME course)**

All respondents received by email before the interview a socio-economic questionnaire with personal, career, and educational questions, and a ME Course questionnaire with basic questions about their HMEI music entrepreneurship course. See below for both questionnaires. All participants replied with full information to these two questionnaires.

### Individual questionnaire:

- What is your gender?
- What is your age?
- Where are you living?
- What is your educational background?
- What is your work/professional background?
- What is your official function title within the HEI?
- What is the music genre you're most actively involved in?
- Besides music entrepreneurship lecturer, do you currently hold other jobs within the music industries?

### ME Course questionnaire:

- What is the course title for your music entrepreneurship course?
- Where is it place in the curriculum (bachelor, master)?
- In what semester(s) is it offered to students?
- Is following this course mandatory or elective?
- In what form is the course offered: course, workshop, projects, internships, other?
- What is the number of attributed ECTS?
- How many entrepreneurship teachers are employed within your institution?

## APPENDIX C – Participants overview

All respondents are professional music entrepreneurship lecturers employed during the academic year 2023-24 at the eight participating Dutch Higher Music Education Institutions.

Participant number	HMEI	Gender	Age	City	Education background	Professional background	Genre most active in	Respondent role	Other Job Music Industries
1	A	M	56	Amsterdam	Post-HBO	Musician, performer, educator, composer, improviser	Jazz / World	Teacher	None.
2	B	F	45	Amsterdam	HBO	HKU Utrechts Conservatory	Classical	Course leader Classical Music Department	Board-member cultural non-profit
3	B	F	64	's Hertogenbosch	MA Music Education	Performer,	Jazz&Pop	Head of Music Department Jazz&Pop	None.
4	C	M	47	Groningen	MA Literature & Philosophy	Marketing & Journalism	None.	Teacher, researcher	Moderator at seminars & festivals
5	C	M	35	Amsterdam	PhD in Music & HCI, Master of Music	Music composer	20th Century Orchestral / film music	Course leader	Chair of the Board BumaCultuur
6	D	M	32	Amsterdam	Master of Music	Jazz pianist, booking agent, artist manager, fundraiser	Jazz	Lecturer Entrepreneurship	Jazz pianist, booking agent, artist manager, fundraiser
7	E	M	65	Kortenhoeve	HBO Conservatorium	Media	Jazz/Contemporary	Coordinator	Producer, composer
8	F	M	46	Amsterdam	MA American Studies	Record label, artist, artist management	Rock/Electronic	Lecturer & Entrepreneurship Coordinator/Int Relations Coordinator	None.
9	G	F	35	Maastricht	MA Piano Performance	Performer, teacher, artist coach, content creator	Classical music	Lecturer Your Art as a Business	Booking agent, FPK advisor
10	H	M	55	Leusden	MA Policy & Organization Management	International artist, festival organizer	Head Business Department Coördinator Kennisonderwijs & Music Company	Jazz as a performer & organizer, and teaching in pop.	Supervisory board Buma Stemra, 8 years chair at Ntb Labour Union for professionals musicians

## APPENDIX D – Music Entrepreneurship Course Overview

HMEI	Respondent	Course title	Place in curriculum	Mandatory / Elective	Semester	Form	ECTS Per year	Total number ME teachers
A	1	Entrepreneurship	Bachelor	Mandatory	4	Group lessons	1	2
B	2a, 2b	Band Skills	Bachelor & Master	Mandatory in Bachelor Elective in Master	1-6	Project, course, workshop, internships	6 EC	?
C	3a, 3b	PM&E Project Management & Entrepreneurship	Bachelor & Master	Mandatory	BA: 3-7 MA: 1-2	Course & projects	10 EC	10
D	4	Entrepreneurship	Bachelor	Mandatory	BA: 5 + 7	Course	2	2
E	5	Music Business & Career	Bachelor & Master	Mandatory	BA: 5-6 MA: 1	Group lessons, mentor talks, project.	6	5
F	6	Year 1: Music Industry & Career Plan Year 2: Artist Concept Year 3: Branding & Marketing	Bachelor Master	Mandatory	BA: 1, 3, 5 MA: 1-2	Courses & workshops	3-6	4
G	7	Your Art as a Business	Bachelor & Master	Mandatory	1-8	Lectures & workshops	3	2
H	8	START	Bachelor	Mandatory	1-8	“everything”	30	20 (guests & employees)

## APPENDIX E – Interview summaries

### Participant 1 Interview Summary

Participant: HMEI A, gender M, age 56 years, role within HMEI teacher.

Location: online (Zoom)

Date: 22.04.2024

Time: 11h00 – 12h30

Participant one teaches ME in three different HMEIs in the Netherlands but was interviewed for his role in one specific institution where he teaches in the Jazz Department. He notes that the world, music industries, and therefore also music entrepreneurship education is in continuous flux. Lessons and approaches need constant updating, and also career paths are non-linear and more project based. His perspective embodies Bohemian-Entrepreneurship by highlighting the autonomy, intrinsic motivation, identity, and purpose of the artist within an entrepreneurial context through quotes such as “When trying to match other people’s expectations, you’ll make your worst work.”. His curriculum consists of five main components: 1) Developing a clear identity, 2) Developing skills. As a professional musician, you’ll need musical skills (composing, technical ability), non-musical skills (positive energy, reliability), and unique skills (photography, video-editing), 3) Developing a network, 4) Communicating with purpose, from the inside-out. He highlights the importance of inspiring people, both in your art, and in your communication about it (Golden Circle, Simon Sinek), and 5) Entrepreneurial mindset: seeing opportunities, not obstacles, meaning to overcome your personal limiting beliefs. Competencies included in his curriculum are building an audience, becoming professional, branding, writing skills, taxes, networking, creating an electronic press kit, and understanding music rights. Here entrepreneurship overlaps with psychology. He highlights sources such as *Beyond Talent* by Angela Beeching, and *The Artist’s Way* by Julia Cameron. Within a music ecology context, he sees classical musicians having a less-developed identity, a resistance towards ME/MEE, and an aspiration mainly for orchestral and educational careers. Whereas pop musicians welcome entrepreneurship education, adopt an entrepreneurial attitude, have a clearer self-identity, and aspire for professional roles such as session musician, songwriter, joining a band, and educator. Teaching classical musicians, therefore, requires a different approach, where first, you need to motivate them and convince them that music entrepreneurship is relevant.

## **Participant 2a + 2b Interview Summary**

Participant: HMEI B,

Location: on location at HMEI B

Date: 23.04.2024

Time: 13.00 – 14h05

Participant 2a and 2b, the department leaders of Classical Music and Jazz/Pop, provided a detailed overview of MEE within HMEI B. Since their institution is part of a larger ‘Hogeschool’ this opened the doors for collaboration with teachers, and students, from other studies. They approach ME as an attitude of proactivity and independence: to be entrepreneurial, and to build a professional career in the broad cultural sectors. Similar to HMEI A, to start with the identity of the student, and gradually throughout the bachelor and master, allow students more room for choosing their own learning path. Students can earn ISA, student credit points, for extracurricular activities inside and outside of the institution, have ‘profiling space’ which they can fill with learning activities, a choice from electives, and can start individual projects. Requirements for entrepreneurship similarly develop in their complexity throughout the years. From creating a technical rider or organizing a jam session in year 2, to organizing a festival with the help of a coach and production management lessons. Their lessons cover skills such as branding, positioning, strategic analysis, promotion – making a video or photo, budgeting, making a profit and loss statement, project management, and time management. In addition, they learn to understand and apply entrepreneurship theory and tools, such as the Business Model Canvas. By approaching entrepreneurship less as a ‘subject’, but more as an individual journey, this HMEI tries to make knowledge more individually relevant at the right moment. Between music ecologies, they see classical music students aspiring for employment in orchestras or education. Thereby downplaying the necessity for becoming a freelancer. Furthermore, because of these different attitudes towards ME, mixing classes wasn’t effective. Role models matter, and using a classical role model for pop students weakens their identification, and related learning. These role models are also central in their recruitment policy. They favor hiring proactive and ‘refreshing’ staff with an entrepreneurial profile to function as role models as well.

### **Participant 3a Interview Summary**

Participant: HMEI C

Location: online (Zoom)

Date: 25.04

Time: 15h00 – 16h00

Participant 3a teaches Bachelor students at HMEI C in years 2-4 from the classical, jazz, and music composition departments. He has started in academic year 2023-24. Their entrepreneurship course is currently being integrated into a wider Professional Development domain with other subjects such as Study Skills. For Entrepreneurship, the curriculum prioritizes action, and obtaining an entrepreneurial attitude over theoretical knowledge. His main goal is to aid students in the transition into a proactive attitude by taking responsibility for their own career. A graduate should be able to design a product, promote their product, find an audience for it, and make it financially viable. Within the classical department, educating students for an employment ideal (orchestral work) that only a few achieve, should be reconsidered. The HMEI has a responsibility in his view to provide graduates with >70% employability prospects. Less than 70% means offering them a broader set of competencies and opportunities.

He utilizes as a key resource the book “Teaching Entrepreneurship: A Practice-Based Approach”, and has incorporated its 5 pillars play, empathy, creation, experimentation, and reflection, into their ME course. His ambition is to give students more opportunities to be entrepreneurial, such as operating their own music club in town. Project should come from students directly, not by the institution, to increase ownership and relevance. Furthermore, projects should be able to fail. So, for example, by letting students organize the exams of other students, could be too risk-full to experiment, and learn in a safe environment. In his experience, HMEI still favors excellence musical craftsmanship over providing students with a broader education, and skillset. Right now, they are considering bringing classical, jazz, and composition students together in lectures for basic theory lessons. More specific lessons will still be in separated groups. In class, he tries to create a culture of openness, honesty, where students feel free to express themselves, and where everybody feels responsible for creating this culture. Furthermore, as a difference between these music ecologies, he describes how classical students need to be taken more by the hand, whereas jazz students want ownership of the curriculum, and the means to take the lead themselves.

