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Career ambitions, expectations and skills among music students at higher education institutions

A literature review and empirical study

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Preface

This is a master thesis consisting of two articles written by a student at NTNU School of Entrepreneurship. The motivation behind this thesis is grounded in the author's educational background in music technology and entrepreneurship. It was because of the author's music technology education and its self-employment situation that followed that made him choose to study entrepreneurship further and to pick the chosen topic of research for this thesis.

The author wants to thank Ph.D. candidate Benjamin Toscher from the Norwegian University of Science and Technology. His positive suggestions and valuable feedback during this study have been much appreciated. The author also wishes to thank Professor Øystein Widding from the Norwegian University of Science and Technology for providing meaningful feedback.

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Abstract

Many scholars argue that the purpose of higher music education institutions is to prepare future musicians for a career in music and that most artists need to act as entrepreneurs in order to make a living. However, there is little consensus in the literature on how to teach music students entrepreneurship, especially without knowing their ambitions and the skills necessary to succeed as self-employed artists. A literature review and empirical study were therefore conducted to tighten this gap in the literature. This resulted in two separate articles.

First, a literature review was carried out to get a better understanding of today's situation for arts entrepreneurship at higher education institutions, in addition to career ambitions and expectations among music students and the skills deemed important for self-employed artists. A preliminary search was first conducted to plan the review. Only articles in peer-reviewed journals with a focus on entrepreneurship, ambitions, expectations, and skills concerning higher music/arts education were chosen for further screening. Then, a structured search consisting of six steps was conducted to find relevant articles on the topic. This was done in the databases of Web of Science and Scopus using defined search strings found during the preliminary search. The literature review ended up containing 31 articles. The findings show that many educators and administrators are confused by the word "entrepreneurship." Still, there seems to be a change in terms of teaching arts entrepreneurship from a "business-oriented" approach to a more "behavior-oriented" approach. Music performance students aspire to work with performance, but expect to work with teaching. Creative and strategic thinking together with confidence, collaboration skills, communication skills and understanding of artistic context were found to be important fundamental skills for music students. Further research should be done on students', teachers' and administrators' perception of entrepreneurship and musical career ambitions, expectations and skills among music students.

Second, an empirical study was conducted to get a better understanding of Norwegian music students' career ambitions, expectations and skills concerning entrepreneurship, and how teachers and administrators perceive this. The findings of the literature review led to the following research questions:

1. How do music students, educators, and administrators define entrepreneurship?
2. What skills do students think is necessary for a career in music?
3. What are the career ambitions and expectations of music students?
4. How do educators and administrators perceive a career in music and what skills do they think is necessary?

A cross-sectional survey study was conducted where 114 students and 37 teachers and administrators participated. The findings show that there is a disagreement among students, teachers, and administrators of what entrepreneurship is. Most students wish to work with performance activity after graduation, but expect to work with teaching. Both students and administrators/teachers share the same point of view concerning necessary skills for a career in music where creativity, networking, teamwork and communication/presentation is valued the most. The cross-sectional approach made it only possible to offer a single snapshot of a specific moment in time, thus, making it impossible to comment on cause-and-effect relationships. The findings in this study can be used by practitioners to develop broader career purviews and entrepreneurial identities among music students. Further research should be done on why music students choose to study at HEIs, how a consensus on arts entrepreneurship education can be achieved, why are the skills found in this study important/unimportant for music students and what forms the expectations and ambitions of music students specifically.

Sammendrag

Mange forskere hevder at formålet med høyere musikkutdanningsinstitusjoner er å forberede fremtidige musikere til en karriere i musikk og at de fleste må opptre som entreprenører for å overleve. På en annen side er det lite enighet i litteraturen om hvordan man skal lære musikkstudenter entreprenørskap, spesielt uten å vite deres ambisjoner og hvilke ferdigheter som er nødvendige for å lykkes som musiker. En litteraturvurdering og empirisk undersøkelse ble derfor gjennomført for å fylle dette gapet i litteraturen. Dette resulterte i to separate artikler.

Det ble først gjennomført en litteraturvurdering for å få en bedre forståelse for hvordan kunstentreprenørskap oppfattes og læres bort i høyere utdanningsinstitusjoner i dag, musikkstudenters karriereambisjoner og forventninger, og hvilke ferdigheter som hevdes å være viktig. En forundersøkelse ble først gjennomført for å planlegge litteraturvurderingen. Kun artikler i fagfellevurderte tidsskrifter med fokus på entreprenørskap, ambisjoner, forventninger og ferdigheter knyttet til høyere musikk / kunstutdanning ble valgt for videre sortering. Deretter ble det gjennomført et strukturert søk bestående av seks trinn for å finne relevante artikler om tema. Dette ble gjort i databasene Web of Science and Scopus ved hjelp av definerte søkestrenger som ble funnet under forundersøkelsen. Litteraturvurderingen endte opp på 31 artikler. Funnene viser at mange lærere og administratorer er forvirret av ordet "entreprenørskap". Likevel synes det å være en forandring i form av hvordan entreprenørskap undervises fra en "bedriftsorientert" tilnærming til en mer "oppførsel-orientert" tilnærming. Utøvende musikkstudenter streber etter å jobbe med utøving, men forventer å jobbe med undervisning. Funnene viser også at kreativ og strategisk tenkning sammen med selvtillit, samarbeidsevne, kommunikasjonsevner og forståelse av kunstnerisk kontekst anses å være viktig grunnleggende ferdigheter for musikkstudenter. Ytterligere forskning bør gjøres på studenters, lærer- og administrators oppfatning av entreprenørskap og musikalske karriereambisjoner, forventninger og ferdigheter blant musikkstudenter.

Deretter ble det gjennomført en empirisk studie for å få en bedre forståelse av norske musikkstudenters karriereambisjoner, forventninger og ferdigheter i relasjon til entreprenørskap, og læreres synspunkt på dette. Funnene fra litteraturvurderingen førte til følgende forskningsspørsmål:

1. Hvordan definerer musikkstudenter, lærere og administratorer entreprenørskap?
2. Hvilke ferdigheter tror studenter er nødvendige for en musikkkarriere?
3. Hva slags karriereambisjoner og forventninger har musikkstudenter?
4. Hvordan oppfatter lærere og administratorer en karriere i musikk og hvilke ferdigheter tror de er nødvendig?

En spørreundersøkelse ble gjennomført der 114 musikkstudenter og 37 lærere/administratorer deltok. Resultatene viser at det er en uenighet blant studenter, lærere og administratorer om hva entreprenørskap er. De fleste studenter ønsker å jobbe med utøving etter fullført grad, men forventer å jobbe med undervisning. Både studenter og administratorer/lærere deler samme syn på nødvendige ferdigheter for en karriere innen musikk der kreativitet, nettverk, samarbeid og kommunikasjon/presentasjon er høyest verdsatt. Den brukte metoden gjorde det kun mulig å tilby et øyeblikksbilde av et bestemt øyeblikk, noe som gjør det umulig å kommentere årsaks-og-effektforhold. Funnene i denne studien kan brukes av lærere til å utvikle bredere karrieresyn og entreprenøridentiteter blant musikkstudenter. Ytterligere forskning bør gjøres på hvorfor musikkstudenter velger å studere ved høyere utdanningsinstitusjoner, hvordan konsensus på entreprenørskap i kunstutdanning kan oppnås, hvorfor egenskapene funnet i denne studien er viktig/uviktig for musikkstudenter og hva som spesifikt danner musikkstudenters forventninger og ambisjoner.

Career Ambitions, Expectations and Skills Among Music Students at HEIs: A Literature Review

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Abstract

Many scholars argue that the purpose of higher music education institutions is to prepare future musicians for a career in music and that most musicians need to act as entrepreneurs in order to make a living. However, there is little consensus on how to teach music students entrepreneurship, especially without knowing their ambitions and the skills necessary to succeed as self-employed artists. The purpose of this literature study is to get a better understanding of arts entrepreneurship at higher music education institutions and the career ambitions, expectations and skills among music students. A preliminary search was first conducted to plan the review. Only articles in peer-reviewed journals with a focus on entrepreneurship, ambitions, expectations, and skills concerning higher music/arts education were chosen for further screening. Then, a structured search consisting of six steps was conducted to find relevant articles on the topic. This was done in the databases of Web of Science and Scopus using defined search strings found during the preliminary search. The literature review ended up containing 31 articles. The findings show that many educators and administrators are confused by the word "entrepreneurship." Still, there seems to be a change in terms of teaching arts entrepreneurship from a "business-oriented" approach to a more "behavior-oriented" approach. Music performance students aspire to work with performance, but expect to work with teaching. Creative and strategic thinking together with confidence, collaboration skills, communication skills and understanding of artistic context were found to be important fundamentals for music students. Further research should be done on students', teachers' and administrators' perception of entrepreneurship and musical career ambitions, expectations and skills.

Introduction

Many scholars argue that the purpose of higher music education is to prepare future musician for a career in music and help them develop the necessary skills that will lead them to success (Coulson, 2010; Bennett, 2013; Miller et al., 2017). To achieve this, educators need to understand today's market for musicians and maybe most importantly, what a musician is (Bennett, 2013). However, the market that music graduates meet is highly complex and

fragmented and is often infused with self-employment (Bennett et al., 2017; Bennett, 2009a).

Unlike having a linear career trajectory and long-term employment relationships, musicians are often obliged to engage in multiple part-time jobs in order to survive which is called portfolio careers. On the extreme side, you find protean careers where multiple jobs are a necessity rather than a choice, and own personal psychological success is vital (Hall, 1976). This can both be quite confusing and sudden for most

music graduates if they have not developed any realistic notions of career during their education (Bennett, 2009a; Bennett and Bridgstock, 2015).

Several scholars raise the question around lack of entrepreneurial education for arts students when the majority are most likely to become self-employed and need to operate like entrepreneurs (Menger, 1999; Swedberg, 2006; Bridgstock, 2012). Menger (1999) further explains that this involves the capacity to create value, a motivation for deep commitment to their own work, a strong sense of personal achievement through own work, the ability to set own pace, a high degree of risk and low amount of time on average to own primary creative activity. However, the entrepreneurial skills deemed important to the success of self-employed artists have not yet been clearly and systematically identified (Thom, 2016; Roberts, 2013).

Without knowing the necessary skills to make it as a self-employed artist, it is hard for higher music education institutions to prepare their students for their careers as adequately as possible which makes it difficult for the students to know what to expect after graduation. Hence, the purpose of this literature review is for the author to get a better understanding of how arts entrepreneurship is perceived and taught at higher education institutions (HEIs), career ambitions and expectations among music students, and what skills are discussed in the literature to be important for music graduates today. These are also questions addressed by Bennett and Bridgstock (2015) and Thom (2017) for further research.

Methodology

The goal of the literature review is to gather an overview of the existing literature on the chosen subject. The section will elaborate on the specific methods used by the author to gather relevant literature that constitutes the final literature review. The methodology of this study is mainly based on the work of Tranfield et al.

(2003). According to the latter, a systematic literature review consists of three stages: planning the review, conducting the review, and reporting and dissemination. These stages will be presented below under preliminary search and protocol, which explains how the review was planned, and under structured search, which explains how the review was conducted, while the last stage will be presented in the rest of the article.

