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An explorative study of entrepreneurial skills among musical artists

Master's thesis

◘ NTNU
Norwegian University of
Science and Technology

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Abstract

This master's thesis consists of an explorative study with the goal of identifying entrepreneurial skills among music artists. We sampled data from artists who have either won or been nominated to a Spellemann award, and representatives of artists who have won or been nominated to a Spellemann award, known as the Norwegian Grammy Awards. We thus sampled data from artists who have had sustained success in what we deem to be entrepreneurial careers as the top artists in music. With this data from artists, we performed an inductive study that aimed to contribute to identifying important entrepreneurial skills based on these individuals' experiences and how they acted and reacted to situations in their careers.

Entrepreneurial skills is a term that is used to describe the skills that entrepreneurs possess that can be used to improve the outcome of entrepreneurial ventures. Researchers agree that entrepreneurial skills are important for artists and musicians to have sustainable careers (Beckman, 2005, 2007; Bennett 2009; Bridgstock et al., 2016; Thom, 2015, 2016, 2017).

Research up until this point has been focused on artists who are educated in music within tertiary education, disregarding their artistic status or situation in their careers (Beckman, 2005, 2007, 2008; Bennett, 2016; Daniel & Daniel, 2015, Miller et al., 2017; Thom, 2016, 2017; Toscher, 2019, 2020; Toscher & Morris Bjørnø 2019; Pollard & Wilson, 2014). This means that research has used an academic title as a preset for research of entrepreneurial skills among artists. Entrepreneurial skills are context-based (Kutzhanova et al., 2009), which makes it important to identify new ones in a music context.

Our findings indicate that the most important entrepreneurial skills for artists can be divided into four aggregated dimensions; domain knowledge skills, leadership skills, self-management skills, and business strategy skills.

This study has implications that are relevant for artists and higher education institutions that offer higher music education. We believe the study can be used by professional and aspiring artists who want to know what it takes to become a success aside from their musical talent. Additionally, the study can have implications for the further development of entrepreneurship education in higher music education, giving researchers more data on what skills should be taught to students.

Sammendrag

Denne masteroppgaven består av en eksplorativ studie med mål om å identifisere entreprenørielle ferdigheter blant musikkartister. Vi har samlet data fra artister som enten har vunnet eller blitt nominert til en Spellemannspris. Vi har dermed samlet data fra artister som har hatt en vedvarende suksess og som vi anser som entreprenørielle karrierer i musikkbransjen. Med denne dataen har vi gjennomført en induktiv studie hvor vi har prøvd å identifisere viktige entreprenørielle ferdigheter basert på artistenes individuelle erfaringer og hvordan de har handlet og reagert på situasjoner i karrieren deres.

Entreprenørielle ferdigheter er et begrep som beskriver ferdighetene entreprenører har, som kan bli brukt til å bedre utfallet av bedrifter. Forskere er enige om at entreprenørielle ferdigheter er viktig for artister og musikere for å ha bærekraftige karrierer (Beckman, 2005, 2007; Bennett, 2009; Bridgstock et al., 2016; Thom, 2015, 2016, 2017).

Forskning har tidligere fokusert på artister som er utdannet innen musikk i høyere utdanning, uavhengig av deres karrierestatus (Beckman 2005, 2007, 2008; Bennett, 2016; Daniel & Daniel 2015, Miller et al., 2017; Thom 2016, 2017; Toscher, 2019, 2020; Toscher & Morris Bjørnø, 2019; Pollard & Wilson, 2014). Dette innebærer at forskere har brukt akademisk en tittel som et forhåndsinnstilling for å forske på entreprenørielle ferdigheter blant artister. Entreprenørielle ferdigheter er avhengig av kontekst (Kutzhanova et al., 2009), noe som betyr at det er viktig å identifisere nye entreprenørielle ferdigheter i et musikkperspektiv.

Funnene våre indikerer at de viktigste entreprenørielle ferdighetene for artister kan bli delt inn i fire teoretiske dimensjoner; domenekunnskapsferdigheter, ledelsesferdigheter, selvledelsesferdigheter og forretningsstrategiferdigheter.

Forskningen i denne studien har implikasjoner som kan være relevant for artister og utdanningsinstitusjoner som tilbyr høyere musikkutdanning. Vi tror at studien kan bli brukt av profesjonelle og aspirerende artister som ønsker å vite hva som trengs for å ha suksess, ved siden deres musikktalent. Studien kan også gi implikasjoner for videre utvikling av entreprenørskapsutdanning i høyere musikkutdanning, og gi forskere mer data på hvilke ferdigheter som burde bli lært bort til studenter.

Preface

This master's thesis is written by two master students at NTNU School of Entrepreneurship at the Norwegian University of Science and Technology (NTNU).

We want to thank our supervisor Benjamin Toscher who has helped us for the last year. His patience, feedback, and discussions have been essential for the creation of this thesis, and we would not have been able to create it without his help.

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Lastly, we want to thank our fellow students at NTNU School of Entrepreneurship for the two years we have been together. It has been an adventure to be students in Trondheim with such a fantastic group of people.

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1.0 Introduction

Artists face complex industries, with many different challenges that need to be solved for artists to maintain their careers (Thom, 2017). The challenges appear multifaceted and difficult in a commercial world with endless opportunities (Thom, 2016). To solve these challenges, they create art, but they also operate as entrepreneurs (Thom, 2017). Research shows that entrepreneurial skills are important for artists who wish to remain professional performers (Coulson, 2012; Radbill, 2010; Thom, 2017) because they need to maintain professional sustainability over time. Thom (2016) states that entrepreneurial skills are crucial to making an economical living in the context of arts.

It is generally believed that entrepreneurial skills are skills that *entrepreneurs* possess and something that impacts the results of entrepreneurial endeavors (Lichtenstein & Lyons, 2001). Assuming this is correct, and one has superior or more entrepreneurial skills, one's endeavor will be objectively better than someone who has less entrepreneurial skills. According to Lackeus (2015), entrepreneurial skills include marketing, strategic thinking, and financial skills, among others. Some would perhaps call them *hard* skills, measurable skills, and easily teachable (Lackeus, 2015), and they require the entrepreneur to think cognitively, process the information, and be aware of the process (Moberg, 2014).

Research also points to entrepreneurial skills as more abstract, such as having an entrepreneurial mindset (Haynie et al., 2010), or being perseverant (Brandenburg et al., 2016). Some believe it to be a way of recognizing opportunities (Shane and Venkataraman, 2000). These are more oriented towards what some would call *soft* skills, usually linked to personality traits and intangible factors that are hard to measure. 'Entrepreneurial skills' is, in other words, an ambiguous term, and researchers have no clear definition.

Connecting arts and entrepreneurship is controversial (Bridgstock, 2013). The arts and the individuals in it are often suspicious of entrepreneurship jargon and theory (Beckman, 2005; Bonin-Rodriguez, 2012), but in recent years there has been an increase in the linkage between arts institutions, entrepreneurship research and hopeful artists (Essig, 2017).

In this study, we investigate the art known as music. Music is arguably one of the most impactful cultural phenomena, and most people can probably name more artists within music than in any other arts. In a survey on what skills active performers in music and dance used, Bennett (2009) concluded that entrepreneurial skills are also important for musical artists. This conclusion further emphasizes the importance of entrepreneurial skills within the arts, but now we also know that this is the case within music.

Despite much research on entrepreneurial skills and entrepreneurship, the link to active performers in the music industry is weak. Some researchers, as we will see, have researched entrepreneurship education within a music industry context to improve the career outcome of alumni within higher music education (HME). However, research might have forgotten about those artists who are not formally educated at higher education institutions (HEIs).

1.1 Gaps in the literature

In contrast with the importance of entrepreneurial skills in an artist's career (Bennett, 2009; Thom, 2015; Brandenburg et al., 2016), little emphasis has been placed on *artists* in the research. Researchers (Beckman 2005, 2007, 2008; Bennett, 2016; Daniel & Daniel 2015, Miller et al., 2017; Thom 2016, 2017; Toscher, 2019, 2020; Toscher & Morris Bjørnø, 2019; Pollard & Wilson, 2014) all share a common backdrop for their research, which is an academic one. The surveys include *faculty, students,* and *alumni* who are used as benchmarks, not artists.

Beckman (2005, 2007, 2008) presents the faculty's view on what students should learn at HMEs. Bennett (2016) discusses employability in HME. Daniel & Daniel (2015) surveyed alumni within the arts. Miller et al. (2017) present the survey Strategic National Arts Alumni Project (SNAAP, 2013), where alumni of HMEs are asked about what skills they learned and what they need in their careers. Thom (2015, 2016, 2017) presents the faculty's view, who also identifies as performers within the arts. Toscher (2019, 2020) and Toscher & Morris Bjørnø (2019) asks alumni and students what they think and believe about entrepreneurship and its relevance for their education.

In a study on entrepreneurial skills with HME faculty, Thom (2017) ends with a suite of unanswered questions: "*what skills are really important to teach?*". Perhaps he asks this because he did not ask the right people. Some artists hold tertiary education degrees that can not be considered as HME. Some artists hold courses within tertiary education that do not give them degrees, and some artists have not completed any courses within tertiary education.

Research up until this point has been focused on artists who are educated in music within tertiary education, disregarding their artistic status or situation in their careers. This means that research has used an academic title as a precondition for research of entrepreneurial skills among artists. An exception to this is Coulson (2012), who surveyed musicians in North-East England on their understanding of entrepreneurship, disregarding academic presets. She also found that networking is an essential entrepreneurial skill. As we can deduce from the list of entrepreneurial skills listed by different researchers, shown in the literature review, networking is arguably not a complete list of entrepreneurial skills for artists outside an academic context.

The focus on an academic context is not necessarily bad, but it leaves an unexplored gap within the literature that does not take individuals who are not educated into account. The gap can be of significance when trying to understand entrepreneurial skills both for educated and uneducated artists. It is possible that relevant skills, or even necessary skills, are not talked about and covered in the current literature because of this gap.

Current approach in research on entrepreneurial skills in arts context

HME Alumni

Un-educated
Semi-educated
Others

Entrepreneurial skills

???
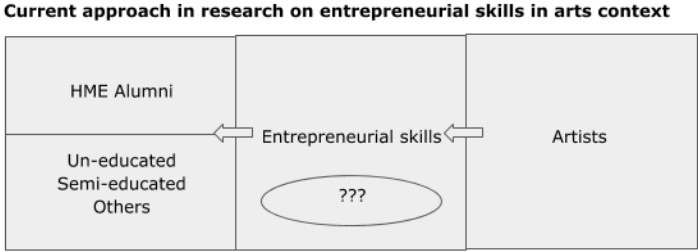
Artists

Figure 3.1: Current approach in research on entrepreneurial skills in an arts context

1.2 Purpose and research question

Due to the mentioned gap in the literature on entrepreneurial skills among artists, the purpose of this master thesis is to explore entrepreneurial skills among musical artists from a musical artist's perspective. Our research question is formulated as follows;

RQ: What are the most important entrepreneurial skills for musical artists?

As we have stated, the found literature gap does not take into account the uneducated artists. While it appears that Coulson (2012) did not set any specific criteria for the survey except being a performing artist, we suggest using a factor like success as an approach to research entrepreneurial skills among musical artists.

There is potentially a difference between artists and their use of entrepreneurial skills based on how their career trajectories have been. For instance, an artist that has, in some way, failed could conceivably have less entrepreneurial skills (Lichtenstein & Lyons, 2001), and it would arguably be more challenging to identify entrepreneurial skills. However, there is no evidence of this, but if we assume that Thom (2016) and other researchers are correct in their conclusions of the importance of entrepreneurial skills, we know that they do have an impact. In this thesis, we will get first-hand knowledge from artists we consider to be successful, on what they have done, and analyze the skills they have used to reach their status. With this approach, we adjust what can be considered the primary paradigm within research on entrepreneurial skills within the arts, disregarding, and ignoring the educational or academic status of the artists. The approach is visualized in the figure (1.2) below.
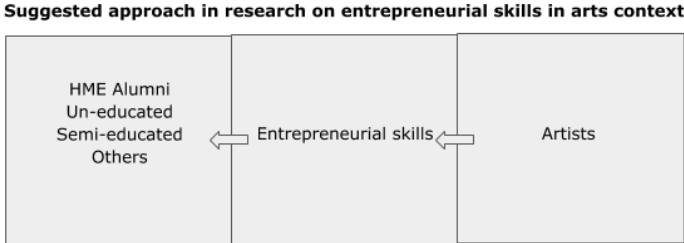

Figure 1.4: Suggested approach in research on entrepreneurial skills in arts context

1.3 Importance

Artists are individuals who are "*skilled performers*" or "*a person skilled in one of the fine arts*" (Merriam-Webster, 2020). In this study, we look at artists within music, and as such, we will only call them artists or musicians from now on. Gramo, the organization that manages the registered musical pieces of Norwegian artists and musicians, has more than 30.000 members (Gramo, 2020). Other organizations like GramArt (GramArt, 2020) has a member base of roughly 3.000 performing artists who are registered as vocalists or musicians and is Norway's biggest musicians-union. This highlights that there are differences in who can be conceived to be an artist depending on whom one asks and what factors one highlight.

To become artists, many choose to educate themselves within the arts, and the educational field is growing at a rapid pace (Daniel & Daniel, 2015; Essig, 2016), but not as rapid as the employment within the arts (Daniel & Daniel, 2015). Research from Australia shows that students within music have some of the poorest graduate outcomes (Bennett, 2016). This means that higher music education educates people to become unemployed or not employed by traditional companies.

Alumni from higher music education (HME) report a lack of entrepreneurial skills on graduation (Arnesen et al. 2014, Miller et al. 2017), and a gap between what they have been taught and what they need to become sustainable artists (Toscher, 2019). As a response, higher education institutions have started to learn students, for instance, in HME, about entrepreneurship, to improve career outputs of alumni (Beckman, 2005, 2007; Essig, 2016). This is done with both general and specialized curriculum (Beckman 2007; Bridgstock 2013; Essig, 2016). The field of research surrounding these educational paths is usually called arts entrepreneurship by researchers (Essig, 2012). The creative industries are one of the fastest-growing industries, both in developing and developed economies (Daniel & Daniel, 2015, Bennett 2016), and the music industry is one of these. Technology has changed the way musicians and artists create and distribute music, as well as how fans consume and listen and consume music (Wikström, 2013). This means that the artist, musician, and band is in the center of the music industry today more than ever. They are the creators and the performers of what people around the world are listening to every day. An artist's career consists of several activities that need to be organized. The core activities (DCMS, 2001) within the music industry are:

- Production, distribution and retailing of sound recordings
- Administration of copyright in composition and recordings
- Live performance (non-classical)
- Management, representation, and promotion
- Songwriting and composition

The modern artist faces' *multifaceted commercial and opportunity-driven challenges'* (Thom, 2017). While individuals within the arts often do not appreciate words like commercial, entrepreneurial, and other words that one can associate with monetary value, neoliberalism, and capitalism (Bonin-Rodriguez, 2012), we have to accept the fact that this is how art is connected with the world today.

Today, more and more artists become independent. Independent artists as a group is the largest growing segment in the global recorded industry (Mulligan & Jopling, 2019). Being independent increases the demand for artists to have various skills to navigate the music industry and manage their careers that they did not need before (Daniel & Daniel, 2015). For example, an artist needs to prepare live performances, do marketing, set up logistics, and coordinate between different stakeholders.

We base our understanding of being an artist when comparing them to a venture and someone who wishes to produce quality art to the best of their ability. The beginning of an artist's career is, in essence, a startup company where the artists need to build their *firm* from the ground up. The objective of the venturing artist is to create art and to continue doing so, it must convert into streaming numbers, concert tickets, merchandise sales, and other forms of commercial options (Thom, 2016). Research on alumni within HME shows that not all artists wish to be famous, however (Morris Bjørnø, 2018), but all artists arguably need to have a foundation for creation. We argue that artists operate as growth-minded firms, where the goal is to increase commercial output over time (Wennberg & DeTienne, 2014), and by using technology it gets possible to scale this with records, streaming numbers et cetera, which will, in turn, provide the artist with more opportunity to create a living, which 72% of music students want (Morris Bjørnø, 2018).

The combination of an increasingly educated workforce within the arts, the focus on entrepreneurial ventures as viable career options, and steadily increasing research on the matter has made entrepreneurial skills within the arts as relevant as never before.

1.4 Contribution

With data from artists asking them about their experiences, their ups and downs in their careers, this thesis aims to contribute to identifying important entrepreneurial skills to educate artists and musicians of what they can improve on to have a higher chance of being able to have sustainable careers in music. Using the information and findings of this study, we hope that aspiring artists will be able to learn skills they did not know they needed before. We hope it will allow them to create music and art that would not have been made if it was not for this thesis.