### **Participant 3b Interview Summary**

Participant: HMEI C

Location: online (Zoom)

Date: 07.05

Time: 14h00 – 15h15

Participant 3b, course leader for Entrepreneurship in their master program, starts off by highlighting the perceived value of this research by saying, "*... to look at afterward to see what we can learn from each other. We can compare things and see what we do differently.*". He approaches entrepreneurship is a mindset for dealing with uncertainty and ambiguity, and for experimentation and innovation. Their course is based upon the method as described in 'Teaching Entrepreneurship: A Practice Based Approach' (Neck et al, 2021). This holistic educational approach centers on five practices with corresponding theory and assignments, which are the practice of play, empathy, creation, experimentation, and reflection. In that regard, they give students the autonomy to come up with their own entrepreneurial projects. Through a process of 20 theoretical seminars, group coaching, self-reflection, and peer- and teacher feedback, they realize these projects as an entrepreneurial endeavor. Learning related competencies along the way. In their course, entrepreneurship is also placed within the context of 'social entrepreneurship'. Where can music provide value to society outside of the traditional performance context, such as in healthcare, refuge centers, and more.

A few basic entrepreneurial concepts underlying their course are Effectuation Theory, Design Thinking, SWOT-analysis, and the Persona Method. Competencies included are presentation, reflection, giving feedback, prototyping, branding, and content creation. A challenge for their course, more than differences in music ecologies, are cultural differences. He perceives a big difference between Western and Eastern (cg. Chinese) students, their entrepreneurial mindset, and their starting level in entrepreneurial competency.

## **Participant 4 Interview Summary**

Participant: HMEI D

Location: online (Zoom)

Date: 26.04.2024

Time: 10h30 – 11h30

Participant four (M, 32 yrs, lecturer entrepreneurship, jazz), teaches “Entrepreneurship” at HMEI D to classical music and jazz students. The, in total, 16 lessons take place in bachelor years 3-4. He defines entrepreneurship as a proactive attitude where, from understanding your own strengths, an artist sees and acts upon opportunities. The course starts with general competencies, such as networking, self-promotion, project management, concert production, and knowledge of the value of music (cultural economics), In year 4, the ME course requires students, through self-reflection, to deepen their artistic and entrepreneurial identity. In addition, the course assessment consists of a portfolio of eight individual assignments per year, with one assignment provided per lesson. Example: a lesson on writing an artist biography requires students to write a 200-word self-promotional text.

Concerning the impact of music ecologies, as professional roles, he sees both groups aspiring for mainstream roles. Jazz students aspire to have their own bands, being soloist / bandleaders, join jam sessions, and aim for teaching practice. Classical students aspire for orchestral work and, in general, are more employment-focused, which he calls “the old world”. That correlates with their attitude towards learning ME. According to Participant 4, classical musicians are mostly unmotivated (80% of the group) for ME. Whereas with jazz students, only 20% of the group seems less motivated.



## **Participant 5 Interview Summary**

Participant: HMEI E

Location: online (Zoom)

Date: 29.04.2024

Time: 10h30 - 12h00

Participant 5 (M, coordinator, Jazz/Contemporary) coordinates and lectures the ME course called ‘Music Business and Career’ at HMEI E. This course is taught in the Bachelor semester 5-6 and Master semester 2 through group lessons, mentor talks, guest-lecturers, and project-based education. Entrepreneurship is approached as the “business side of our profession” and built from the vision that “our responsibility starts at the moment the students graduate”. The course provides students with “practical skills” assignments, such as an artist biography. The assessment consists of an individual presentation of their own career and/or artistic project. The course approach balances 70% tailor-made individual assignments with 30% general theory from music business literature, such as “How To Make It In The New Music Business” (Herstand, 2023). Leading is students developing an individual and artistic brand (artistic identity) with concepts such as the Ikigai Model.

Participant 5 highlights several factors regarding perceived differences between music ecologies. First, institutional culture differs between the classical, and jazz departments. Commercial gigs by students were not welcomed in the jazz department but were welcome in the classical department. Furthermore, business models differ per music ecology, and thereby impact the course content. There is more money in pop music, but classical music has a longer tradition and cultural heritage. The latter facilitates them to negotiate harder/better. Jazz is behind in this regard. In addition, classical musicians focus on craft and are teacher-centered, whereas for jazz musicians, personality development and storytelling are valued most.

## **Participant 6 Interview Summary**

Participant: HMEI F

Location: online (Zoom)

Date: 30.04.2024

Time: 15h00 – 15h30

Participant 6 (M, Lecturer Entrepreneurship, Rock/Electronic) lectures music entrepreneurship at HMEI F. The mandatory subject has three different names per Bachelor year: Music Industry & Career Plan (year 1), Artist Concept (year 2), and Branding & Marketing (year 3). The examination utilizes a portfolio method, and works towards a final-presentation of their career plan and artist brand in year 4.

Music entrepreneurship is approached as being a professional musician, “seeing yourself as a music product”, and as “inextricably linked” to being an artist. Main career identities that are included in the ME course are the recording and performing artist, session-musician, bandleader, and composing for media. Assignments evolve over the four years. Main entrepreneurial skills are opportunity recognition, networking, conceptual thinking, and analytical thinking. Besides skills, HMEI F course also emphasizes the development of an entrepreneurial mindset. Main elements of this are persistence, self-confidence, and collaboration. The course does not utilize or reference entrepreneurial theories and concepts, such as Effectuation theory or the Business Model Canvas.

Regarding music ecologies, participant 5 mainly teaches pop and electronic music students. Electronic music students release music faster than pop musicians, but transition slower to performing live on stage. Because they release music sooner, electronic musicians also encounter the business side of music faster than pop musicians. Furthermore, producers are more commercially minded and open to entrepreneurial concepts. For pop musicians, entrepreneurial concepts need to be introduced more slowly.

## **Participant 7 Interview Summary**

Participant: HMEI G

Location: online (Zoom)

Date: 13.05.2024

Time: 15h00 – 15h50

Participant 7 (F, Lecturer Your Art as a Business, Classical music) lectures music entrepreneurship at HMEI G. The course is offered during the full bachelor and master studies. For her, entrepreneurship is about “proactiveness”, “self-confidence”, “overcoming self-limiting beliefs”, and students understanding that “there is not a job waiting you”. The ME course uses for its educational foundation seven pillars: Freelance Basics, Entrepreneurial Mindset, Marketing, Music Business, Music Rights, Portfolio Career, and Project Management. Each pillar represents several sub-topics. Marketing, for example, consists of theory and exercises for musicians on branding, promotion, publicity, strategy, social media, Spotify playlisting, and more. She teaches ME to classical musicians, and the main integrated career identities are performing (solo, ensemble), and orchestral careers. Theoretical concepts, tools, and models come from business literature, such as ‘Atomic Habits’ (Clear, 2018), ‘Steal Like An Artist’ (Kleon, 2012), and ‘Dare To Lead’ (Brown, 2018). Students are connected to the music industry by inviting guest lecturers, and organizing performances in external venues.

Regarding music ecologies, she notices a difference compared to teaching pop students, which she did at another Dutch HMEI. Classical music students need at first more convincing on the relevance of ME for their music career. She provides examples of classical artists, like Hillary Hahn or TwoSet Violin, that exhibit entrepreneurial behavior.

## **Participant 8 Interview Summary**

Participant: HMEI H

Location: online (Zoom)

Date: 17.05.2024

Time: 10h30 – 11h45

Participant 8 (M, Head Business Department, Jazz / Pop) coordinates and lectures music entrepreneurship at HMEI H. The course is offered during all four Bachelor years and consists of 50% of total ECTS in their music studies: a unique situation in the Netherlands. In their ME course, which employs around 20 entrepreneurship teachers, an “entrepreneurial attitude” is the end goal. Their course involves stimulating entrepreneurial “knowledge, skills, and attitude” around main themes such as career planning, conceptual thinking, (self-) management, professional music communication, marketing, fundraising, and music rights. The course does not include general business or entrepreneurial concepts from outside of the music industry. They connect students with the music industry by attending Eurosonic, pitching music at publishing companies, performing at music venues and festivals, and guest lecturers.

Regarding music ecologies, he states that the more niche the genre (jazz), the more global an artists’ entrepreneurial orientation should be. Mainstream Dutch pop will be hard to export internationally. The economic model for classical music, jazz, and world music is limited but has more access to subsidies, donations, and sponsoring in the Netherlands. In his teaching experience, jazz students are more “out-of-touch with reality” and not concerned with a career perspective before graduation. Pop students are more savvy, competitive, and more active on social media to promote themselves.

## APPENDIX F – Code Book

This codebook is based on 10 interviews, and presents key concepts, observations, perceptions, and opinions as directly expressed in the collected data. For transparency, quotes are attributed to the participant in question by referencing their “number”, see ‘APPENDIX C – Participants Overview’.

