

## **Music Students' Definitions, Evaluations, and Rationalizations of Entrepreneurship**

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### **Abstract**

Entrepreneurship education in higher music education has grown rapidly and significantly, yet little is known about what music students think of entrepreneurship. This study investigates how music students define, evaluate, and rationalize entrepreneurship. Using a qualitative description approach guided by analytic rigor (Gioia, Corley, and Hamilton 2013; Sandelowski 2000), we analyze the responses to a survey from 114 music students and summarize our qualitative data in a “quasi-statistical analysis” style using qualitative content analysis and code counts (Miller and Crabtree 1992, 18; Morgan 1993). We learn that our respondents most commonly define entrepreneurship in the “self-employment” theme introduced by McClelland (1961), with a Schumpeterian (1934) theme of “innovation and disequilibrium” and a standard dictionary definition of “new business creation” following behind. Fifty-two percent of our respondents value entrepreneurial skills as important for their careers and 43% do not know if entrepreneurial skills are important for their careers. Finally, we discuss how they rationalize this evaluation. Implications for educators and practitioners are discussed.

Keywords: arts entrepreneurship education, music students, music career skills, artistic and entrepreneurial identity, entrepreneurial skills

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## **Introduction**

Have arts entrepreneurship educators put the cart before the horse? While we may know something about arts entrepreneurship education, its definitions (Chang and Wyszomirski 2015; Beckman 2007), its theory (Gangi 2015; Preece 2011; Essig 2015), and those who teach it (Beckman 2011) – what do we know about the students? To understand why having some knowledge about arts entrepreneurship students may matter, we invite you to use your imagination, and imagine placing a bowl of pasta with steamed broccoli before a five-year-old child. They've never seen or eaten broccoli before, and they are used to eating their pasta plain. You know the broccoli is healthy for the child and good for its development – but how might the child react to this strange, green, leafy, relatively bland food in their bowl of pasta? Will they value it or reject it? Be skeptical to it or inquisitive? Argue with you about eating it or just give it a try?

As a starting place, the field of entrepreneurship has tried to agree upon the definition of the word “entrepreneurship” before considering understanding how their students may conceptualize it. Scholars have noted that the research field has at times lacked definitional consensus and been subject to continuous theoretical conceptualization and re-conceptualization (Landström, Harirchi, and Åström 2012). Arts management is no exception to such an effort, with recent contributions in the literature conceptualizing and defining arts entrepreneurship. Chang and Wyszomirski found many definitions of arts entrepreneurship in their thorough review of the literature in arts management, arts policy, and general management journals (2015). Observing a lack of definitional agreement, they ultimately suggest arts entrepreneurship is a “management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value” (Chang and Wyszomirski 2015, 11). In a similarly comprehensive effort, Essig (2015) draws upon entrepreneurship theory

(Schumpeter 1934; Kirzner 1973; Gartner 1988; Sarasvathy and Kotha 2001; Shane and Venkataraman 2007) to build a theoretical framework which conceptualizes arts entrepreneurship as a means-end process “through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create... value” (Essig 2015, 242). Despite agreeing with the core of Chang and Wyszomirski’s definition, Essig argues that arts entrepreneurship may be a *creative* rather than a *managerial* process. Yet, several scholars in arts management have observed entrepreneurial skills and behavior by practitioners in arts management processes.

In an empirical examination of arts companies in Western Australia, Rusak (2016) found that entrepreneurship was “central to the mind of the arts manager in building capability and creating value” and that several aspects of entrepreneurial orientation (Rauch et al. 2009) were noted within the arts management processes of her respondents. Interestingly, several of Rusak’s respondents distinguished between *creative* and *artistic* processes, viewing *creativity* as a necessary part of their entrepreneurial process. This may suggest that arts entrepreneurship is neither a *creative* or *management* process, but perhaps some combination of both. Regardless, the relevance of entrepreneurial skills in arts management is demonstrated by other empirical research such as the investigation arts management of museums in Australia (Burton, 2003) and the classical music recording industry (Rolston and Benedetto 2002); studies which suggest that practitioners need to take a pro-active approach towards promotion, customer insight, and opportunity exploitation in order to the address the challenges posed by uncertainty and structural changes in the arts.

Irrespective of new efforts to establish a theoretical grounding of entrepreneurship in the arts and cultural industries, and the fact there is still some degree of unclarity around definitions, arts education has already integrated entrepreneurship education at an increasingly quick pace. Seen as a means to address career uncertainty and the portfolio careers typical of their graduates (Beckman 2007; Roberts 2013), there were in 2016 in the US alone an estimated 168 institutions offering 273

arts entrepreneurship courses (Essig and Guevara 2016). Compare this to 2007, when Beckman identified only 36 institutions with an offering in arts entrepreneurship (Beckman 2007). This growth of arts entrepreneurship extends beyond the United States. Take Finland, for example, where “today, all arts and culture curricula on upper secondary and higher levels in Finland entail entrepreneurship studies “ (Pyykkönen and Stavrum 2018). While we know how researchers and arts educators conceptualize entrepreneurship, we know little about how their students conceptualize the topic. But so what -- why does an understanding of how arts students conceptualize entrepreneurship matter?

First, entrepreneurship in both practice and theory places a central emphasis on understanding the customer and user (Pigneur 2009; Sarasvathy 2001; Beeching 2016; Webb et al. 2011). Why should entrepreneurship educators not embrace this approach and understand their own customers and users – their students? Given arts entrepreneurship research’s early origins examining the context of music education (Beckman 2005), we believe studying music students is a particularly interesting empirical context to do this in.

Second, arts students and students in higher music education (HME), are especially dependent on entrepreneurial skills in the management of their careers. Graduates of HME face career uncertainty and high degrees of self-employment (Bennett 2007; Vaag, Giæver, and Bjerkeset 2014).

Consistent with global findings, a recent survey of 576 HME graduates from Norwegian universities found the most common employment outcome was self-employed ‘freelancer’.

Amongst all preparedness outcomes, they felt their music education prepared them least to possess entrepreneurial skills and competencies (Arnesen et al. 2014). Further, a majority of graduates of HME programs wish they were trained in entrepreneurial and business management skills in order to be a musician that contributes economically, socially, and artistically to society (Jacobs 2016;

Munnely 2017; Lindemann et al. 2010). There is clearly a pull from students for implementing entrepreneurship in their studies.