We believe that the study results can help develop higher music education at higher education institutions by removing the gap that we have identified. The study's findings can provide a foundation for a string of research on entrepreneurial skills, which can be beneficial to build a more holistic field of research.

1.5 Structure

In this study, we will start with a chapter with the theoretical background and introduce the term entrepreneurship, which is the primary context of this thesis. We will then add entrepreneurial skills as part of entrepreneurship and then introduce entrepreneurial skills within an arts and musical context. Throughout the chapter, we discuss the literature and provide the reader with the key takeaways, similarities, and differences relevant to the study. We summarize the literature before taking on our research methodology.

The research methodology contains the method we have used to answer our research question. The chapter includes a review of the research design, the context of the study, and sampling. Additionally, we go through the interviews and the individuals who constitute our informants. In the methodology chapter, we also explain our analysis before reflecting on our methodology.

In the fourth chapter, we present the findings of our analysis. This is done through a data structure that visualizes the findings for the reader and researchers. The findings are then presented and compared to relevant literature and discussed. In the end, we discuss the findings before concluding our thesis.

2.0 Theoretical background

This chapter contains a review of relevant literature for the study that make up its theoretical background. The literature contains points on entrepreneurship, entrepreneurial skills, and entrepreneurial skills among artists. In the chapter, we aim to provide the reader with information on the current status of research within the field. Additionally, we aim to show that there is an existing gap in the literature that could be filled. We argue that there is a gap in the literature as current literature is too focused on researching musical artists within an academic context (faculty, students, alumni). This means that the non-academic context is not taken into account, which might contain other information that is necessary to have to develop the research field.

Entrepreneurship is a broad field of study, and there are several definitions of what entrepreneurship is (Lackeus, 2015). Scholarly interest in entrepreneurship has been around for more than a century (Landström et al., 2012). Schumpeter (1934) explained that economic growth is a result of new inventions, innovation, and changes in the market, and as such, the entrepreneurship and the entrepreneur is a key driver in economic growth. When the economy is facing hard times, the entrepreneurs can see possibilities and take advantage by using innovation, which in turn will provide growth in the economy. Kirzner (1973) sees the entrepreneur as a person who can define needs in the market, see opportunities, and effectively use resources to cover market requirements.

On the other hand, Knight (1921) sees the individual perspective of entrepreneurship and describes that entrepreneurial skills are the individual ability to deal with uncertainty. Another aspect of entrepreneurship is the use of the term 'entrepreneurial mindset' or entrepreneurial

thinking. The mindset describes the ability to sense, act, and mobilize under uncertain conditions because of cognitive abilities (McGrath & MacMillan, 2000).

Gartner (1988) argues that one should look away from the entrepreneur and look at the role of an entrepreneur in organizations, it is the activities that determine if an entrepreneur is an entrepreneur and not their personality traits. Shane & Venkataraman (2000) defines entrepreneurship as a process consisting of an entrepreneurial individual and an entrepreneurial opportunity and the recognition and exploitation of this opportunity. This means that some individuals engage in entrepreneurial activity, and some do not, but this can also be situational and not a generalizable characteristic (Shane & Venkataraman, 2000).

2.1 Entrepreneurial skills

'Entrepreneurial skills' is a term that is used to describe the skills that entrepreneurs possess that can be used to improve the outcome of entrepreneurial ventures (Lichtenstein & Lyons, 2001). While there are different opinions, one can state that no one is born an entrepreneur, or a complete entrepreneur, (Lichtenstein & Lyons, 2001), and individuals who become entrepreneurs have learned entrepreneurial skills in some way or another. Entrepreneurial skills can be linked to research done on 'founder competence' used to research effects on venture performance (Chandler & Hanks, 1994). To research the impact of a founder or entrepreneur, one divided his or her internal factors into competencies that covered skills, knowledge, attitudes, mindset, et cetera under a competence-umbrella. In the literature, the different terms (i.e., skills, expertise, mindset, knowledge, acumen, and competency) are all interrelated, and often little is done to differentiate between them (Mitchelmore & Rowley, 2008). This creates an overlapping web in the literature of what constitutes both competencies, knowledge, and skills.

Entrepreneurial skill-sets are the different skills that are required to be an entrepreneur (Cooney, 2012). Cooney (2012) identifies *entrepreneurship skills* as part of an entrepreneurial *skill-set,* together with management skills and technical skills. The term 'entrepreneurship skills' is used synonymously to entrepreneurial skills (Cooney, 2012), but it does not necessarily include the same skills as other researchers would include, as we will see in this chapter. Cooney's article (2012) consists of a literature review where he summarizes entrepreneurship skills into five points; inner discipline, ability to take risk, innovative, change-oriented, and persistence.

Researchers (Lichtenstein & Lyons 2001, Kutzhanova et al. 2009, Cooney 2012) also argue for a fourth dimension of skill in entrepreneurial skill-set, adding to entrepreneurship skills, management skills, and technical skills. This new dimension separates 'entrepreneurship skills', as Cooney (2012) describes it in the paragraph above, into two new dimensions that include the new personal maturity skills.

Entrepreneurial skill-sets (Lichtenstein & Lyons, 2001; Kutzhanova et al., 2009; Cooney, 2012)	
Technical skills	which are those skills necessary to produce the business's product or service
Managerial skills	which are essential to the day-to-day management and administration of the company
Entrepreneurship skills	which involve recognizing economic opportunities and acting effectively on them
Personal maturity skills	which include self-awareness, accountability, emotional skills, and creative skills

Table 2.4: Entrepreneurial skill-sets after Lichtenstein & Lyons (2001) Kutzhanova et al. (2009), Cooney (2012).

The inclusion of this wide variety of skill categories to be entrepreneurial can be considered to be controversial. Researchers (Lichtenstein & Lyons 2001, Kutzhanova et al. 2009, Cooney 2012) argue that technical and managerial skills are also entrepreneurial because they are necessary to maintain entrepreneurial endeavors. Lackeus (2015) would argue that these are not entrepreneurial but operational because they are meant to represent skills that are needed to maintain existing ventures. Other researchers argue that non-cognitive skills like creativity and a sense of initiative can also be defined as skills within an entrepreneurial context (Moberg, 2014), while some exclude them from a list of skills (Lackeus, 2015).

Lackeus (2015) defines entrepreneurial skills as marketing skills, resource skills, interpersonal skills, opportunity skills, learning skills, and strategic skills. With entrepreneurial knowledge and entrepreneurial attitude, entrepreneurial skills are a part of 'Entrepreneurial competencies' (Lackeus, 2015). Lackeus' (2015) framework proposes that entrepreneurial skills are in a state between cognitive and non-cognitive relationships and that some are more cognitive than the others, and some are less.

According to Lackeus (2015), there exist two approaches within the rationalization of what entrepreneurship and entrepreneurial skills are. One can be considered *narrow,* and one can be considered *wide*. The narrow definition concerns how an individual becomes an entrepreneur. In this definition, we find themes like opportunity recognition, business development, and venture creation. The wide definition of entrepreneurship concerns itself with the individual becoming entrepreneurial through personal development, being creative, and taking initiative (Lackeus, 2015).

The approaches can arguably be translated into arguments about the narrow and wide definition of skills. Comparing Lackeus (2015) to Cooney (2012), Kutzhanova et al. (2009), and Lichtenstein & Lyons (2001), it becomes evident that while the umbrellas are similar, the definitions of what is entrepreneurial and not, and what are skills and not skills are different.

Entrepreneurial compentencies (Lackeus, 2015)
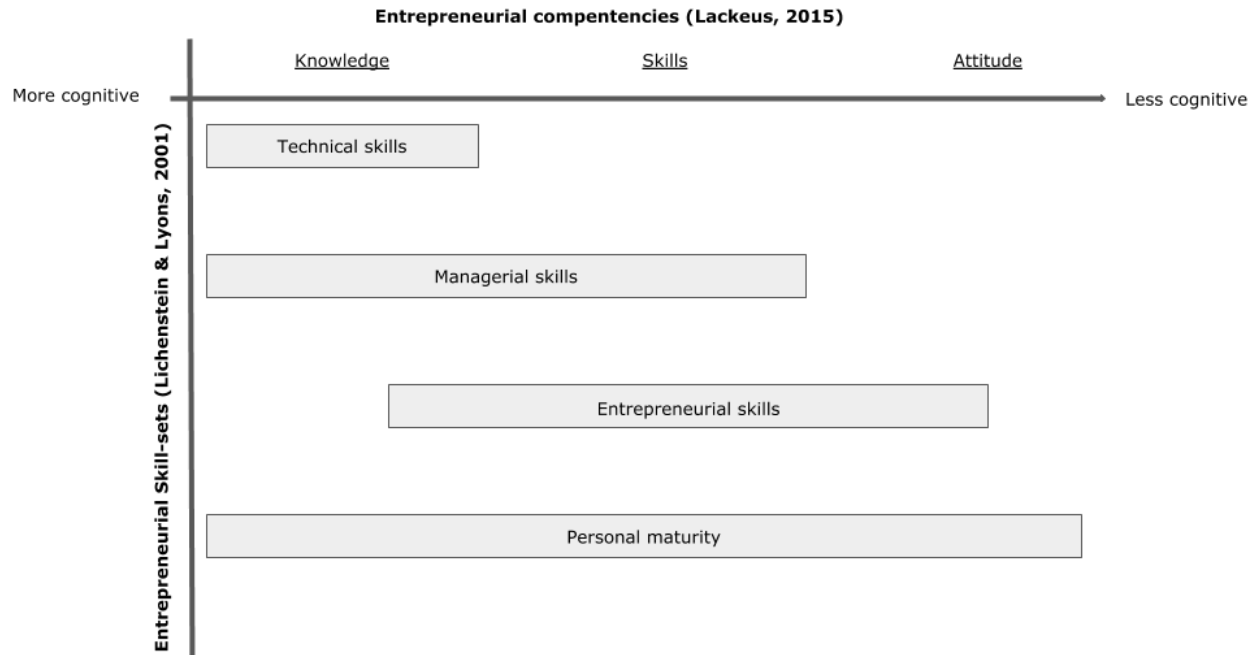
Figure 2.1: Mapping entrepreneurial skills using Lackeus (2015) and Lichtenstein & Lyons (2001)

When reading the two different approaches together, visualized in figure 2.1, we see in Lackeus (2015) framework, which is based on the cognitivity of the sub-categories, that entrepreneurial knowledge is more cognitive and entrepreneurial attitudes are less cognitive with skills being somewhere in the middle. This means that the more cognitive a factor is, the more intellectual capacity is required (Lackeus, 2015), and more attention is needed to process the information that goes through the mind. While the cognitivity goes from non-cognitive to cognitive, these are not absolutes, and there is a transition that is not clearly defined, and some skills are cognitive, and some are not cognitive, or a mix.

When we then address the four dimensions of entrepreneurial skill-sets (Lichtenstein & Lyons, 2001), we notice that there are different depths to the cognitivity. For instance, while technical skills are a part of the entrepreneurial skill-sets in Lichtenstein & Lyons (2001), this is not considered skills by Lackeus. Firstly, the technical and domain-centered skills (welding for welders, budgeting for financial controllers), are not there, and if they had been in Lackeus (2015), they would fall under entrepreneurial knowledge, and not skills. As mentioned, there is however, a transition that is not clearly defined between what is knowledge and skills. As presented by Lackeus (2015), marketing falls in a place where it can be said to be very cognitive, which indicates that it is more about knowing what is theoretically right, rather than basing your marketing on intuition but still a skill because a marketer needs experience.

In their literature review on entrepreneurial competencies, Mitchelmore & Rowley (2008) adds several of the skills considered to be entrepreneurial by Lackeus (2015) and Lichtenstein & Lyons (2001) within other categories. For instance, marketing skills are located within business management competencies by Mitchelmore & Rowley, (2008) and an entrepreneurial skill within entrepreneurial competencies by Lackeus (2015). This further emphasizes the

difference in interpretation of what entrepreneurial skills and competencies are. According to Mitchelmore & Rowley (2008), business management competencies, or operational competencies (Lackeus, 2015) differ from entrepreneurial competencies because they focus on optimization, efficiency, and improvements in existing organizations. Lackeus (2015) argues that a balance between entrepreneurial and operational competencies is needed. Lichtenstein & Lyons (2001) adds managerial skills to their entrepreneurial skill-set.

A skill can be considered to be something that can be learned and mastered (Pyysiäinen, 2006) and a translation of one's expertise and knowledge into a behavior (Kutzhanova et al., 2009). Kutzhanova et al. (2009) argue that the development of entrepreneurial skills is one of the success factors for entrepreneurs and that practical skill-building is important to understand entrepreneurial success in different contexts. They point out that that entrepreneurial skill is context-based. This means that entrepreneurs gain different entrepreneurial skills based on their experiences and build them to varying degrees. A farmer-entrepreneur might develop and use different entrepreneurial skills than a tech company entrepreneur. Furthermore, when existing entrepreneurial skills are used in new contexts, they become obsolete, and the entrepreneur will have to learn the skills in the new context (Kutzhanova et al., 2009).

2.2 Entrepreneurial skills in a music and arts context

Because entrepreneurial skills are context-based (Kutzhanova et al., 2009), it is necessary to research entrepreneurial skills within the music and arts context. We look at an arts context because the literature field is limited, and literature on general arts are similar to music (Thom, 2015). Some researchers (Bridgstock et al., 2016; Thom, 2015, 2016, 2017) have researched artists, but not necessarily music artists. Brandenburg et al. (2016) used students within both arts and technology. Thom (2016, 2017) surveyed 210 lecturers in the United Kingdom and Germany at higher education institutions (HEIs) within fine arts who were also active performers. According to Thom (2017), artists need to operate as entrepreneurs to have sustainable careers, and to operate as entrepreneurs; they need to have entrepreneurial skills (Thom, 2017).

According to Beckman (2005), there are two philosophical approaches to educate entrepreneurship within the arts. We assume that he has two distinct views of what students should learn in the arts and that there are also two distinct directions of what is considered entrepreneurial skills within arts. The first approach is considered traditional and expressed as business school curricula adapted to higher music education. These skills can consist of accounting, marketing, and management, topics usually found at business schools. These *hard* skills can be learned through traditional classroom education (Lackeus, 2015), and teachers can grade and evaluate students on their performance with relative ease (Lackeus, 2015).

Skills that are more intangible and less explored aspects of the typical entrepreneurial curriculum features themes like entrepreneurial behavior and entrepreneurial mindset (Beckman, 2005). These skills need to be learned through experience (Lackeus, 2015; Moberg, 2014) or learning by doing and are more challenging to evaluate.

Bridgstock (2013) further suggests three approaches that have generally been accepted (Schediwy et al., 2018) and build on Beckmans (2007) two approaches. The *new venture creation* approach focuses on hard skills like marketing and sales, while the career transitioning approach looks at how artists can familiarize themselves with career options and knowledge of industry requirements and challenges in the music industry. Lastly, *being enterprising* consists of themes like entrepreneurial mindset and opportunity identification. The approaches are visualized in table 2.2.

Approaches to entrepreneurial skills in entrepreneurship education in the arts	
Beckman, 2005	**Bridgstock, 2013**
New venture creation	New venture creation
Career transitioning	Career transitioning
	Being enterprising

Table 5.2: Approaches to entrepreneurial skills in entrepreneurship education in the arts after Beckman (2005) and Bridgstock (2013).

Both Beckman (2007) and Bridgstock (2013) convey that arts students do not learn the skills they need since entrepreneurship curriculum in HME is usually taught in a non-arts context, for instance, is marketing taught without industry-specific links, but with a general business context and often together with business students. This confirms Kutzhanovas et al. (2009) statement that entrepreneurial skills are context-based and that there is a need to know what entrepreneurial skills are particular to the arts.

Beckmans (2005, 2007) and Bridgstocks (2013) research is based on entrepreneurship education in the arts, and when writing about arts they include arts that are not covered in this study. Beckman & Essig (2012) sees entrepreneurship education in the arts as something that can be described as a *transdiscipline*, and we assume that this can be transferred to entrepreneurial skills within arts. This implies that the literature within the field can be transferred between different arts, which contradicts Kutzhanova et al. (2009) to a certain extent.

After reviewing the literature on entrepreneurial skills, Thom (2015) suggests several entrepreneurial skills for *fine artists,* including artists within music, and dance*.* The skills are found based on acknowledged skills among self-employed professionals in high competition markets, which music arguably is. Thom exemplifies other such self-employed professionals with journalism and farming to be similar to fine artistry.

The skills that were found to be particularly important are the "5+2" skills where Thom (2015) describes the five first as "pure" entrepreneurial skills and the last two to be considered as business management skills (Thom, 2015). Thom (2017) and Toscher (2019) agree that skills such as business management skills could be within the realm of entrepreneurial skills and part of what is considered to entrepreneurship within the arts. The first five are idea skills, networking skills, opportunity skills, leadership skills, and planning skills. The last two are finance- and marketing skills.