THEMES	CODES	CODE DEFINITIONS	QUOTES
<b>Theme 1: Foundational Principles of Music Entrepreneurship Education</b>			
	Autonomy	The ability of students to choose and shape their own educational journey, by, for instance, choosing their own projects to organize for study credits.	<p>““Choosing more for yourself and being 100 percent responsible for the success of the project. That is the best part. Instead of the tendency in the conservatory to have students organize projects for other departments.” (3a)</p> <p>"Students have profiling space in all years of the course. These are study credits that they can fill in freely." (2a)</p> <p>"You can also do ISA activities. These are individual study activities, and these are activities that students do outside the institution, such as teaching, freelance work, or production activities. So if students reflect and describe what they have learned from it, including evidence that they have done it, then they receive an ISA study credit.” (2a)</p> <p>"All students must come up with a project they will work on, and they are assigned a mentor with whom they have occasional meetings. The students have a choice because we present five 'practical skills,' of which they must choose at least two. These always include assignments to complete." (5)</p> <p>“You have elective A's and elective B's. And to pass, you need one elective A and two elective B's. Students select these themselves.” (7)</p>
	Responsibility	Taking responsibility, or ownership, for your own career development.	“So, entrepreneurship. You are in control of your actions. Career responsible. You're responsible for your own career.” (7)
	Relatability	Providing students with information that corresponds to their current career and personal development phase.	“First, I figure out where they are at. You need to know where they're at. Where's the point of relation here? That's why I'm always pushing back at “name HMEI” for having year 18 year olds in this class. They're not ready.” (7)

			<p>"I think storytelling is crucial to help them relate. I talk a lot about the moment that I felt completely lost and stuck. I give my own personal story." (7)</p>
	Failing forward	An environment where students can safely experiment and learn by failing.	<p>"They need to be able to fail, but then not everything else should collapse causing a drama. You need to be able to fail in order to learn something." (3a)</p> <p>"In years two and three, they receive production management, where they are responsible for setting up and organizing a festival within schools. They have a budget there for their own course, their own publicity, etc. That is still safe. ... From organizing individual concerts to an external festival helps them in their ability to organize concerts fully independently." (2a)</p>
	Self-Knowledge	The ability to know yourself, and to, from a clear identity of self, move outwards into the world.	<p>"Our starting point for the lessons is: who are you as an artistic creator or artist? What do you want? What is your contribution to the field and to society? And who is your audience? And from those questions, ultimately, you can also move much more towards a kind of business skills." (2a)</p> <p>"We balance that with a more holistic approach of: what is your artistic identity, and how can you use the tools we discuss to develop your identity and communicate it better with the outside world?" (5)</p>
	Reflection	Integration of reflection on students' understanding of ME lesson content into the course.	<p>"The online learning environment is therefore a solution for us to share PDFs, assign tasks, and we also ask for a brief reflection on the content of the lesson. This way, we can see that they have reviewed the lesson content." (4)</p> <p>"Furthermore, we continue with the EPK in the fourth year, which we call Brand Identity &amp; Direction. We will talk more about the Golden Circle and Ikigai. At this point, we will look more closely at where you position yourself and what your identity is. By then, you will have a better understanding of who you are." (4)</p>
	Perseverance	Success takes time and the commitment to keep going, to not give up.	<p>"You have to keep going until it finally works out. That does shine through in my lessons. You just have to keep pushing until something happens." (1)</p>
	Courage		<p>"Honestly, I think that everyone's struggling with the same thing: putting yourself out there and risking being seen and the judgment that will come, but also the acceptance that would come if you were brave. I think these feelings go across the board. For any musician, it's a vulnerable thing to share your art with</p>

			the world. And social media is toxic and can be dangerous.” (7)
	Independence	The ability to solve problems by yourself.	“We want our students to learn to be entrepreneurial. The ability to figure things out be yourself. (2a)
	Open-mindedness	An openness towards entrepreneurial ideas, career opportunities, and career identities.	“I’m trying to instill an open mind. It’s the first lesson of our course. Open your mind to the possibilities. It is more than just the typical performing career.” (7)
<b>Theme 2: Entrepreneurial Competencies</b>			
	Entrepreneurial Mindset	The perception of the importance and contents of developing an entrepreneurial mindset for students.	<p>“The first three seminars are about creating a certain mindset. So what we do there is apply the Effectuation Model, and they are really forced right away. Like: you are not limited because you don’t have money or a location. But as an Effectuation principle, we will immediately make a prototype in the first seminar and work with it.” (3b)</p> <p>“We find this really important. ... Think, for example, of perseverance, because you will definitely encounter setbacks as an independent musician. Additionally, I think you need self-confidence, partly to recognize your own value. And, we find it important that students do not think in terms of competition, but rather in terms of ‘we do this together.’” (6)</p> <p>“We have truly said: what we do is teach an entrepreneurial attitude, and that is from year one through year four.” (8)</p>
	Assessing entrepreneurial activities	The challenge of validating real-life entrepreneurial accomplishments into official assessment structures.	“You could also say: we give that club to the students, and let them start earning money for themselves. Let them be entrepreneurial. But then a student must also feel that he receives time for it, and that it is valued within the curriculum.” (3a)
	Kinds of assignments		<p>“In the past, all students had to organize a concert: hence certain fixed deliverables. But I really don’t care if the student has a website or not. It’s more about what they do and why they do it, and that they convey it in the most adequate way. If that is a website, then it should be a website. But if it’s a very well-developed YouTube account, then that’s also sufficient.” (3b)”</p> <p>“Well, these are often incorporated into the students’ projects. If someone says: I want to develop myself as a singer-songwriter, or I want to start my own teaching practice, or a band, then we can tailor the entire package to each student. For a songwriter, we look at their social network, website, publicity, photos, etc. But for a session musician, it’s different. Then we ask: how do you build your</p>

			<p>network? How do people know you are reliable? That you are on time? That you can play? A business card is more important for a sideman than for band members." (5)</p> <p>"Okay, to start with year 1. That year is an introduction to entrepreneurship. During this year, students complete portfolio assignments such as a short artist bio and a mood board. They also analyze five other artists as exploratory research on being a professional musician. How do they present and distinguish themselves? In year 2, they expand this bio with references to other artists. Who does your music resemble? What is your music scene? And students conduct a career analysis of similar artists. How did they start? What were their first projects, first gigs, what made the difference? Year 3 is about their identity, and here they must create a Brand Statement. This includes their colors, their energy as a musician, their strengths, and more. Finally, in year 4, everything revolves around their final exam. They must design their dream live show. This also serves as a format for their live career after graduation." (6)</p>
	Main topics in curriculum	The main themes, or topics, related to music career development that the curriculum is structured around.	<p>"So, we thought, marketing, professional communication, fundraising, and concert design." (7)</p> <p>"From year 2, the practical things, knowledge, and skills begin. This is about becoming competent to start. START stands for: strategic, tactical, analytical, reflective, and future-proof." (8)</p> <p>"Artist Development, Music Business, Media &amp; Music Rights, Venues &amp; Course,</p>
	Entrepreneurial knowledge included in the curriculum	The concepts and knowledge about becoming entrepreneurial and a professional musician that are integrated into the curriculum.	"As for knowledge, the focus is really on what it means to be a professional musician. So that includes: knowledge of the music industry, music rights, types of deals, fiscal aspects, and live show organization." (6)
	Skills included in curriculum	Skills mentioned by participants as desired learning outcomes of their ME course.	<p>"Being energetic, positive, punctual, willing to learn, and reliable." (1)</p> <p>"Central are, for example, seeing opportunities, taking initiative and being assertive, positioning yourself as an artist, how you network, and more abstractly, conceptual thinking and analytical thinking." (6)</p> <p>"Being proactive, we try to stimulate this everywhere." (2a)</p>



			<p>"Yes, networking is very important. Talking about what you do, so constantly telling people about the project you are working on. (3a)</p> <p>"We see that our students look at their projects with rose-colored glasses. We want to motivate them, already in the first semester, to also dare to critically analyse their ideas." (3b)</p> <p>"One of those competencies is the ability to reflect." (3b)</p> <p>"At the end, there is a final presentation of their work, followed by feedback from the coach. This is how we incorporate presenting, reflecting, and feedback." (3b)</p> <p>"Brand thinking canvas, strategic analysis, positioning, and marketing. Business Model Canvas, budgeting, profit and loss statement, project management, production and schedules, festival budgeting, value analysis, cross-media storytelling. Of course, these are all lessons. These are themes that come up in the classes of years two and three" (2a)</p> <p>"How do you deal with setbacks? How do you test certain ideas? How do you reflect on that? (3b)</p> <p>"Selfmotivation" (4)</p> <p>"... negotiation, setting your own fees, social media, and building an online fanbase" (7)</p> <p>"We talk about general time management, energy management skills. I think that plays such a huge role. Leadership skills, showing up consistently. Small steps, breaking big things down. ... And, anything by Steven Pressfield: Overcoming resistance, the inner critic." (7)</p>
	Separating hard & soft entrepreneurial skills	A division in skills based on their tangible or intangible nature.	"I first distinguish between the hard and soft sides of entrepreneurship. The hard side is tangible knowledge and skills, such as taxes, accounting, music law, and the like. The soft side is more about soft skills and self-awareness. For example, how you position yourself." (6)
	Well-being	Mental & physical well-being related to the stresses of studying and entrepreneurial activities.	"There is also a new lesson in which we focus on mental and physical health. Here, they reflect on themselves: How are you doing now? And what are you doing to maintain your well-being? And where do you see obstacles for yourself in the future?" (4)