Yet, this pull from students may be intermediated and affected by tensions resulting from teachers and administration. The implementation of entrepreneurship education in arts and music education (Thom 2017b; Gangi 2015) is new and HME has long maintained a nineteenth century romantic ideology of creating art for art's sake. The word "entrepreneurship" carries with it many commercial and political connotations which are at ideological odds with this romantic ideal (Hope 2010; Beckman 2005; Bridgstock 2013). While Moore (2016) demonstrated why music educators may be justifiably skeptical and resistant to the "institutionalized push for musical entrepreneurship... rooted in the discourse and ideals of neoliberalism," Samuel Hope (2010), the former executive director of the United States' *National Office for Arts Accreditation*, wrote "...we dare not let entrepreneurship become a substitute for the music itself. Entrepreneurial action needs to serve music and music study, not the reverse. Entrepreneurial action is means, not end." It should not be surprising that curricular change desired by administrators and policymakers may face challenges by academic faculty (White 2013). These ideals influence how educators approach their students with entrepreneurship, yet some students just don't care about this debate (Roberts 2013).

Further, other students may not see themselves as entrepreneurs (Roberts, 2013) despite working artists and musicians seeing their careers and activities as entrepreneurial (Breivik et al. 2015; Bennett 2016; Jackson and Oliver 2003). This conflict between a musicians' natural tendency to identify as an artist and their environmentally imposed need to act as an entrepreneur is documented (Eikhof and Haunschild 2006). This is notable given the importance of a comprehensive self-structured identity in managing a successful career as a musician (Wyszomirski and Chang 2017). This, in combination with entrepreneurship education's historical roots in the business school

(Landström and Benner 2010), the tensions between entrepreneurial and artistic identities (Bonin-Rodriguez 2012; Moore 2016), makes it especially interesting to examine how music students view entrepreneurship.

It is arguable that how teachers teach arts entrepreneurship may benefit from a deeper understanding of the student. While a lack of longitudinal studies examining outcomes of specific entrepreneurship curriculum (Nabi et al. 2016) weakens any prescriptive claims, there are two pedagogical approaches which can categorize the diversity of non-standardized curriculum in arts entrepreneurship education. Beckman describes them as the *new venture creation* and *transitioning* approach (2007). *New venture creation* courses are focused on the creation, growth, and sale of a profitable business while *transitioning* courses are concerned with the development of entrepreneurial skills (professional development, opportunity recognition, innovation, action-orientation, etc) within the artistic career context. Professional development as creating a personal website, business cards, and social media profiles are commonly used by music conservatories and fall under the transitioning category. The new venture creation approach is clearly more aligned with more conventional business-oriented views of entrepreneurship, and unsurprisingly, is frequently implemented by providing students access to courses already established within the business school curriculum. The transitioning approach, may on the other hand, “engage a broader intellectual construct better suited to a typical arts student.” (Beckman 2007, 91). Still, there is a lack of codified and standardized curriculum within both entrepreneurship (Fayolle 2013) and arts entrepreneurship education (Beckman 2005).

Given this, how can HME meet the career needs of a student who may not identify as an entrepreneur yet needs entrepreneurial skills? Will such a student opt-in to a course in entrepreneurship? The understanding of definitions of entrepreneurship are particularly important in the context of arts entrepreneurship (Preece 2011), wherein to the extent that definitions are broad

and inclusive faculty support improves (Beckman, 2007). Given what we know about faculty perspectives, one can probably assume this definitional approach is also applicable to gaining support from students. In sum, it is possible that “the carriage has been put before the horses” when studying arts entrepreneurship education – in other words, that in a field characterized by definitional variety (Chang and Wyszomirski 2015) and pedagogical liberty, the study of the horses (the students who are *entrepreneuring*) is lacking compared to the carriage drivers (educators and administrators who establish the course and direction for the students).

Thus, this paper attempts to answer the following research questions:

- RQ1 How do music students define entrepreneurship?
- RQ2 How do music students evaluate entrepreneurial skills?
- RQ3 How do music students rationalize their evaluations?

## **Approach**

We are interested in how our respondent music students define, evaluate, and rationalize entrepreneurship. We take a qualitative description approach to our analysis in an effort to arrive at an interpretation of our data that is “low inference” and “likely to result in easier consensus among researchers” (Sandelowski 2000). Further, we are guided by qualitative rigor as described by (Gioia, Corley, and Hamilton 2013) and use secondary data, such as prior research, to be coded in a fashion similar to primary data and assist in a form of “template analysis” (Glaser and Strauss 1967; Miller and Crabtree 1992). In the first step of our approach, a survey is sent out to students of HME in Norway to generate first order codes which are their responses. In the second step, we systematically review and code existing empirical and theoretical entrepreneurship and arts entrepreneurship literature in order to generate a second order coding that situates the survey responses into the extant literature.



### *The Empirical Survey and First Order Codes*

A survey was distributed to music students enrolled in HME in Norway through a variety of channels, including posting to Facebook groups, requesting administrators to forward the e-mail containing the link to the survey, and the posting of the survey, by administrative staff, to various institutions' internal social networks. Following a purposive sampling approach to achieve a high degree of variation to explore both common and diverse manifestations of the phenomenon of our interest (Sandelowski 1995), we distributed the survey to all music students enrolled in various music subdisciplines (performance, musicology, music technology, music therapy, etc). We received 114 responses from students. The best estimate of the amount of music students in HME in Norway is 1,500 (Arnesen et al. 2014). Thus we estimate the response rate is approximately 7.6%.

Ninety-nine of our responses were in Norwegian and were translated by the authors, one of which is a native Norwegian speaker. In the survey the respondents were asked to answer:

- *How do you define entrepreneurship?*
- *Do you believe entrepreneurial skills are important for your career? If so, why?*

These straightforward questions are suitable for qualitative description research and are amenable to receiving answers which are “straight and largely unadorned” (Sandelowski 2000, 337). Their responses were used directly as first order codes in order to “stay close to the data and the surface of their words” (Sandelowski 2000, 336). Surface refers to the degree of interpretation done by the researcher rather than meaning a sense of triviality or superficiality.