Idea skills are the skills that artists use to develop and maintain ideas (Thom, 2015), such as brainstorming or systemizing idea priority. These are also used to decide on what ideas to

act and which to not act on. **Networking skills** are the skills that are used to develop and maintain networks in the surroundings. The third skill is **opportunity skills**, which are used to recognize and realize opportunities in the surroundings, for instance, through an entrepreneurial mindset (McGrath & MacMillan, 2000). **Leadership skills** are connected to project management and team leadership. **Strategic thinking skills** involve strategic planning of activities and priorities and resources. **Sales skills** are the first of the "plus two"-skills and involve marketing, sales, promotion, and persuasion. Lastly, **finance skills** cover categories like accounting, budgeting, and acquisition of funds.

The denominator between them is that the skills are umbrellas for other more defined skills or subcategories of skills. For instance, within networking skills, one can find skills like team working skills, communication skills, and leadership skills (Thom, 2015). This also means that the umbrellas overlap. In networking skills, as mentioned, one can find the leadership skills mentioned earlier, which is its own umbrella in Thom's (2015) review. Looking back at Lackeus's (2015) review, there are also many discrepancies, and cognitivity has a lesser role in Thom (2015). Sales skills are, for instance, considered a hard skill that is more tangible by Thom (2015) and easier to learn, but in this category, we can find subjects like persistence and empathy, which Lackeus (2015) would probably put under entrepreneurial attitudes.

In an empirical study with faculty in arts and technology, Brandenburg et al. (2016) suggest that entrepreneurial skills in the arts (and technology) can be divided into six, based on an empirical study of students within arts and technology at HEIs. The skills are developing personal identity, determining professional value, diverging and converging, exchange experiences, validate ideas, communicating visually. It is essential to know about personal strengths and weaknesses since the artists can outline a better vision for their professional work, and define a clear direction in the professional context, this is the '**developing personal identity'-skill** (Brandenburg et al., 2016).

Determining professional value is the importance of knowing the professional creative field (Brandenburg et al., 2016). Artists need knowledge about their market value and position, which can cause difficulties when setting up and running a business if one does not know it. Students need to learn when to **diverge and converge** their ideas to make the right decisions at the right time (Brandenburg et al., 2016). By either being too passionate about their project or being afraid of making decisions, the students are not exploring other options, causing them to diverge indefinitely or converge too early or too late (Brandenburg et al., 2016).

Brandenburg et al. (2016) found that it is vital to communicate in a simple, clear, and up-to-date manner that is important to create a simple communication between the students and other stakeholders in a project. By **communicating visually** in a clear way, the students will give a more accessible overview of the project. Another finding in Brandenburgs et al. (2016) study is the ability to **exchange experiences** and ideas in a group, to gain valuable insights. This is due to the different personal aspirations, where the students share the same goals and vision of running a business (Brandenburg et al., 2016).

It is essential to continuously **validate ideas**. This can be done by introducing concepts to users and future customers of the projects one is working on. The skill also emphasizes that getting negative feedback on an idea provides valuable insights, just as much, or in some cases, even more, as positive feedback (Brandenburg et al., 2016).

The skills outlined by Brandenburg et al. (2016) are interesting because they concern themselves primarily with marketing, we must also note that the informants and benefactors of this survey are students within arts *and* technology. The points point to "the 4 P's", as laid out by Kotler & Keller (2016), and constitutes a *marketing mix* (Kotler & Keller, 2016). These are price, product, place, and promotion. Validating ideas with others can be seen as a way to find a demand for, for instance, a song (product). Exchanging ideas can be equally important to create quality products, again songs. Determining value is the price, and visually communicating is promotion. Diverging and converging is making the right choices and can be looked on as a more aggregated dimension as one can converge and diverge on ideas within any of the other category skills.

Researchers like Coulson (2012) and Bennett (2009) have interviewed performers. The latter had little emphasis on entrepreneurial skills but concluded that performers used small business skills. The performers in question were dancers and musicians in Australia. In the survey, the performers were asked what skills they used to maintain their careers and were given small business skills as a suggested answer. Coulson (2012) interviewed a group of musicians in North East England to understand what musicians thought of themselves as entrepreneurs. It was found that networking skills were important as these individuals were primarily freelance musicians and relied on networks to find new work opportunities.

Pollard & Wilson (2014) adapts the entrepreneurial mindset (Haynie et al., 2010) to the arts after talking with four educators within arts education at higher education institutions in Australia. They claim that the *arts entrepreneurial mindset* is a concept or skill-set that encompasses five different elements that artists need to be entrepreneurial. These are **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, and 5) an understanding of the current artistic context.**

Research that identifies entrepreneurial skills in the arts		
Author	**Results**	**Informants**
Beckman, 2007	new venture creation, transitioning	Faculty at higher music education
Bridgstock, 2013	new venture creation, transitioning, being enterprising	Articles
Thom, 2015	"5+2 skills" are important	HME faculty and active performers in Germany and UK
Brandenburg et al., 2016	Six essential entrepreneurial skills	Students in arts and technology in the Netherlands
Coulson, 2012	Artists are enterprising/entrepreneurial	Musicians in North East England
Daniel & Daniel, 2015	Business skills are lacking	Arts alumni in Australia
Bennett, 2009	Small business skills is used to maintain careers Networking is important	Dancers and musicians in Australia
Pollard & Wilson, 2014	arts entrepreneurial mindset	Arts educators in Australia

Table 2.6: Research that identifies entrepreneurial skills in arts context

2.3 Summary of literature

The concept of entrepreneurial skill is ambiguous by necessity (Pyysiäinen et al., 2006) and one that overlaps skills, attitudes, knowledge, and competency. Entrepreneurial skills are in its essence context-based (Kutzhanova et al. 2009), and it is possible to adapt the definition of entrepreneurial skills to what context one is researching, which can explain the plethora of definitions. The different skills researchers propose, represent mastery of entrepreneurship (Kutzhanova et al. 2009), which an entrepreneur might need more or less in different environments.

The separation of hard and soft skills are prevalent. Hard skills are usually measurable skills that are considered practical and have a higher need for cognitivity, and soft skills related to behaviors and personality. Entrepreneurial skills have overlapping definitions (Lackeus, 2015; Cooney, 2012; Lichtenstein & Lyons, 2001; Pyysiäinen et al., 2006; Mitchelmore & Rowley, 2008) but are generally understood as abilities that are learned that entrepreneurs can exploit to give improved results to their entrepreneurial endeavors.

When adapting entrepreneurial skills to a context within the arts and music, the literature becomes more unclear. Some researchers treat entrepreneurship within the arts as a transdiscipline (Essig & Beckman, 2012) which means that they believe that entrepreneurship can be generalized to all arts, while some researchers believe that the all contexts are inherently different and therefore the entrepreneurial skills differ depending on the context (Kutzhanova et al., 2009; Pollard & Wilson, 2014).

When comparing the definitions of entrepreneurial skills within an arts context, it becomes evident that there are similarities and differences in what researchers define as entrepreneurial, skills, and entrepreneurial skills. Beckmans (2005) and Bridgstocks (2013) philosophies show us that there is a difference between hard, measurable skills like accounting and more intangible soft skills like an entrepreneurial mindset and opportunity recognition. While there are several definitions of entrepreneurial skills within the arts, these are not good enough to determine what artists should do entrepreneurially to achieve a better chance at maintaining careers in the arts (Thom, 2016).

Researchers agree that entrepreneurial skills are important for artists and musicians to have sustainable careers, at least after graduating from higher music education. One can assume that both artists who are educated at HMEs and artists who are not educated at HMEs have a need for the entrepreneurial skills in question. Researchers are, however, not sure what these skills are or what skills artists and musicians use. Thom (2017) asks, "***what*** skills are really important to teach?". We can assume that he asks this because he and his fellow researchers do not know what skills artists use today. Something to consider is that Brandenburg et al. (2016) present the perspective of students within arts (and technology) and Thom (2016) and Pollard & Wilson (2014) presents the perspective of faculty members. Additionally, Toscher & Morris Bjørnø (2019) and Miller et al. (2017) get perspectives from students and alumni, respectively, when asking questions on the perceived importance and acquisition of entrepreneurial skills. Toscher (2020) also get faculty and student perspectives. The goal of the research on entrepreneurial skills within the arts appears to have been to find out that entrepreneurial skills are in itself important. Some research has been done on what skills artists use (Bennett, 2009; Coulson, 2012) but these do not contain a necessary depth in

their answers and do not add any comprehensive lists of skill, but identifies umbrellas like small business skills (Bennett, 2009) and the acts of being entrepreneurial (Coulson, 2012).

If research wants to educate the artists and help them become successful as a result of their education, we need to ask successful artists what skills they have used, disregarding their educational background. The sampling criteria that have been used in research (Brandenburg et al. 2016; Bennett & Bridgstock, 2015; Toscher & Morris Bjørnø, 2019; Toscher, 2020; Thom, 2015) consistently have an academic context with either students, alumni, and faculty. According to Miller et al. (2017), almost half of those who are alumni in performing music studies at HME did not consider themselves self-employed, and only 21.1% considered them to spend most of their time on music. The data that comes from artists only include artists that are educated, and arguably that most of them have not had sustainable successful careers. It is conceivably not helpful to ask artists who are not successful in some way what skills they need or think they need to become successful.

We need to know what skills successful artists have used to get to the point where they are today. If we do this, we will have data points that include individuals who are not educated at HMEs, but this will create a greater depth to the information.

Using successful artists as a benchmark, we will also be able to see if skills that have been researched up to this point are placed in the right contexts. As we have seen, the discrepancies between entrepreneurial skills and entrepreneurial skills in a music and arts contexts are different, and this can also mean that entrepreneurial skills among students, alumni, and faculty in arts and entrepreneurial skills among artists are different.

3.0 Research Methodology

3.1 Research design

This study explores an unexplored research topic, namely the entrepreneurial skills that artists have used to build or create success. As we have seen in the theoretical background, 'entrepreneurial skills' is an ambiguous term ranging from *hard skills* like accounting to *soft skills,* such as an entrepreneurial mindset. Furthermore, researchers do not know what entrepreneurial skills artists need (Thom, 2017). This implies that there is limited literature that one can build hypotheses around, and an inductive approach is suitable.

An inductive approach is an approach where we aim to build theory on empirical data rather than test hypotheses using existing literature (Jacobsen, 2005). Constructs like entrepreneurial skills in music are difficult to identify (Thom, 2016), which means that we can go into the study with an assumption that there are no defined entrepreneurial skills, and this is where an inductive method can excel (Eisenhardt et. al, 2016).

3.2 Context of the study

The music industry is an industry consisting of several industries. They are all related, but with different structures and logistics (Wikström, 2014). The study has been conducted within a Norwegian music industry context because we are using a dataset consisting of Norwegians within the music industry. The Norwegian music industry is a growing industry and had a revenue of 5 billion NOK in 2018 (Kulturrådet, 2019). Only 20% of the music listened to in Norway is by Norwegian artists (Kulturrådet, 2019).

Meanwhile is 95% of the revenue made by Norwegian artists, record labels, and agencies from domestic sources. This gives the impression that Norwegian music is small in Norway and even smaller abroad. While concert revenue in Norway increased by 6% over ten years from 2007-2017, artists' revenue did not increase (BI Centre for Creative Industries, 2019). These numbers can indicate that there are many possibilities artists can take advantage of and exploit.

Some of the key differences between the Norwegian market and foreign music industries is the Norwegian support schemes that are publicly funded. Individuals are covered by the welfare system, for instance, with free medical services and unemployment benefits. This means that Norwegian artists and musicians have safety webs if they fail and meet the criteria. Additionally, there are several grants, both nationally, regionally, and local, for artists in Norway. The Norwegian Cultural Council (Kulturrådet) grants more than 1.5 billion NOK to the Norwegian cultural sector per year. Norwegian artists can apply for stipends, project support, and other grants that one can not find in countries like the USA, Germany, and the UK. This can have several effects on artists. Linking artists as entrepreneurs, we see that Norway is a country where the fear of failure of entrepreneurial endeavors is low (Global Entrepreneurship Monitor, 2018), but the entrepreneurial intentions are lower compared to other countries. Some would argue that the many benefits in Norway mean that individuals can take risks that others can not take.

The Norwegian music industry was chosen because the authors were involved in a research project called "Pass the torch" where the goal was to improve entrepreneurship education for students within the arts.

Artists without record labels, also known as independent artists, are the fastest-growing segment of the global recorded music industry (Mulligan & Jopling, 2019). Defining artists and musicians, however, is difficult and controversial. Traditionally an artist is an individual with exceptional skills within the arts (Merriam-Webster, 2020). An artist can not be described as being only a professional performing artist. According to a qualitative study with 5300 musicians, 70 % of the respondents said they had more than one revenue stream, within their artistic career (Thomson, 2013). According to Wyszomirski & WoongJo (2017), only 18% of musicians reports earning only one occupational activity. This means that artists also do several things, both within music and outside. Thomson's study highlights that musicians operate with different roles and earn revenue from different sources. This also means that professional artists can have other jobs like bartenders or waiters that are not connected to the music industry to support their careers.

3.3 Selection criteria

Inductive approaches rely on theoretical sampling of informants to answer the research questions (Eisenhardt et al., 2016). Researchers need to decide what information is most needed and useful and employ the most suitable methods; therefore, sampling in qualitative research is always purposeful sampling (Coyne, 1997). This means that researchers can follow an approach where we select our informants based on the amount of information-rich data we expect to get from them, not for instance, by randomly determining the informants out of a population.

This approach ensures that the study can remain flexible and that the researchers can explore the phenomenon under scrutiny with greater freedom while still maintaining reliable and valid information (Coyne, 1997). As we are trying to determine which entrepreneurial skills are most important for musical artists, we sampled data from artists and their closest representatives. The latter are managers, booking managers, and publishers. We specifically sampled artists whom we deemed as having entrepreneurial successful careers based on two criteria, having sustainable careers and achieving an objective success, which will be explained.

The second group of informants comprises industry professionals with first-hand experience with artists who have entrepreneurial successful careers. We chose to include these informants because we want to add information to the analysis that artists do not highlight. Managers, booking managers, and publishers have direct contact with artists daily and are key individuals in what constitutes an artist's team. Active participants in processes can give key information with valuable insight (Corley & Gioia, 2004). This group of people will, because of their relationships with artists, provide more holistic data relevant to the study.

3.3.1 Group 1
It is a challenging and complex task to define what success is. In music, one might expect an artist with the most number of streams at Spotify or most views on YouTube to be the most successful. However, these numbers do not arguably match with brand income, recognition by critics, concert-goers, demand from festivals, and other criteria one could on equal terms mark as criteria for being successful. The Swedish artist Victor Leksell has at the time of writing this subchapter (07.05.2020) daily 136,559 plays on Spotify on his hit song "Svag" (Spotify, 2020) and world-famous artist The Weeknd has 99,506 on his hit song "Blinding Lights". However, The Weeknd would probably sell more tickets to shows in Norway because of his brand recognition, catalog of songs, career longevity, and other factors that make us deduce that he is more successful, even though he is not the most played artist out of the two at the moment.

Underneath we explain the reasoning behind the selection criteria for Group 1. We define 'entrepreneurial successful careers' as having an active artistic career for at least five years, and either won or been nominated for the Spellemann award (Spellemann, 2020), which indicates these artists are some of the most successful in their field in Norway, which we will go into detail on under. The length of their careers implies the sustainability of their artistic careers. Out of the dataset we used we therefore selected seven relevant interviews to Group 1.

Criteria 1: Spellemann

We chose to use the Spellemann award as a benchmark and criteria for being selected. The Spellemann is a yearly award show that could arguably be considered the Norwegian Grammy Awards and awarded to artists, musicians, and bands annually. The Spellemann award show is hosted by the record label interest groups FONO and IFPI (Spellemann, 2020). About a hundred artists or bands are nominated each year, and about 25 artists or bands become award winners (Spellemann, 2020).

According to Gramo, there are roughly 32.000 registered artists and musicians in Norway (Gramo, 2020). This means that only 0,3% of artists/bands are recognized with a Spellemann nomination, and only 0,08% win a Spellemann award. Additionally, bands and artists are often nominated for several awards and awards over several years, which means that the percentage is in reality lower. For instance, pianist Leif Ove Andsnes has won 11 awards, and pop group A-ha has won 9 awards (Spellemann, 2020).

The jury selections have received some criticism (Talseth, 2018, Granbo & Tunheim, 2018) for not awarding creativity enough, but the jury's focus is more holistic than that. The selection of jury members has occasionally been criticized for being too outdated and has shown that there might be conflicts of interest. However, this seems to be primarily because of a one time case from 2017 (Skog, 2017). Searches in media show that there have not been any similar cases before or since, despite media's attention to double roles within the music industry.