<b>Theme 3: Career Preparation</b>			
	HMEI responsibility for graduates' employability	The responsibility of higher music education institutions for graduates' employability and their ability to make a real contribution to society .	<p>“And ultimately I said, and that was already revolutionary, guys, we are a vocational training course so we train for a profession. This means that when we give them a diploma, there must be a perspective on a future. A perspective on a basic income. In our view, this means that you should spend at least one third of the time developing skills, knowledge, and attitudes that have nothing to do with the instrument.” (8)</p> <p>“But yes, as long as there are free-spirited culture enthusiasts in the management who do not realize that before too long we will be judged, also on our graduates, and whether they are able to make a real contribution to society. Yes, I see that as a big problem.” (8)</p>
	Professional roles preparation	The professional roles the ME course prepares students for, including recording artists, session musicians, and composers .	<p>"Education, production, arranging, entrepreneurship, craftsmanship, everything is covered. In the master's course, we expect students to formulate what they want to learn themselves. And it may well be a niche application that we have never heard of." (2a)</p> <p>"Well, we don't prepare students for specific professional roles yet in our ME course. That's mainly because the education here is very much focused on the excelling soloist." (3a)</p> <p>"Yes, these are actually quite varied due to our three educational profiles. This ranges from recording and performing artists to students who want to play in a regular backing band for larger artists. Of course, there are also vocal students who want to do backing vocals for other artists, and we have students who learn how to compose for media, video games, and the like." (6)</p> <p>“The fundraising elective is helpful in the sense of creating a project and knowing how to ask money for it. We have a heavy emphasis on self-promotion via socials. ... This prepares them for a performer career and freelancer work.” (7)</p>
	Knowledge on student career development after graduation	Understanding of the professional roles graduates adopt after graduation .	<p>“I can't say much about the graduates, because I don't really follow them afterwards. I'm not going to fill my Instagram with all those students to whom I gave eight lessons, half of which they skipped.” (4)</p> <p>“I don't have any data for you specifically.” (7)</p>

			<p>"We once researched that more than 90 percent of our graduates are able to stand on their own financially within six months of receiving their diploma. That is fifteen, eighteen, 2,000 euros, but they actually generate it with music." (8)</p>
	MEE should build bridges to the outside world	The necessity of connecting students with the outside world to enhance their entrepreneurial skills.	<p>"When it comes to entrepreneurship, they need to confront the outside world. I notice that in a conservatory it is like a greenhouse, a closed system, where things can grow faster, but which also results in a lack of connection with the outside world." (3)</p> <p>"I really want to encourage students to be entrepreneurial in that [external] jazz club." (3a)</p>
	Connection with alumni	Ways in which the network from students with alumni from the HMEI is stimulated.	<p>Students who are graduating in their final year and alumni who have completed their studies organize workshop series. Here, students can pitch their own projects. ... It creates a sort of entrepreneurial hub." (2a)</p> <p>"Yes, I try to interview as many alumni as possible who have graduated in recent years during the class. Then I ask: what did you do in the first three or four years after graduating?" (4)</p>
	Connection with music industry	How institutions establish connections with the music industry, including internships and guest lecturers.	<p>"We have internships. In the classical and pop departments, they do an internship in the third year, but this is within education, so working with groups." (2a)</p> <p>"For example, we have guest lecturers. Think of branding specialists, Buma, and Sena." (6)</p> <p>"We have established partnerships with concert halls, orchestras, ensembles, and music schools." (2a)</p> <p>"Or, during my previous class, I called a programmer on speakerphone to pitch an artist and negotiate a fee. Of course, I arranged this with them beforehand, so they know I am going to call and that we will discuss this during the class." (4)</p> <p>"I do focus on the connections with the professional field. We always go by bus to Noorderslag and Pinguin Radio, where the best four bands get to perform." (8)</p> <p>"We see it as our absolute responsibility to bring the professional field into the course and connect the students to the work itself. I do this by inviting guest speakers. These include organizations like Norma, Buma, and Stomp, but also</p>

			publishers and labels. In the third and fourth years, we facilitate much more from the inside out, so students perform on stages, pitch their repertoire, work in the studio with producers, etc. This is really about that initial competence and facilitating employment. Because I say that diploma moment, yes, that's nice and all, but it should have essentially already happened by then." (8)
	Opportunities for graduates in building a music career	Positive developments in the music industry and society that offer career opportunities for graduates.	<p>"We really see an opportunity to use music more in interdisciplinary or transdisciplinary collaborations. For example, you can immediately look at healthcare. I am connected to the research group 'Music in Context.' Where else can music play a meaningful role? In a context where music is not primarily the first art form, such as healthcare, prisons, the legal system, refugee care, etc." (3b)</p> <p>"Yes, that depends on the group in front of you. For artists who release music, viral tactics on TikTok are interesting, but for composers, for example, it's more about how to get your music in visual media." (6)</p> <p>"I teach my students that every disruptor also brings an opportunity with it." (8)</p> <p>"And what we also have is forward integration. Make sure that as a creator or band, you are the owner and operator of your work. At the moment, there are an incredible number of digital options to manage your entire exploitation. Why do you need the other party? Many students start their own labels, offering topline catalogs to dance companies." (8)</p>
	Threats for graduates in building a music career	External developments in the music industry and/or society at large for graduates that could hinder career development.	<p>"The entire arts sector is now of course greatly affected by AI. I am a composer myself. Honestly, I see my profession disappearing in the coming years, especially music for advertisements. This also poses a threat to performing musicians to a certain extent."(3b)</p> <p>"Challenges include that people don't buy many CDs anymore. Money is always an issue. Additionally, finding places to perform as the groundwork for just getting started is truly a challenge." (4)</p> <p>"Absolutely. I think, for example, of the current oversaturation of artists on TikTok. There is really an oversupply. Perhaps partly because of this, I also notice that many acts have a short lifespan on social media and Spotify. Additionally, not necessarily a threat to the industry, but I also see that students</p>

			put a lot of pressure on themselves. Pressure to be successful at an early, young age. I really think that is a threat to their success as well." (6)
<b>Theme 4: Impact of Music Ecologies on Music Entrepreneurship Education</b>			
	Bohemian perspectives on career success by ME educators	The importance of authenticity and originality in achieving career success according to educators.	<p>"You have to do your own thing. You have to do something original, and something that's just fun, and brave and honest, and really good. That's ultimately what endures, I think." (1)</p> <p>"I believe it's important that you always do what you stand behind." (5)</p>
	Bohemian ideology by other faculty members	Perspectives of other faculty members on the importance of focusing on the artistic aspect over entrepreneurship.	<p>"I also blame the older generation of jazz musicians for telling students A, but doing B themselves. Many teachers are, in fact, business-savvy, well-organized, and engage in commercial activities. But they tell students: only the notes matter..." (5)</p> <p>"In classical music, there are people who organize their own projects, but then ask the Music Business &amp; Career teachers not to discuss this with their main subject teacher out of fear for their reaction." (5)</p> <p>"At the conservatory, they still say: we are an arts education institution, so we focus on the instrument and related skills. If you can play, you get a diploma here, and we take no responsibility for what comes after." (8)</p>
	Bohemian perspectives by students on achieving career success	Students' beliefs in meritocracy based solely on musical ability.	<p>"Taking responsibility oneself and not just waiting. There are truly an astonishing number of students who think it's a meritocracy. A meritocracy based solely on who can play the best." (3a)</p> <p>"I think there can be a dismissal of the importance of the average concertgoer because we're so focused on having significance among the people who know. The prestige of being the best in our field. So, recognition is only important or valued if it comes from other classical musicians who are trained." (7)</p> <p>"Yes, actually the approach is the same. I try to start from the dreams of the students. However, sometimes that dream is very unrealistic. I had a girl who played the harp. I asked her: how do you envision your career after your studies? 'I'm going to audition for orchestras.' I said: well, that's nice, but</p>

			have you, for example, done any research on how many orchestras have a harp? She came back a week later with three orchestras. Okay, have you also looked at the people who currently play the harp there? How old are they? And what will you do if there's no place for you? She was in a state of blind panic." (8)
	Narrow opportunity awareness	The limited focus of classical musicians on competitions and auditions, impacting their opportunity awareness.	"Everybody is so focused on competitions and auditions at this point. So yeah. I mean. I think they're looking for auditions and masterclasses and studying with different orchestras." (7)
	Identity development	Comparing personal and professional identity development between students from varying music ecologies.	"People in classical music are less advanced in developing their identity." (1)  "But with pop, you see exactly the opposite. There, you see a lot of identity and a lot of feeling. But sometimes there's a lack of connection with the music itself." (1)
	Differences in attitude towards MEE	Differences in attitudes towards music entrepreneurship education between students from varying music ecologies.	"Students of classical music generally tend to be somewhat more cynical towards entrepreneurship. They are afraid of it, they don't understand it so well, and, to exaggerate a bit, they try to avoid it." (1)  "With pop musicians, I see that they want to know about it." (1)  "Classical musician have fewer interest in it. They still think more like: it has to be perfect first, and then I can take it out into the world." (2a)
	Reasons for differences in attitude towards entrepreneurship education	Reasons why students from different music ecologies have varying attitudes towards entrepreneurship education.	"But I think that also, with all due respect, stems from the age group that students are in. They really want to be able to identify with anyone who is as much like them as possible. Often, as they get older, you see them being more open to people from other fields or genres." (2a)  "They are performers, those classical students; they need to be able to play the music very precisely. But someone else has instructed them exactly how to do that. Jazz students, on the other hand, learn to improvise. They learn to jam. They start writing their own things. Their role models are people who drive around from city to city in a van. So entrepreneurship is much easier for them. Classical students don't have that example as much. If you're successful as a classical musician, it's quite common to just get your salary transferred." (3a)  "Yes, the jazz students all find it very logical to book their own bands and write music. And in classical music, there is a division. On one hand, you