### *Method of Analysis*

We must state a few assumptions we make in our approach. First, we assume respondents will interpret and relate the words *entrepreneurial* and *entrepreneurship* as a layperson would relate a noun and adjective pair. A layperson would not think there is any technical difference in the definitions of these words besides being different parts of speech. Thus, *entrepreneurial* is simply the adjective extending from the term *entrepreneurship*, in the same manner that *musical* is extended from the term *music*. Second, asking someone whether something is *important* for their career is asking them to value or evaluate that something. In this case, it is the evaluation of *entrepreneurial skills*. Third, asking someone to answer the question *why?* for that evaluation is asking them to rationalize and make a logical connection between their evaluation of something and the definition of that something. In this case, the respondents are being asked to rationalize their evaluation of *entrepreneurial skills* and their own definitions of *entrepreneurship*.

Thus, we are primarily concerned with how reasonable the respondent's answer to the *why* question is based upon their definition – we are concerned with rationality. Our own operationalized definition of *rationalization* comes from a common understanding of the term as provided in the Merriam-Webster English language dictionary, which defines rationalization as “to bring into accord with reason or cause something to seem reasonable” (Merriam-Webster 2018). Based on this definition, we observe an emergent typology of rationalizations which assess to what extent (*weak, moderate, strong*) our respondents reason in answering the *why* question – in other words, does it seem reasonable according to their own *definition*?

#### *Literature Review and Second Order Coding*

Finally, we wanted to apply an element of qualitative rigor (Gioia, Corley, and Hamilton 2013) to our data and structure it to a higher order coding scheme. To do this, we use a style of “template analysis” to map our respondents' answers to second order codes which are thematic definitions of entrepreneurship we find within the theoretical literature.

Thus, we performed our own literature review of the music and arts entrepreneurship research field and compared the findings with Landström et al., (2012), which identifies the core scholarly works within the entrepreneurship research field. This review consisted of a targeted search using the search strings listed in Table 1 followed by a screening of abstracts in order to exclude literature which did not have arts and/or entrepreneurship as a substantive focus of the paper. The search string “music education AND careers” since the impetus for most entrepreneurship education in music is due to career outcomes (Beckman 2005). Our aim was to determine the most commonly used definitional themes of “entrepreneurship” and subsequently operationalize these themes as second order codes reconciled with our survey data. In both our review and Landström et al.’s study, citation count is considered significant and obviates the need for a J-index (Fagerberg, Fosaas, and Sapprasert 2012).

We calculated how many times the top twenty influential core works identified by Landström et al. are cited within our selection of arts entrepreneurship research. The results of this comparison of scholarly influence are in table 2 and were combined with first order codes to arrive at the list of nine operationalized definitional themes, each scholar’s body of work is distilled into a singular definition provided in table 3.