Csikszentmihalyi's creative system theory (2014) states that creativity, for instance, in music, is decided by a 'domain'. The domain, in this case, is the music industry and the professional individuals of it. To understand success in the music industry, we argue that the artists are successful because they are creative, and have been awarded or are nominated to a Spellemann-award. In this context, the jury is the representative of the domain. They act as gatekeepers and professionals within the music industry. (Csikszentmihalyi, 2014).

The Spellemann award is based on both creativity and commercial considerations (Spellemann, 2020), and therefore the jury takes a holistic approach when picking out nominations and award winners. This means that it is simply not enough to create the "greatest album ever made", and it is not enough to make a lot of money on a "bad" song.

Csikszentmihalyi (2014) notes that gatekeepers can have several motives and do not necessarily judge based on the musical piece alone. With this in mind, one should not forget the commercial part of the music industry, as mentioned. In conclusion, we believe that the Spellemann-awards give us the most objective measurement in a Norwegian context towards what can be considered as "successful" artists.

Criteria 2: Career longevity

To make sure that the artists have enough background data and experience, we have chosen to sample data from artists that have at least five years of experience. This is arguably evidence of a sustainable career because the artists or bands have proven that they can sustain themselves while being performing artists for several years. Statistics show that only a third of businesses in Norway survive five years (SSB, 2020).

Even if the artists have won or been nominated, they can lack significant experience and ability to reflect on experiences because they are not processed yet. Additionally, the phenomenon known as 'one-hit-wonder' or 'beginner's luck' is prevalent in the music industry, and when adding time and experience into the mix, the data can present itself as more reliable by removing extreme situations compared to other artists and musicians. For instance, former football player Mads Hansen won the Spellemann award for song of the year in 2018. Hansen did not have any experience as a performer, and he does not consider himself an artist (Elster, 2019).

3.3.2 Group 2

Group 2 is the permanent and professional team surrounding the artist or musicians. The music industry does not only consist of performers. Artists and musicians usually have an infrastructure supporting their endeavors.

An artists' team composition is often complex, and they are diverse depending on factors concerning the artist. Most artists have a manager who coordinates the artists' schedules by organizing, planning, leading, and directing and controlling their careers (Allen, 2018). Other team roles are sound technicians, light technicians, studio engineers, tour managers, drivers, record label representatives, producers, dancers, and others. The functions and deals also differ from artist to artist and are dependent on the artist's complexity, size, and development.

Some individuals work with artists daily and are more permanent. They are responsible for providing support and managing artists' careers. As one informant said, these relationships are often filled with trust and intimacy, and the managers can come close to being a mother to the artists. They have private, first-hand experience with artists. With their experience, they can recognize patterns of the artists they manage and are in contact with daily. They have also been in contact with several over several years, which makes them experts within their field. Group 2 however, is not recruited together with Group 1. This means that they have no experience with each other, but they provide more holistic and diverse information that we believe will help to build a dataset that is better suited to aggregate.

Criteria 1: Professional relationships with Spellemann award winner or nominee

The industry professionals have long-term relationships with Spellemann award winners or nominees. This means that they either have a contractual relationship or one where they act as an agent in a principal-agent system (Eisenhardt, 1989). A principal-agent system can be defined as an individual or company acting as an agent, a representative, for the principal player (Eisenhardt, 1989). In this case, we can exemplify by using a manager that can be a representative (agent) for the artist (principal).

Criteria 2: Career longevity

The individuals interviewed in this group have a significant amount of experience in the music industry, with one dating back from 30 years ago. We have decided to sample professionals with more than ten years of experience. Their career longevity also means that some of the informants have worked with several artists or bands. We do not look at for how long they have been together with a specific band or artist, as the relationships usually overlap with different bands and artists.

This concludes our selection criteria for our two groups of informants, visualized in table 3.1. Each informant is presented with a small biography later in this chapter to provide the reader with some more background information on each individual. Each interview is treated as one informant, while some interviews has several respondents.

Selection Criteria	
Group 1	**Group 2**
Seven interviews	Six interviews
Spellemann award winner or nominated	Professional relationship with Spellemann award winner or nominee
More than five years of experience	More than ten years of experience

Table 3.1: Selection criteria for the study

3.4 Data collection

The authors have chosen a qualitative interview method. Because we are looking at informants' experience, adding more depth to the answers is necessary. A qualitative method is used when asking non-numerical questions, and when we need a certain amount of depth to the answers (Jacobsen, 2005). The depth of the answers will give us rich information that is necessary to answer the research question.

The interviews have been conducted from 2018 to 2020. The data and form of collecting coincided with what we wanted to write our thesis on, we agreed that we could use the data for our master thesis. This meant that we had a data set of interviews with different individuals we could determine selection criteria for to add to our study. The data has been collected at different festivals and conferences within the music industry where the interviewees have been contacted in advance or been approached on during the events, and in private settings where the interviewee was contacted beforehand.

3.5 Interviews

The interviews have been conducted as open, informal interviews by Ph.D. Candidate Benjamin Toscher, Professor Øystein Widding & Master of Science Frode Halvorsen (Faculty members at NTNU). In the interviews, the fundamental question was if the informants could tell the interviewers about three moments, they felt as though their career was going well and three moments the artists/musicians felt that their career was not going well at all. The discussion was then about thoughts, feelings, and reasons surrounding the moments that were identified. This is what is called a semi-structured interview (Jacobsen, 2005), and questions were, therefore, different from informant to informant.

Toscher, who is the lead researcher behind the project "Pass the Torch", based the project and questioning on competency modeling (IFAC Education Committee, 2003) in order to research skills and knowledge within the music industry, and its implications for higher music education. It was initially thought as a means of analyzing the data set to map what competencies the artists and musicians have.

The data used in this thesis consists of 13 interviews from individuals within the music industry, both artists, musicians, and individuals that are a part of the music industry.

Out of the interviews, interview G has been conducted by the authors of this study in person. We could hear oral expressions and other audio that impacted the interview because we were able to hear first-hand data and transcribe the interviews ourselves. Group 1 consists of artists, and Group 2 consists of other individuals in the music industry.

Group 1		
Informant Code	Biography	Role(s)
A	M30s - Norwegian musician and composer. Educated within performing music at Norwegian university. Won and nominated multiple times for Spellemann-award with band. Has 10+ years of playing experience and international experience with latest band. Went through a profiled court case that split up the band considering intellectual property.	musician, composer
B	M50s - Norwegian guitarist and vocalist. Has no formal higher education and is self taught. More than 30 years of experience as an artist and has won multiple genre-specific Spellemann-awards. Works as an educator within music on a tertiary educational level. Employed by corporation where he is one of three owners. The company has an average revenue of 3.000.000 NOK p.a.	musician, singer, lecturer
C	M40s - Norwegian musician, songwriter and producer. Has no formal tertiary education. Has been nominated for Spellemann-award with band. Works part time as an educator within music in tertiary education. More than 20 years experience as a musician. Owner of corporation with band members. Average revenue of 1.000.000 NOK p.a	musician, songwriter, producer
D	F20s - Solo artist and singer/songwriter. Tertiary education within music production. Nominated multiple times for Spellemann award. More than 10 years of experience as an artist. Fully owns her own corporation with an average of 800.000 NOK revenue p.a.	singer, songwriter
E	Ms20s - Five Norwegian band members. Nominated multiple times for Spellemann award. At least one band member is formally educated in performing music at tertiary level, and another at a Norwegian university (public information). Five-way split corporation. Average revenue of 150.000 NOK p.a. More than 10 years of experience.	band members
F	M40s - Solo artist and singer/songwriter. Winner of Spellemann award and nominated multiple times. No corporation, but registered as an individual enterprise. More than 20 years of experience as an artist.	singer, songwriter, composer
G	F20s - Vocalist in band, winner of Spellemann award with band. Owner of corporation with band members, average revenue of 500.000 NOK p.a. More than 7 years of experience as an artists.	singer, songwriter

Table 3.2: Group 1 of informants

Group 2		
Informant Code	Biography	Role(s)
H	M30s Norwegian manager of 2 Spellemann winners and internationally recognized artists. More than 10 years of experience as a manager. Works closely with artists on a personal level.	manager
I	M40s Norwegian booking manager and booking company entrepreneur. Has a client list consisting of many artists from Spellemann-winners to up and coming new artists. More than 10 years of experience as an entrepreneur and booking manager.	booking manager, entrepreneur
J	M40s Norwegian manager who is educated within marketing. Manager of two Spellemann-winners and has international experience. Manager of Grammy-nominated artists. Works with the internationalization of artists parallel with managing. More than 10 years of experience as manager.	manager
K	F30s Norwegian manager with a M.A within cultural management. Manager of one Spellemann-winner and one Spellemann nominated band. International experience, especially within touring. About 5 years managerial experience, about 5 within cultural management on a regional official basis.	manager
L	M40s Norwegian manager of Spellemann winner. More than 20 years of experience as a manager, 15 years of experience as a festival entrepreneur and 15 years of experience as indie record label owner. Has worked with few bands in his career.	manager, festival manager, record label owner
M	M50s - Norwegian music entrepreneur with more than 25 years of experience. Experience in festivals, record labels, publishing rights and music tech.	entrepreneur, publisher,

Table 3.3: Group 2 of informants

3.6 Transcribing

Interviews were recorded with private devices by the interviewers. This means researchers in the "Pass the torch"-project primarily. The authors of this thesis have transcribed all the interviews in verbatim. This means that all the spoken words during the interview are a part of the transcribed material.

The positive side of not participating in the interview in the later phases is that the authors do not share the same presumptions and interpretations as the original researchers, but it could also mean that some cues, like feelings, are missed. (Gioia et al., 2013) To avoid this, the authors had marked feelings in the transcribed data where it was apparent; for instance, when the informants laughed or were noticeable hesitant.

3.7 Data extraction

Qualitative studies are often criticized for lack of scholarly rigor (Gioia et al., 2013), this could be because qualitative studies are often differently interpreted researcher to researcher and created knowledge could potentially be wrong or misleading if the researchers are not rigorous enough in their methodology. It can also be challenging to verify the data later.

Our analysis is based on the Gioia method to ensure that we have reliable and valid results (Gioia et al., 2013). The Gioia method aims to provide a balance between "qualitative rigor" and "*creative, revelatory potential for generating new concepts and ideas for which such [qualitative] studies are best known*" (Gioia et al., 2013). The way that the questions are asked, and the fact that the goal of this study is to discover new concepts within entrepreneurial skills in a music context and the Gioia method fits well. As we have discovered in the literature review, most research is based on the perception of what entrepreneurial skills artists need by faculty, students, and alumni and what should be taught at HME, and not what skills artists have used to improve their situation.

3.7.1 Background assumptions

First and foremost, the Gioia method is based on some ground assumptions. These assumptions are based on the role of the interviewers and interviewees. The interviewers need to treat those who are interviewed as "knowledgeable agents" Gioia et al. (2013). In other words, we have to accept that the people who are interviewed are experts within their field and that we are merely "glorifying reporters", as Gioia et al. (2013) writes. This is one of the core values of the Gioia method and means that we can examine concepts like sensemaking and sense giving (Eisenhardt et al. 2016)

This assumption is a key to understanding the informants' realities and allowing them to create their own world rather than imposing constructs that the informants do not recognize. Gioia et al. (2013) point out that one should take "extraordinary steps" to make sure that the informants' voice is heard to avoid conflicts like confirmation bias. If the questioning is too insistent, it can lead to skewed answers. This is an excellent fit, remembering that our interviews were based on open-ended questioning. Additionally, one should allow informants to come up with their own terminology rather than use the terminology of the literature. As an example, Gioia et al. (2013) reference an earlier research study from 1996 where they avoid using the literature accepted words "threats" and "opportunities" and respondents come up with their terminology, like "strategic" and "political" to emphasize something that requires the attention of the business' management. With this approach, we aim to be introduced to new concepts and relationships between them (Gehman et al., 2018).

The second assumption that we have to make is that the researchers are also knowledgeable individuals who can figure out patterns within the datasets generated and analyze it to make sense while maintaining the balance between qualitative rigor and the interviewee's experiences. We are academic researchers trying to answer questions accurately, and we can deduce meanings and concepts from the words spoken by the interviewees. Additionally, we, the authors of this study, are familiar with the music industry and have both worked with artists professionally and privately. This means that we are in a unique position to interpret artists' and professionals' answers.

3.7.2 Analysis

To follow the Gioia method (Gioia et al. 2013), we read the transcripts individually and marked down sentences and words that were deemed relevant to answer the research question.

The first step of the Gioia analysis is then to write down the quotes in to '1st order code'. These codes were then put into a Microsoft Excel sheet that was shared between the authors. The 1st order code varied greatly from interview to interview from 20 to 140 codes. This was because of the length of the interviews in terms of words and time. It was also affected by the fact that some informants talked more or less about relevant subjects. There was also a noticeable difference between artists and music professionals where the music professionals had fewer relevant data points. This is mainly due to the questioning where these interviews had other focuses.

The second step is to interpret the 1st order code into 1st order concepts. These concepts should be an interpretation of what the interviewee says. However, in this step, we try to keep the informants' categories, terms, and language and not impose our own within a theoretical realm. At this step, it is not uncommon to have a number of different concepts that can seem impossible to put in order (Gioia et al. 2013). The goal is to make an understandable statement or logical conclusion as to what the informant is saying.

In the next step of the analysis, we need to think at several levels simultaneously. The deeper structures must be found, and the similarities and differences among the categories will lead us to manage fewer '2nd order themes' that can be applied within theoretical frames. These are then further abstracted to second-order "aggregate dimensions." This is the basis for the data structure (Gioia et al., 2013). It is crucial to remember that in this step, we must, by thinking at several levels, iterate the concepts, themes, and dimensions to make sure that the code and concepts fit into them. This means that we might change the name or idea of a concept, theme, and dimension because it does not fit as well as we thought it initially would. This must be done to include all the relevant data from all the different interviews to aggregate them correctly.

In the end, the researchers create the data structure based on the steps above. The data structure not only visualizes the results of the analysis but it also gives the authors or researchers a graphic presentation of how the analysis was continued, a vital component to demonstrate rigor to legitimize the research (Gioia et al., 2013).

In this way, we will see that the research is not just words, but also concepts and themes in patterns that emerge when people talk. When this is finished, the researchers can use relevant literature to examine the field of study if the researchers, for instance, have found new concepts that there is no literature on from before. This style means approaching a more deductive approach rather than inductive and something that can be characterized as "abductive" (Alvesson & Kärremann, 2007), combining theory and empirical data.

To give meaning to the representation and model, we must account for the dynamic interrelationships and not only the major concepts, themes and dimensions (Gioia et al. 2013) this means in simplistic terms that the boxes and arrows have to be correct, with a particular focus on the arrows. The data structure is presented and elaborated on in the subsequent chapter.

Steps in Gioia analysis (Gioia et al., 2013)

1st order code	1st order concepts	2nd order themes	Aggregated dimensions
Reading and marking relevant keywords and sentences	Keywords and sentences interpreted by researchers	Abstraction of theory related themes as interpreted by researchers	Dimensions of concepts discovered by researchers

Iterations of findings

Figure 3.1: A visualization of the Gioia method.

3.8 Reflections

It is crucial to ascertain if our study meets the need for scientific rigor (Gioia et al. 2013, Cope 2014), which determines whether or our study and findings are trustworthy. Lincoln & Guba (1985) suggested four factors that contribute to trustworthiness; credibility, transferability, dependability, and confirmability. Additionally,

Credibility refers to the data's truth and the researchers' representation of the informants' views (Lincoln & Guba, 1985). The researcher has to make an effort to present the informants' view and present what is meant to be said. A part of the Gioia-method analysis is to write the initial code (Gioia et al. 2013) by using the informants' own words, which is essential to maintain credibility. To address credibility, we transcribed the interviews in verbatim and added meta-information if the tones of the voices in the interviews changed, for instance, hesitation or laughs.

Transferability refers to whether the results of the research can be transferred to other contexts or be generalized to other contexts (Lincoln & Guba, 1985). To address transferability, we created clear selection criteria that are easy to replicate. It is important to remember that we have only asked artists and professionals within the Norwegian music industry, which could impact the transferability to other nations. As this is a qualitative, explorative study, we do not aim to generalize the research to other contexts, but it is an important aspect to remember nonetheless.

Dependability refers to the consistency of the data over time in similar situations(Lincoln & Guba, 1985). The data extraction and collection could be affected by different elements in the environment. To address dependability, we made sure that we, in our study, coded the initial first order codes and first-order concepts separately and discussed them. Additionally, we asked about feedback from our supervisor if something stood out.

Confirmability refers to our ability to draw an objective conclusion based on our informants' answers (Lincoln & Guba, 1985). We address this by presenting our findings together with quotes and demonstrating our thoughts with discussion.