			<p>have a group that understands, 'I need to get to work and start my own business.' But there is also a group in classical music from Brabant and Limburg. They want a permanent role in a brass band as a source of steady income and intend to stay there for the rest of their lives. " (4)</p> <p>"This is really determined by practice. For example, because E-Music students release music earlier, they also come into contact with the music industry and other business aspects earlier. Here, the focus is naturally on the recording industry. On the other hand, pop students build a network and gain experience in the live circuit earlier." (6)</p> <p>"I would say the jazz kids need the mindset stuff as much as classical musicians. Although it seems to me that they're braver because Berber, the singer who did a crowdfund campaign. That's brave." (7)</p> <p>"Yes, I have also taught jazz and classical students. Jazz students are not concerned with their career prospects after graduation." (8)</p> <p>"In pop music, they are more worldly, but that's also because that world is incredibly competitive." (8)</p>
	Differences in entrepreneurial development	Comparing entrepreneurial abilities between students from varying music ecologies.	<p>"You do see differences with the classical department, of course. Classical musicians are really lagging behind in entrepreneurship and in those skills." (1)</p> <p>"I already see some differences between these two groups. The electronic music students, often producers, release music quickly. Their focus is on creation, especially on the laptop. Pop musicians, who often play in bands, are much slower in this regard. However, pop musicians get on stage much faster." (6)</p> <p>"Look, within the mindset you just mentioned. In jazz, it is different than in pop and classical music. In my personal opinion, jazz is lagging behind in that regard. I always use Ferdinand Povel as an example. Nobody knows who he is anymore. He had a few students and made only one album in his entire life, which I produced. This is a form of conservatism and a kind of inward thinking. This is because he could simply pay his mortgage with the Sky Masters and his commercial gigs on the radio." (5)</p>
	Music ecology and live-performance	The influence of music ecology on the geographical scope and live-performance opportunities for musicians.	<p>"Well, what I find interesting is that the more niche the music genre, the larger the geographical scope needs to be. The</p>

			<p>good news is that niche genres are often consumed all over the world. In contrast, middle-of-the-road artists are much more nationally oriented. ...</p> <p>Tineke Postma can play anywhere in the world due to her collaborations and her musical approach. So, I think there is a very big difference there." (8)</p>
	Link between identity development and career aspirations	The impact of identity development on career aspirations and opportunities in different music ecologies.	<p>"They are also much less aware of this and aim for a job in a symphony orchestra or at a music school." (1)</p> <p>"I do see with classical music that there are many students who say: 'Well, I'm going to get a job in an orchestra anyway, so I'm not going to think about being a freelancer.'" (2a)</p>
	Differences in teaching approach	Differences in educational approach and techniques when teaching ME to students from varying music ecologies.	<p>"And yes, the course material is fundamentally the same, but the execution is often just a little different." (2a)</p> <p>"Yes, that's quite funny because I notice that my strategy is very different. With the classical students, I'm busy setting flags. Hey, this is coming up, that comes next, that comes after. ... I take them more by the hand than the jazz students. And with the jazz students, I put the leadership in their hands. ... There, I also physically sit in a different place in the classroom, not in front of the class, but somewhere among the students. Then I'm more the caretaker of the project than the conductor." (3a)</p> <p>"When I teach classical musicians, I often add a sort of disclaimer, like 'you have to know it, because if you want to have an orchestra job, you have to be able to explain what your added value is.'" (1)</p> <p>"Well, with producers, I can address their personality and brand earlier and more extensively. With pop students, this takes longer, and I use a somewhat more cautious tone of voice. Not too harsh, focusing on business from the start." (6)</p>
	Differences in lesson content	The ways in which lesson content is adapted to students from varying music ecologies.	"Well, I had to adjust the lessons quite a bit so that there was more room for classical music. This mainly involves the references you use, places where you can network, which label, and which role models you use." (4)
	Entrepreneurial role models and identification	The effectiveness of entrepreneurial role models from different music ecologies when teaching students from another music ecology.	"Occasionally, a role model comes to class to share something, and they can identify with that. That resonates well. But if the role model for classical students is someone from the jazz world, or vice versa, they still think: 'Well, no, that's so different, I can't relate to that.'" (2a)



	Teaching students from different music ecologies together	Their experience with teaching mixed groups of students from varying music ecologies.	<p>"We also put students together for a few years and mixed them. We thought it would inspire each other. But the feedback from the students is that the practical examples from jazz/pop students are very different from those of classical musicians. Role models are very influential, so we have now scheduled them separately again." (2a)</p> <p>"We are now looking into whether we can do that in a hybrid way. Whether there are things that are actually relevant for everyone, and whether there are parts where we need to differentiate." (3a)</p>
--	---	---	--

## 6. Reference list

- Abbing, H. (2022). *The economies of serious and popular art : how they diverged and reunited*. Palgrave Macmillan, an imprint of Springer Nature Switzerland AG.  
<https://doi.org/10.1007/978-3-031-18648-6>
- Abele, A. E., & Spurk, D. (n.d.). How do objective and subjective career success interrelate over time? *Journal of Occupational and Organizational Psychology*, 82(4), 803.  
<https://doi.org/10.1348/096317909X470924>
- Anderson, C. (2008). *The long tail : why the future of business is selling less of more* (Rev. and updated ed). Hyperion.
- Baartman, L. K. J., & de Bruijn, E. (2011). Integrating knowledge, skills and attitudes: Conceptualising learning processes towards vocational competence. *Educational Research Review*, 6(2), 125–134. <https://doi.org/10.1016/j.edurev.2011.03.001>
- Baggen, Y., Lans, T., & Gulikers, J. (2022). Making Entrepreneurship Education Available to All: Design Principles for Educational Course Stimulating an Entrepreneurial Mindset. *Entrepreneurship Education and Pedagogy*, 5(3), 347-374.  
<https://doi.org/10.1177/2515127420988517>
- Bain, A. (2005). Constructing an artistic identity. *Work, Employment and Society*, 19(1), 25–46. <https://doi.org/10.1177/0950017005051280>
- Baldin A and Bille T (2021) Who is an artist? Heterogeneity and professionalism among visual artists. *Journal of Cultural Economics* 45: 527–556.  
<https://doi.org/10.1007/s10824-020-09400-5>.
- Bartleet B.-L., Bennett D., Bridgstock R., Draper P., Harrison S., Schippers H. (2012). Preparing for portfolio careers in Australian music: setting a research agenda. *Australian Journal of Music Education*, 1, 32–41.
- Bartleet, B.-L., Ballico, C., Bennett, D., Bridgstock, R., Draper, P., Tomlinson, V., & Harrison, S. (2019). Building sustainable portfolio careers in music: insights and implications for higher education. *Music Education Research*, 21(3), 282–294.  
<https://doi.org/10.1080/14613808.2019.1598348>
- Beauchamp, R.M. (2021). Exploring Arts Entrepreneurship in U.S. Graduate Music Course. ProQuest.  
[www.proquest.com/en-US/products/dissertations/individuals.shtml](http://www.proquest.com/en-US/products/dissertations/individuals.shtml) 2021
- Becker, H. S. (2008). *Art worlds* (25th anniversary ed., updated and expanded). University of California Press.

- Beckman, G. (2005). The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus. *College Music Symposium*, 45, 13–24.
- Beckman, G. D. (2007). "Adventuring" arts entrepreneurship curricula in higher education: an examination of present efforts, obstacles, and best practices. *The Journal of Arts Management, Law, and Society*, 37(2), 25.
- Beckman, G. D. (2011). Disciplining arts entrepreneurship education: A call to action. In G. Beckman (Ed.), *Disciplining the arts: Teaching entrepreneurship in context* (pp. 25–33). Rowman and Littlefield Education.
- Beckman, G. D., & Essig, L. (2012). Arts entrepreneurship: a conversation, 1(1), 1–8.
- Beckman, G. D., & Hart, J. D. (2015). Educating arts entrepreneurs: does, can or should one size fit all? In *Embracing Entrepreneurship Across Disciplines : Ideas and Insights from Engineering, Science, Medicine and Arts* (pp. 126–148).  
<https://doi.org/10.4337/9781782549963.00017>
- Beeching, A.M. (2020). *Beyond talent : creating a successful career in music*. Oxford University Press.
- Behr, Adam, Matt Brennan, Martin Cloonan, Simon Frith and Emma Webster (2016). ““Live Concert Performance: An Ecological Approach””, *Rock Music Studies*, 1: 5–23.
- Bennett, D.A. (2008). “Identity as a Catalyst for Success.” In the 17th Seminar of the ISME World Commission for the Education of the Professional Musician, edited by M. Hannan, 1-5. Perth: International Society for Music Education.
- Bennett, D.A. (2016a). *Understanding the Classical Music Profession*. Routledge.
- Bennett, D. (2016b). Developing employability in higher education music. *Arts & Humanities in Higher Education*, 15(3–4), 386–413.
- Bennett, D., & Bridgstock, R. (2015). The urgent need for career preview: Student expectations and graduate realities in music and dance. *International Journal of Music Education*, 33(3), 263–277. <https://doi.org/10.1177/0255761414558653>
- Bennett, Andy and Richard A. Peterson, eds (2004). *Music Scenes: Local, Translocal and Virtual*, Nashville: Vanderbilt University Press.
- Birkbak Larsen, I. & Neergaard, H. (2024). What lies beneath: using student reflections to study the entrepreneurial mindset in entrepreneurship education. *International Journal of Entrepreneurial Behaviour & Research*, 30(5).  
<https://doi.org/10.1108/ijebr-06-2023-0578>
- Bloom, B. S., Krathwohl, D. R., & Masia, B. B. (1964). Taxonomy of educational objectives