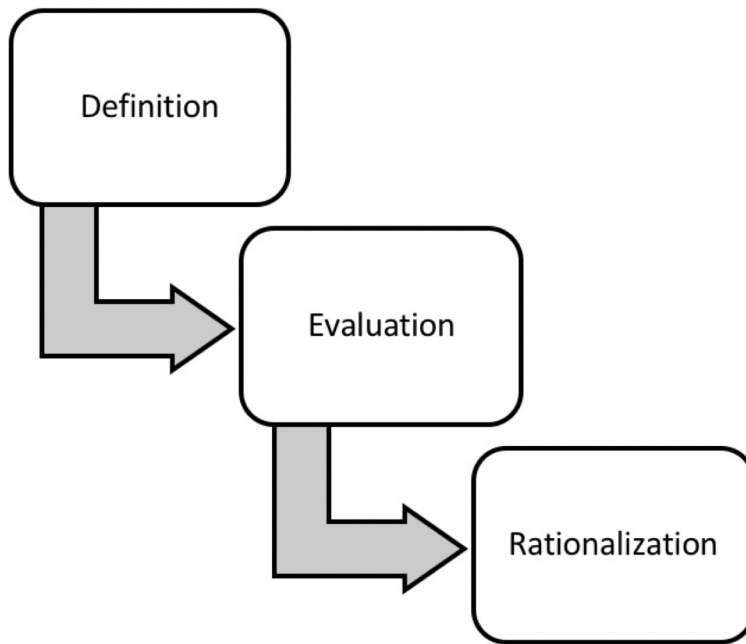


Figure 1 – Steps in this Study

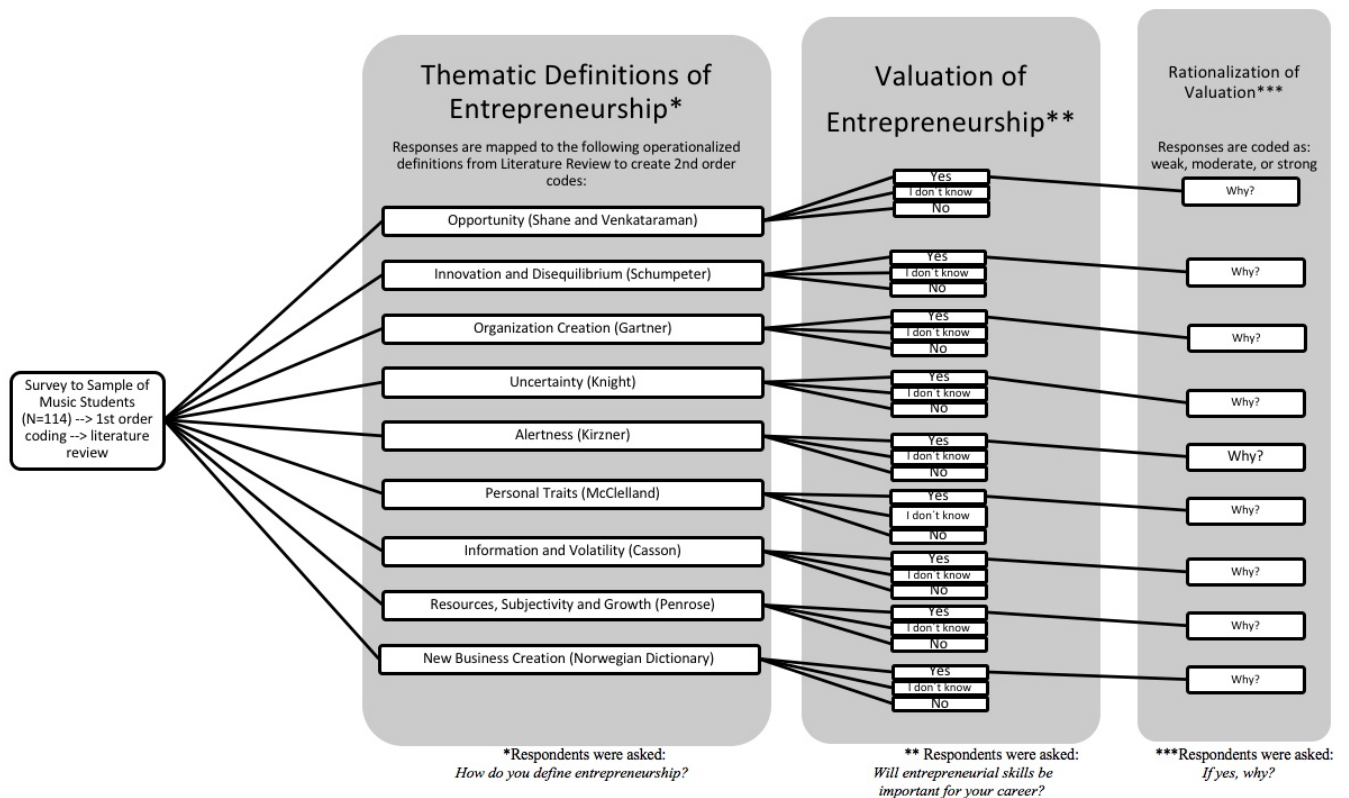


Figure 2 – Overview of this Study

Our choice to use these definitional themes is based on our assumption that the theoretical entrepreneurship literature is a strong factor in determining how arts entrepreneurship is conceptualized, planned and taught by arts entrepreneurship educators.

Table 1 – Search Strings and Results in Our Review of Arts Entrepreneurship Literature

Search String	Web of Science, # of search results	Scopus, # of search results
entrepreneurship education AND music	14	20
entrepreneurship education AND performing arts	3	4
entrepreneurial AND music education	7	11
entrepreneurial AND performing arts education	2	2
arts entrepreneurship AND education	93	141
music education AND careers	178	324
entrepreneurial AND musician	10	16
entrepreneurship AND musician	14	15
<b>Total Results</b>	<b>321</b>	<b>533</b>
<b>Results After Abstract Screening</b>	<b>67</b>	<b>11</b>

Table 2 - A Comparison of Influential Entrepreneurship Works in Our Review and Landström et al.

2012

Rank in The Review	Citation Count in The Review	Rank in Landström et al. 2012	Author(s)	Year	Title	Type	Citations
1	10	2	Shane, S. and Venkataram	2000	The promise of entrepreneurship as a field of research	Article	10
2	7	5	Schumpeter, J.	1942	Capitalism, Socialism and Democracy	Book	7
3	6	1	Schumpeter, J.	1934	Theory of Economic Development	Book	6
4	4	6	Gartner, W.	1988	'Who is an entrepreneur? Is the wrong question'	Article	4
5	2	4	Knight, F.	1921	Risk, Uncertainty and Profit	Book	2
6	2	8	Kirzner, I.	1973	Competition and Entrepreneurship	Book	2
7	2	15	Venkataraman, S.	1997	'The Distinctive Domain of Entrepreneurship Research'	Book Chapter	2
8	2	17	Penrose, E.	1959	Theory of the Growth of the Firm	Book	2
9	1	10	Storey, D.	1994	Understanding the Small Business Sector	Book	1
10	1	11	Kirzner, I.	1997	'Entrepreneurial discovery and the competitive market process: an Austrian approach'	Article	1
11	1	12	Casson, M.	1982	The Entrepreneur: An Economic Theory	Book	1
12	1	14	Saxenian, A.	1994	Regional Advantage: Culture and Competition in Silicon Valley and Route 128	Book	1
13	1	18	Nelson, R. And Winter, S	1982	An Evolutionary Theory of Economic Change	Book	1
14	0	3	Shane, S.	2000	'Prior knowledge and the discovery of entrepreneurial opportunities'	Article	0
15	0	7	Bhide, A.	2000	The Origin and Evolution of New Businesses	Book	0
16	0	9	McClelland, D.	1961	The Achieving Society	Book	0
17	0	13	Aldrich, H. And Zimmer,	1986	'Entrepreneurship through social networks'	Book Chapter	0
18	0	16	Stinchcombe, A.	1965	'Social structure and organizations'	Book Chapter	0
19	0	19	Hamilton, B.	2000	'Does entrepreneurship pay? An empirical analysis of the returns to self-employment'	Article	0
20	0	20	Aldrich, H.	1999	Organizations Evolving	Book	0

Table 3 – Operationalized Definitions of Entrepreneurship

Authors	Definition - Thematic Focus	Operationalized Definition	Example of Respondent's (R#) Definitions Mapped to Operationalized Definition	Work
Shane, S. and Venkataraman, S.	Opportunity	"The field of entrepreneurship [is] the scholarly examination of how, by whom, and with what effects opportunities to create future goods and services are discovered, evaluated and exploited."	R70: "to see opportunities" -- R50: "to make a new product/business that sells, which goes out to people and pulls in an audience or clients"	Shane, S., & Venkataraman, S. (2000). The promise of entrepreneurship as a field of research. <i>Academy of management review</i> , 25 (1), 217-226.
Schumpeter, J.	Innovation and Disequilibrium	"... entrepreneurship, as defined, consists in doing things that are not generally done in the ordinary course of business routine, it is essentially a phenomenon that comes under the wider aspect of leadership."	R1: "that you take something already existing and use it as the basis for something new, or use it as a starting point to search for what can be improved" -- R52: "the ability to innovate and acquire ones own work"	Schumpeter, J. A. (1934). <i>Theory of economic development</i> . Routledge. P 254
Gartner	Organization Creation	"The creation of organizations, the process by which new organizations come into existence."	R23: "Entrepreneurship is the combination of developing an idea, as well as working with realizing the idea through cooperation with third parties even the development of the idea. It also connotes the will to implement what one wants to do" -- R32: "to be able to lay the foundation for something new, and build it while including other parties"	Gartner, W. B. (1988). "Who is an entrepreneur?" is the wrong question. <i>American journal of small business</i> , 12 (4), 11-32.
Knight	Uncertainty	"Entrepreneurs attempt to predict and act upon change within markets. The entrepreneur bears the uncertainty of market dynamics"	R109: "Entrepreneurship is the ability to adapt to change and manage risks in the pursuit of growing an enterprise."	Knight, F. H. (2012). <i>Risk, uncertainty and profit</i> . Courier Corporation.
Kirzner	Alertness/Arbitrage	In essence, entrepreneurship is the recognition and action upon profit opportunities, and the entrepreneur is like an arbitrageur	R83: "Entrepreneurship is economic awareness and market entry" -- R47: "to create something you can earn money on, a new idea or business"	Kirzner, I. M. (1973). <i>Competition and entrepreneurship</i> . University of Chicago press.
McClelland	Personal Traits and Characteristics	An entrepreneur is "someone who exercises some control over the means of production and produces more than he can consume in order to sell (or exchange) it for individual (or household) income... In practice such people turned out to be traders, independent artisans and firm operators."	R10: "the ability to make your own job, working to make projects grow" -- R46: "In this context: the ability to create your own career" -- R62: "How to manage yourself after studies. How to sell your product, so you can live off of it (music)"	Child, Storm, and Veroff (1958), as cited by McClelland, D. C. (1961). <i>The achievement society</i> . Princeton, NJ: Von Nostrand.
Casson	Information and Volatility	"Establish(ment of)... organisations which identify and monitor key sources of volatility"		Casson, M. (1982). <i>The entrepreneur: An economic theory</i> . Rowman & Littlefield.
Penrose	Resources, Subjectivity, & Growth	Growth orientation	R99: "how one can grow their own firm and get it to stick out, while also making profit for yourself and giving something to the world" -- R40: "one cannot expect that you will get a job after graduation, one has to make their own job, and then one has to be structured. I define entrepreneurship as office work. Applications, economics, booking, planning, marketing."	Penrose, E.T. (1959). <i>The Theory of the Growth of the Firm</i> . New York, NY: John Wiley & Sons
Norwegian Dictionary	New Venture Creation	"Initiative and ability to create new business"	R16: "To start your own business enterprise or to start a business which stands for income for you and others" -- R26: "to establish a new business" -- R67: "to develop/establish a business activity"	