Preliminary search and protocol

In order to set the research objectives, a preliminary search was conducted. This search was compromised of familiarizing with topics surrounding entrepreneurship and music education and picking a specific topic within this. The author started off by talking to entrepreneurship scholars at the Norwegian University of Science and Technology. Beckman (2005), Essig (2013), Thom (2017) and Pollard and Wilson (2014) were recommended by the scholars to get to know the topics better. Lackéus (2015) was also recommended to understand the importance and status of entrepreneurship education better today. These articles helped the author in narrowing the topic for the literature review to career ambitions, expectations, and skills among musicians at higher education institutions.

During the preliminary search, the literature on the chosen topic specific for music education showed to be less active than expected. Therefore, the literature on arts entrepreneurship and education, which can be recognized as a broader concept of music, were included in the structured search.

As noted in Toscher (forthcoming), several niche peer-reviewed journals on the topic were not listed in either of the databases. A purposive sample of *Artivate*, *Journal of Arts Entrepreneurship Education* and *Journal of Arts Entrepreneurship Research* was therefore included. Only articles in peer-reviewed journals were chosen for further screening, with

the exception of one unpublished Ph.D. thesis because of its high relevance (Burland, 2005). The articles were further screened based on their focus on entrepreneurship, ambitions, expectations, and skills concerning higher music/arts education.

Structured search

According to Tranfield et al. (2003), the process of selecting studies consists of several steps. Hence, the second stage of the review, conducting the review, was compromised by six steps: search, title screening, abstract screening, article retrieval, in-depth screening, and read-through. The structured search presented below is mainly inspired by the method used by Miller et al. (2018). Only studies that met the inclusion criteria listed above were further incorporated in the review to maintain the quality of the study (Tranfield et al., 2003).

Step 1 – Search

The first step of the structured search consisted of searching the databases of Web of Science (WoS) and Scopus with the search strings listed in *Table 1*. These search strings arrived after conducting a preliminary search. The search strings were put into the search field of Web of Science and Scopus. The search results were then screened manually as explained in the steps below.

Search String	WoS	Scopus
entrepreneurship AND music education	25	2
“art* entrepreneurship” AND education	10	9
“music education” AND career*	78	119
"music student*" AND career*	9	37
entrepreneurship AND musician	15	7
"music student*" AND ambition*	2	2
"music student*" AND hope*	6	6
"music student*" AND skill*	75	97
Total Results	220	279

Table 1. Search strings and search results

Step 2 – Title screening

The first screening of the retrieved articles was based solely on reading their title. The author read 302 titles and tagged articles believed to fulfill the above criteria. Many of the same articles were found in both databases, which is the reason for the number of titles read is smaller than the total result. This review left 126 articles.

Step 3 – Abstract screening

The next stage included a screening of the articles based on their abstract. All abstracts were thoroughly reviewed, and irrelevant articles in accordance with criteria in step 1 were discarded. After this, a total of 55 articles remained as relevant for this study. These were articles with abstracts containing a focus on arts entrepreneurship; career ambitions and expectations among musicians and music students; or skills among musicians, music students and arts entrepreneurs.

Step 4 – Article retrieval

All the 55 identified articles were attempted collected. However, 12 articles turned out to be challenging to retrieve despite their listing in the search results from both databases. The author conducted Google searches for the articles, and 4 of the missing articles were found. This left a total of 47 articles for further assessment.

Step 5 – In-depth screening

All the 47 articles were subsequently given a quick read-through to determine if they were relevant for this study. The introductions and conclusions were given particular focus. With a basis in the three previously defined selection criteria, 28 articles were found to be relevant.

Step 6 – Read-through

All the 28 articles from step 5 were read thoroughly. During the read-through, snowballing was used to discover articles that

hadn't been found during the structured search. This sub-step consisted of finding citations in the articles that could be relevant. These articles were screened like the other articles after the read-through. When all articles had been read, and all relevant citations were traced, the literature review ended up containing 31 articles.

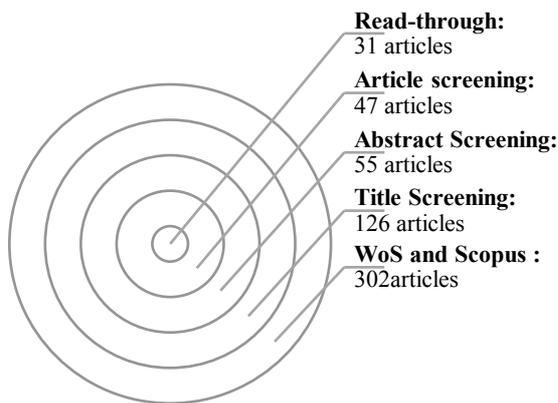


Figure 1. Literature screening process

Limitations of the method

There are several limitations attached to the method of this literature review. The author is a former student in music technology at Norwegian University of Science and Technology. This might have influenced how the articles were selected and what was categorized as important and what was not.

Only peer-reviewed articles were screened, with the exception of the PhD-thesis by Burland (2005). This may have omitted relevant literature in other formats, such as books. The literature is highly influenced by a few scholars. This may have limited the perspective of the literature on the given topics. Another limitation is that the first screening was purely based on the titles of the articles and only English articles were read.

During the process of finding relevant search strings, important topics may have been omitted which may have excluded relevant articles. One example of this is the term “career identity” which happened to be a significant part of the literature and was not discovered before after

the review was conducted. On the other hand, the snowballing-technique used by the author may have prevented this to a certain degree.

Findings

In this section, the findings from the literature review will be presented. Among the sub-topics discovered during the review, arts entrepreneurship education, mindset/skills and identity, ambitions and expectations were recognized to be central parts of the literature. Arts entrepreneurship education is entrepreneurship education taught to art students. This is still a new type of education which means there is little consensus on what it should include or how it should be taught. Many scholars argue that teaching arts students how to develop entrepreneurial mindsets is the way to go. However, in order to do so, one must know who the students are, what they want to be, and what is important for them. This is known as career identity. All this will be further elaborated below.

Arts entrepreneurship education

Entrepreneurship in education has been a hot topic in the last decades, especially in arts education (Bridgstock, 2012; Beckman, 2005). Economic growth, job creation, and increased societal resilience, but also individual growth, increased school engagement, and improved quality are some of the effects claimed to be a result of the education (Lackeus, 2015).

Still, many administrators and educators in arts educations have a problem with the word "entrepreneurship." Pollard and Wilson (2014) found in their study that the participants associated entrepreneurship with money, that was thought not to align with the fundamental motivation of being an artist. This is quite contradictory when most performing artists need to operate like entrepreneurs in order to make a living in the arts (Thom, 2017). Bridgstock (2012) also discusses this topic and states that this reflects the strong traditions in arts curriculum and that there's a confusion

among educators and administrators about what arts entrepreneurship education is. This seems to be in line with Beckman (2007) as well. One of the most critical concerns expressed in his study for not implementing entrepreneurship programs was the confusion around the definition of entrepreneurship, where most used it as a synonym for new venture creation. On the other hand, most of the administrators interviewed by Beckman stated that entrepreneurship would be an important component in the future, which also coincides with the findings of Thom (2017).

Furthermore, for the institutions that have not adopted either professional development nor entrepreneurial education, Beckman (2007) found that many administrators identified faculty support and a strong interdisciplinary focus as crucial factors in developing such efforts. Most of the students interviewed in the study by Beckman (2007) were eager for both professional development and entrepreneurial education. Based on the latter study, it showed that there was a misunderstanding of the purpose of entrepreneurship curriculum. Arts students learn art skills, but they do not learn how to leverage these skills to create sustainable careers in art.

Beckman (2007) suggests that there are two approaches to arts entrepreneurship education: one focuses on teaching new venture creation, and the other focuses on transitioning students to professional careers. Bridgstock (2012) also discusses a third sense of arts entrepreneurship: 'being enterprising,' which she explains aligns with Schumpeterian and Druckerian notions of opportunity identification and adding value of some kind. This is a combination of all three approaches where the focus is on less tangible capabilities such as opportunity recognition or entrepreneurial behavior.

On the other side, Pollard and Wilson (2014) recognize some problems with the first approach of Beckman (2007). They claim it tends to disengage students more interested in their own creative practice than in developing

and running a business. The new venture creation model of arts entrepreneurship education may also prove alienating to creative and performing arts students used to the development of high level disciplinary creative and technical skills. Business curricula also tend to neglect not-for-profit, social, and cultural entrepreneurship. The second and third approach focus on teaching students intangible, behavioral aspects of entrepreneurship, also known as *an entrepreneurial mindset*. This is claimed to be a much more appropriate approach for facilitating a paradigm shift (Pollard and Wilson, 2014; Essig, 2013; Bennett, 2009a)

Entrepreneurial mindset and skills

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). It was first believed that mindset was innate to entrepreneurs, but this was later reconsidered because of lack of supporting research. Hence, new ways of education entrepreneurs in higher education have been developed. "Cognitive turn" (Duening, 2010) approach, which posits that entrepreneurs think in a specific manner, has made a particular impact. This changes the focus from instilling personality traits to teaching habits of specific cognitive and metacognitive skills (Pollard and Wilson, 2014). This approach has recently got a lot of attention in the arts entrepreneurship literature (Essig, 2013; Pollard and Wilson, 2014). According to Bennett (2009b), Thom (2016) and several other scholars, the development of an entrepreneurial mindset is essential to building a sustainable career in the arts. However, there is no consensus on which skills deemed to be most important for an arts entrepreneurial mindset and how they should be taught (Roberts, 2013; Pollard and Wilson, 2014).

Essig (2013) uses the framework of Duening (2010) and Costa and Kallick (2008) to further build on top of Gardner's (2008) five minds

framework in order to conceptualize entrepreneurial ways of thinking. The latter framework consists of the disciplined mind, the synthesizing mind, the creating mind, the respectful mind and the ethical mind. Duening (2010) links these minds to entrepreneurial education but divides them differently. Essig (2013) claims that Duening's five minds are more similar to Costa and Kallick (2008) sixteen habits of mind. Furthermore, she draws lines between the frameworks and shows how they might relate to each other and the entrepreneurial framework of opportunity recognition, creation, innovation and equilibration/market entry based on the works of Schumpeter and Kirzner. Essig (2013) then goes through three pedagogic techniques: mentorship, collaborative team projects, and experiential learning through incubated venture creation, and explains how they can help to teach the artists the entrepreneurial habits of mind.

Pollard and Wilson (2014), on the other hand, did a qualitative study with data primarily collected through in-depth, semi-structured interviews. Four participants were selected based on their years of experience lecturing in higher education in the creative and performing arts. The participants were asked questions regarding the definition of arts entrepreneurship, implications for teaching and learning, postgraduates' perspective and arts entrepreneurial mindset. The authors were able to discern five constituent elements of the mindset:

- 1) The capacity to think creatively, strategically, analytically and reflectively.
- 2) Confidence in one's abilities
- 3) The ability to collaborate
- 4) Well-developed communication skills
- 5) An understanding of the current artistic context

They also found out that all participants had a problem with the word "entrepreneurship," and that the term "arts entrepreneurship" possibly forms a barrier in terms of further acceptance

and development of the field. There was also a difference between undergraduate and postgraduate students' perspective which implies that arts entrepreneurship should be taught differently depending on the group. The authors also suggest that the capacities of thought that the participants distinguished as integral to arts entrepreneurship education and that we think are integral to an entrepreneurial mindset are foundational for shifting the paradigm of arts entrepreneurship.