- : the classification of educational goals / Handbook II, Affective domain / by David R. Krathwohl, Benjamin S. Bloom, Bertram B. Masia. In *Taxonomy of educational objectives*. David McKay.
- Bonin-Rodriguez, P. (2012). What's in a Name? Typifying Artist Entrepreneurship in Community Based Training. *Artivate*, 1(1), 9–24.  
<https://doi.org/10.1353/artv.2012.0001>
- Breivik, M., Selvik, R. M., Bakke, R., Welde, S., & Jermstad, K. N. (2015). Referat fra programrådet for musikkvitenskap 13.04.15.
- Bridgstock, R. (2013). Not a Dirty Word: Arts Entrepreneurship and Higher Education. *Arts and Humanities in Higher Education: An International Journal of Theory, Research and Practice*, 12(2-3), 122–137.
- Brook, J., & Fostaty Young, S. (2019). Exploring post-degree employment of recent music alumni. *International Journal of Music Education*, 37(1), 142–155.  
<https://doi.org/10.1177/0255761418821165>
- Brook, S., Comunian, R., Jewell, S., & Lee, J. Y. (2020). 'More than a Day Job, a Fair Job: Music Graduate Employment in Education'. *Music Education Research*, 22(5), 541–554.
- Brooks, Dan. "In the 90s, We Worried about Nirvana "Selling Out". I Wish That Concept Still Made Sense." *The Guardian*, 18 July 2023,  
[www.theguardian.com/commentisfree/2023/jul/18/nirvana-sell-out-data-music-industry](http://www.theguardian.com/commentisfree/2023/jul/18/nirvana-sell-out-data-music-industry).
- Brown, R. (2005). Performing arts creative enterprise: Approaches to promoting entrepreneurship in arts higher education. *The International Journal of Entrepreneurship and Innovation*, 6(3), 159–167.  
<https://doi.org/10.5367/0000000054662836>
- Burke, P. J. 1991. "Attitudes, Behavior, and the Self." In *The Self-Society Dynamic: Cognition, Emotion, and Action*, edited by J. A. Howard, and P. L. Callero, 189–208. New York: Cambridge University Press.
- Butt, J. (2018). Should there be a twenty-first century 'complete kapellmeister'? The skills, content, and purposes of a university music degree. In B. Heile, E. M. Rodriguez, & J. Stanley (Eds.), *Higher education in music in the twenty-first century* (pp. 11–29). Routledge.
- Canham, N. (2021). *Preparing Musicians for Precarious Work Transformational Approaches to Music Careers Education*. Taylor & Francis Group.

- Caves, R. (2000) *Creative Industries: Contracts between Art and Commerce*, Cambridge, MA, Harvard University Press.
- Chang, W. & Wyszomirski, M. (2015). What Is Arts Entrepreneurship? Tracking the Development of its Definition in Scholarly Journals. *Artivate*, 4(2).
- Christoffels, B.P., & De Haan, J. (2017). *Praktijkvoorbeelden. 21ste-eeuwse vaardigheden in verschillende leeromgevingen*. 's-Hertogenbosch: Expertisecentrum Beroepsonderwijs.
- Coppes, W., & Berkers, P. (2023). Constructing Popular Music Course at Higher Music Education Institutions across Europe. *International Journal of Music Education*, 41(3), 472–483.
- Coulson, S. 2012. "Collaborating in a Competitive World: Musicians' Working Lives and Understandings of Entrepreneurship." *Work, Employment and Society* 26 (2): 246–261. doi:10.1177/0950017011432919.
- Daspit, J.J., Fox, C.J. and Findley, S.K. (2023), "Entrepreneurial mindset: an integrated definition, a review of current insights, and directions for future research", *Journal of Small Business Management*, Vol. 61 No. 1, pp. 12-44, doi: [10.1080/00472778.2021.1907583](https://doi.org/10.1080/00472778.2021.1907583).
- Dimaggio, P. (1982). Cultural Entrepreneurship in Nineteenth-Century Boston, Part II: The Classification and Framing of American Art. *Media, Culture & Society*, 4(4), 303–322. <https://doi.org/10.1177/016344378200400402>
- Donnellon, A., Ollila, S. and Williams Middleton, K. (2014), "Constructing entrepreneurial identity in entrepreneurship education", *The International Journal of Management Education*, Vol. 12 No. 3, pp. 490-499.
- Eckhardt, J. T., & Shane, S. A. (2003). Opportunities and Entrepreneurship. *Journal of Management.*, 29(3), 333.
- Eikhof, D. R., and A. Haunschild. 2006. "Lifestyle Meets Market: Bohemian Entrepreneurs in Creative Industries." *Creativity and Innovation Management* 15 (3): 234–241. doi: 10.1111/j.1467-8691.2006.00392.x.
- Eikhof, D.R. and Haunschild, A. (2007), "For art's sake! Artistic and economic logics in creative production", *Journal of Organizational Behavior*, Vol. 28 No. 5, pp. 523-538.
- Elbourne, M., & Don Dunstan Foundation. (2013). *Reverb : Adelaide's live music movement : the future of live music in South Australia*. Don Dunstan Foundation.
- Elsen, H. (2018, June). *The Netherlands National Overview of Higher Music Education System*. AEC. <https://aec-music.eu/members/national-overviews/the-netherlands>

- EntreComp: The Entrepreneurship Competence Framework.” *Joint-Research-Centre.ec.europa.eu*, [joint-research-centre.ec.europa.eu/entrecomp-entrepreneurship-competence-framework\\_en](https://joint-research-centre.ec.europa.eu/entrecomp-entrepreneurship-competence-framework_en). Accessed 9 Feb. 2024.
- Essig, L. (2012). Frameworks for Educating the Artist of the Future: Teaching Habits of Mind for Arts Entrepreneurship. *Artivate*, 1(2), 65–77.  
<https://doi.org/10.1353/artv.2012.0006>
- Essig, L. 2017. “Same or Different? the “Cultural Entrepreneurship” and “Arts Entrepreneurship” Constructs in European and US Higher Education.” *Cultural Trends* 26 (2): 125–137. doi:10.1080/09548963.2017.1323842.
- Essig, L., & Guevara, J. (2016). A landscape of arts entrepreneurship in US higher education. Pave Course in arts entrepreneurship. Retrieved February 10, 2020 from [https://herbergerinstitute.asu.edu/sites/default/files/a\\_landscape\\_of\\_arts\\_entrepreneurship\\_in\\_us\\_higher\\_education\\_0.pdf](https://herbergerinstitute.asu.edu/sites/default/files/a_landscape_of_arts_entrepreneurship_in_us_higher_education_0.pdf)
- European Commission. (2016). *EntreComp: The entrepreneurship competence framework*. Joint-Research-Centre.ec.europa.eu. [https://joint-research-centre.ec.europa.eu/entrecomp-entrepreneurship-competence-framework\\_en](https://joint-research-centre.ec.europa.eu/entrecomp-entrepreneurship-competence-framework_en)
- Everts, R., Hitters, E., and Berkers P (2022) The working life of musicians: Mapping the work activities and values of early-career pop musicians in the Dutch music industry. *Creative Industries Journal* 15(1): 97–117.  
<https://doi.org/10.1080/17510694.2021.1899499>.
- Everts, R., Berkers, P., & Hitters, E. (2024). Licensed to Rock (or so they say). How Popular Music Programmes at Higher Music Education Institutions Create Professional Musicians. *Cultural Sociology*. <https://doi.org/10.1177/17499755241229475>
- Fayolle, A., Verzat, C., & Wapshott, R. (2016). In quest of legitimacy: The theoretical and methodological foundations of entrepreneurship education research. *International Small Business Journal*, 34(7), 895–904. <https://doi.org/10.1177/0266242616649250>
- Fuhr, S. (2015). Pop, wat levert het op? Tilburg: Cubiss.
- Gangi, J. (2015). The Synergies of Artistic and Entrepreneurial Action. *Journal of Arts Management Law and Society*, 45(4), 247–254.  
<https://doi.org/10.1080/10632921.2015.1088912>
- Gaunt, H. et al. (2021). Musicians as “Makers in Society”: A Conceptual Foundation for Contemporary Professional Higher Music Education. *Frontiers in Psychology*, 12.  
<https://doi.org/10.3389/fpsyg.2021.713648>
- Ghassan, A., and E. Bohemia. 2011. "Notions of Self: Becoming a 'Successful' Design

- Graduate." In International Association of Societies of Design Research 4th World Conference on Design Research. The Netherlands: Delft University of Technology.
- Gulikers, J., Baggen, Y. Lans, T., & Christoffels, I. (2019). *Leren voor breed ondernemerschap: Analyse van leeruitkomsten en leeractiviteiten*. Eindrapportage NWO-PPO overzichtsstudie 405-17-715.  
<https://www.nro.nl/hoe-ziet-effectief-onderwijs-voor-breed-ondernemerschap-eruit/>
- Gross, S.-A., & Musgrave, G. (2020). *Can music make you sick? : measuring the price of musical ambition*. University of Westminster Press.  
<https://hdl.loc.gov/loc.gdc/gdcebookspublic.2020719133>
- Gustafson, J. (2011). "Teaching Entrepreneurship by Conservatory Methods," in in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 73.
- Hall, S., & Du Gay, P. (1996). *Questions of cultural identity*. Sage.
- Hanson, J. (2017). "Exploring Relationships between K–12 Music Educators' Demographics, Perceptions of Intrapreneuring, and Motivation at Work." *Journal of Research in Music Education* 65 (3): 309–327. doi:10.1177/0022429417722985.
- Hanson, J. (2018). Realizing Entrepreneurship in K–12 Music Education: Inside or Outside the Box? *Music Educators Journal*, 104(3), 32–39.  
<https://www.jstor.org/stable/26588635>
- Harrison, Scott D., Don Lebler, Gemma Carey, Matt Hitchcock, and Jessica O'Bryan. 2013. "Making Music or Gaining Grades? Assessment Practices in Tertiary Music Ensembles." *British Journal of Music Education* 30 (1): 27–42.
- Hausmann, A., & Heinze, A. (2016). Entrepreneurship in the cultural and creative industries: Insights from an emergent field. *Artivate: A Journal of Entrepreneurship in the Arts*, 5(2), 7-22.
- Haynes, J., & Marshall, L. (2018). Reluctant entrepreneurs: musicians and entrepreneurship in the 'new' music industry. *The British Journal of Sociology*, 69(2), 459–482.  
<https://doi.org/10.1111/1468-4446.12286>
- Hennekam, S., Bennett, D., Macarthur, S., Hope, C., & Goh, T. (2019). An International Perspective on Managing a Career as a Woman Composer. *International Journal of Arts Management*, 21(3), 4–13. <https://doi.org/10.2307/45221723>
- Hesmondhalgh, David (2005). "Subcultures, Scenes or Tribes? None of the Above", *Journal of Youth Studies*, 1: 21–40.
- Hesmondhalgh, D. (2021). Is music streaming bad for musicians? Problems of evidence and