## Results and Discussion

We present our results using descriptive statistics to summarize our data according to these codes, which is an appropriate approach in doing in qualitative description research. The reader should note we do not make claims or examine relationships of statistical significance to a broader population, or examine causation or correlation. Below, we display results in a "quasi-statistical analysis style" using code counts and present descriptive statistics to summarize our data (Miller and Crabtree 1992, 18; Morgan 1993).

### Summary Results and Discussion

We subdivided the entire sample of 114 music students into subsamples to facilitate explorative data interpretation. There are three subsample categories: *definitional groups*, *study groups*, and *entrepreneurship exposure groups*. Definitional groups are based on how the respondents define entrepreneurship in accordance with the coding scheme, study groups are based on the respondents' specific study plan, and the entrepreneurship exposure groups based on to what extent the respondents rated their learning of and exposure to entrepreneurship during their time in HME. We

explored results under the latter two groups to account for differences within the entire sample between the career goals (as proxy for their study plan) and to understand how exposure to entrepreneurship education may have influenced their definitions and evaluations.

### *Definitional Groups*

Table 4 displays the summary results for the definitional groups. We believe this subsample to be the most insightful and generalizable to our music students as a whole since it addresses our first and fundamental research question about how music students define entrepreneurship.

The majority (52%) of our respondents believe that entrepreneurial skills are important for their career, and only 5% do not believe that entrepreneurial skills will be important for their career. Since a significant amount (43%) indicated they do not know, meaning educators have a responsibility and an opportunity in both educating their students about their future careers and shaping their concept of what entrepreneurship *is*.

Our respondents most commonly define entrepreneurship in the “self-employment” theme by psychologist McClelland (1961), followed by a Schumpeterian (1934) theme of “innovation” and a standard dictionary definition of “new business creation.”

Table 3 displays examples of respondent definitions and how they were coded. A few highlights from the McClelland definitions indicate the essence of this group. According to these respondents, entrepreneurship is:

R46: *"In this context: the ability to create your own career"*

R62: "How to manage yourself after studies. How to sell your product, so you can live off of it (music)"

The results indicate that the practice of providing transitioning type pedagogies (Beckman 2005) closely fits what the students expect of entrepreneurship education in HME, in addition to how entrepreneurship is relevant for their likely portfolio careers (Teague and Smith 2015). One may assume they are receptive to this type of education. Perhaps by the time students are entering higher education, they have experienced arranging concerts, teaching music, organizing tours, producing albums, and other aspects of being a portfolio musician. One might expect a 20-year-old music student has been involved with music for at a minimum 5 years, or 25%, of their life – they know how things “go around.”

Table 4 – Summary Results of Definitions, Evaluations, and Rationalizations

	n	Do they think entrepreneurial skills will			Strength of Rationalization (for those		
		Yes	No	Don't Know	Weak	Moderate	Strong
<b>Results from Entire Sample</b>	114	59	6	49	9	18	32
	%	52 %	5 %	43 %	15 %	31 %	54 %
<b>Results by Definition (Author)</b>							
Opportunity (Shane and Venkataraman)	15	80 %	7 %	13 %	17 %	25 %	58 %
Innovation and Disequilibrium (Schumpeter)	17	53 %	6 %	41 %	11 %	56 %	33 %
Organization Creation (Gartner)	10	50 %	0 %	50 %	40 %	20 %	40 %
Uncertainty (Knight)	1	100 %	0 %	0 %	0 %	0 %	100 %
Alertness (Kirzner)	5	60 %	0 %	40 %	33 %	33 %	33 %
Personal Traits (McClelland)	36	56 %	8 %	36 %	0 %	30 %	70 %
Information and Volatility (Casson)	0	--	--	--	--	--	--
Resources, Subjectivity, and Growth (Penrose)	2	100 %	0 %	0 %	0 %	0 %	100 %
Business Creation (Norwegian Dictionary)	16	44 %	6 %	50 %	43 %	29 %	29 %

Secondly, the prominence of the McClelland definition, along with the proposition that through their prior experience students have a good idea of music careers, suggests that a new venture approach might be appropriate in the music curriculum. Declarative and procedural knowledge such as business plans, creation of websites, or arranging a concert are easily taught in asynchronous formats like books or online courses. The presence of a teacher is not required. Broader trends in



entrepreneurship education indicate a movement away from teachers being a “sage on the stage” as lecturers to a “guide on the side” as facilitators (Neck and Corbett, 2018). It may be more beneficial to provide students with experiential education involving opportunity recognition, problem identification, solution testing, and feasibility studies in order to facilitate entrepreneurial learning (Politis 2005) and the development of conditional knowledge.