Cobb et al. (2011) also stress the need for an entrepreneurial mindset among artists together with entrepreneurial attitude, behavior and strategic thinking in order to survive. They further explain that strategic planning helps the artist in finding her/his mission and vision, i.e., the reason for being an artist.

In a study by Thom (2017), 210 fine art lecturers from the UK and Germany were surveyed and asked to define the significant challenges and needs of fine artists in their professional and entrepreneurial careers. Based on the findings it is suggested that HEIs should focus more on developing students' entrepreneurial mindset, their thinking, attitude and behavior as arts entrepreneurs. Further, Thom states that:

By developing an entrepreneurial mindset in a contextualised learning environment, fine art students should be better able to develop the required entrepreneurial and business-related skills than by simply introducing trainings in decontextualised business skills. (p.422)

204 out of the 210 participants in Thom's (2017) study were also asked to classify their top-ten skills. They mentioned creativity, networking, art specific sales/marketing and opportunity skills followed by strategic thinking, market know-how, communication/presentation, financial skills and leadership skills with the highest relevance for the economic success if practicing fine arts.

Bennett (2007) conducted a survey study among 207 musicians where she found out that most of the informants seemed to be satisfied with their education. When asked what changes they would make to their education; performance, pedagogy and business skills arose as the most common needed skills in their current profession and that they wished they had learned more about in their education. Participants accepted that they could not possibly graduate with all skills required for their future career, however, an understanding of the different cultural industries would help the musicians in choosing which skills should be focused on.

Bennett (2009a) also did two similar studies conducted with music and dance practitioners and students, analyzing students' career expectations and the activities and skills of practitioners. When asked to identify the skills used in the maintenance of their careers, the same answers as in Bennett (2007) appeared when asked what changes they would make to their education. Many musicians and dancers stated that they had initially viewed teaching as a fallback career, but had subsequently drawn great satisfaction from their teaching activities. When asked what skills they would like to develop further, responses focused on marketing, practical skills, administration, and skills in film and technology. The most commonly cited areas for professional development were marketing and self-promotion. Bennett concludes that arts graduates need to be self-organizing and understand their field of work, and especially themselves. They need passion, confidence, and resilience.

Ghazali and Bennett (2017) present a study of eight Malaysian music professionals, all higher education music graduates. The article has a focus on soft skills, which is defined as "cognitive elements related to non-academic abilities, such as positive values, leadership, teamwork, communication and lifelong learning" (p.590). The participants stressed the

importance of having good performance skills, but also soft skills to sustain their careers, especially discipline. Participants emphasized that soft skills should be developed and applied in industry as early as possible during university studies. Through this experience, they learned which skills and attributes that further should be developed.

Miller et al. (2017) explore how a variety of music alumni perceive the skills that they learned at their institutions in comparison to their diverse career outcomes using data from the Strategic National Arts Alumni Project (SNAAP). They state that higher music education improves many generalizable skills, but there is an apparent disconnect between what students find to be most important for their careers and what the institutions think. Based on the SNAAP-data where only undergraduate and graduate alumni with primary majors in music education, history, composition, theory, and performance were included, the skills they reported acquiring as are the same skills that they as alumni find most necessary to perform well in their careers. Across all music majors in the same survey, entrepreneurial skills, along with financial and business management skills received much lower average acquisition ratings. On the other side, these skills were regarded as highly important across all three majors, especially among the performance majors.

Thom (2016) did a literature review on crucial skills for entrepreneurial success and key reasons for entrepreneurial and small business failure in non-cultural industries in order to find out which skills are crucial for the entrepreneurial success of fine artists. The review showed that in addition to developing an entrepreneurial mind, entrepreneurs need to possess the following seven skills, or what he calls *'five plus two' skills*: idea/creativity, strategic thinking, opportunity recognition and realization, networking, leadership, finance, and marketing.

Identity, ambitions, and expectations

In addition to possessing the "right skills," the students need to know who they are, whom they want to be and what's important for them to have a successful career. This is also known as *career identity* (Meijers, 1998). Bridgstock (2012) explains that this is in constant change and develops through experience. It is the career identity that determines what type of career the students want to pursue and therefore which skills are necessary. Further, Bridgstock argues that it is essential for art students to develop entrepreneurial artist identities through higher education and that entrepreneurship is not a sub-topic of business curriculum, but "a complex set of qualities, beliefs, attitudes, and skills that underpins all areas of working life" (p.133).

Bennett and Bridgstock (2015) state that many students in higher education only have a vague notion of what they want to do after graduating and how their intended industry works due to unrealistic, media-influenced ideas about the world of work. This was also the case in their survey of music (jazz and classical performance, composition, and music technology) and dance major students. The students were asked to identify both desired and expected careers activities. The findings showed that there was a high focus on specialist roles, like orchestra musician, which is not possible for everyone to possess. The authors argue that this might be due to the students' choice not to consider a variety of different roles, or that these options are not familiar to them. On the other hand, Henry (2015) did a study on high school musicians who might pursue a career in music education. The findings showed that the students were both passionately opinionated and well informed about the music teacher education. Those planning a career in music education were also firm in their commitment.

Burland (2005) conducted a two-year longitudinal study of 32 undergraduate music students transitioning to music careers. The participants expressed increased feelings of uncertainty and anxiety during the two-year

transition. This is also in line Bennett and Bridgstock (2015) who states that many students feel uncertainty regarding their own personal and professional identity as they move into the world of work. The findings of Burland (2005) suggest that motivation, musical identity (an individual's self-perception relating musical experiences, ability, and ambitions), learning styles and coping strategies influence the students' career choices, especially between becoming performers or non-performers. Further, she suggests that task-oriented and performance-oriented coping strategies are more likely to have a successful impact on the students.

In a study by Bennett (2013), 38 second-year undergraduate music students were asked to write down their career goal. Fifty-six percent of the students responded that their goal was to be a performer. However, 20 percent of the performance-focused students reported that their performance goals were unachievable, and ten percent wrote that their goals would have to shift. Bennett and Bridgstock (2015) found similar results in their study and saw that music students with different career expectations and ambitions had little knowledge of alternative pathways and had limited "non-creative" work to teaching.

In the same study by Bennett (2013), the author asked 50 second-year undergraduates at another institution to define what a musician is. Ninety percent of the students, which included jazz and new music majors, defined a musician as a performer. This is both damaging and inaccurate since it excludes the majority of higher music education students and positions the students outside this definition as "failures."

Bennett (2013) further argues that something has to be done to encourage the development of broad career purviews because of the misalignment between the realities of music careers and desired/expected outcomes to higher music education. This can be done by helping the student form their own identities by encouraging them to explore their passions and

aspirations, strengths and beliefs, and likes/dislikes in order to understand their "future-self better."

Bennett (2009a) states that exposure to other activities are extremely important to performance music students since the perception of success is already entrenched in their mindsets when entering the university. Burland and Pitts (2007) observed that while the students' musical identity shifted with the acquisition of new academic abilities, the students within conservatoire setting continued to prioritize performance work. Bennett (2009a) further states that the role model of these students are often successful performers which makes it hard for the students to develop a positive perception of non-performance activities:

The development of positive attitudes towards non-performance study requires students to explore their individual talents and interests concerning the outside world and to make connections while they are still within the relative security of student life. In this way, dreams and ambitions can be expanded rather than being destroyed. (Bennett, 2009a, p.325)

Discussion and conclusion

This study has sought to explore what the literature says about music students at HEIs' future career from an entrepreneurial point of view. Among the findings, topics relating to arts entrepreneurship, entrepreneurial mindset, and skills, in addition to career ambitions, expectations and identity were found to be important. The literature suggests that in order for higher music educations to adopt entrepreneurship they need to start focusing on their students' career identity which is highly tied up to their ambitions, expectations, and skills.

Definition of arts entrepreneurship

Based on the literature, there are obvious arguments for why entrepreneurship is essential for music educations. Most teachers and students are embracing entrepreneurship, and most studies on the topic clearly state that self-employed artists have to act as entrepreneurs in order to survive. So why isn't entrepreneurship a significant part of every music education in the world?

Many conservatories have a strong traditional "art-for-arts-sake" view (Beckman, 2005), and this combined with arts administrators that think entrepreneurship and profit maximization is the same word makes a case for implementing entrepreneurship into the curriculum hard. Carey and Lebler (2012) reviewed and reformed the curriculum of an Australian music bachelor. They concluded that curriculum review takes time, and even though the review connotes change, it is entirely dependent upon those who are in charge of making it happen.

Entrepreneurship is an ambiguous term and has several different definitions (Landström, 2000). Hence, there's no wonder why this brings confusion among higher music education institutions. A question that further should be asked is how do students, teacher, and administrators define entrepreneurship, and what are the differences between them. This can help clarify if it is faculty members' definition that stops entrepreneurship courses being implemented. Also, it helps clarify why most teachers and students are so eager for these courses.

Teaching arts entrepreneurship

In terms of teaching entrepreneurship in arts education, there seems to be a change from a "business-oriented" approach (Beckman, 2007) to a more "behavior-oriented" approach (Pollard and Wilson, 2014). This makes sense since a "business-oriented" approach teaches you how to run a business, while "behavior-oriented" teaches you the underlying cognitive skills to act entrepreneurial, that for instance is

needed to run a business. Furthermore, the “behavior-oriented” approach is more appropriate for music students based on the fact that not all music students are going to run a typical business.

In addition to teaching a “behavior-oriented” approach (entrepreneurial mindset), many scholars stress the importance of experiential learning in order to develop an entrepreneurial mindset (Essig, 2013). It is simply not enough to learn how to be entrepreneurial. One must go outside the classroom and apply the skills learned to get experience. This goes for music students as well. Beeching (2016) asks the question "who are we performing for?" and argues that conservatories should have this in mind when educating music students. To understand the audience, musicians need empathy, and this can only be learned by stepping outside of the classroom. A topic for further research could, therefore, be what music students are doing to leverage the skills learned in the classroom.

Important skills for musicians

Even though it is said that the skills deemed important for a successful artist is still to be defined, the literature review findings of entrepreneurial skills by Thom (2016) and the elements of an arts entrepreneurial mindset by Pollard and Wilson (2014) seem to be in line to some degree. In both articles, creative and strategic thinking together with confidence, collaboration skills, communication skills and understanding of artistic context is listed as essential. Further, the author of this review argues that skills deemed important for music graduates is highly dependent on their ambitions, but the skills listed above can be regarded as fundamental for music students. More research on which skills music students think are important for their future career should be done, in addition to what educators and administrators believe based on the disconnect-finding by Miller et al. (2017).

Career ambitions and expectations

Another discovery was that many music performance students have sort of a “bad” attitude towards teaching and often categorize it as a “fallback” option if the performance dream would fail. This is also emphasized in studies investigating career ambitions and expectations (Bennett and Bridgstock, 2015; Bennett, 2013; Bennett, 2009a) where teaching is only included in the career-expectation list, and not the career-desire list. This does apply to not only teaching, but also other "non-performance" careers, but to a smaller extent. According to Bennett and Bridgstock (2015), the reason for this can be found in the students' knowledge about optional career paths and their role models. Some music students do not know any career options other than performance and teaching. More research should, therefore, be done on music students' knowledge about career options, hopes/expectations and what/who inspires them and why.