- argument. *New Media & Society*, 23(12), 3593–3615.  
<https://doi.org/10.1177/1461444820953541>
- Hoeven, A. , Hitters, E. , Berkers, P. , Mulder, M. , & Everts, R. (2020). Theorizing the production and consumption of live music: A critical review. In E. Mazierska , L. Gillon & T. Rigg (Ed.). *The Future of Live Music* (pp. 19–33). London: Bloomsbury Academic. Retrieved February 7, 2024, from  
<http://dx.doi.org/10.5040/9781501355905.0007>
- Hughes, D., Evans, M., Morrow, G., & Keith, S. (2016). *The new music industries : disruption and discovery*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-319-40364-9>
- Hytti, U., & O’Gorman, C. (2004). What is “enterprise education”? An analysis of the objectives and methods of enterprise education programmes in four European countries. *Education + Training*, 46(1), 11–23.  
<https://doi.org/10.1108/00400910410518188>
- Ireland, R. D., Hitt, M. A., & Sirmon, D. G. (2003). A model of strategic entrepreneurship: the construct and its dimensions. *Journal of Management*, 29(6), 963.
- Johannisson B. (2016). Limits to and prospects of entrepreneurship education in the academic context. *Entrepreneurship and Regional Development*, 28(5-6), 403–423.  
<https://doi.org/10.1080/08985626.2016.1177982>
- Kakouris, A., & Liargovas, P. (2020). On the About/For/Through Framework of Entrepreneurship Education: A Critical Analysis. *Entrepreneurship Education and Pedagogy*, 251512742091674. <https://doi.org/10.1177/2515127420916740>
- Kamovich, U., & Foss, L. (2017). In search of alignment: A review of impact studies in entrepreneurship education. *Education Research International*, 2, 1–15.  
<https://doi.org/10.1155/2017/1450102>
- Klamer, A. (2011). Cultural entrepreneurship. *The Review of Austrian Economics*, 24(2), 141–156. <https://doi.org/10.1007/s11138-011-0144-6>
- Kolb, A. Y., & Kolb, D. A. (2005). Learning Styles and Learning Spaces: Enhancing \ Experiential Learning in Higher Education. *Academy of Management Learning & Education*, 4(2), 193–212.
- Kyrö, P. (2015). The conceptual contribution of education to research on entrepreneurship education. *Entrepreneurship and Regional Development*, 27(9), 599–618.  
<https://doi.org/10.1080/08985626.2015.1085726>



- Lackeus, M. (2015). Entrepreneurship in education: What, why, when, how. *Background Paper for OECD-LEED.*, 1–45. <https://doi.org/10.1515/kbo-2016-0075>
- LaPointe, K. (2010). Narrating career, positioning identity: Career identity as a narrative practice. *Journal of Vocational Behavior*, 77(1), 1–9. <https://doi.org/10.1016/j.jvb.2010.04.003>
- Leslie, Deborah, & Hracs, Brian Jennings. (2010). *Working in the Creative Economy: The Spatial Dynamics of Employment Risk for Musicians in Toronto* [Dissertation]. <http://hdl.handle.net/1807/26275>
- Leung L. Validity, reliability, and generalizability in qualitative research. *J Family Med Prim Care*. 2015 Jul-Sep;4(3):324-7. doi: 10.4103/2249-4863.161306. PMID: 26288766; PMCID: PMC4535087.
- Lindberg, E., Bohman, H. and Hultén, P. (2017), "Methods to enhance students' entrepreneurial mindset: a Swedish example", *European Journal of Training and Development*, Vol. 41 No. 5, pp. 450-466. <https://doi.org/10.1108/EJTD-10-2016-0078>
- Lindström, S. 2016. "Artists and Multiple Job Holding: Breadwinning Work as Mediating between Bohemian and Entrepreneurial Identities and Behavior." *Nordic Journal of Working Life Studies* 6 (3): 43. doi: 10.19154/njwls.v6i3.5527.
- Löbler, H. (2006). Learning entrepreneurship from a constructivist perspective. *Technology Analysis & Strategic Management*, 18(1), 19–38. <https://doi.org/10.1080/09537320500520460>
- Lundqvist, M., Middleton, K. W., & Nowell, P. (2015). Entrepreneurial Identity and Role Expectations in Nascent Entrepreneurship. *Industry and Higher Education*, 29(5), 327–344.
- Mallon, M. (1998), "The portfolio career: pushed or pulled to it?", *Personnel Review*, Vol. 27 No. 5, pp. 361-377. <https://doi-org.eur.idm.oclc.org/10.1108/00483489810230316>
- Martin, Peter J. (2006). "Musicians' Worlds: Music-Making as a Collaborative Activity", *Symbolic Interaction*, 1: 95–107.
- Martin, Rick. "Grunge: A Success Story." *The New York Times*, 15 Nov. 1992, [www.nytimes.com/1992/11/15/style/grunge-a-success-story.html](http://www.nytimes.com/1992/11/15/style/grunge-a-success-story.html). Accessed 8 Feb. 2024.
- Maxwell, J. C. (2007). *Failing Forward*. Harpercollins Leadership.
- McDowall, A., Raine, C., & Dr Kevin Teoh, Dr. D. G. (2022). A BITTERSWEET

- SYMPHONY THE EXPERIENCE OF WORKING LIVES AND CARING DUTIES IN CLASSICAL MUSIC. In <https://pipacampaign.org> (pp. 1–23).  
[https://pipacampaign.org/research/a\\_bittersweet\\_symphony](https://pipacampaign.org/research/a_bittersweet_symphony)
- Meijers, F. 1998. The development of a career identity. *International Journal for the Advancement of Counselling*, 20, 191-207.
- Miller D.L. (2018) Sustainable and unsustainable semi-professionalism: Grassroots music careers in folk and metal. *Popular Music and Society* 41(1): 71–88.
- Mulligan, Mark. “Music Subscriber Market Shares 2023: New Momentum.” *Music Industry Blog*, 8 Feb. 2024, [musicindustryblog.wordpress.com/2024/02/08/music-subscriber-market-shares-2023-new-momentum/](https://musicindustryblog.wordpress.com/2024/02/08/music-subscriber-market-shares-2023-new-momentum/).
- Munnely, K. P. (2020). The undergraduate music degree: Artistry or employability? *Journal of Arts Management, Law & Society*, 50(4/5), 234–248.  
<https://doi.org/10.1080/10632921.2020.1756549>
- Murnieks, C., & Mosakowski, E. (2007). Who am I? Looking inside the ‘entrepreneurial identity’. *Frontiers of Entrepreneurship Research*, 27, Article 5.
- Nabi, G., Liñán, F., Fayolle, A., Krueger, N., & Walmsley, A. (2017). The Impact of Entrepreneurship Education in Higher Education: A Systematic Review and Research Agenda. *Academy of Management Learning & Education*, 16(2), 277–299.
- Naia, A., Baptista, R., Janua’ rio, C., & Trigo, V. (2014). A systematization of the literature on entrepreneurship education: Challenges and emerging solutions in the entrepreneurial classroom. *Industry and Higher Education*, 28, 79–96.  
<https://doi.org/10.5367/ihe.2014.0196>
- National Association of Schools of Music. (2020). Historical perspectives, National Association of Schools of Music 1924–1999.  
<https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/Historical-Perspectives.pdf>
- Neck, H. M., Greene, P. G., & Bush, C. G. (2021). *Teaching entrepreneurship : challenging the mindset of entrepreneurship educators*. Edward Elgar Publ.
- Nicholson, L., & Anderson, A. R. (2005). News and Nuances of the Entrepreneurial Myth and Metaphor: Linguistic Games in Entrepreneurial Sense–Making and Sense–Giving. *Entrepreneurship Theory and Practice*, 29(2), 153–172.  
<https://doi.org/10.1111/j.1540-6520.2005.00074.x>
- Nunberg, G. (2009). *The years of talking dangerously* (First edition). PublicAffairs.