The second most common definition was Schumpeterian, which focuses on innovation. This result is notable given the creative nature of music and how innovation can position a musician uniquely in a crowded market. Further, we note that this Schumpeterian notion of entrepreneurship fits quite closely with the aspect of advancing a capacity for adaptability as stated in the definitions of arts entrepreneurship offered by other scholars – this definition being a process through which “cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create... value” (Chang and Wyszomirski 2015; Essig 2015). Several definitions from this group of respondents demonstrate the relevance of innovation for careers in music. According to them, entrepreneurship is:

R17: *“to work with developing something new / setting it in motion. In the music industry an example can be setting up a festival”*

R75: *“the ability to create something new musically in new constellations. To create jobs.”*

R1: *“that you take something already existing and use it as the basis for something new, or use it as a starting point to search for what can be improved”*

R52: *“the ability to innovate and acquire ones own work”*

Entrepreneurship as “innovation” may appeal to students who seek to make a career in music through original composition or performance. This definition of entrepreneurship is closely aligned with the creative aesthetic of music.

The next two most common definitions were the standard dictionary definition and the “opportunity” definition proposed by Shane and Venkataraman (2000), the latter which has become the most highly cited and used definition of entrepreneurship by entrepreneurship researchers.

Those respondents who defined entrepreneurship in the standard dictionary theme defined it as:

R16: *"To start your own business enterprise or to start a business which stands for income for you and others"*

R26: *"to establish a new business"*

R67: *"to develop/establish a business activity"*

This contrasts with those who defined entrepreneurship in the “opportunity” sense. Several examples of these respondents’ definitions demonstrate they view entrepreneurship as distinct from business creation, defining it as:

R70: *"to see opportunities"*

R50: *"to make a new product/business that sells, which goes out to people and pulls in an audience or clients"*

Those who define it in the dictionary's sense of "new business creation" might be averse to taking a course in entrepreneurship if they did not view themselves as starting a business in their future careers. Amongst this definitional group, only 44% of respondents believed entrepreneurial skills are important for their future careers, which is the lowest percentage of all definitional groups.

Conversely, 80% of those viewing entrepreneurship as "opportunity" believe entrepreneurial skills are important for their career. This indicates that how students define entrepreneurship may influence how they evaluate the concept for their future careers. This could relate to students' belief that they will need to make their own jobs. Eighty percent of the opportunity definitional group believe entrepreneurial skills are important, suggesting that respondents have a strong understanding that their careers will require them to see and exploit opportunities. As one respondent (R5) wrote when rationalizing the importance of entrepreneurial skills:

*R5: "(I need to) see and exploit opportunities, make things go round, in addition to purely technical knowledge of how to handle situations (I am) exposed to"*

When asked to elaborate on *why* they believe entrepreneurial skills are important, the respondents in this "opportunity" group said:

*R41: "It is important to create your own projects so that you use your creative skills and distinguish yourself in the market"*

*R70: "Because music changes every year, you need to know your audience, you need to customize your program as needed, one must know how to proceed"*

R86: *“Because music is changing for reasons of streaming services and new music trends. The classical music audience is getting older and older, and we need to think again about how to mobilize the younger audience. Then measures such as operapub and new Norwegian translations of opera productions are the key at the start. Just a few examples of what can be done. The music must be made readily available to a younger audience. Play the music in untraditional places and position it out in such quantities that make it edible to most people.”*

Though the evaluations of students whom defined entrepreneurship as “self-employment” were similarly distributed to the overall responses, their rationalizations were some of the strongest, with 70% of these respondents who believe entrepreneurial skills will be important providing a clear, explicit and strong rationale. This could be because students understand their careers as musicians will be one of self-employment or similar to that of an artisan, with a portfolio of streams of work (Coulson 2012).

Those whom defined entrepreneurship in the “new business creation” theme had the weakest rationalizations, with 43% of them weakly rationalizing the value of entrepreneurship. This could be because amongst all of the definitions, the dictionary definition is the most business-centric. If respondents do conceptualize themselves as artists, rather than business people, it makes sense their rationalizations would be weak. This could point to the historical tension and conflict between artistic and entrepreneurial identities (Bonin-Rodriguez 2012; Gangi 2015; Moore 2016; White 2013).

In general, the rationalizations from the respondents indicate an understanding of what their careers might be like after graduation. This raises the question of whether time within curriculum should be dedicated to career preview (Bennett and Bridgstock 2015), even though it is clearly valuable:

R109: *"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!"*

R99: *"A few musicians are so lucky that all they have to do is meet up and play. Most of us, while being an performing artist, must also be the device behind and make things happen, market, manage economics."*

### *Study Groups*

The *music performance* study group was the largest subsample (n=56). To a greater extent than the entire collection of responses, the *music performance* respondents: defined entrepreneurship as “self-employment”, valued it as important, and rationalized their evaluations more strongly. This “self-employment” definition had the largest representation within this study group, followed by the dictionary and “opportunity” definitions. Only one respondent out of 56 in this study group believed that entrepreneurial skills were not important, and this respondent defined entrepreneurship in accordance with the “new business creation” theme.

Table 5 – Music Performance Study Group

Study Group - Performance	Do they think entrepreneurial skills will be important for their career?			Strength of Rationalization (for those who answered yes)			
	n	Yes	No	Don't Know	Weak	Moderate	Strong
<u>Results from Entire Sample</u>	114	59	6	49	9	18	32
	%	52 %	5 %	43 %	15 %	31 %	54 %
<u>Results by Definition (Author)</u>							
Opportunity (Shane and Venkataraman)	8	100 %	0 %	0 %	0 %	25 %	75 %
Innovation and Disequilibrium (Schumpeter)	5	40 %	0 %	60 %	0 %	0 %	100 %
Organization Creation (Gartner)	4	75 %	0 %	25 %	67 %	0 %	33 %
Uncertainty (Knight)	1	100 %	0 %	0 %	0 %	0 %	100 %
Alertness (Kirzner)	4	75 %	0 %	25 %	33 %	33 %	33 %
Personal Traits (McClelland)	22	59 %	0 %	41 %	0 %	31 %	69 %
Information and Volatility (Casson)	0	--	--	--	--	--	--
Resources, Subjectivity, and Growth (Penrose)	2	100 %	0 %	0 %	0 %	0 %	100 %
Business Creation (Norwegian Dictionary)	10	40 %	10 %	50 %	50 %	0 %	50 %
<u>Results from Study Group</u>	56	64 %	2 %	34 %	14 %	19 %	67 %

Musicology students believed entrepreneurial skills were important for their careers to a lesser extent than the rest of the entire responses, and their rationalizations were weaker. Comparing the findings from these two study groups suggests that music performance students have narrow career goals and ideas about the skills necessary to achieve those goals, compared to musicology students whom may be more open to various career outcomes – whether it includes teaching or participating in the broader cultural sector. This may seem obvious to anyone who has taught both music performance and musicology students, but it supports previous literature which emphasizes the importance of considering the specific educational context of a student when deciding how and where the subject of arts entrepreneurship should be taught (Beckman and Essig 2012; Thom 2017a).