Authenticity refers to our ability to present our informants' feelings and emotions (Guba & Lincoln, 1994). To address this, the quotes we are presenting in our findings section was discussed and edited to represent the emotions and feelings we could hear based on the transcriptions.

3.8.1 Epistemology

The original interviews in the "Pass the torch"-project are academics at NTNU and wish to explore entrepreneurial topics among artists. Both this and the fact that we have thoughts and ideas about entrepreneurial skills among artists and have experience in working together with artists means that this study has a constructivist epistemology (Guba & Lincoln, 1994). This means that the knowledge created is between the interviewers and informants and the constructs that emerge (Guba & Lincoln, 1994). Because we are analyzing data collected by someone else we participate in the construction. The epistemology acknowledges ours and the interviewers' subjectivity as a way of adding knowledge to the collected data (Guba & Lincoln, 1994). Based on the interviewers' background and intentions, we expect that they used their experience to navigate the data in their interviews rather than shape the outcome of the interviews. This has a positive impact on the data, which means that we can draw from data that has a more in-depth understanding.

4 Findings

In this chapter, we unveil our findings and go through the theoretical dimensions, use examples from the analysis to underline each dimension's importance, and discuss the different 2nd order categories.

This chapter will consist of two different parts. In the first part, 4.1, we present the data structure after the template suggested by Gioia. et al. (2013). This visualizes the findings and gives a clear image of the results to the researchers and readers. The second part, the rest of the chapter, describes and contains an elaboration of each dimension and 2nd order theme.

In the second part, we also explain the reasoning that we have used in the analysis to produce the findings. We also discuss the findings with relevant literature that we have found. This means that we transition into an abductive analysis, where we use both theory and empiricism (Gioia et al., 2013), and we look at our empirical findings and the newly introduced literature together to make sense of what we have found.

4.1 Data structure

In this subchapter, we present the data structure from the analysis. After analyzing the data with the Gioia method (Gioia et al., 2013), we have divided the findings into four theoretical dimensions; self-management skills, business strategy skills, domain knowledge skills, and leadership skills. The dimensions are a result of the 2nd order themes that have been built on interpreting informant as described in the analysis chapter. The visualization is shown in the data structure below. In figure 4.1, the 1st order code and 1st order concepts is represented by relevant 1st order quotes by the informants. These are then aggregated to 2nd order themes and then aggregated dimensions.

Figure 4.1: Data structure

1st order concepts   2nd order themes   Aggregate dimensions

B.13: My worst memories are always related to parting with friends and falling out with friends

A.63: People will fuck you over

D.12: There so much about chemistry and personal relationships. Like, if we can work together, we can just trust each other. I have not had a contract for two of the booking agencies, because it is like "we can just work together for as long as you want, and if you do not want it anymore you can just quit", but it's not that easy. Because when you want to quit, there is still money and some investment they have been doing, so we should just have contracts with everyone that I had them through lawyers and you think that would have made things a little bit easier for me.

J.8: The contract is not that important for us. It is more like something we can figure out, and we need a contract in case something happens, but I think it is something you put in a drawer, and if we disagree at some point, we will see what it says in the contract.

→ Judicial knowledge skill →

C27: not making money out of music is like having no career.

K.13: A friend of mine who worked at (venue) got an email from a jazz band wanting to play at (venue) and they wanted 75.000 kroner (NOK) and they were like "our market value is not 75.000 kroner.

F.42: Right now I own everything I have ever done. I still own it. It is my pension, I guess.

K.8: They had to do a lot of their business themselves and learned a lot in terms of the economy of stuff and what's profitable and what's not, and where to invest your time and stuff like that. So, I guess, they have been knowledgeable and we can speak more the same language now where we could not before

G.130: Diversify the things that you do because, at this, for my career, I feel like there is a very small percentage of people who are able to live off of doing just one thing.

→ Economy knowledge skill →

A.76: If you do not know anything at all, all this business stuff it is going to swallow you.

E.46: For us it's way easier to navigate because we know the industry in and out, and we know who to trust,

→ Industry knowledge skill →   Domain knowledge skills

A.95: I have to know that I don't know all parts of a contract, so maybe i should just have someone to look at it who knows.

L.1 We signed for a record company, and then you get a lot of help from them to go forward.

A.82 She'll do all of these agreements with the things that I have never thought about.

→ Delegation skill →

J.16: The whole team-building part is the most important for sure.

J.9: In early days we let the artist do what they want to do, and then when it gets bigger we need to take a bigger part and they will understand that they can't do everything by themselves. they have to give away kind of the responsibilities

→ Team management skill →

H.27: always you kind of feel like an alien in the bus (...) its like youre kind of the odd man out, although you are really welcome

L.24: if that doesn't work, change them, do not try to change the people, because that doesn't work.

D.7: We started a new team, a different team with a new record company, new booking agency and the new manager and that was like the energy we were putting into it, this is going to work, this is going to be a good team.

→ Team dynamics skill →   Leadership skills

D.5: It should have been the manager who was doing that, who was saying you have a red card now, you have to do a better job, but then I had to do it alone and I was the one that had to talk about the band about how much they were getting paid and why they didn't get enough.

E.30: Our trusting sound engineer always check with the venues for us if everything is in order and stuff like that, (...) . He is actually a big part of the band now.

G.57: ...could kind of tell that it wasn't really a great deal and we definitely wanted a lawyer look at it.

→ Trust-building skill →

F.49: We started drifting apart like a married couple

E.29: it is really important about balance things and talking about things in between us, talking about expectations, and just keeping it real.

→ Communication skill →

F.65: I should be focusing on my writing, making music and I should find someone really into the business.

→ Attention skill →

C.19: My parents wanted me to succeed in music that has always been a helpful thing because I know that not everybody had that support.

G.65: We were like, we are never gonna get, like none is ever gonna give a shit about our music ever again. We are idiots for not doing this.

→ Confidence skill →

A.77: You have to treat it as a job, not as a hobby.

→ Professionalism skill →

C.4: I get to spend the time I need to spend with my daughter and family, so everything is good now.

→ Work-life balance skill →

B.48: You have really dark hours, and then you have like "wow, I would not recommend it (being an artist) to anybody". When you are in the middle of a tour and you are going under severely and your family is at home, and you are so drained beyond belief, and you are not even halfway in tour, and all your humour is gone, alle everything, there is no hold bar in your depression. It is like "where can you go from here? This is death."

C.42: I see so many people being dragged down and being worn out, even in their 20s. It's like that (being an artist) is not possible unless your psyche is worn out.

→ Perseverance skill →   Self-management skills

A.44: The pay is too bad to do it without the motivation.

A.47: I was really insecure if i wanted to do music anymore.

→ Motivation skill →

E.14 After five, six years, we started doing things ourselves to understand what we were trying to say.

→ Self insight skill →

K.8: They had to do a lot of their business themselves and learned a lot in terms of the economy and what's profitable and what's not, and where to invest your time and stuff like that. I guess, they have been knowledgeable and we can speak more the same language now where we could not before.

→ Learning skill →

D.11: I have been using this business plan a lot actually and writing new ones because I think that has made me think like more about how it's going to be in the future and how to get there.

B.3: We were friendly with the label and they talked to, (us) into signing on a contract that was really, really bad for us.

D.16: Writing a business plan makes me top again because I am getting a reminder on how ambitious I am and what I am going to do and why I'm sitting alone at work"

→ Business plan skill →

B.16: You can take a lot of really rough situations and things going on for a while because in the end I know everybody struggled for the same work, aiming at the same goal and have the same ideals and trust each other.

→ Goal setting skill →

E.6: Playing for the right people, both like music managers and agents, and the right and the genuine audience understands what we do, and can help us build from there

C.9: You would always try to stand out.

E.11: I think online content is smart, and honest content that really shows who we are is like really, really important. And if you can do that cheap, that can be like the best thing for a band sometimes.

→ Marketing skill →   Business strategy skills

E.47: We know who is important to keep in touch and make sure that we are working together nicely because it will benefit us

→ Network skill →

4.2 Domain knowledge skills

This theoretical dimension describes the skills related to specific domains in the music industry. There are three 2nd order themes related to domain knowledge skills; judicial knowledge skills, economy knowledge skills, and industry knowledge skills. Each skill is related to a specific domain that is contextualized to the music industry. It describes what different types of knowledge skills need to have some competence in pursuing a sustainable career in the music industry. The skills are closely related and shares overlap within the data, but each theme is distinct enough to be considered independently. From an overall perspective, it is possible to see similarities between this skill-set and what Lackeus (2015) describes as *hard skill,* which is easier to learn and measure than *soft skills*.

4.2.1 Judicial knowledge skill

One of the main findings in domain knowledge skills is judicial knowledge skill. This describes all skills related to legal work, ranging from knowledge about rights to contracts. Some of the findings, which will be described later in this chapter, describes the importance of interpersonal relationships. Trust, which we introduce later in this chapter, is an essential factor in the music industry. However, many stories, both successful and failures, are connected to ruined interpersonal relationships. Relationships, both relationships between artists and managers, and relationships within bands, have ended relationships and created conflicts. Informant B (B.13) stated, "*My worst memories are always related to parting with friends and falling out with friends*", which gives an understanding of the effects of broken interpersonal relationships. Based on experiences in the music industry informant A further underlined the importance of having the skills to use their judicial knowledge because people in the music industry only have their best interests at heart;

A.63: "*People will fuck you over."*

While the informants emphasized the importance of trust, chemistry, and excellent interpersonal relationships, they also underlined the importance of having contracts that regulate the relationships. An artist does not need to understand all the legal aspects of a contract, but our findings suggest the importance of understanding when it is necessary to have a contract, and the importance of understanding the contractual language, to make beneficial deals. We argue that this is a skill because it is not about knowing what the laws say, but also how to use the laws in contract making and being competent enough to understand the consequences of what you might be signing. Despite the importance of contractual relationships in the music industry, our informants do not want them to be the glue that holds the relationships together. For example, did informant D and J stress that personal relationships come first.

D.12*: "There so much about chemistry and personal relationships. Like, if we can work together, we can just trust each other. I have not had a contract for two of the booking agencies because it is like "we can just work together for as long as you want, and if you do not want it anymore you can just quit", but it's not that easy. Because when you want to quit, there is still money and some investment they have been doing, so we should just have contracts with everyone that I had them through lawyers and you think that would have made things a little bit easier for me."*

Informant J underlines the importance of the contract as a "safe card", which will only be used when necessary:

J.8: *"The contract is not that important for us. It is more like something we can figure out, and we need a contract in case something happens, but I think it is something you put in a drawer, and if we disagree at some point, we will see what it says in the contract."*

Miller (2010) writes about how it is important for musicians to understand the contractual perspective of an artist career. He states that the legal side of the music business is all about contracts, and state the importance of understanding contracts, when it is necessary with a contract, negotiate a contract, common contractual clauses, and how an artist can spot a bad deal (Miller, 2010). It is possible to interpret that Miller (2010) means, as our findings show, the importance of understanding the contractual and judicial perspective is important. An artist does not need to understand every aspect and angles of a contract, but understand the importance and the most important factors of a juridical document.

Thom (2015) does not mention judicial knowledge as a skill of its own, but one can assume that this is a part of an "art industry knowledge" umbrella. Lackeus (2015) does not explicitly mention it, but it would fall under a *declarative knowledge* umbrella, along with finance, technology, and marketing knowledge. Even though they do not mention judicial skill explicit, it is possible to see links between the research and our findings, which suggest that this is a critical aspect of an artist's career to maintain revenue throughout and after career.

The skill of having this judicial knowledge is closely connected with the economy knowledge skills because of the interlinks with rights and economy in the music industry.

4.2.2 Economy knowledge skill

Economic knowledge skill cover the skills an artist needs to have to understand and maneuver the music industry's economy. It can also be compared to being financially savvy but in a music context. The tension between the economy and art is often an issue in the minds of many artists (Swedberg 2006), and artists need to know how they can make money and save money to maintain financial stability and growth. The economics of being an artist is something that artists know is important, but something that they want to forget is underlined by informant B, who stated:

B.27: *"it's really stressful, the economic situation."*

Artists must manage their economy, so they need to know how they can make money in the music industry. This is further emphasized by informant C:

C27: *"not making money out of music is like having no career."*

The economic aspect of an artist's career is broad, and many issues and decisions have to be made based on the economic situation. Income, costs, low hanging fruits, and common pitfalls should all be known to artists. The findings show a consensus on the importance of having control over the economic situation and understanding how to deal with money; for instance, artists need to know what their market value is.

K.13: *"A friend of mine who worked at (venue) got an email from a jazz band wanting to play at (venue) and they wanted 75.000 kroner (NOK) and they were like "our market value is not 75.000 kroner.""*

Additionally, there are government grants that are important for artists in Norway to survive economically. However, an artist does not need to do the accounting themselves, but understand how to gain revenue, what cost money, and how to deal with it. Informants mention that they have team members who specialize in the economic possibilities that are relevant but always have some control and information on what is going on.

Retracing our steps back to the judicial knowledge skill, we can find interlinks to the economy knowledge skills. Informant F highlighted the connections when it was said that together with the artists manager they had made sure that the rights to all the projects the artist had been with were considered to be the artists after a certain time. This underlines the importance of the economy knowledge skill and judicial knowledge skill concerning the economy and contractual knowledge of the music industry. F said:

F.42: *"Right now I own everything I have ever done. I still own it. It is my pension, I guess."*

The economy knowledge skills, as we have presented, can arguably be translated into a combination of industry knowledge and financial knowledge. What is unique for this is the context that we operate in. The music industry has revenue streams and costs that are more or less unique to the arts or the music industry. The primary revenue for artists in Norway 2018 came from live performing (Kulturrådet, 2019), with 57%, sales, and copyright revenue being 21% and 22%, respectively. The secondary revenue streams like record sales, streaming, and merchandise are based on our informants' answers, are essential for the modern artists, and the cost side of being a performing artist is something that artists need to be more familiar with. Informant K and G said:

K.8: *"They had to do a lot of their business themselves and learned a lot in terms of the economy of stuff and what's profitable and what's not, and where to invest your time and stuff like that. So, I guess, they have been knowledgeable and we can speak more the same language now where we could not before."*

G.130: *"Diversify the things that you do because, at this, for my career, I feel like there is a very small percentage of people who are able to live off of doing just one thing."*

Understanding and taking advantage of the music industry economy is a skill that our informants are aware of and something they use when they build their economic foundation. In this foundation, informants point to differentiating revenue streams, applying for grants, controlling costs, and knowing their worth. Lackeus (2015) writes that entrepreneurs have 'resource skills', which includes the ability to build a financial plan, to obtain financing, and securing access to resources. We can also include parts of his 'declarative knowledge' that includes accounting and financing. Our informants underlined a combination of these to make up a skill. As previously mentioned, we argue that these categories are skill because it is not merely enough to have the knowledge to take advantage of the music industry economy, but that one needs to have the ability of practically applying the skill. If we further contextualize the literature to within arts, one of Brandenburgs et al. (2016) six entrepreneurial skill is determining professional value, something our informants mentioned, which implies that a

common mistake could be to ask for too little compensation. As a result, the artist could not maintain financial sustainability. Thom (2015) ranks finance skills high, but it is also interpreted as cash and liquidity management. This means that important aspects, according to our informants, like revenue diversification, fall between two chairs, which means that Thoms (2015) interpretation of finance skill is different.

4.2.3 Industry knowledge skills

In addition to the judicial knowledge skill and economy knowledge skill, industry knowledge skill is the last theme within domain knowledge skills. Industry knowledge skill is related to understanding the music industry, and the dynamics and the people working in the industry, how things are set up, and different roles in the industry to provide the most synergies for an artist and a team. For informant A and others, it is evident that even the slightest increased knowledge could be beneficial for artists *A (A.76): If you do not know anything at all, all this business stuff it is going to swallow you.*

Based on our informants' answers, it appears to be crucial to understand how the industry works. Understanding the industry makes it easier to make the right decisions and outline a strategy. Some may say that understanding the business, and the industry as a whole, will make it easier to understand the other skills needed. Without an overall understanding of the industry, it is hard to make decisions that are important for a sustainable career. For instance, without knowing what different people do, regarding recordings, tours, management, it is also hard to understand marketing, economy, and skill set that affect a career. Understanding the industry lays a foundation to maneuver and understand all of the other aspects of a career. Informant E highlights the importance of knowing about the individuals that constitute the music industry, and stated that:

E.46: "*for us it's way easier to navigate because we know the industry in and out, and we know who to trust.*"

Pollard & Wilson (2014) emphasize understanding of the current artistic context as a part of "arts entrepreneurial mindset". They found that being able to know what is going on in the industry, in terms of artistic trends and values, popular artistic culture, and the cultural policy environment, is vital to know how an artist can figure out how to fit in the artistic context. They underlined the importance of understanding the above to better understand and challenge the cultural moment and current trends in the music industry. This can be seen in comparison to our study, where the analysis has led to knowing the importance of the cultural dynamics in the industry, what is going on, and both cultural and industrial dynamics. These aspects, based on our findings, makes it easier for artists to navigate as an artist in the music industry and will provide artists with an overall understanding of how to navigate.