- O’Leary, S. 2017. “Graduates’ Experiences Of, and Attitudes Towards, the Inclusion of Employability-Related Support in Undergraduate Degree Programmes; Trends and Variations by Subject Discipline and Gender.” *Journal of Education and Work* 30 (1): 84–105. doi:10.1080/13639080.2015.1122181.
- Osborne, R. (2021). Live Music vs. Recorded Music. In R. Osborne & D. Laing (Eds.), *Music by Numbers: The Use and Abuse of Statistics in the Music Industries* (pp. 127–148). Intellect. <https://doi.org/10.2307/j.ctv36xw0q7.12>
- Puppis, M. (2019). Analyzing Talk and Text I: Qualitative Content Analysis. In: Van den Bulck, H., Puppis, M., Donders, K., Van Audenhove, L. (eds) *The Palgrave Handbook of Methods for Media Policy Research*. Palgrave Macmillan, Cham. [https://doi.org/10.1007/978-3-030-16065-4\\_21](https://doi.org/10.1007/978-3-030-16065-4_21)
- Pollard, V. & Wilson, E. (2014). The “Entrepreneurial Mindset” in Creative and Performing Arts Higher Education in Australia. *Artivate*, 3(1).
- Porter, S. (2007). Validity, trustworthiness and rigour: reasserting realism in qualitative research. *Journal of Advanced Nursing*, 60(1), 79–86. <https://doi.org/10.1111/j.1365-2648.2007.04360.x>
- Rapisarda, N., & Loots, E. (2021). A Closer Look into the Scope of Arts Entrepreneurship Education. *Journal of Arts Entrepreneurship Education*, 3(2), 65–74.
- Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *The American Psychologist*, 55(1), 68–78.
- Rijksoverheid (2013, June 20). *Wat is het aantal lesuren en studiepunten in het hoger onderwijs? - Rijksoverheid.nl*. [www.rijksoverheid.nl](http://www.rijksoverheid.nl). <https://www.rijksoverheid.nl/onderwerpen/schooltijden-en-onderwijstijd/vraag-en-antwoord/hoeveel-lesuren-heb-ik-in-het-hoger-onderwijs>
- Rosen, S. (1983), “The economics of superstars”, *American Scholar*, Vol. 71 No. 5, pp. 449-460.
- Sadler, Katherine. “A Critical Assessment of Entrepreneurship in Music Higher Education.” *Action, Criticism, and Theory for Music Education Journal*, vol. 20, no. 3, 1 Oct. 2021, <https://doi.org/10.22176/act20.3.132>. Accessed 15 Apr. 2024.
- Savigny, Heather and S. Sam Sleight (2015). ““Postfeminism and Heavy Metal in the United Kingdom: Sexy or Sexist?””, *Metal Music Studies*, 1: 341–357.
- Schediwy, L., Loots, E., & Bhansing, P. (2018). With their feet on the ground: A quantitative

- study of music students' attitudes towards entrepreneurship education. *Journal of Education and Work*, 31(7–8), 611–627.
- Schediwy, L., Bhansing, P. V., & Loots, E. (2018). Young musicians' career identities: do bohemian and entrepreneurial career identities compete or cohere? *Creative Industries Journal*, 11(2), 174–196. <https://doi.org/10.1080/17510694.2018.1489197>
- Schippers, H. & Grant, C. (2016). Approaching music cultures as ecosystems: A dynamic model for understanding and supporting sustainability. In Schippers, H. & Grant, C. (Eds.), *Sustainable Futures for Music Cultures: An Ecological Perspective* (pp. 333–352). New York, NY: Oxford University Press.
- Scott, M. 2012. "Cultural Entrepreneurs, Cultural Entrepreneurship: Music Producers Mobilising and Converting Bourdieu's Alternative Capitals." *Poetics* 40 (3): 237–255. doi: 10.1016/j.poetic.2012.03.002.
- Shane, S., & Venkataraman, S. (2000). The Promise of Entrepreneurship as a Field of Research. *The Academy of Management Review*, 25(1), 217–226.
- Sinek, S. (2011). *Start with why: How great leaders inspire everyone to take action*. Portfolio/Penguin.
- Spotify. (2024). *Loud and Clear by Spotify*. Loud and Clear; Spotify. <https://loudandclear.byspotify.com/>
- Stassen, M. (2024, February 13). *Only 19% of artists on Spotify had over 1,000 monthly listeners in 2023*. Music Business Worldwide. <https://www.musicbusinessworldwide.com/only-19-of-artists-on-spotify-had-over-1000-monthly-listeners-in-20231/>
- Thom, M. (2016). Crucial Skills for the Entrepreneurial Success of Fine Artists. *Artivate*, 5(1).
- Thornton, A. (2013). *Artist, Researcher, Teacher. A Study of Professional Identity in Art and Education*. Chicago University Press.
- Throsby, D., & Zednik, A. (2011). Multiple job-holding and artistic careers: some empirical evidence. *Cultural Trends*, 20(1), 9–24. <https://doi.org/10.1080/09548963.2011.540809>
- Tolmie, D., & Nulty, D. D. (2015). Aligning student attitudes, assessment, and curriculum design: A case study using the “my life as a musician” vocational preparation strand. *Assessment in music education: From policy to practice*. 279–292.
- Tolmie, D. (2017). *My Life as a Musician: Designing a Vocational Preparation Strand to*

- Create Industry-Prepared Musicians* [Dissertation, Griffith University].  
<http://hdl.handle.net/10072/370346>
- Tolmie, D. (2020). 2050 and beyond: a futurist perspective on musicians' livelihoods. *Music Education Research*, 22(5), 596610. <https://doi.org/10.1080/14613808.2020.1841133>
- Tolmie, D. (2023). Quantifying first-year student musicians' 'calling': Initial implications for professional preparation curriculum design. *Research Studies in Music Education*.  
<https://doi.org/10.1177/1321103X231200426>
- Tolmie, D. (2024). "An Education in Music Makes You a Better Employee. Are Recruiters in Tune? | CutCommon." *Cutcommonmag*, 16 Apr. 2024, [www.cutcommonmag.com/an-education-in-music-makes-you-a-better-employee-are-recruiters-in-tune/](http://www.cutcommonmag.com/an-education-in-music-makes-you-a-better-employee-are-recruiters-in-tune/). Accessed 8 June 2024.
- Toscher, B. (2019). Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework. *Artivate: A Journal of Entrepreneurship in the Arts*, 8(1), 3–22. Retrieved from <https://artivate.org/index.php/artivate/article/view/85>
- Toscher, B. (2020a). Entrepreneurship Education in Higher Music Education: A Research Note. 10.13140/RG.2.2.17217.92007.
- Toscher, B. (2020b). The Skills and Knowledge Gap in Higher Music Education: An Exploratory Empirical Study. *International Journal of Education & the Arts*, 21(10). Retrieved from <http://doi.org/10.26209/ijea21n10>.
- Toscher, B. (2021). Music Teachers' and Administrators' Perspectives on Entrepreneurship in Norwegian Higher Music Education: An Exploratory Pilot Study. In E. Angelo, J. Knigge, M. Sæther & W. Waagen (Eds.), *Higher Education as Context for Music Pedagogy Research* (pp. 323–350). Cappelen Damm Akademisk.  
<https://doi.org/10.23865/noasp.119.ch13>
- Toscher, B., & Morris Bjørnø, A. (2019). Music Students' Definitions, Evaluations, and Rationalizations of Entrepreneurship. *The Journal of Arts Management, Law, and Society*, 49(6), 389–412. <https://doi.org/10.1080/10632921.2019.1646178>
- Towse, R. (2014). *Advanced introduction to cultural economics* (Ser. Elgar advanced introductions). Edward Elgar.
- Tremblay, M. A. (2008). *There is more to control than the absence of autonomy : conceptual distinctions between autonomy support, behavioral control, and psychological control* [Dissertation].
- Turner, T., & Gianiodis, P. (2018). Entrepreneurship unleashed: Understanding entrepreneurial education outside of the business school. *Journal of Small Business*

- Management, 56(1), 131–149. <https://doi.org/10.1111/jsbm.12365>
- Umney, C., & Kretsos, L. (2014). Creative labour and collective interaction: the working lives of young jazz musicians in London. *Work, Employment and Society*, 28(4), 571–588. <https://doi.org/10.1177/0950017013491452>
- Universal Music Group. (2024, January 30). An open letter to the artist and songwriter community – why we must call time out on TikTok. UMG. <https://www.universalmusic.com/an-open-letter-to-the-artist-and-songwriter-community-why-we-must-call-time-out-on-tiktok/>
- Van der Hoeven, A., Everts, R., Mulder, M., Berkers, P., Hitters, E., & Rutten, P. (2022). Valuing value in urban live music ecologies: negotiating the impact of live music in the Netherlands. *Journal of Cultural Economy*, 15(2), 216–231. <https://doi.org/10.1080/17530350.2021.2002175>
- Van der Wijk, Janneke. “Opleidingsprofiel Muziek.” *Www.google.com*, Netwerk Muziek, Sept. 2017, [www.vereniginghogescholen.nl](http://www.vereniginghogescholen.nl). Accessed 8 June 2024.
- Van Zuilenburg, P. L. (2012). Personality traits of successful music entrepreneurs. *Acta Academica*, 45(1), 100–118.
- Veldman, J. (et al.) (2020) *Stand van zaken in de Nederlandse popsector*. Utrecht: Dialogic.
- Werthes, D., Mauer, R., & Brettel, M. (2018). Cultural and creative entrepreneurs: understanding the role of entrepreneurial identity. *International Journal of Entrepreneurial Behavior & Research*, 24(1), 290–314. <https://doi.org/10.1108/IJEBR-07-2016-0215>
- Westerlund, H., & Gaunt, H. (2021). *EXPANDING PROFESSIONALISM IN MUSIC AND HIGHER MUSIC EDUCATION : a changing game*. ROUTLEDGE : Taylor & Francis (Unlimited). <https://openresearchlibrary.org/content/5061727f-9d52-48d5-86d9-8518fedaec98>
- White, J. C. (2013). Barriers To Recognizing Arts Entrepreneurship Education As Essential To Professional Arts Training. *Artivate: A Journal of Entrepreneurship in the Arts*, 2(3), 28–39.
- Wikström, P. *The Music Industry : Music in the Cloud*. Polity, 2020.
- Williamson, J., & Cloonan, M. (2007). Rethinking the music industry. *Popular Music*, 26 (2), 305–322.