Table 6 – Musicology Study Group

Study Group - Musicology	Do they think entrepreneurial skills will be important for their career?			Strength of Rationalization (for those who answered yes)			
	<i>n</i>	Yes	No	Don't Know	Weak	Moderate	Strong
<u>Results from Entire Sample</u>	114	59	6	49	9	18	32
	%	52 %	5 %	43 %	15 %	31 %	54 %
<u>Results by Definition (Author)</u>							
Opportunity (Shane and Venkataraman)	3	33 %	33 %	33 %	100 %	0 %	0 %
Innovation and Disequilibrium (Schumpeter)	3	67 %	0 %	33 %	0 %	50 %	50 %
Organization Creation (Gartner)	2	0 %	0 %	100 %	--	--	--
Uncertainty (Knight)	0	--	--	--	--	--	--
Alertness (Kirzner)	0	--	--	--	--	--	--
Personal Traits (McClelland)	4	25 %	50 %	25 %	0 %	100 %	0 %
Information and Volatility (Casson)	0	--	--	--	--	--	--
Resources, Subjectivity, and Growth (Penrose)	0	--	--	--	--	--	--
Business Creation (Norwegian Dictionary)	1	0 %	0 %	100 %	--	--	--
<u>Results from Study Group</u>	13	31 %	23 %	46 %	25 %	50 %	25 %

Additionally, we note that musicology and music technology students had a relatively higher proportion of respondents who define entrepreneurship as “innovation and disequilibrium” and “opportunity”. While this could be because the interdisciplinary nature of these studies result in a broader conceptualization of entrepreneurship than simply “new business creation”, we cannot make any conclusions.

### *Exposure Groups*

We also divided the responses into exposure groups, based upon the extent respondents reported that they had been exposed to entrepreneurship in their education. While some of the individual groups in this subsample are small (e.g. only 1.75% had been exposed to a very large extent of entrepreneurship), there are a few clear trends. Table 7 displays the summary results. First, it appears the larger the extent of exposure, the less uncertainty whether or not entrepreneurial skills will be important. Second, the larger the exposure to entrepreneurship, the more respondents believe it will be important for their career. While this valuation seems to plateau in the middle range of the exposure groups, it appears respondents are more certain of the concept’s importance with increased exposure.

Table 7 – Entrepreneurship Exposure Groups – Summary Results

	Do they think entrepreneurial skills will be important for their career?			Strength of Rationalization (for those who answered yes)			
	<i>n</i>	Yes	No	Don't Know	Weak	Moderate	Strong
<b>Results from Entire Sample</b>	114	59	6	49	9	18	32
<b>Extent of Entrepreneurship Learned in Education</b>							
To a Very Small Extent	30	60 %	13 %	27 %	22 %	44 %	33 %
To a Small Extent	24	50 %	0 %	50 %	8 %	25 %	67 %
To Some Extent	37	51 %	5 %	43 %	16 %	21 %	63 %
To a Large Extent	9	89 %	0 %	11 %	13 %	38 %	50 %
To a Very Large Extent	2	100 %	0 %	0 %	0 %	0 %	100 %

At the lowest level of exposure to entrepreneurship, there was a higher proportion of respondents who defined entrepreneurship as alertness and profit seeking behavior (Tang, Kacmar, and Busenitz 2012). This group viewed entrepreneurship as not being important for their careers to a greater extent than the rest of the entrepreneurship exposure sub groups.

Table 8 – Entrepreneurship Courses Offered at HMEs in this Study

HME	Does the school offer a course in entrepreneurship?	Course Name	New Venture Creation or Career Transitioning (Beckman, 2007) course?	Who Can Take This Course?
Norges Musikhøgskole	Yes	UTPRO73 Project Activity and entrepreneurship	Career Transitioning	Only Master of Music in Performance Students
		KULTENTR50 Cultural Entrepreneurship	Career Transitioning	Any student with general university admissions certification and 120 credits from higher education
NTNU, Institute of Music	Yes	MUSP4745 - Entrepreneurship for Musicians; ;	Career Transitioning	Only Students in Music Performance and Master of Music Technology
		TJØ4230 - Entrepreneurship and Market Oriented Product Development	Venture Creation	Any Student
		TJØ4250 - Entrepreneurship - Venture CUP	Venture Creation	Any Student
Universitet i Bergen, Griegakademiet	No	--	--	--
Barratt Due	Yes	ENT2100 Entrepreneurship	Career Transitioning	Only Bachelor of Music Performance Students
		ENT3100 Entrepreneurship	Career Transitioning	--
		ENT4100 Entrepreneurship	Career Transitioning	--
Høgskolen i	No	--	--	--

Interestingly, those who define entrepreneurship in the standard dictionary theme of “new business creation” value entrepreneurial skills the least.

*Examples of Rationalizations*



Below, we provide several illustrative examples of how respondents rationalized their evaluations and illustrate how they fit into the emergent typology of *weak*, *moderate*, and *strong* rationalizations. Based on our results, we believe that strong rationalizations are practical in the sense that they are a clear explanation of why entrepreneurial skills are means to achieve desired ends of a career in music.