Career identity

Lastly, career identity was found to be a fundamental element for music students career ambitions, expectations, and skills. As mentioned, this involves the students' knowledge about who they are, whom they want to be and their values. Furthermore, scholars argue that music students should act as entrepreneurs for them to be prepared for the unknown career path they one day will meet. Learning entrepreneurial skills and mindset is merely not enough, they also need to develop an entrepreneurial identity (Donnellon et al., 2014), which can be seen as a type of career identity. This identity is influenced by factors such as experience and role models (Ibarra, 1999), which is also in line with the findings discussed in the paragraph above.

Students enter education with at least one identity. This identity is largely shaped by social context, and it is therefore important that music department at HEIs embrace entrepreneurship because of its openness as Bridgstock (2012) explains. This does not mean

that music students should leave their music ambitions behind and start up big companies, but rather widen their career perspectives and learn to see new opportunities within music.

Implications

The findings from this literature review contribute to the arts entrepreneurship literature and have implications for theory, practitioners, politicians, and policymakers. Based on the findings it is suggested that instead of solely focusing on how arts entrepreneurship should be taught, arts entrepreneurship scholars should work on reaching a consensus on how arts entrepreneurship is defined. This consensus will act as a foundation for arts entrepreneurship education, thus, making sure literature on arts entrepreneurship continues to progress. The findings also imply that practitioners and educators should focus on developing entrepreneurial identities among their students. This will hopefully help the students develop more realistic career notations and give them plenty of options for their future career. The findings from the literature review may also benefit politicians and policy-makers in helping them understand the complicated situation for arts entrepreneurship today and its potential function for arts educations in the future.

Further research

Further research should be done on: how music students, teachers, and administrators define entrepreneurship; what music students are doing in order to leverage the skills learnt in the classroom; which skills music students think are important for their future career, and what educators and administrators think; music students' knowledge about career options, hopes/expectations and what/who inspires them and why.

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Career Ambitions, Expectations and Skills Among Music Students at HEIs: An Empirical Study

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Abstract

Scholars state that artists need to act like entrepreneurs in order to make a living in the arts. Still, there's little consensus on how to educate arts student in entrepreneurship without knowing their ambitions and skills. Hence, the purpose of this study is to get a better understanding of Norwegian music students' career ambitions, expectations and skills concerning entrepreneurship, and how teachers and administrators perceive this. A cross-sectional survey study was conducted where 114 students and 37 teachers and administrators participated. The findings show that there is a disagreement among students, teachers, and administrators of what entrepreneurship is. Most students wish to work with performance activity after graduation, but expect to work with teaching. Both students and administrators/teachers share the same point of view concerning necessary skills for a career in music where creativity, networking, teamwork and communication/presentation is valued the most. These findings contribute to and further build on research by Bennett and Bridgstock (2015) and Thom (2017), and provides vital information to the practical part of arts entrepreneurship education. Further research should be done on why music students choose to study at HEIs, how a consensus on arts entrepreneurship education can be achieved and what forms the expectations and ambitions of music students specifically.

Introduction

Entrepreneurship education has been a topic of interest among several scholars the last decades because of its association with economic growth and job creation, but also its focus on self-employment (Lackéus, 2015; Wong et al., 2005). This has especially raised discussions among arts institutions educating artists of the future.

Several scholars identify the need for entrepreneurship in arts education because of poor professional outcomes (Beckman, 2005; Pollard and Wilson, 2014; Thom, 2017), but also because of the majority of art students are more likely to be self-employed than workers in other occupations (Bridgstock, 2012). On the

other hand, many conservatories have a strong traditional "art-for-arts-sake" view (Beckman, 2005) where entrepreneurship and profit maximization is considered to be the same thing. According to Thom (2017), self-employed artists need to operate as entrepreneurs in order to make a living in the arts. While entrepreneurs in other fields are often pulled into becoming entrepreneurial, artists are often pushed to entrepreneurship through necessity (Bridgstock, 2012). However, there is little consensus on the most effective way to educate art students in entrepreneurship (Beckman, 2007).

Performing arts students are far more likely to experience what is called portfolio or protean careers than fulltime jobs (Pollard and Wilson, 2014). These are careers characterized by high

levels of self-employment and freelance work which is individually constructed based on own personal values and beliefs (Bridgstock, 2012). This means that artists most likely need to possess several various skills in order to succeed. Menger (2001) argues that a combination of entrepreneurship, flexibility, and self-actualization is necessary for occupations within the creative industries. On the other hand, Roberts (2013) states that there is no explicit agreement on knowledge, skills, and abilities that are important for self-employed artists and arts entrepreneurs to be successful.

Based on the literature review of Bjørnø (2018), it was found that many music performance students have a “bad” attitude towards becoming professional teachers and often categorize it as a “fallback” option if the performance dream would fail. One reason for this was found to be that the students have limited knowledge about career options.

A study by Bennett (2007) on professional music performers suggests that it is essential for music graduates to recognize as early as possible what is necessary to succeed in a broad variety of professions. Bennett also explains that the educators' understanding of professions is decisive for the students' professional outcome.

By investigating various higher music education institutions in Norway, the author hopes to get a better understanding of music students current career ambitions, expectations and skills concerning entrepreneurship, which also serves as the purpose of the paper. To fulfill this, one must both look at the students' and the educators' point of view as Bennett (2007) suggests. This has led to the following research questions:

1. How do music students, educators, and administrators define entrepreneurship?
2. What skills do the students think is necessary for a music career?

3. What are the career ambitions and expectations of music students?
4. How do educators and administrators perceive a career in music and what skills do they think is necessary?

The answers to these questions will contribute to the literature on entrepreneurship in arts education. Instead of directly investigating entrepreneurship in the music curriculum, the author hopes to approach the problem from another angle and look at music graduates' expectations, ambitions, and current skills. This will provide a better understanding of the underlying causes of the importance of arts entrepreneurship, and further build on the research by Bennett and Bridgstock (2015) and Thom (2017) regarding music students' and educators' perception of a career in music.

The structure of the rest of this article consist of the methodology used, the findings, discussion of the findings, conclusion, implications, limitations of the study and suggestions for further research.

Methodology

In the sections below, the research design and method of data collection and analysis will be presented.

Research design

A deductive, cross-sectional survey study design was selected. A cross-sectional survey approach was chosen because it gives a snapshot of a specific group of people at a particular point in time (Cohen, 2000) and the possibility to test many variables at the same time (Neuman, 2007). A deductive approach was chosen because of the findings from the literature review that was conducted prior to this study which acts as a theoretical framework, or literature-as-theory as Bryman (2008) calls it.

Measurement instrument

Two mixed method surveys (one for students and one for teachers/administrators) consisting of open-ended and closed-ended questions were

designed in SelectSurvey and used as a measurement instrument. Both questionnaires were designed both in Norwegian and English, and all questions, except the last question in both surveys (see *Appendix A and B*), were mandatory. The questions were mainly based on the work of Thom (2017), Bennett and Bridgstock (2015) and findings from the researcher's literature review. Thom (2017) investigates German and English fine art lecturers' subjective views concerning the career of professional artists. The study is mostly concentrated on skillset and entrepreneurship in arts education. Bennett and Bridgstock (2015) explore the career ambitions of dance and music students both before and after graduation. In their study, they distinguish between what the students hope to work with versus what they expect to work with.

The student questionnaire consisted of 23 questions (*Appendix A*) concerning their current education, ambitions and expectations, skills, perception of entrepreneurship and demographics. The teacher/administrator questionnaire consisted of 17 questions (*Appendix B*) concerning their role and institution, musical career, today's music curriculum, their students' skills and their perception of entrepreneurship. Both questionnaires consisted of condition-based questions which directed the participant to the next questions based on the previous response. For instance, to make sure only music students, teachers, and administrators at HEIs participated in the study, a question asking them this at the start of the questionnaire was designed. If they were to press no, they would be directed to the end of the questionnaire.

Elements studied:	Based on:
Students' reasons for choosing their current study	
Students' career ambitions and expectations	Bennett and Bridgstock (2015)
Perception of a successful career in music	

Students' knowledge and skills	Thom (2017)
Definition of entrepreneurship	Bridgstock (2012)
Students' market preparedness	Thom (2017)
The need for music-oriented entrepreneurship	Thom (2017)
The future of music education in Norway	Thom (2017)

Table 1. Elements of what has been studied and their foundation

Research context

Six out of eight HEIs in Norway were chosen as research subjects: University of Tromsø (UiT), University of Stavanger (UiS), Norwegian University of Science and Technology (NTNU), University of Bergen (UiB), Norwegian Academy of Music (NMH) and Barratt Due. This was done because of the limited time span of the study. All institutions have music education on master level in common. The head of each music department was called on beforehand in order to figure out their interest in participating in the study and the procedure for conducting the study. After initiating contact by phone, an email was sent out to each institution explaining the purpose of the study and asking if the institution wanted to participate in the study. A draft of both questionnaires was also attached in the email with the option of giving feedback. All institution except the University of Stavanger agreed to participate in the study. No explanation was further given by UiS. No changes to the questionnaire were suggested by the institutions. The study was then reported to the Norwegian Centre for Research Data in order to get permission to collect data.

Pilot study

A pilot study was conducted to determine the reliability of the measurement instrument. A convenience sample (Cohen, 2000, p.102) (N = 5) of three music students and two teachers/administrators at the department of music at NTNU was selected. All participants were acquainted with the researcher. The

participants were asked to comment on the time used, understandability, predefined answers, typos, and irritations related to the questions. The pilot study was conducted from 4 April to 12 April 2018. Definitions and typos were corrected in both questionnaires based on the feedback. No significant changes were made, except in the teacher/administrator questionnaire where questions regarding guidance outside of the classroom were removed. This was done based on one of the teacher's feedback. The participant stated that the questions wouldn't give any useful information because from teachers' point of view every teacher should have more time for each individual student, but at the same time, few want to have too many obligations regarding this.

Questionnaire administration

When both questionnaires were finished, and approval from the Norwegian Centre for Research Data was received, a new mail with the survey-links was sent out to the five institutions for them to further distribute to their students, teachers, and administrators. Participants were informed of the process for protecting their anonymity and were assured that they could withdraw from the study at any time without any consequences.

The distribution method varied from institution to institution. Some sent directly through email, while other posted through own intranets. In order to increase the number of student participants, students who were willing to participate in the study were offered the chance to win a gift card from a music store worth 1 000 NOK. The survey was conducted over a 4-week period from 16 April to 13 May 2018. A reminder was sent out to all institutions in week three. All institutions except Barratt Due succeeded to distribute the questionnaires. In addition to sending to the institutions by email, social media groups were also used to reach the students directly. This is also the reason why only students from Barratt Due, and not

teachers or administrators, participated in the study.

Participants

The student participants consisted of students (N = 114) from all five of the institutions at one-year, bachelor's and master's programmes within performance (58,8 per cent), musicology (13,2 per cent), music therapy (9,6 per cent), music technology (12,3 per cent), conducting (0,9 per cent) and music pedagogy (5,3 per cent). The student participants were further classified by age (20-54 years), gender (52 percent male, 44 percent female, 4 percent other) and study year. Ethnicity and nationality were not included. The teacher/administrator participants (N = 37) consisted of eleven administrators, twenty-four teachers and two who fit both roles. Seventy-four percent of the teachers educate at NMH. A possible reason for this high percentage can be that NMH was one of the only institutions that sent out the survey via email. No further classifications were made. Only results from participants that completed the survey were further analyzed.