Market know-how is one of the most important skills according to the informants interviewed by Thom (2015) and our study underlines this, both with industry knowledge skills and the other two points making up domain knowledge skills. Lackeus (2015) does not focus on knowing the industry, but still has a theme on declarative knowledge. There could be some similarities here, but cognitive knowledge about the industry is not enough. This could, in theory, mean that one could read a book about the music industry and then become an expert, which one arguably cannot within the music industry where a lot of the information flow and networks are based on personal relationships (Bennett, 2009).

4.3 Leadership skills

The second dimension in this study is leadership skills. In this context leadership is understood as a relational process between the leader and the team surrounding the leader. The dimension underlines the importance of delegation skills, team management skills, team dynamics skills, trust-building skills, & communication skills. The denominator between these skills is the personal relationships that constitute the different teams. Relationships are between the artists and their team members, band members or between team members themselves.

4.3.1 Delegation skill

The informants we interviewed made it clear that an essential part of being an artist is delegating responsibilities and tasks that the artist needs to do. Some tasks need to be done by professionals specialized in fields, like contractual work, which should sometimes be done by experts within music law, a lawyer. It appears essential to understand what one does not know anything about, and what one can do themselves.

If an artist does too much on what can be considered the business side of their musical career, for instance, contracts and legal documents, our informants implicated that this could have long term negative consequences on their career, for example, did informant A exemplify that not being having the time to create music.

A.95: *"I have to know that I don't know all parts of a contract, so maybe i should just have someone to look at it who knows."*

Our informants shared the belief that it is often hard for an artist to have a complete overview of every aspect of their career. This could be because there is only so much time in a day and that the artists have too many tasks that need to be done to maintain a sustainable career. Informant L said:

L.1: "We signed for a record company, and then you get a lot of help from them to go forward."

Something else to consider is an artist's ignorance to tasks that could be necessary. Some informants thanked their management for their knowledge about tasks they did not even know about should be delegated;

A.82: "She'll do all of these agreements with the things that I have never thought about."

Delegation is a well-known concept within the agent-principal theory (Bendor et al., 2001) and tells us why and how one can delegate best. One of the key dilemmas within the agent-principal theory is the dilemma between control and autonomy (Bendor. et al., 2001). By maintaining a perfect balance between this, which could arguably be considered to be a skill, an artist will have the *optimal* delegation (Alonso & Matouschek, 2007) and be most effective. Managing people is by Lackeus (2015) defined as an interpersonal skill and shares similarities with delegating. Based on our findings and the literature a contributing factor to an artist's success is when artists have an optimal delegation relationship between themselves and an agent.

4.3.2 Team management skill

The importance of establishing a good team is set to be one of the essential things for an artist in our findings. A team with a diverse set of skills, different roles, and broad knowledge in the music industry will help the artist to succeed. The findings underline how it is vital to establish a team that fits the roles necessary to maintain the career. A team can have different roles, such as manager, booking agent, record label, and other band members. Our findings imply that it is crucial to have the skills to understand whom to have in a team in different phases of a career, and how to find these people. Informant J stated that the building and managing a team is the most crucial part for an artist:

J.16: *"The whole team-building part is the most important for sure."*

Informants also mentioned that a part of team management is knowing when one needs a team and not. Artists can sometimes be premature when it comes to assembling a team, for instance, a manager and a booking manager, and this means that while they might have tasks delegated, it does not mean that they have tasks to do. The more inexperienced and new an artist is, the less work they arguably do that needs to be managed by team members. For instance, a tour manager is not needed when tours are not being done. The skill of team management is, therefore, to know what tasks need to be done and who can do them. Informant J said:

J.9: *"In early days we let the artist do what they want to do, and then when it gets bigger we need to take a bigger part and they will understand that they can't do everything by themselves. they have to give away kind of the responsibilities."*

The skill of team management can be found in strategic human resource management (SHRM) literature (Wright & McMahan, 1992). Envisioning the artists' team as an organization together with principal-agent approach (Eisenhardt, 1989) where the artist is equivalent to a boss (principal) in a firm and the team members are employees (agents). The literature on SHRM refers to planning human resource management, together with strategic planning. This could arguably be an artist's business plan with the goals that are expressed. Firms (artists) need to be enabled to reach their goals by having the right people at the right time. Success in team performance is based on the skills of the team members (Bell, 2007). The management of the human capital resource pool, for instance, skills and ability, will have an impact on the organization's performance and satisfaction (Wright & McMahan, 1992). Some would argue that team management is a managerial skill and, therefore, not an entrepreneurial skill. However, Lichtenstein & Lyons (2001) define managerial skills as something that is essential to an entrepreneurial skillset. The composition of teams could, therefore, have plenty of effect on an artist's career. It seems that artists need to be aware and have the ability to compose their team and manage it in an organized matter for it to have a positive effect on success. If artists add team members who do not have the right skill or ability at the needed time, this could have negative consequences. A team member who does not have enough to do can spread dissatisfaction.

4.3.3 Team dynamics skill

After the team and roles are set, and responsibilities within the team are delegated, our findings imply that the team needs excellent team dynamics. When teams are established in the music industry, the relationships between the people are intimate and arguably more than in other industries. Artists create music that involves feelings, often based on personal experiences, and the team members work on deep personal levels with the artists. The personal involvement in both the creative and the business part is arguably one reason why the dynamics need to be good to be sustainable.

Creating the right team dynamics and maintaining them is a complex task for artists. Many of the informants described how long- and short-term relationships are essential to building a sustainable team. While trust that we will go into underneath is a part of it, many variables can affect a team. Informants pointed to differences in personality, goals, and professionalism as to something that leads to conflict. Building a group identity was seen as important because it would lead to more positive dynamics within the teams. Informant H said:

H.27: *"always you kind of feel like an alien in the bus (...) it's like you're kind of the odd man out, although you are really welcome"*

Teams can perform better or worse based on team composition (Bell, 2007). The team members' agreeableness, conscientiousness, openness to experience, preference for teamwork are all factors that can lead to a team performing better (Bell, 2007). In their experience of working with different team members, informants pointed out that despite their efforts in trying to work with some people, it just did not work. Informant L said: (L.24): *"if that doesn't work, change them, do not try to change the people, because that doesn't work".* We can assume that the different individuals in the music industry, such as managers, drummers, and sound engineers, have different personalities and can affect the dynamics of the teams. The dynamics of teams seem to have an effect that could make or break an artist or a band, which underlines the importance of having excellent dynamics. Some informants had gone through a team changing process and could compare the old and new dynamics. Informant D said:

D.7: *"We started a new team, a different team with a new record company, new booking agency and the new manager and that was like the energy we were putting into it, this is going to work, this is going to be a good team."*

Resolving conflict, motivating others, and socializing are all interpersonal skills (Lackeus, 2015) that are important for entrepreneurs. Pollard & Wilson (2014) also note that the ability to collaborate is a key part of the arts entrepreneurial mindset. Within team dynamics, we find elements of both the interpersonal and collaborative. Collaborating with others is a major part of an artist's career because there are many individuals involved in almost every activity an artist has to do. In performing, there might be a sound technician, a sound engineer in the studio recording, and in planning, there could be band members and managers. All team members have to deal with different issues, such as lack of motivation and conflicts within the team. Our findings indicate that excellent team dynamics is vital to deal with these obstacles, which is underlined by Pollard & Wilson (2014) findings of collaboration. Collaboration could also be a good tool to meet these obstacles before they happen. LaFasto & Larson (2001) found that team members not getting along and not having the same team

philosophy is one of the reasons why teams fail. This implicates that team dynamics has to be one of the foundations for a successful team, and collaboration, resolving conflict, motivation, and socializing (Pollard & Wilson, 2014; Lackeus, 2015) is a factor for success and sustainability in a team.

4.3.4 Trust-building skill

In the context of building good and sustainable teams with strong relations, our findings also underline trust-building skills as important for artists. Trust can be understood as the ability to form expectations about aims and partners' future behaviors in relation to those aims (Vangen & Huxham, 2003). Trust can be both cognitive and emotional. Cognitive trust is based on someone's perception of a peer's reliability and competence, and affective trust is based on emotional bonds that connect individuals (Barzcak, et al., 2010). For instance, would one typically trust a lawyer to read through one's contracts, rather than an engineer who does not have an education within law. However, if the engineer was one's childhood friend, one might trust him or her to read it anyway, which would be affectionate trust. Our informants' answers point to that both types of trust are used. On several occasions, our informants have used friends as managers or been managers for friends, especially early on in their careers, despite them having no experience. On other occasions, artists look for professionals with track records that build a perception of reliability and competence. What appears to be crucial however, is to fill the other type of trust. It is expected that even though one is a friend, one must grow into the role of manager, and informants have taken choices because they can not trust the competence of their managers anymore. At the same time, our informants imply that managers and other team members need to build trust. One informant said the trust of the manager disappeared when the manager did not do what was expected.

D.5: "*It should have been the manager who was doing that, who was saying you have a red card now, you have to do a better job, but then I had to do it alone and I was the one that had to talk about the band about how much they were getting paid and why they didn't get enough*."

Our findings show that building trust is vital to delegating tasks, connecting with other people, establishing a good team, and developing as an artist. Artists are dependent on other individuals, both team members, and individuals elsewhere in the industry and their network. The artist has to build trust with relevant individuals, a trust that goes both ways. This means that the trust-building skills that artists need to possess, need to be both inter-organizational, interpersonal, and collaborative teams.

Informants stress that they often feel as though they can not trust other people. Usually, it is because they have reached a certain level commercially, and money becomes involved, or it is because they have heard about conflicts where trust has become an issue from other people with more experience. Informants were also aware that some conflicts are healthy for developing trust in teams and that arguing was okay when the individuals in a team trusted each other. The informants use trust as a way variable in building their team. One informant of a band (E) shared that the trust in their sound engineer was important for the band:

E30*: "Our trusting sound engineer always check with the venues for us if everything is in order and stuff like that, (...) he is actually a big part of the band now.*"

In other situations the lack of trust of new team members, for instance, record label representatives, meant that the artists needed to get second opinions. Informant G said:

G57: *"...could kind of tell that it wasn't really a great deal and we definitely wanted a lawyer look at it."*

Research shows that trust increases the quality of collaboration, which has a positive effect on creativity and team performance (Barczak, et al., 2010). Trust can be built by introducing behaviors like being cooperative towards others (Costa, 2003). According to a literature review on trust management by Vangen & Huxham (2003) the ability or skill of trust-building is affected by several factors; a willingness to communicate, being adaptive following a partnership, setting ambiguous goals with modest expectations, investment in the time dimension of the relationship and continuous communication.

Trust-building, when looking at an artist's team, could arguably be compared to collaboration skill, which is an entrepreneurial skill according to Thom (2015). Our informants illustrate a music industry where contracts come in second when agreements are made, which indicates that there are more "handshake deals" than one would expect between commercial actors. They explain that the close relationships and the non-chalantness in the industry make this possible, and often preferred. While this could be because it is a trope that artists get fooled contracts, it could also be because the level of trust is higher than one might expect, and trust-building between individuals is more important.

In collaboration, which Thom (2015) describes as an entrepreneurial skill, artists and music professionals are dependent on the work of others, and it seems that trust-building seems is an essential skill for collaboration. Artists who do not trust individuals will not get very far, and artists who do not manage to build trust with others will not get very far. When artists and their team and collaborators have built trust, it appears to affect the effectiveness of the processes they are involved in, and by building trust, artists gain an advantage over those who do not build it.

4.3.5 Communication skill
In order to manage the team, build trust, delegate tasks, and have a good team dynamic, the findings indicate that it is essential to communicate effectively. In this context, communication is meant as being the personal communication that the artists use, rather than mass communication they frequently use towards a large audience. Communication is a critical component in the use of the skills that are described within the dimension of leadership skills. The informants teach us that communication and the rest of the skills in this theoretical dimension, team skills are deeply connected. It is almost impossible to maintain proper and strong relationships without communication and trust, and one component depends on the other. Without trust, it is hard to have an open dialogue and communicate well with each other, and it appears hard to build trustable relationships without proper communication.

Talking about a former manager, informant F stressed the importance of having honest, open communications with people around him:

F.49: *"We started drifting apart like a married couple."*

The relationship faded after having been friends for a long time. Informant F stated that his career stagnated as a result, and when he communicated that this was a problem to the manager, they went their separate ways, and the artist could "start over" with a new manager. Informants were keen to emphasize clarity in communication. Interpersonal communication is often a victim of noise from the outside. The message does not transfer to the receiver in way it was meant to do.

Additionally, it is vital to communicate happenings that are not necessarily relevant, so that team members are in the loop. Not accounting for the noise or not account of the needs of communication for team members can lead to conflicts in a team. To prevent this informant E keeps the communication lines open and transparent;

E.29: "it is really important about balance things and talking about things in between us, talking about expectations, and just keeping it real."

Communication is a comprehensive skill and can include many different factors and something that can be understood to be many different things. For instance, we can look at how the team communicates with the artists, how the team members communicate between themselves, or how the team and artist communicate with individuals outside of the sphere. We can also look at how the artist presents themselves in social media or towards the audience in general, but as stated, this was not a concern for our informants in a communication context. Brandenburg et al. (2016) emphasized the importance of simple communication, in a simple, clear, and up-to-date manner. By communicating in a simple matter, and often visually, there is easier to get an accessible overview of a project. Brandenburgs et al. (2016) found that exchanging experiences and ideas in a group is important to gain valuable insights. The similarities are to be found in an artist context, where ideas and experiences will improve efficiency and build up trust.

Lackeus (2015) writes that interpersonal skill is an entrepreneurial skill, which communication is conceivably within. Socializing and listening are listed as examples. However, it appears that our informants are primarily concerned with the interpretation of what is communicated. It is important for our informants that the receiver of the information that is communicated gets it clearly and with its intended purpose. Thom (2015) includes 'presentation' as a communication skill, but this is not particularly mentioned by our informants either. This could mean that Thom (2015) believes communication in a more commercial sense, for instance, communicating with an audience on a massive scale. Well-developed communication skills are, according to Pollard & Wilsons (2014) arts entrepreneurial to be able to communicate effectively, but their focus is also on creating audiences and communicating with them.

4.4 Self-management skills

Self-management can be defined as influencing oneself to make constructive and qualitatively good decisions (Karp, 2016) to improve one's individual life quality. All people manage themselves continuously, but with different consciousness and quality (Karp, 2016). Within self-management, or self-leadership, which it is also called (Carmeli et al., 2006), there are various tools and strategies (Karp, 2016; Carmeli et al., 2006) have been formulated by researchers for individual use. The ability to use these can be considered a skill (Carmeli et al., 2006). In this study, our informants have expressed several skills that can be found in

self-management literature. Self-management skills that were found to be relevant for artists include attention skill, confidence skill, professionalism skill, work-life balance skill, perseverance skill, motivation skill, self-insight skill, and learning skill.

4.4.1 Attention skill

As described above, an artist needs to recruit and maintain a good team. One of the main reasons for this is to maintain attention on what artists are good at. Artists are often part of the creative process and are in charge of making music. Some of the artists interviewed specified that it is important to delegate tasks related to business to other people and that the artist should have control over the creative process, such as writing lyrics and produce music. In other words, stay focused. This is underlined by informant F, who said the following:

F.65: "I should be focusing on my writing, making music and I should find someone really into the business."

Pollard & Wilson (2014) found that creative thinking was a crucial part of entrepreneurship in the arts. Creative thinking is vital to develop new ideas, processes, and creative outputs, and having the capacity to understand one's creative practice through reflective practices (Pollard & Wilson, 2014). Our findings suggest that to think creatively, an artist needs to have both an extraordinary attention on the creative part, and understand the other aspects of their career. The main focus, however, should be in creative thinking and the creative process, also emphasized by Pollard & Wilson (2014).

Attention can be defined as a process that determines what an individual is conscious of and not (Csikszentmihalyi et al., 2014). When an individual has immensely focused attention on a task, this translates into concentration, which introduces a peak of an individual's capacity (Csikszentmihalyi et al., 2014). For an artist it is necessary to have full attention on the artistic work to create the peak artistic work (Csikszentmihalyi et al., 2014), this means that there needs to be a balance in what attention an artist puts into the artistic side and other variables in a musical career. Maintaining and balancing attention appears to be an essential skill for artists looking at our informants' answers.

4.4.2 Confidence skill

In this context, we define confidence as the belief an individual has in his or her ability to succeed in an activity, which can also be described as self-confidence (Bénabou & J Tirole, 2002) Having the self-confidence to do what you want is elementary to succeed in something that you are doing.