Respondents 1, 109, and 114 offer examples of *strong* rationalizations. For respondent 1, whom has defined entrepreneurship in the Schumpeterian sense, the connection between their own career goals and why entrepreneurial skills are important is quite clear:

R1 (Schumpeter): *"Because if I want to be an opera singer, I must interpret a role in my own way. I cannot only copy what others have done, but I can use it as a starting point for my own interpretation."*

Respondent 109, whom defines entrepreneurship in Knightian theme, expresses great uncertainty in their career and why entrepreneurial skills will be relevant:

R109 (Knight): *"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!"*

Respondent 114 is another example of a strong rationalization:

R114 (Gartner): *"I need to learn how to be a self-employed person, know how to set up a budget, make invoices etc. I also need to learn how to market myself."*

Several examples of *moderate* type of rationalizations suggest a somewhat looser connection to the respondents definitions, though a connection is still clear. Though respondent 15 defined entrepreneurship as:

*“see and exploit opportunities, make things go round, in addition to purely technical knowledge of how to handle situations one is exposed to,”*

they rationalize its importance by saying:

R15 (Shane and Venkataraman): *“To make a living as a freelance/independent composer and make it so you want it, you must have a good model of how it all goes around”*

Similarly, respondent 73 defines it in a Schumpeterian sense as *“to create something, be innovative,”* but rationalizes the importance of entrepreneurial skills by saying *“to be able to make it as a performer without side teaching one must create something others will see.”* While we acknowledge this explanation involves some aspect of Schumpeterian innovation and creativity, it seems to emphasize the importance of finding an audience – a notion which is more aligned with opportunities and their exploitation.

Conversely, examples of weak rationalizations suggest a much vaguer sense of the practical purposes of entrepreneurial skills in their careers. Two interesting examples of these weak rationalizations seem to allude to a sense that the importance of entrepreneurial skills are an external, environmental requirement or formality:

R42 (Gartner): *“I suspect that it is important.”*

R13 (Schumpeter): “*It seems to be a pre-requisite for success.*”

One particularly interesting observation, which seems to be related to previously discussed artistic and entrepreneurial identity conflict, may serve as an indicator of the diversity of student perspectives which arts entrepreneurship educators may encounter. Respondent 80, who responded that entrepreneurial skills were not important for their career, makes a value-based definition by when defining *entrepreneurship* in a way which we could not code:

R80 (Own definition): Entrepreneurship is “*An excuse to not work more zealously with the art.*”

### **Limitations of the Study**

First, while our inquiry was concerned with understanding the rationalizations of students who evaluated entrepreneurial skills to be important for their career, our study could have benefitted from understanding those who *do not* think entrepreneurial skills are important. Second, a definition of entrepreneurial skills was not provided to the respondents, so it is unclear whether they had a homogeneous understanding of what *exactly* constitute entrepreneurial skills. While respondents defined entrepreneurship in their own terms, and we assume that *entrepreneurship* and *entrepreneurial* are inherently related like *music* and *musical*, it is possible that within the minds of respondents these are two unrelated concepts. Third, though this study is based on 114 respondents, some definitional and study group subsamples were small (<5), and we wonder about the generalizability of these results. We also are careful to delimit our findings to our own pool of respondents and are cautious to generalize them to a more global population of music students. Finally, since we asked our respondents to evaluate the importance of entrepreneurial skills for their *future* career, we asked them to make predictions – something which is difficult and uncertain.

## Conclusion

The majority of our respondents believe that entrepreneurial skills are important for their career, and 43% indicated they do not know if such skills are important. This implies two things: first, the majority of students think entrepreneurship is important and they are not overwhelmingly opposed to it. Second, arts entrepreneurship educators have both a responsibility and an opportunity to educate their students about their concept of what entrepreneurship *is* and how it relates to their careers. Given the rapid growth of arts entrepreneurship education offerings, this reframing of entrepreneurship is not insignificant (Toscher 2019).

Our respondents largely defined entrepreneurship as “self-employment”, “innovation”, acting on “opportunity”, and “new business creation”, but the strong evaluations of entrepreneurial skills by those respondents who define it in the “opportunity” sense suggest that students strongly recognize the need for initiative and self-determination in their careers. Educators might consider what the existing entrepreneurship education, motivational and psychological literatures have to offer in implementing pedagogy which addresses this “opportunity” aspect. Motivational theories such as self-determination theory (Ryan and Deci 2000) and social cognitive career theory (Lent, Brown, and Hackett 2002) may help educators in understanding the diversity of behaviors and goals of those students whom enter their classroom.

Additionally, the perspective of those respondents who view entrepreneurship in the “innovation” sense is worthy of further examination and consideration. These respondents have communicated the importance of adapting to taste and constantly finding new audience (Beeching, 2016).

Positioning entrepreneurship as such within HME is quite different than simply encouraging students to arrange a concert, build a website, or engage in networking (Beckman 2005). This

“innovative” aspect of music education is more fundamentally concerned with students finding their own artistic voice, style, and sound, and is more integral to music education itself. If *entrepreneurship* in music education becomes about innovative creativity and pushing the boundaries of art, then those who are reluctant to the term may not be so because of its associations with neoliberalism, but due to their comfort in performing a non-creative, repetitive, and interpretive classical musical repertoire. Recent critique of the conservatory model of education (Orning 2017) is insightful as to how the centuries old master-apprentice method of music education can directly limit the innovative will and activity of students.

The emergent typology of rationalization strengths suggests that in many cases there is a clearly practical rationalization by the respondents as to the utility of entrepreneurial skills for their careers. Yet certain observations suggest that the artist and entrepreneur identity conflict may exist. It is a good thing that an artist chooses to identify as an artist, but to the extent they do it at the exclusion of other potentially necessary skills which they will need to sustain a livelihood as an artist, it might not be a good thing. However, the prevalence of strong, practical rationalizations, along with the majority of the respondents believing entrepreneurial skills are important, indicates that unlike faculty (Roberts 2013), the artist-entrepreneurship tension may not be such a big thing. Despite the fact that many of these artists are engaging in “entrepreneurial” activities of creating their own musical opportunities and projects, a resistance to the term *entrepreneurship* itself may prevent them from choosing to take an optional course or module in an institutional environment which may be using this language in order to get approval and resources to provide such an offering. Further, our results show there is a clear heterogeneity and diversity of what exactly entrepreneurship *is*, but the fact may be that a single word can be useful as a set of coordinates in order to orient and organize people on a cognitive map (Korzybski 1958).

Finally, the differences in definitions and evaluations amongst the different study groups suggest and confirm that context is very important (Beckman and Essig 2012). A contextually relevant entrepreneurship education offering in HME requires a motivated effort by educators who understand the offering's potential and are willing to spend the time to adapt the course to the needs of their students, rather than taking a one-size-fits-all approach.

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