Data analysis

The results were further sorted in Microsoft Excel to get an overview. Closed-ended answers were visualized in Excel, while open-ended answers were coded in NVivo 12. Answers to question number 4, 7, 17, 19 and 23 in the student questionnaire and number 6, 8, 11, 14, 15 and 16 in the teacher/administrator questionnaire were coded (see Appendix A and B for more information regarding the questions).

All questions were coded based on through-going topics in the answers. For instance, the students' answers to how they define entrepreneurship were individually connected to a node and these nodes were designed during the read-through of the answers. One of the students defined entrepreneurship to start a company which resulted in this becoming a node. Answers that were similar were then also connected to the same node. Some topics were only mentioned once but still designed as a node.

All open-ended answers went through the same process. This process made it easier to find out what the majority said, and also unique answers that stood out. An example of the coding results from the question concerning students' definition of entrepreneurship (question 19) from the student questionnaire can be viewed in *Table 2*.

Node	# of answers
Start a company	33
Multiple definitions	18
Uncertain	14
Creating jobs	12
Possess certain skills	11
To be independent	9
To create something	9
Unique definitions	9
To be innovative	6
To acquire jobs	2
Create a living	1
Fulfill a market demand	1
Negative perspectives	1

Table 2. Coding results from the question concerning students' definition of entrepreneurship.

The unit of analysis in this study has been the students' and teachers/administrators' perception of career, music education and entrepreneurship. Even though the sample consisted of participants from different institutions, study programs and study year, few significant differences among these classifications were found in terms of their answers. Hence, the findings from the student and teacher/administrator survey were analyzed in its entirety. Though, some of the findings from both surveys were compared.

Limitations of method

The expectation, ambitions and necessary skills of musicians are in constant change due to changes in the music market. Unfortunately, this cross-sectional approach is only able to offer a snapshot of a single moment in time. Hence, the skills necessary for a career in music in addition to students' career ambitions and expectations may change over time.

Questions concerning misunderstandings that may have occurred during the study could not have been answered as it could in an interview. Hence, the author suggests that a follow-up study with in-depth interviews should be conducted to elaborate on some of the findings. Another limitation of the questionnaires is that they were written in both Norwegian and English. Since the questions were based on other questionnaires that were written in English, the translations may have brought confusion to the participants which may have influenced their answers. Also, the questionnaires may not have been distributed correctly by the institutions, e.g., only sending out to specific groups which may have excluded relevant participants. The gift card that was used as an incentive may have influenced answers among the students in the way that some completed the survey only to get the chance to win the gift card without thinking about the questions.

The questions regarding knowledge and skills in this study are based on a pre-determined set of skills from Thom (2017). This may have neglected answers that could be provided if the questions were formed in an open-ended format.

One should also have in mind that 74 percent of the teacher respondents came from the same institution (NMH) and therefore the findings may be heavily influenced by this institution's way of thinking. This is the first time the author and researcher of this study have done an empirical survey study which most likely has influenced the quality of the study.

The unit of analysis of this study has been the career and entrepreneurship perception of students, teachers, and administrators where the results were discussed in its entirety, and not between classifications like study year or study program. Even though few differences were found between the classifications in this study, more significant differences that clearly distinguish the classifications from each other may have been neglected. On the other hand, this may be an interesting finding that shows

that there are few differences among music students in Norway, regardless of study program or study year, in terms of career perception.

Findings

In the following sections, the results from the questionnaires will be presented – first the findings from the student survey, then from the teacher/administrator survey.

Student results

Reasons for choosing current study

The students were first asked to answer why they had started studying at their current program. Most of the students stated that they had started because they wanted to develop further and learn, or/and because of an interest/passion for music. Some also mentioned that they started studying music to get a job or career as a musician. Among the rest, the students mentioned the uniqueness of the study program, recommendation from teachers, the environment's/institution's/city's reputation or only option left to be reasons for why they had chosen their current study.

Study more vs. work

The students were asked if they were planning to study more or work after graduating from their current program. The findings show that 44 percent of the students are planning to work after graduation, while 44 percent are planning to study more. The rest are either uncertain or want to do both. No significant differences were found between study year. The students that answered that they were planning to study more were further asked what they were planning to study. This group consisted only of students studying conducting, music technology, musicology and performance where the majority (84 percent) said that they were planning to study more music. This is in some way not that unexpected since therapy and pedagogy can be seen as vocational education compared to performance education. When asked why they wanted to study more, most of

the students stated they wanted to continue to evolve and because they think it is nice to be a student, but also to increase job opportunities:

S011	I want to learn as much as possible when I am a student. I think it is nice to look into my own different interests. I have time for it, and the student loan makes sure I also have the resources to do it.
S034	Because I do not know what I want to be, and because there is way too much exciting you can study and learn more about. I want to broaden my expertise.
S040	Because I consider a bachelor's degree in music to be of little value in the labor market. I will therefore take a master's degree in addition to a one-year teacher course.

Career ambitions and expectations

The students were further asked what they wish to work with after graduation where multiple answers were allowed (*Figure 1*). The results show that most of the students wish to work with own band/solo and/or teaching, but when asked what they expect to work with, the numbers changed. Sixty-two percent expect to work with teaching, while thirty-nine percent expect to work with own band/solo-project (*Figure 2*). The students were also asked if they expect to be involved in portfolio careers made up of several different part-time jobs where eighty-nine percent said yes.

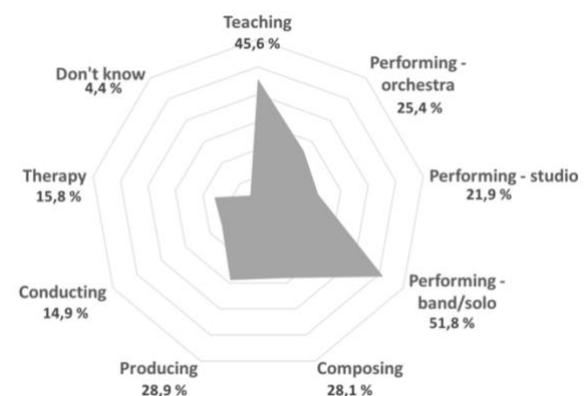


Figure 1. Overview of what students hope to work with.

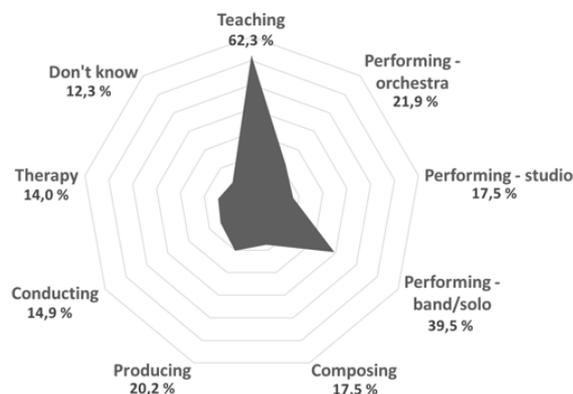


Figure 2. Overview of what students expect to work with

When asked what formed their career expectations, where multiple answers were allowed, the majority answered that friends/family, teachers or starting own company/career before graduating had influenced them the most. They were also asked what they currently work with next to their studies where multiple answers were allowed. The results show that most of those who answered work with performing or teaching next to their studies.

Additionally, the students were asked to define a successful career within music where multiple options were allowed in addition to an open field. The results show that majority define a successful career to make a living out of music or to be involved in music for as long as you wish (Figure 3). Among the students that chose to specify, topics like sharing music and to be remembered were pointed out:

S008	Make other people's lives better with music
S024	To develop constantly and to feel fulfilled by doing it
S097	Have a respectable reputation as a musician/ teacher/conductor
S076	Being able to be recognized in the environment while appealing well to the people.

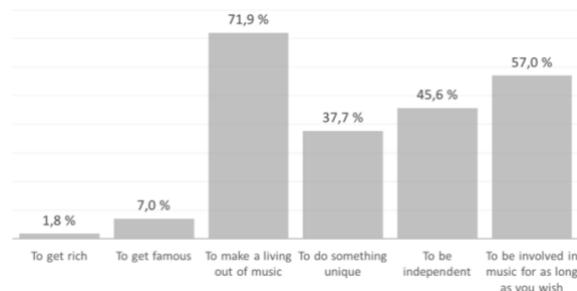


Figure 3. Students' definitions of a successful career in music

Knowledge and skills

Next, the students were asked to classify the following skills from very unimportant to very important in terms of their future career: Creativity; Networking; Music specific; Technology; Sales/Marketing; Market knowledge; Communication/Presentation; Strategy/Planning; Financial; Leadership; Decision-making; Problem solving; Teamwork; Social media/IT; Business planning.

The majority of the students agree that teamwork, communication/presentation, creativity, and networking is considered to be most essential skills for their future career (Table 3). Based on the results it seems like the students think the overall skills are essential for their future career with the exception of technology and business planning.

Furthermore, the students were asked to rate how these skills have been taught through their current study. The results indicate that the students feel that they have learned music specific knowledge, creativity and teamwork to a large or very large extent. On the other hand, they expressed that they have learned social media/IT, financial, business planning and sales/marketing to a small or very small extent.

Entrepreneurship

The students were then asked if they believed that entrepreneurial skills would be important for their future career. Fifty-two percent of the students answered yes, while the rest answered that they did not know. Only five percent answered no. The students that answered yes were further asked to explain why.

Skills	Very unimportant	Unimportant	Neutral	Important	Very important
Creativity	0,0 %	0,9 %	2,6 %	33,3 %	63,2 %
Networking	0,0 %	0,0 %	4,4 %	35,1 %	60,5 %
Music specific/Theory	0,9 %	6,1 %	27,2 %	43,9 %	21,9 %
Technology	0,9 %	15,8 %	40,4 %	33,3 %	9,6 %
Sale/Marketing	1,8 %	9,6 %	24,6 %	39,5 %	24,6 %
Market knowledge	1,8 %	9,6 %	28,9 %	39,5 %	20,2 %
Communication/Presentation	0,0 %	0,9 %	13,2 %	41,2 %	44,7 %
Strategy/Planning	0,0 %	0,9 %	20,2 %	44,7 %	34,2 %
Financial	0,0 %	7,0 %	28,1 %	43,0 %	21,9 %
Leadership	0,0 %	7,9 %	36,0 %	32,5 %	23,7 %
Decision-making	0,0 %	4,4 %	21,9 %	46,5 %	27,2 %
Problem solving	0,0 %	5,3 %	16,7 %	34,2 %	43,9 %
Teamwork	0,0 %	4,4 %	1,8 %	23,7 %	70,2 %
Social media/IT	0,9 %	12,3 %	31,6 %	34,2 %	21,1 %
Business planning	4,4 %	17,5 %	32,5 %	35,1 %	10,5 %

Table 3. Students' perception of different skills for their future career

Through this question, many of the respondents expressed that there are limited job opportunities and one must create your own job:

S069 There are no existing fixed positions for someone with my artistic profile, so I will have to make my own work. Much of my music exists outside of established genre categories, so I will have to build my own audience(s), find my own venue(s), etc. Basically, without the ability to create my own work, I will be without work!