The findings show that building up confidence and understanding, such as processing external complements to build up self-esteem and confidence, is a crucial component of self-management. Some of the informants emphasized support from their parents as fundamental in order to achieve success. Therefore, we highlight the importance of both building confidence, but in order to do so, be able to adapt the compliments and support given. The result will end up in higher confidence and a belief of having a career in the music industry. Informant C expressed that support from parents has been an important part of succeeding in the music industry:

C.19: "My parents wanted me to succeed in music that has always been a helpful thing because I know that not everybody had that support."

Another side of confidence is negative thoughts. Individuals often ask themselves negative loaded questions that can further spiral into anxiety and depression (Karp, 2016). It appears that artists also need to watch out for this, and it is something that artists need to have the skill to adapt to, to be successful. Informant G explained that when they were given a possibility early, they doubted their artistic output so much that they wanted to jump on it because they did not think that anyone would sign them later on, despite positive feedback from others. Informant G said:

G.65: "*We were like, we are never gonna get, like none is ever gonna give a shit about our music ever again. We are idiots for not doing this."*

Pollard & Wilson (2014) explained what is meant by "arts entrepreneurial mindset", and revealed that one of the five elements of the entrepreneurial mindset in arts is confidence in one's abilities, and explained that confidence is linked to the ability to cope with the harsh world of business (Pollard & Wilson, 2014). Although they look at confidence as a mindset, we also look at it as a skill, where one not only need confidence in what one is doing, but the skill to transform supportive surroundings, compliments and belief from others and oneself into confidence. The skill of processing confidence is, therefore, in some form, different from Pollard & Wilson (2014). However, the result of this skill, if managed in the right way, could be to end up with confidence - and having the right mindset with confidence and belief in one's abilities.

4.4.3 Professionalism skill

Being an artist, and having that as a career, needs to be taken seriously. Making music, creative work, and associated tasks are sometimes connected to being a hobby. Many people make music besides their daily job, and there are many musicians out there that are only making music on hobby-basis. However, to have a sustainable career, the findings indicate that artists must take the work seriously. It is crucial to treat music and being an artist as any other job. Therefore, an artist's attitude about having music as an occupation is related to professionalism. An artist has to be professional, take the economic and business aspect of the job seriously, and threaten to be an artist as a real job and not a hobby, underlined by informant A, who said the following:

A.77: "*You have to treat it as a job, not as a hobby."*

Kelman (2015) states that working in the industry and taking part in a variety of roles in the industry is a form of understanding industry professionalism. By working in the industry, an artist will be capable of understanding and develop entrepreneurial "know-what" and "know-why" (Kelman, 2015), which will make it easier for an artist to understand the dynamics of being professional. Learning from experiences, an artist is capable of understanding cultural dynamics and surroundings, which is then a factor that will develop the professionalism skill. Impressions from the industry and other people's mentality working in the music business can make it easier to develop an understanding of professionalism (Kelman, 2015). The skill is about the mentality of taking things serious, and understanding that being an artist is a complex task that will make it easier to manage the other skill-sets an artist needs to have a sustainable career. This means that artists that have developed a good professionalism skill can be interpreted as the right amount of professional by others. Our informants mentioned that if they were working with individuals who were not professional they would be turned off

from working with them again and that one informant had had an experience where he was interpreted as unprofessional, and his collaborator told him he did not want to work with him ever again. Professionalism is also a skill one must consider in a relational process, but equally an important one mentally, where the artist needs to use behavior based on their knowledge.

4.4.4 Work-life balance skill

Being a musician can sometimes take much time and much focus away from other things in life. An artist needs to have the skills to prioritize and be able to have the skills to balance work and other areas in life, such as family, friends, and separate private economy from the business economy.

Recognizing and taking care of one's needs is important to balance work- and private life. The artist needs the skill to understand what to prioritize when, how, and in which order. Informant C said that spending time with his family is important:

C.4: *"I get to spend the time I need to spend with my daughter and family, so everything is good now."*

One of three implications of a literature review by Moore (2007), on the subject of work-life balance, found that work-life balance increases productivity and leads to greater company loyalty and job satisfaction. Moore (2007) compared how managers and workers tried to maintain an acceptable work-life balance. The study found that workers' ability to have an acceptable work-life balance would increase their job satisfaction (Moore, 2007). It is especially the greater job satisfaction that findings in this study indicate that work-life balance will contribute to. As will be further discussed in the findings, one of the findings indicates that being an artist is psychologically tough, and balancing work and private life will help a stable psyche. Maintaining a good work-life balance makes it easier to continue what you are doing, have motivation and passion for being a professional artist, and have a good attitude about being an artist. On that note, we see a correlation between having the right balance between work and private life and being satisfied with working as an artist. Our findings do not go in-depth on how an artist can maintain a good work-life balance but underline the importance of having the skill to be able to balance private and professional life.

4.4.5 Perseverance skill

Perseverance skill is about the psychological aspect of being an artist. Findings from the interviews show that being in the music industry is rough, and especially talking about the psychological aspect of it. Social media, the day to day situation, and work environments are terms used to describe how the music industry is psychologically rough for an artist. Therefore, having a stable psyche and being able to set boundaries is one of the skills an artist need. Informant B explained how being in the music industry can drain one's energy:

B.48: *"You have really dark hours, and then you have like "wow, I would not recommend it (being an artist) to anybody". When you are in the middle of a tour and you are going under severely and your family is at home, and you are so drained beyond belief, and you are not even halfway in tour, and all your humour is gone, all, everything, there is no hold bar in your depression. It is like "where can you go from here? This is death."*

Informant C underlines the psychological aspect of being an artist:

C.42: "I see so many people being dragged down and being worn out, even in their 20s. It's like that (being an artist) is not possible unless your psyche is worn out."

Perseverance is a key element for new venture creation (Lamine et al., 2014); however, it may not be sufficient. Lamine et al. (2014) describe how different perseverance strategies can hinder negative feelings and doubts ensued regarding the survival of the entrepreneurial mindset. The study found that different types of social skills were used to tackle these obstacles. Social skills are divided into social adaptability, tenacity and obstinacy, learning capacity, social intelligence, ability to coordinate all the actors, ability to use a variety of negotiation techniques, reinforcement of positive links, and technical competencies (Lamine et al., 2014).

Karp (2016) describes how positive thinking, targeted work, making decisions under uncertainty, and taking care of yourself, will affect a person's ability to deal with resistance. As perseverance skill is about dealing with resistance and includes being able to keep going when the career is facing hard times, Karp (2016) findings of how to deal with resistance is a part of perseverance skill. Karp (2016) also points out that dealing with resistance is connected to expectations, and setting expectations based on your own capabilities and standards are ways of dealing with it (Karp, 2016).

The findings in this study explain how one needs perseverance skills to tackle all the psychological aspects of being an artist, and Karp (2016) describes how it is possible to influence your inner dialogue to tackle these obstacles. Positive reinforcement to affect positive behavior, setting long-term goals, making rewards for oneself, and visualizing are ways of dealing with one's inner monologue (Karp, 2016), which can then affect one's way of dealing with resistance.

Perseverance is complex, and the findings show that this skill should be used to deal with the psychological aspect of an artist's career. Resistance and psychological pressure are wide terms, and it is important to understand that there are several ways to deal with these obstacles. However, an artist should be aware of how it is possible to deal with these factors. As the informants explain, artists are going through tough times in their careers, and to meet these challenges, understand them, and to be able to overcome them are important elements of perseverance skill.

4.4.6 Motivation skill

Motivation skill is about keeping the motivation up and maintain passion. Some of our informants describe being an artist as a lifestyle where there is much work and a lot of ups and downs during a career. Therefore, an artist's passion, drive, and motivation to fulfill a dream and a lifestyle has to be there. An artist needs the skill to find motivation and being able to keep going when things are tough. It is a close connection with perseverance skills, where the artist has to prepare for the work and the circumstances around psychologically.

People are motivated by different needs, which varies over time and in different situations (Lundberg et al., 2009). No single definition of motivation is set due to the complexity of the concept (Lundberg et al., 2009). However, Herzberg (1966) developed a two-factor theory, explaining dissatisfaction and satisfaction around work situations (Lundberg et al., 2009). The motivational factors in Herzberg's (1966) two-factor theory, the factors that give positive job

satisfaction and motivation, have secure connections with the findings in this study. The work itself, working with music and the creative process, is a strong motivational factor for artists. They put much work into working with music, even though it is economically risky. This is underlined by informant A, who underlined that motivation is a key factor in continuing to be an artist, despite low income:

A.44: "*The pay is too bad to do it without the motivation.*"

The payoff, business-wise, is not always the same as the work put into the artistic side. Therefore, being able to motivate is a crucial component of having an artist as an occupation, even though there will be hard times, both creative and business-wise.

The skill also includes the ability to find new motivation when things are tough. Informant A continued to describe that there had been times where he wanted to quit making music:

A.47: "*I was really insecure if i wanted to do music anymore.*"

However, finding the purpose of making music made it possible to continue doing what he loved. Motivation and being able to find purpose of what one is doing is connected to the self-insight skill, and the ability to understand personal capabilities, described below.

The skill also includes the ability to adapt, see new paths, and continue growing. There will be times where an artist will struggle and hard times, both financially and artistically. To see new directions and continue to motivate is a complex skill that is not necessarily possible to learn in a classroom. However, the skill is a broad and complex phenomenon that is important to adapt and learn to continue growing as an artist continuously.

4.4.7 Self Insight skill

Self-insight skill is about the ability to understand personal capabilities, who one is as an artist, and what one is good at. Understanding these aspects makes it possible for an artist to understand what help is needed, what the artist wants to convey, and how to do so.

Self-insight makes it possible to understand what areas of both the business and the creative part the artist needs help with, which can help the artist to manage and recruit a suitable team. It also makes it possible to understand when the artist needs to expand the team and strategic choices based on what the artist knows about oneself.

Informant E explains how the band started to do things themselves to understand what their capabilities were, and where they wanted to convey:

E.14: "*After five, six years, we started doing things ourselves to understand what we were trying to say.*"

In order to learn new things and adapt, it is important to understand oneself and the environment (London, 2002). Self-insight makes it possible to understand the surroundings and make it possible to cooperate with others (London, 2001). People who have high self-insight are likelier to be aware of and understand their strengths and weaknesses, which will make it possible to develop confidence in their ability to be effective (London, 2001). Self-insight is, in that matter, connected with confidence skill, described above.

London (2001) describes how leaders need to be aware of their skills and capabilities to be effective. From a music industry perspective, it is possible to draw similarities in how an artist is the leader of the team. Although an artist team can be both big and complex, as well as small and independent, the artist works as the overall leader of the project. The artist is building a career and is responsible for doing this with a set team, including both other musicians and music industry professionals. In order to recruit and manage the team, the artist, or the leader as London (2001) describes it; the artist needs to know what he or she is capable of doing, what their strengths and weaknesses are, and make good decisions.

4.4.8 Learning skill

A lot of the skills acquired by the interview objects came from doing different activities in the music industry. The skill sets were acquired in learning by doing-fashion and based on experiences from their career. There is a consensus in the way both artists and industry people had learned different skill sets, and that was by the experience. Some had failed, some had succeeded, but consistently they had all learned from experiences. Learning by doing is not a skill in itself, but we found that being able to learn, adapt, and understand how different experiences can affect a career in the future is essential. An artist will have functional abilities to learn new skills by having what we have categorized as learning skills.

It is important to continuously learn and have the skills to do it in order to gain knowledge and understanding about the industry. Without the ability to learn, an artist cannot take advantage of other skill sets and adapt with the other skill sets described in the findings section. Therefore, learning skills is one of the fundamental skill in order to understand and continuously grow.

Informant K describes how hands-on experience makes it possible to be more knowledgeable about the business, and make the language gap between musicians and industry professionals smaller:

K.8: "They had to do a lot of their business themselves and learned a lot in terms of the economy and what's profitable and what's not, and where to invest your time and stuff like that. I guess, they have been knowledgeable and we can speak more the same language now where we could not before."

Stuart & Abetti (1990) found that working in, or run a new firm, is the best way to make a company successful. They found that working in a large venture is by far more valuable for performance than spending time in school and that entrepreneurs would be wise to be involved in a startup company (Stuart & Abetti, 1990). We have argued that artists operate as entrepreneurs, and seeking information and knowledge in the music industry by working in it is crucial to understand the dynamics in the business. Although an artist learns about the industry by experience learning, the skill also includes the ability to interpret and adapt new skill-sets by previous experiences.

4.5 Business strategy skills

The fourth dimension is business strategy skills. In this dimension, four themes are prevalent in the informant's answers and deserve to be highlighted as a part of our findings. Firstly we will go through business planning as a skill, then goal setting, marketing, and lastly, we will present networking skill.

This dimension encompasses the strategic choices that artists make to improve their careers. One can draw connections to Porters (1980) creation of generic strategies to create competitive advantages against other competitors. An artist does not do X because artist B is doing it, but the artist does Y so that there is a distinct difference between them in the eyes of the consumers. Within business strategy our informants have stated the importance of making active choices, and the themes within them reflect the most important elements of this. Porter (1980) underlines the importance of not getting stuck in the middle where consumers or customers can not tell you apart from the rest of the market.

4.5.1 Business plan skill

It appears that a part of a successful artist's business strategy is to create, adapt, and follow a business plan. Many informants emphasized planning, and especially having a business plan, as one of the key elements to keeping track of their career and maintaining a steady trajectory towards success.

A business plan can be a tool to keep track of an artist's career and to plan for the future. The business plan is used to understand how an artist can reach different points in their careers. Some informants had planned their careers up to five years ahead and set strategies for reaching what they believed to be their potential. The informants understood that it is nearly impossible to predict a career with a detailed plan and strategy for the next years, but the business plan gives the artist a document and tool that ensures development.

By planning and writing down where they want to be in the upcoming years, the artist is capable of understanding what it takes to get there. As talked about before this chapter, being an artist can be psychologically stressful. There are many ups and downs, and some may ask if all the work is worth it. However, by making a business plan, the artist can understand why things are done in specific ways. The findings also indicate that it is vital for an artist to understand that a business plan is a temporary plan that needs to be changed and adapted based on results. Informant D said:

D.11: *"I have been using this business plan a lot actually and writing new ones because I think that has made me think like more about how it's going to be in the future and how to get there."*

Within the realm of business planning, the artists mention their strategy and decision making. Seemingly decision making is a key skill within business planning. All operational decisions related to strategy, brand, financing, target markets, and image have long-term consequences that artists need to be aware of. During a career, an artist will experience situations where it is possible to get a significant outcome immediately, but in the long term, the artist will lose more than they gained. Decision making is about the skill of seeing or anticipating different outcomes and make consistently smart decisions. Several informants

highlighted that they had very good options, but they did not feel right, and when they managed to postpone the instant gratification, they often got better results. Some informants talked about not thinking about the offers and just taking it, and then regretting it later:

B.3: "*We were friendly with the label and they talked to, (us) into signing on a contract that was really, really bad for us*."

In a meta-analysis on business plan impact by Brinckmann et al. (2010), it was found that business planning increases firm performance both in new ventures and established companies, and as such, this can also be true for artists' careers. Business planning can be considered to be a part of the new venture creation-approach as discussed by Beckman (2005) and Bridgstock (2013), but also features elements within the other approaches that are less tangible. Writing the business plan is arguably a *hard*, measurable skill that features a highly cognitive presence. Business plans might contain a plan on what market to reach, how to reach it, and when to reach it, and it usually includes plans for goal achievements (Pinson, 2008). Some informants had learned business plan writing at a tertiary educational level and underlined that when they were able to process the information in the business plan could impact their perception of how their career was going and their mental health for the positive. Informant D said:

D.16: "*Writing a business plan makes me top again because I am getting a reminder on how ambitious I am and what I am going to do and why I'm sitting alone at work*"

In a business plan, there might be elements that do not require the same amount of cognitivity. For instance, some decisions and choices are probably made because of unconscious processes based on direct experiences or other learned behavior. One of Thoms (2015) 5+2 crucial skills for fine artists is planning skills, which we can arguably claim that cover business planning, in this context. This skill is considered to be an important skill by Thom (2015). In his survey however, *business* planning is *also* a skill which has much less importance according to his informants. This is a discrepancy of the importance of business planning in this context is shown to be more important than Thom (2015) portrays. In our study, we found that informants primarily plan based on a business plan, which means that Thom (2015) is more generalized, compared to our study. Planning, while being a generic term, means that artists need to think ahead. Our informants seem to find a balance between being nonchalant in their efforts to promote their careers, but they still made plans with ambitions they have to work hard for.

According to Lackeus (2015), business plan skills are a part of *resource skills,* including financial skills that encompass obtaining (financial) resources and making financial plans. In Thom (2015), as we have mentioned, the financial aspect of the entrepreneurial skills is not considered to be a *pure* entrepreneurial skill. In this context, the business plans are seemingly used to both plan an artist's career and help them with their mental health, for instance, when there are many distractions. Informants had no particular interest in connecting planning and the economics of their career. This could indicate that the economical aspect does not impact their career plan, or it could mean that artists do not see the economical situation to be a hindrance to reaching career goals in their careers.