S011 An entrepreneur, as well as a musician, needs skills as managing money, being productive, networking, focus, invest for a long time, self-reflection and the need to learn. If you want to make a portfolio career as a musician, you have to be able to do these things. You also have to believe in your product (which is yourself) and sell to someone else.

The students were further asked to what extent they feel that that entrepreneurship has been taught through their current study. The majority of the students (54,4 percent) answered that they feel they have been taught entrepreneurship to a small or very small extent, while 36 percent said to some extent (*Figure 4*).

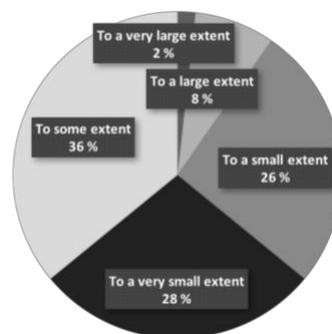


Figure 4. Students' answers to what extent they felt they had been taught entrepreneurship through their current study program

The students were also asked to define entrepreneurship. Most of the students associate entrepreneurship with starting/running a business and creating jobs for themselves/other, while some point out it is connected to specific skills like finance, market knowledge, problem-solving, sales, etc. A small percent also defines entrepreneurship to be independent and manage your own career or to create something new. Very few of the respondents explicitly related it to music, and only one of the respondents had a negative perception of entrepreneurship:

S025 To start a business, or be a part of a business from the start, and investing time and money without necessarily gaining profit in the beginning.

S063 Being independent, being your own boss and being dependent on others to be able to make a living out of

	music simultaneously as you possibly create chances and work for others.
S091	Developing business ideas and products, etc. Of course, this can be related to music, but personally, I feel that it is not the same unless you are organizing a major production/festival.
R071	Excuse to not work more honestly with the art.

Future of music education

Lastly, the students were asked to come with suggestions as to how music educations in Norway better can facilitate for music students' future careers. The question was optional which resulted in 72 responses. The majority agree that the educations in Norway should incorporate more entrepreneurship courses, more real-life scenarios and more cooperation with other institutions, relevant industries and companies. Many of the students express their dissatisfaction with not learning basic skills related to being a freelance musician. Some of the students also express that there are too many conservatories which results in too many musicians in relation to the number of jobs.

Teacher and administrator results

Perspective on a successful career

The teacher was first asked to define a successful career within music where multiple options were allowed. Most of the respondents answered that to make a living out of music is what that defines a successful career in music. Some also chose to specify:

TA12	Being able to use his/her musical skills and his/her music education to create a workplace or be employed in a working relationship that satisfactorily corresponds with his/her wishes, dreams and aspirations.
-------------	--

TA18	Feeling that what you do is meaningful and valuable for yourself and others.
TA23	To contribute to a better society.

Students' market readiness

Only the teachers were further asked to respond to what extent their students were prepared to meet the demands of the market after graduation. The greater number answered that their students are prepared to meet the demands of the market to a large degree (*Figure 5*). The respondents that answered "to some degree" or "to a small degree" where further asked to explain why. The respondents state that the students vary a lot in terms of skill level, independence, and motivation. Additionally, some also blame it on the constant market change and that many students have unrealistic career notions.

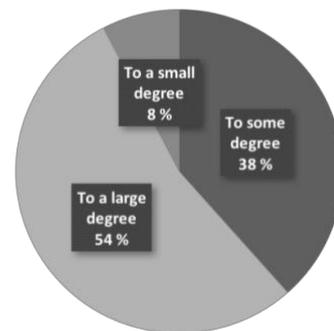


Figure 5. To what extent teachers think their students are ready to meet the demands of the market after graduation

Market-oriented and entrepreneurial music curriculum

The respondents were further asked to reply to the following questions: "To what extent do you see a need for a more market-oriented and entrepreneurial focus in today's music curriculum?". More than half of the respondents answered: "to some extent." (*Figure 6*)

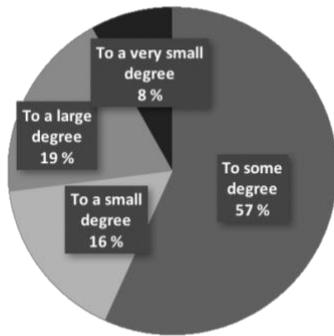


Figure 6. Teachers' and administrators' perspective on if there's a need for a more market-oriented and entrepreneurial focus in today's music curriculum.

The respondents that answered with “to a large extent” or “to some extent” were further asked to explain what specific changes they think should be made to the curriculum in order to make that happen. The majority answered that students need to be exposed to more practical experience and create more realistic notions to the outside world. Some of the respondents also react to the question:

TA30 I react a little to the wording here (market and entrepreneur) that for me appears to be something commercially/economically focused. I think that the focus should be on realizing own projects rather than getting a job or finding something that makes me rich, to put it to the fore. I am also uncertain

about the extent to which it should be up to the educational institution to take responsibility for this knowledge.

TA24 Entrepreneurship is necessary but is becoming over-focused. It must not be the new religion. Teaching entrepreneurship must bring with it the philosophical and ideological foundation on which entrepreneurship is based.

TA17 I think it is sad that such subjects are necessary in music education, as I think becoming a musician should be the only important thing in this education. Nevertheless, I see that some knowledge of market and entrepreneurship can be necessary in the face of working life.

Students' knowledge and skills

The teachers and administrators were then asked to rate the same skills as the students did but with their students' future career in mind. The results are similar to the students where creativity, teamwork, networking and communication/presentation are considered to be the most important skills, while leadership and business planning are considered to be less important (*Table 4*). The teachers also seem to think that the overall skills are important.

	Very unimportant	Unimportant	Neutral	Important	Very important
Creativity	0,0 %	0,0 %	5,4 %	27,0 %	67,6 %
Networking	0,0 %	0,0 %	8,1 %	35,1 %	56,8 %
Music specific	0,0 %	0,0 %	27,0 %	56,8 %	16,2 %
Technology	0,0 %	2,7 %	29,7 %	56,8 %	10,8 %
Sales/Marketing	0,0 %	2,7 %	48,6 %	45,9 %	2,7 %
Market knowledge	0,0 %	0,0 %	51,4 %	45,9 %	2,7 %
Communication/Presentation	0,0 %	0,0 %	8,1 %	43,2 %	48,6 %
Strategy/Planning	0,0 %	2,7 %	18,9 %	51,4 %	27,0 %
Financial	0,0 %	2,7 %	37,8 %	43,2 %	16,2 %
Leadership	0,0 %	5,4 %	56,8 %	37,8 %	0,0 %
Decision-making	0,0 %	2,7 %	48,6 %	35,1 %	13,5 %
Problem solving	0,0 %	0,0 %	21,6 %	51,4 %	27,0 %
Teamwork	0,0 %	0,0 %	2,7 %	24,3 %	73,0 %
Social media/IT	0,0 %	2,7 %	32,4 %	54,1 %	10,8 %
Business planning	0,0 %	2,7 %	56,8 %	37,8 %	2,7 %

Table 4. Teachers' and administrators' perception of different skills for their students' future career

Furthermore, only teachers were asked to answer the question: "To what extent do you feel that skills and knowledge within the given categories have been taught to your students?". The most significant difference between the two groups can be found in communication/presentation and social media/IT. The teachers also seem to think that the overall skills have been taught to a larger extent than the students.

The teachers were also asked to answer what professions they had in mind when filling out the two matrices. Most of the teacher stated that they had the work of a freelance musician in mind when filling out the matrices. Some of the respondents also used this question to express their feelings about the matrices. One of the teachers claimed that categories were based on a freelance-situation and that some of the categories are less applicable for employed institution musicians, teachers or conductors. Moreover, the same respondent also stated that freelance musicians can always take further education in leadership, marketing, etc. which are subjects that are not relevant to pedagogues and institutions musicians. Another respondent expressed his/her dissatisfaction with both matrices categories because of their "market liberalist thinking" and that few of the categories were relevant to art business.

Music-oriented entrepreneurship courses

Next, both the teachers and administrators were asked if the institution(s) where they work have implemented music-oriented entrepreneurship courses. Seventy-eight percent answered that they have, while fourteen answered no and the rest were uncertain.

The respondents were further asked if there is a need for these courses at HEIs in Norway. Ninety-five answered that they saw a need for these courses, while the rest (two respondents) answered no. These two respondents were further asked why they think so. One of the respondents stated that the jazz students already are out in the field before they start studying and that the institution has a strong tradition for sharing knowledge outside of the classroom.

The same respondent also stated that these courses cannot keep up with the changes in the market because of slow curriculum reforms. The other respondent claimed that it does more harm than good, and that to be an independent artist is a part of everything they teach.

Entrepreneurship definitions

For one of the last questions, the teachers and administrators were asked to define entrepreneurship. This is one of the questions in the teacher/administrator survey where there were least similarities in the answers. Some connect it indirectly to being a freelance musician and building own career, some points out specific skills, some define it as creating value or jobs for themselves or others, while some have a less positive perspective:

TA07	The ability to create value through own business, which assumes artistic development and creativity on the one hand, and knowledge of project development, marketing and business on the other hand.
TA17	Being able to build networks systematically, being able to budget, market, orientate themselves in the market, build own brand, etc.
TA22	I think the term is wrong, and I distance it from the art/art pedagogical context. However, it is still necessary for students to learn about building portfolio careers and to know different levels and opportunities in the field. However, I take a strong distance from thinking about this professional life in the form of business philosophy, all about selling goods and services.

One of the respondents points out the troubling sides of the term because of its adoption from a different field with different values and vocabulary than in the arts field. The respondent further states that the term has been adopted too uncritically in the arts field.

Future of music education

Lastly, the teachers and administrators were also asked to come up with suggestions on how music education in Norway can better facilitate for music students' future career. The question was optional which resulted in nineteen responses. The greater number states that students need more practical and broader experience so they can develop realistic career notions.

Discussion

In this section, the findings from the teacher/administrator survey and student survey will be discussed both individually and collectively.

The findings show that most of the students chose their current study because of their passion and love for music. This was also empathized by both groups when asked to define a successful career within music where both answered that to make a living out of music or to be involved in music for as long as you wish is what that defines a successful career. This is no surprise based on the fact the most music students after graduation are facing protean careers where their personal identities are often linked quite strongly with their arts practices, and own physiological success is vital (Bridgstock, 2012; Bennett, 2009). More research should be done on why students, in general, choose to study at HEIs. Is it because of the job opportunities that follow after graduation or is it because they wish to develop further?

An interesting finding is the differences between the students' career ambitions and expectations, especially in comparison with the findings of Devroop (2012) and Bennett and Bridgstock (2015). In the latter authors' study, only 12 percent of the music performance students expected to work with teaching after graduation, and none hoped to work with teaching. This is a contrast to the findings in this study where both the majority of the overall

students and the performance students hope to and expect to work with teaching (*Figure 1 and 2*). It is hard to give an exact reason for this difference other than dissimilarities in culture and social expectations. Even though the students answered that friends/family/former teachers had influenced their career expectations the most, more research should be done on influencing factors to figure out why there's a big difference between the students. On the other hand, the numbers in this study still change from hoped-activity to expected-activity which in some way show that the students have realistic career notion to some extent. However, as Bennett and Bridgstock (2015) also point out: "this shows that some students enter their degree programs not expecting to succeed in their major study area" (p.267). At the same time, the students in this study may have interpreted the question to be related to what they will be doing straight away after graduation, in contrast to Bennett and Bridgstock (2015) where they were specifically asked what they hoped and expected two and five years after graduation.

As seen in Bennett and Bridgstock (2015) and Bennett (2009), the findings in this study also show that teaching is viewed as a "second option" among the students. All numbers decreased when asked what they expected to work with after graduation compared to what they wish to work with, except in the category for "Don't know" and "Teaching" which increased. At the same time, the students seem to be more positive about teaching, based on the high numbers in hoped-activity, compared to the findings of Bennett and Bridgstock (2015), Devroop (2012) and Bennett (2009). More research should be done on music students perception of teaching and why it is categorized as a fallback-option.

As mentioned in the findings, the teacher/administrators' and students' perception of different skills for future music careers in terms of importance and to what extent these skills have been taught are quite

similar. This is the opposite of what Miller et al. (2017) found in their study where there was a clear disconnect between what students find to be most important for their careers and what the institutions think. Same as with the findings related to ambitions and expectations, cultural and social differences are possibly to blame. Still, more research should be done why there's a difference between these institutions. Further one, the findings in this study is a good indicator that both sides of the table have a similar point of view of what it takes to make a living out of music and that the students know what they are being taught. The findings are also similar to the findings of Thom (2017) among German and UK fine art lectures to some extent. Hence, Thom's (2016) working model of the crucial "five plus two" entrepreneurial skills for fine artists (idea/creativity, strategic thinking, opportunity, networking, leadership, financing, marketing), with the exception of opportunity, is confirmed to be important here as well by students, teachers and administrators. The opportunity-category was excluded from the surveys because of the problems translating it into Norwegian without causing any confusion.

Furthermore, the students ranked "business planning" lowest and "teamwork" highest in terms of importance for a future career. This is interesting, especially considering that many approaches to entrepreneurship in music include business planning. For example, setting up a venture in order to get income and send invoices. Many of the students even stated that they wished they were taught more of those skills when asked how music educations could get better. On the other side, the students may not be familiar with the term or have wrongly interpreted it. Teamwork was also highest ranked among teachers/administrators. This is maybe not a surprise to most considering that musicians often work together with others where their ability to cooperate and coordinate usually distinguish good musicians from bad. Although, further research should be done on why these skills were ranked the way they were.

Some of the teachers/administrators expressed their dissatisfaction with the categories in the questions concerning skills and knowledge, and that they were purely based on a freelance perspective with economic undertones. This can be confirmed to a certain degree. The categories are based on same in the study by Thom (2017) in which he states: "This study is focused in particular on the economic issues of being a fine artist and arts entrepreneur. The study is led by economic thinking and interpretations of data and findings. Owing to this given economic perspective, this study provides "economic interpretations" rather than social or artistic ones" (p.407).

Seventy-eight percent of the teachers/administrators said that their institution had implemented music-oriented entrepreneurship courses. Still, 54 percent of students claim that they have been taught entrepreneurship to a small or very small extent. One reason for this can be due to that some courses are restricted to only some study programs, like MUSP4745 - Entrepreneurship for Musicians at NTNU, or merely that they wish to learn more about entrepreneurship. Although, more data is needed in order to find out what students expect from these courses. This could be a topic for further research.

It is especially interesting looking at how many of the students think entrepreneurial skills will be important for their future career. The answers provided when asked why these skills will be essential clearly shows that the students compare being a freelance musician with being an entrepreneur. This aspect of being a freelance musician should be further researched.

When asked to define entrepreneurship the answers seem to be more pointed towards Beckman's (2007) "new venture creation"-definition. It almost seems like many of the students do not know what entrepreneurship is other than a mystery box that will assure them a safe career as a musician. The same goes for the teachers and administrators as well, even though some are more critical of the term,

which is good. One of the teachers/administrators pointed out that the term has been too uncritically adopted in the arts field. This may be the reason for why so many of the students, teachers, and administrators are so eager for it, while the rest that is more critical often exclusively associate it with new venture creation, like in this study and the study by Beckman (2007).

The author of this study suggests that an expert Delphi Panel approach as Neck and Corbett (2018) used could help to reach a consensus on what arts entrepreneurship is. In their study, 17 expert entrepreneurship educators from all over the world were asked to define entrepreneurship education. The definitions were then merged to achieve reliable consensus.

Looking at the findings from the question related to how music educations in Norway can better facilitate the future career of music students, both the students and teachers/administrators agree that the educations could have benefitted from more practical experience and more connection to "the real world." However, by reading between the lines throughout the survey, this may not be the biggest problem Norwegian music educations are facing today. Some of the students think that education is the one and only major key to getting a career. This is also reflected through some of the teachers that state that some of their students are not ready to meet the demands of the market because they are not motivated enough and/or haven't realistic career notions. If these students are not willing to chase and investigate opportunities during their time as students, how will things get different when they graduate?

Conclusion

This study has sought to get a better understanding of Norwegian music students' career ambitions, expectations and skills, and how teachers and administrators perceive this by answering the following research questions:

How do music students, educators, and administrators define entrepreneurship?

The music students, educators, and administrators have all a quite mixed perception of entrepreneurship. Most associate it with new venture creation, others associate it with building a career and/or creating value for others. Still, there's a lack of consensus on how it should be defined in the art field which makes it difficult to come to a consensus on how it should be taught.

What skills do the students think is necessary for a music career and how do educators and administrators perceive this?

Both students and teachers/administrators share the same point of view regarding necessary skills for a career in music and value skills such as creativity, networking, teamwork and communication/presentation the most.

What are the career ambitions and expectations of music students?

Most of the students wish to work with performance activity after graduation, but expect to work with teaching. The findings show that the students have a more positive attitude towards teaching, in contrast to other studies on this topic.

Students, teachers, and administrators are pointing out that music educations can benefit from cooperating more with the world outside of the university and give the students more real-life experience. However, it is crucial that the focus should be on giving the students directions and realistic career notions, so they know what to expect after graduation.

Implications

There are several implications of this study for practitioners and scholars within the field of arts entrepreneurship and music education. Even though this study has not aimed at explaining what arts entrepreneurship is or how it should be taught, the findings suggest that a consensus on what arts entrepreneurship is should be in place before implementing it in every part of

music education. Moreover, the findings in this study further build on and complement the research by Bennett and Bridgstock (2015) and Thom (2017), and imply that further research should be done on what specifically form music students career expectations and ambitions and why are the skills found in this study important/unimportant for music students. Additionally, this study has been inspired to "take a step back" to investigate the underlying causes for the need of arts entrepreneurship and hopes to inspire other scholars to continue in the same path by further investigating why music students choose to study at HEIs in the first place.

Moreover, music education varies from institution to institution; hence, it is hard to generalize the findings in this study, even in Norway. Still, the findings in this study can be used by practitioners to develop broader career purviews and entrepreneurial identities among students, which was found be an important aspect of being an artist in the author's literature review. The skills found to be important for music students in this study can be used by educators and policy-makers as goals for learning outcomes of music curriculums. The findings also indicate that some students do not know what to expect after graduation. This will hopefully raise awareness among educators and administrators.

Future research

Questions for further research:
<i>Why do music students choose to study at HEIs?</i>
<i>How is the motivation among music students connected to the world outside of education?</i>
<i>What specifically form the career ambitions and expectations among music students?</i>
<i>Why are the skills found in this study important/unimportant for music students?</i>
<i>What do students expect to get out of entrepreneurship courses?</i>
<i>How can consensus on arts entrepreneurship education be achieved?</i>

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Appendix A

Page 1

To music students at higher education in Norway

Estimated survey length: 10 min

Win a gift card worth 1,000 NOK

As a thank you for your participation, you can choose to participate in the lottery of a gift card from 4Sound worth 1,000 NOK. All you have to do is fill in your email address at the end of the survey. This applies only to music students at higher education institutions in Norway.

Background and purpose

The purpose of this survey is to get a better understanding of music students' career ambitions and expectations. The results of the survey will be used in a master's thesis at the Norwegian University of Science and Technology (NTNU).

What does participation in the study involve?

Participation in the study will only involve answering the following questionnaire. There will be no other data collection in this study. Therefore, it is important that all questions are answered. There are no "correct" or "wrong" answers to the questions in this form - it's your own opinions and views we are interested in. The questions consist of both closed and open questions about your study program, your career ambitions and expectations, as well as your characteristics and skills. There will be no direct person-identifying questions.

What will happen to your information?

The information will be treated confidentially and the results will be presented so that no individuals can be recognized. Data will be anonymized at the end of the project by the end of July 2018. The results may be used for further research at NTNU.

Voluntary participation

It is optional to participate in the study and you can at any time withdraw your consent without giving any reason. If you withdraw, all information about you will be deleted. If you wish to attend or have questions regarding the study, contact the MSc student Aksel Morris Bjørnø on tel. 941 82 368 or professor and responsible supervisor Øystein Widding on tel. 73 59 36 09.

The study has been reported to Personvernombudet for forskning, NSD - Norwegian Center for Research Data AS.

Consent for participation in the study

Everyone who will participate in the survey must read this writing first. By answering the survey and submitting by clicking "Done" on the last page you agree that the answers you provide will be used in the study

Thank you for your willingness to participate in the survey!

Aksel Morris Bjørnø
masters student
akselmb@stud.ntnu.no

Benjamin Toscher
PhD fellow, Co-supervisor

Øystein Widding
Professor, Supervisor

Department of Industrial Economics and Technology Management, NTNU

Educational institution and study programme

This questionnaire is only intended for students studying music at a higher education institution in Norway (NTNU, NMH, UIT, Griegakademiet, Barratt Due, etc). If you're not studying music at a higher education institution in Norway, you will be forwarded to the end of the survey.

1. Are you currently enrolled in a music programme at a higher education institution in Norway?^{*}
(University, college or other type of institution.)

Educational institution and study programme

These questions concern what you study, how far you have come and why you started studying music.

2. Where and what do you study?*

Some studies have been grouped into major categories on purpose to ensure anonymity.

3. What year of study are you at your current level?*

4. Why did you start studying at your current programme?*

Career ambitions and expectations

These questions distinguish between what you WISH and what you EXPECT to work with when you are done studying. This is a dynamic page where questions are added or removed depending on your response. You will most likely find that the page is reloading because of this.

5. What is your plan after graduation?*

- Study more
- Work
- Don't know
- Other, please specify

6. What do you plan to study next?*

- Music
- Humanities (History, Literature, Language, etc.)
- Business/economy
- Science/engineering
- Other, please specify

7. Why do you wish to study more?*

8. What do you wish to work with after you graduate?*

- Teaching
- Performing - orchestra
- Performing - studio
- Performing - band/solo
- Composing
- Producing
- Conducting
- Therapy
- Don't know
- Other, please specify

9. What do you expect to work with after you graduate?*

- Teaching
- Performing - orchestra
- Performing - studio
- Performing - band/solo
- Composing
- Producing
- Conducting
- Therapy
- Don't know
- Other, please specify

10. Do you expect to be involved in portfolio career made up of several different part-time jobs?*

For example working as a teacher, performer and composer at the same time.

11. How did you form your own career expectations? *

- Talked to friends/family
- Talked to teachers
- Talked to professional musicians/companies
- Searched the Internet
- Started own company/Began own career before graduating
- Nothing
- Other, please specify

12. What do you currently work with next to your studies?*

- Startup
- Performing
- Composing
- Teaching
- Producing
- Conducting
- Therapy
- Other, please specify

13. How would you define a successful career within music?*

- To get rich
- To get famous
- To make a living out of music
- To do something unique
- To be independent
- To be involved in music for as long as you wish
- Other, please specify

Knowledge and skills

These questions concern your knowledge and skills, what you think would be necessary for your upcoming career and what you have been taught through your study.

14. How important are knowledge and skills in the given categories for your future career?*

	Very unimportant	Unimportant	Neutral	Important	Very important
Creativity	<input type="radio"/>				
Networking	<input type="radio"/>				
Music specific	<input type="radio"/>				
Technology	<input type="radio"/>				
Sales/Marketing	<input type="radio"/>				
Market knowledge	<input type="radio"/>				
Communication/Presentation	<input type="radio"/>				
Strategy/Planning	<input type="radio"/>				
Financial	<input type="radio"/>				
Leadership	<input type="radio"/>				
Decision-making	<input type="radio"/>				
Problem solving	<input type="radio"/>				
Teamwork	<input type="radio"/>				
Social media/IT	<input type="radio"/>				
Business planning	<input type="radio"/>				

15. To what extent have knowledge and skills within the given categories been learned through your study programme?

*

	To a very small extent	To a small extent	To some extent	To a large extent	To a very large extent
Creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music specific	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sales/Marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Market knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication/Presentation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Strategy/Planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decision-making	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Problem solving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teamwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social media/IT	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Business planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Entrepreneurship

These questions concern your perception of entrepreneurship. This is a dynamic page where questions are added or removed depending on your response. You will most likely find that the page is reloading because of this.

16. Will entrepreneurial skills be important for your future career?*

- Yes
- No
- Don't know

17. If you answered that entrepreneurial skills will be important for your future career – please explain why.*

18. To what extent do you feel that entrepreneurship has been learned through your current study programme?*

- To a very small extent
- To a small extent
- To some extent
- To a large extent
- To a very large extent

19. How do you define entrepreneurship?*

Background information

20. What gender do you identify with?*

- Female
- Male
- Other/Prefer not to say

21. What year are you born?*

Please enter four digits.

22. Are you interested in being contacted in connection with a follow-up interview? If yes, write your email address below.

23. How can music educations in Norway better facilitate the future career of music students? (Optional)

Gift card

24. If you wish to have the opportunity to win a gift card worth 1 000 NOK from 4Sound – please enter your email address in the box below.

This address will not be connected to your answers.



Appendix B

Page 1

To teachers/administration at higher music education institutions

Estimated survey length: 7 min

Background and purpose

The purpose of this survey is to get a better understanding of teachers and administrations' perception of music students' career ambitions, qualities and skills. The results of the survey will be used in a master's thesis at the Norwegian University of Science and Technology (NTNU).

What does participation in the study involve?

Participation in the study will only involve answering the following questionnaire. There will be no other data collection in this study. Therefore, it is important that all questions are answered. There are no "correct" or "wrong" answers to the questions in this form - it's your own opinions and views we are interested in. The questions consist of both closed and open questions about your study program, your career ambitions and expectations, as well as your characteristics and skills. There will be no direct person-identifying questions.

What will happen to your information?

The information will be treated confidentially and the results will be presented so that no individuals can be recognized. Data will be anonymized at the end of the project by the end of July 2018. The results may be used for further research at NTNU.

Voluntary participation

It is optional to participate in the study and you can at any time withdraw your consent without giving any reason. If you withdraw, all information about you will be deleted. If you wish to attend or have questions regarding the study, contact MSc student Aksel Morris Bjørnø on tel. 941 82 368 or professor and responsible supervisor Øystein Widding on tel. 73 59 36 09.

The study has been reported to Personvernombudet for forskning, NSD - Norwegian Center for Research Data AS.

Consent for participation in the study

Everyone who will participate in the survey must read this page first. By answering the survey and submitting by clicking "Done" on the last page you agree that the answers you provide will be used in the study

Thank you for your willingness to participate in the survey!

Aksel Morris Bjørnø
masters student
akselmb@stud.ntnu.no

Benjamin Toscher
PhD fellow, Co-supervisor

Øystein Widding
Professor, Supervisor

Department of Industrial Economics and Technology Management, NTNU

Educational institution and study programme

This questionnaire is only intended for persons that are a part of a higher music education institution in Norway (NTNU, NMH, UIT, Griegakademiet, Barratt Due, etc.).

1. Are you a teacher or part of the administration at a higher education institution in Norway within the field of music?

*

Educational institution and study programme

2. Which category do you belong to?*

It is possible to tick off for both.

- Teacher
 Administration

3. Which institution and study programme do you belong to?*

Some studies have been grouped into major categories on purpose to ensure anonymity. It is possible to tick more than one option.

- Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Bachelor, faglærerutdanning
 Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Bachelor, utøvende utdanning
 Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Master, hørelære med didaktikk og praksis
 Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Master, musikkutøving
 Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Årsstudium, praktisk-pedagogisk utdanning i musikk
 Høgskolen i Tromsø/Universitetet i Tromsø, Musikkonservatoriet – Årsstudium, kirkemusikk
 NTNU, Institutt for musikk – Bachelor, jazz
 NTNU, Institutt for musikk – Bachelor, klassisk
 NTNU, Institutt for musikk – Bachelor, kirkemusikk
 NTNU, Institutt for musikk – Bachelor, musikkvitenskap
 NTNU, Institutt for musikk – Bachelor, musikkteknologi
 NTNU, Institutt for musikk – Master, utøvende musikk
 NTNU, Institutt for musikk – Master, musikkvitenskap
 NTNU, Institutt for musikk – Master, musikkteknologi
 NTNU, Institutt for musikk – Årsstudium, kirkemusikk
 NTNU, Institutt for musikk – Årsstudium, musikkvitenskap
 Universitetet i Bergen, Griegakademiet – Bachelor, klassisk
 Universitetet i Bergen, Griegakademiet – Bachelor, jazz
 Universitetet i Bergen, Griegakademiet – Bachelor, komposisjon
 Universitetet i Bergen, Griegakademiet – Bachelor, tradisjonsmusikk
 Universitetet i Bergen, Griegakademiet – Bachelor, musikkvitenskap
 Universitetet i Bergen, Griegakademiet – Master, utøvende musikk
 Universitetet i Bergen, Griegakademiet – Master, komposisjon
 Universitetet i Bergen, Griegakademiet – 5-årig master, musikkterapi
 Universitetet i Stavanger, Institutt for musikk og dans – Bachelor, klassisk
 Universitetet i Stavanger, Institutt for musikk og dans – Bachelor, jazz/improvisasjon
 Universitetet i Stavanger, Institutt for musikk og dans – Bachelor, korpsdireksjon
 Universitetet i Stavanger, Institutt for musikk og dans – Master, utøvende musikk
 Universitetet i Stavanger, Institutt for musikk og dans – Årsstudium, utøvende musikk
 Barratt Due musikk institutt - Bachelor, instrumental
 Barratt Due musikk institutt - Bachelor, vokal
 Barratt Due musikk institutt - Master, utøvende musikk
 Norges musikkhøgskole – Bachelor, folkemusikk
 Norges musikkhøgskole – Bachelor, jazz
 Norges musikkhøgskole – Bachelor, klassisk
 Norges musikkhøgskole – Bachelor, musikkpedagogikk
 Norges musikkhøgskole – Bachelor, dirigering
 Norges musikkhøgskole – Bachelor, komposisjon
 Norges musikkhøgskole – Bachelor, kirkemusikk
 Norges musikkhøgskole – Bachelor, fritt
 Norges musikkhøgskole – Master, musikkterapi
 Norges musikkhøgskole – Master, utøving
 Norges musikkhøgskole – Master, utøvende musikkteknologi
 Norges musikkhøgskole – Master, dirigering
 Norges musikkhøgskole – Master, komposisjon
 Norges musikkhøgskole – Master, anvendt musikkteori
 Norges musikkhøgskole – Master, musikkpedagogikk

Other, please specify

Career

These questions concern your views and expectations for your students' future career. This is a dynamic page where questions are added or removed depending on your response. You will most likely find that the page is reloading because of this.

4. How would you define a successful career within music?*

- To get rich
- To get famous
- To make a living out of music
- To do something unique
- To be independent
- To be involved in music for as long as you wish
- Other, please specify

5. To what extent are your students prepared to meet the demands of the market after graduation?

Market can mean labor market, but also the music market for products and services in terms of freelance.

- To a very small extent To a small extent To some extent To a large extent To a very large extent

6. If you answered "To a very small extent", "To a small extent" or "To some extent" to the previous question – please explain why.*

7. To what extent do you see a need for a more market-oriented and entrepreneurial focus in today's music curriculum?*

- To a very small extent To a small extent To some extent To a large extent To a very large extent

8. If you answered "To a very large extent", "To a large extent" or "To some extent" to the previous question – what specific changes do you think should be made?*

Skills

These questions concern the students' skills and what you think would be necessary for their future careers.

9. How important are skills and knowledge within the given categories for your students' future career?*

If you belong to the administration – please fill in with regard to the study programme you are closest to.

	Very unimportant	Unimportant	Neutral	Important	Very important
Creativity	<input type="radio"/>				
Networking	<input type="radio"/>				
Music specific/Theory	<input type="radio"/>				
Technology	<input type="radio"/>				
Sales/Marketing	<input type="radio"/>				
Market knowledge	<input type="radio"/>				
Communication/Presentation	<input type="radio"/>				
Strategy/Planning	<input type="radio"/>				
Financial	<input type="radio"/>				
Leadership	<input type="radio"/>				
Decision-making	<input type="radio"/>				
Problem solving	<input type="radio"/>				
Teamwork	<input type="radio"/>				
Social media/IT	<input type="radio"/>				
Business planning	<input type="radio"/>				

10. To what extent do you feel that skills and knowledge within the given categories have been learned to your students?*

	To a very small extent	To a small extent	To some extent	To a large extent	To a very large extent
Creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music specific/Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sales/Marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Market knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication/Presentation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Strategy/Planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decision-making	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Problem solving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teamwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social media/IT	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Business planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Which professions did you have in mind when filling out the questions above?*

Music-oriented entrepreneurship

These questions concern entrepreneurship in today's music education. This is a dynamic page where questions are added or removed depending on your response. You will most likely find that the page is reloading because of this.

12. Have the institution(s) where you work implemented music-oriented entrepreneurship courses?*

- Yes
- No
- Don't know

13. Is there a need for music-oriented entrepreneurship courses at higher education institutions in Norway?*

-- Please Select -- 

14. If you answered "No" to the previous question – please explain why.*

15. How do you define entrepreneurship?*

The future of music educations

16. How can music educations in Norway better facilitate the future career of music students? (Optional)

17. Are you interested in being contacted for a follow-up interview? If yes, enter your email address below.