4.5.2 Goal setting skill

Setting goals can be considered to be a key part in a business plan (Pinson, 2008). Our informants in this study underline the importance of goals and goal setting as a skill, and we, therefore, include it as a category on its own. This is also because setting goals are not necessarily connected with the business side of an artist's career. Goals, as interpreted by our informants, are based primarily on measurable achievements. For instance, could a goal be performing at a venue that is in some way sentimental to the artist, or it could be to achieve an award, such as the Spellemann award.

Informants claim goals makes it easier to prioritize the relevant activities. At the same time, it makes it possible for a band or the team around the artists, to have the same perception of what direction the artists have and where they are headed. Goal alignment makes it possible for the team to understand why specific strategies are set. Goals also helped informants in creative processes where the goal could be, for instance, to achieve a Spellemann award or nomination. When operating with a clear, defined goal, informants shared that it was easier to maintain organized development, for instance, when creating an album or planning tours and cycles in their calendar year. According to informant A, knowing that all the individuals around one worked on the same goal made it easier to maintain their energy in the processes that were leading to the end result

B.16: *"You can take a lot of really rough situations and things going on for a while because in the end I know everybody struggled for the same work, aiming at the same goal and have the same ideals and trust each other."*

Grant & Dweck (2003) researched learning goals vs. performance goals. Performance goals can be winning a Spellemann award or getting a particular achievement because of one's efforts. Learning goals is when individuals create goals that are based on becoming better when performing. Research point to that depending on the goal, this can impact performance overall (Grant & Dweck, 2003). Our informants were mostly oriented towards performance goals, *achieving* something. According to Grant & Dweck (2003), this can affect motivation negatively if individuals experience setbacks in the process.

Stephen & Coote (2007) surveyed project managers in construction companies and found that goal alignment resulting from relational behavior within teams had a positive effect on financial performance. This means that teams that share financial responsibility, and arguably in a band or an artist with a team, perform better when their goals are aligned.

Setting goals is not something that is explicitly researched within an entrepreneurial skills in music and arts context. Lackeus (2015) identifies goal setting and setting priorities as part of *strategic skills* that also includes developing a strategy, identifying strategic partners, and defining a vision. Thom (2015) recognizes setting goals as a part of *strategic thinking and* the ability to cooperate with people, analyze the business environment, and anticipate the unexpected. The findings indicate that setting goals is an important factor for successful artists' careers and that artists can set a wide variety of goals within different categories of their careers, for instance, artistically or business-wise. What seems to be a denominator in the goals is that most artists set achievement goals rather than learning goals, which could negatively impact their motivation. A goal alignment can still be a key motivating factor for

the artists and the teams and has apparently had an effect in teams where goals have been agreed upon and worked towards.

4.5.3 Marketing skill

To have a sustainable career as an artist, our findings indicate that artists need to understand how to market themselves to their fans and the skill to do so. The findings show that understanding who the target audience is will make it easier to make set goals and make a plan for future marketing strategies. As in any other business, the artist needs to understand who is willing to buy the product and who and what can have an effect on it. Additionally, a rock band has a different target than an opera singer, and the understanding of that makes it easier to see how different strategies can be pursued. Informant E emphasized the importance of reaching out to the right people, both potential customers, and industry professionals:

E.6: *"Playing for the right people, both like music managers and agents, and the right and the genuine audience understands what we do, and can help us build from there."*

As well as understanding the audience, and who they are, marketing skills are also about reaching them. Social media and other marketing channels are an essential part of today's music industry. Additionally, our informants point to being unique and different from other acts, having a unique selling point, or being differentiated through different styles. This is also something Porter (1980) underlines in his generic strategies. One has to be able to tell artists or businesses and their products, apart. This is underlined by informant C, which stated the following:

C.9: *"You would always try to stand out."*

A study conducted by Askin & Mauskapf (2017) highlights the importance of having a unique selling point. The findings in the study said that songs exhibiting some degree of optimal differentiation are more likely to succeed. Our informants talked about both being unique in a creative way, both also targeting a unique and specific audience and setting strategies which can differentiate the artists from the rest.

The informants in our study shared that it is important to market themselves to the right people. This also applies when they are on stage in front of an audience. In the music industry, music professionals normally attend concerts of up and coming artists. On that note, artists need to use more than traditional marketing channels to reach out to potential customers. However, social media and similar marketing channels are important to show who one is as an artist. Informant E said that social media could be a good way of telling who one really is as an artist:

E.11: "*I think online content is smart, and honest content that really shows who we are is like really, really important. And if you can do that cheap, that can be like the best thing for a band sometimes."*

Rapp et al. (2013) describe how social media ensure retailer loyalty. In a music industry perspective, social media makes it possible to provide a more engaging relationship between artists and fans. An engaging fan-artist relationship could be a good element to build up a fan base. Besides building relationships with fans, social media makes it possible for an artist to

receive instant feedback (Baym, 2012), making it easier to evolve as an artist and to interact with fans continually.

These aspects of marketing are key to understanding who your audience is, building good and strong relationships with fans, and expanding the network. By doing this, artists are more capable of setting strategies, setting goals, and implementing a strategy to fulfill these goals in a business plan described above.

4.5.4 Networking skill

To develop an artist's career, our findings indicate that it is important to maintain a relevant network of individuals. Targeting the right audience is much about finding out who the potential fans are; it is also about targeting the right people working in the music industry. The skill includes the ability to see possibilities in the way of expanding the network, efficiently take advantage of non-formal and formal situations, and socially adapt to different situations.

The interpersonal and inter-organizational network plays an essential part in the music industry (Sedita, 2008), and the findings show the importance of interpersonal relationships, especially. Several strategic choices made in an artist's career are based on whom one knows and whom one can reach out to. Therefore, networking skills, meeting new people, maintaining good relationships, and understanding whom to prioritize in one's network seem crucial in our findings. Such a skill will make it possible to grab opportunities and take advantage of the people and networks one meets during a career. Both formal and informal events are a part of meeting new people and extending the network. The artist should be able to use such skill in different scenarios and adapt based on whom one is talking to and where the conversation is going on.

Informant E said they knew who they wanted to keep in loop, with the purpose of working with them in the future:

E.47: *"We know who is important to keep in touch and make sure that we are working together nicely because it will benefit us."*

There is various research done on networking as an entrepreneurial skill (Lackeus, 2015) and within an arts context (Bennett, 2009; Coulson, 2012; Daniel & Daniel, 2012; Thom, 2015) and networking is understood similarly in this study. Thom (2015) describes networking in an arts context extensively; "*networking skills comprise in particular the ability to 1) target activities strategically, 2) systematically plan networking, 3) engage others effectively, 4) showcase the own expertise, 5) assess opportunities and 6) deliver value to others*". In other words, networking is not just about knowing people, but creating planned relationships, bringing something to the table, and ensuring that one gets something in return. On that note, artists need the ability to not only understand whom they should reach out to. They also need the skills to address the right people and understand why other people in a network want to be in one's network. The ability to create value, and understand that other people have to make the same prioritizing in their network, will make it easier to make genuine connections, underlined by Thom (2015).

5.0 Discussion

In this chapter, we will discuss our findings and compare them with the existing literature on entrepreneurial skills in arts and music context. To recap the last chapter: after analyzing our data, we ended up with four aggregated dimensions. Each dimension is divided into several skills, which appear important for artists who want a sustainable career. The dimensions are divided into domain knowledge skills, leadership skills, self-management skills, and business strategy skills.

Visualized in table 5.1, we have come up with several new skills that we cannot find in the existing literature, and as such, we have determined them to be new. This does not necessarily mean that researchers have not researched these skills before, but that they lack a clear connection to music artists.

Proposed entrepreneurial skills among musical artists		
Aggregated dimensions	**Entrepreneurial skills**	**Discussed in previous literature**
Domain knowledge skills	Judicial knowledge skill	*New*
	Economy knowledge skill	*Brandenburg et al., 2016; Thom, 2015*
	Industry knowledge skill	*Bennett, 2009; Coulson, 2012; Pollard & Wilson, 2014; Thom, 2015*
Leadership skills	Delegation skill	*New*
	Team management skill	*Thom, 2015*
	Team dynamic skill	*Pollard & Wilson, 2014*
	Trust-building skill	*New*
	Communication skill	*Brandenburg et. al, 2016*
Self-management skills	Attention skill	*New*
	Confidence skill	*Pollard & Wilson, 2014*
	Professionalism skill	*New*
	Work-life balance skill	*New*
	Perseverance skill	*Brandenburg et. al, 2016*
	Motivation skill	*New*
	Self-insight skill	*New*
	Learning skill	*Bennett, 2009*
Business strategy skills	Business plan skill	*New*
	Goal setting skill	*Thom, 2015*
	Marketing skill	*Thom, 2015*
	Networking skill	*Bennett, 2009; Coulson, 2012; Daniel & Daniel, 2012; Thom, 2015*

Table 5.1: Proposed entrepreneurial skills among musical artists

Domain knowledge skills are to an extent covered in the existing literature on entrepreneurial skills in the arts. This study complements existing literature with a dimension with different views on what constitutes the domain within a music context. We introduce the skill of judicial knowledge skill for musical artists. In our findings the acquisition of the correct understanding and skill to interpret and communicate judicial challenges, for instance contract negotiation, appears to be important. This seems to be because of the long-term consequences the judicial can have for an artist's career, for instance when talking about copyrights and rights to musical pieces. Existing literature does not mention the contractual and judicial in particular, and we can not firmly say that it is a part of what researchers describe as "market know-how", "artistic context" or "industry knowledge" because of its very specific nature (Thom, 2016; Pollard & Wilson 2014). Looking to our own experiences as students at NTNU we know that universities offer curriculum specialized in different judicial knowledge fields, for instance consumer rights laws. As there could be dire consequences within contractual and judicial knowledge for music artists, one would expect more research to focus on this part of the domain knowledge. It seems plausible that HMEs offer courses within this regardless, even if research does not determine this to be a skill for music artists.

Economy knowledge skill is covered but contradicts earlier research where the economy knowledge skill is linked to financial management (Thom, 2015). For instance, we did see that our findings showed practical applications and skills concerned with economy contextualized in the music industry. Several artists pointed out diversification in revenue streams as a key factor, and the knowledge and skill to do this do not come up in other literature. Artists can not always rely on one revenue stream, for instance, concert tickets. In 2017, concert tickets constituted 52% of an average musicians' revenue, and 87% of asked musicians had income from it (BI Centre for Creative Industries, 2019). The most relevant example of artists relying too much on this revenue stream is the current pandemic of COVID-19, which has meant that concerts in the entire western world has been canceled for several months. According to a report by BI Center for Creative Industries, 84% of music freelancers and self-employed artists have had cancellations because of the pandemic (BI Center for Creative Industries, 2020). Some artists might not have other revenues that can support them, and as a result, they could go bankrupt or need to take other jobs. Some research (Brandenburg et al. 2016) focuses on the value assessment, which is closer to what we found in the study. Determining the value of a performance is however not something that seems to be covered in depth. While it is mentioned as a crucial skill by Brandenburg et al. (2016), it seems that, based on reading of other literature, that this should be more covered. If musicians do not get paid enough to survive, this will surely impact their careers, and if they get paid too much, they will probably miss out on opportunities. This could lack in research because it is highly connected to domain knowledge, which researchers could argue that value assessment is a part of.

Industry knowledge skill is extensively researched both in this and other contexts. Pollard & Wilson (2014) explains this as being aware of your position relative to the domain, while Thom (2015) emphasizes market know-how. Both are correlating with what this study found. Bennett (2009) and Coulson (2012) underlines knowing the industry well to sustain a career. The findings in our study point to both knowing the individuals and actors of the industry and their roles while having an overview of possibilities within the industry. Putting this knowledge to behavior appears to be both important for the informants in our study and the researchers

mentioned. As we have mentioned in judicial- and economy knowledge skill this dimension is knit together closely, and skills arguably influence each other highly. Knowing who the right individuals are and asking them for a judicial contract when knowing your professional value could conceivably be positive.

Research on leadership skills for artists in music is limited. Thom (2015) writes that leadership skills is important, but this is understood as a big umbrella covering many aspects of the relational process between artist and team. Pollard & Wilson (2014) notes on team collaboration adds to leadership skills research. The addition of trust-building and delegation skill could contribute to add more depth and tangibleness to leadership skills for music artists. Because of the complex, different teams artists have (Allen, 2018) the leadership skills appear to have different importance depending on many factors connected to the artists and the size and configuration of their teams. The lack of research within this dimension can indicate that most artists that have formed the basis of previous research could often be solo in some regard. The artist or musician could be a solo-drummer who work freelance and does not have a team supporting them in his or her career, or the musician could be a pianist working full-time at a fancy hotel. The importance of the leadership skills come in play when artists wish to grow commercially. Being able to build trust and delegate means leading a team, increasing in size in different factors like concert goers and fans and building a *business.* Perhaps research is more focused on making artists survive in the first place, and do not wish to teach artists how to grow over time, which would be unnecessary if they lack the skills at all to survive in the beginning of their careers.

We consider self-management skills to be a new dimension of entrepreneurial skills among musical artists. There is some existing research on some skills within this dimension, but it appears that they have not been connected in the way that this study does. Attention skill is something that does not seem to catch the eye of researchers on entrepreneurial skills within arts and music. Pollard & Wilson (2014) has confidence skill as their arts entrepreneurial mindset and is also a key skill in our study. An artist need to have confidence and build it up. As we all know many people fear performing in front of others and if you want to be an artist this is not compatible considering the nature of the profession. Perhaps, interestingly, is the absence of some skills that one could imagine being elementary for artists. Motivation and the skill of using it seems to be something obvious, but perhaps it is thought that being motivated and building motivation is something that artists already have when looking to HMEs and an answer as to why it is not emphasized in current research.

This could also be true with self-insight. Self-insight is an entrepreneurial skill according to Lackeus (2015), but it is not covered in literature like Thom (2015, 2016, 2017) or Brandenburg et al. (2016). Self-insight, in hindsight, seems to be obvious for artists to know about considering their different strengths and weaknesses. As with leadership skills it could be that the self-insight skill is not used by every artist to the extent it was discovered because of both team complexity and artists' goals. For example, artists with relatively low goals might not need to know oneself as much as someone with higher goals and a more complex road to achieving them.

Professionalism and work-life balance also finds themselves as two important skills for artists in our study. To have the ability to act and be a professional and read the dynamics and mentality in different settings appears to be something artists should know and know how to

do. When artists meet other individuals they need to act in the same professional manner as their collaborators to make sure that they keep the right relationships between them and a good work ethic. Being good at work-life balance has an important undertone for artists, not getting burned and getting tired of music. The lack of literature on this within music could mean that researchers do not believe that this is important for artists, perhaps because of the presumption of motivation as we discussed above. Highly connected to work-life balance is perseverance (Brandenburg et al., 2016), however, which could indicate that research know about issues like getting burned out as an artist. Based on our own experiences within the music industry, mental health issues related to work-life balance and perseverance are rising topics in interest among industry professionals. At industry events in Norway like By:Larm and Trondheim Calling, we have seen more events, talks related to this than before, which indicates that the industry is aware of this.

Attention skill is interestingly not talked about much in existing literature. The skill of attention is being able to focus on the creative of the artist career and disregarding other aspects, or focusing solely on a task that needs to be done. As before we can assume that research is limited on this because researchers believe that teams are smaller and artists have limited goals, which means that their primary focus and attention is on the creative anyway. Additionally when we remember that research has primarily been focused on HME we can go back to Bonin-Rodriguez (2012) who describes the reluctance to accept the combined artists and entrepreneur, which could explain researchers focus on artistic work, rather than research an artists focusing their attention on the artistic work while balancing other distractions. For artists in this study attention has meant a more productive creative career, and letting other people taking care of their other tasks (delegating) a positive. It could be said, also here, that an artist's expected goal and team-size are two big factors which could explain a lack of research.

Learning is important for artists both in this study and in other literature (Bennett, 2009). An artist needs to learn the skills that we are listing as well, which means that this skill relates to every skill there is. Being conscious about learning can mean learning a skill in this list or not. Learning for student-artists is well covered in arts entrepreneurship and HME, but as a skill in their career there is limited discussion. Artists today who do not aim to learn, or lack the skill of learning on a higher level, could lack key skills or other elements that improve career outcome.

Business strategy skills is well covered in the existing literature on skills within the arts. Business plan skill was found as a new skill and can be compared to Thom (2015) strategic thinking, but in this context, it was found to be more specific. Goal setting is a skill that seems very important in certain contexts, and Thom (2015) also underlines this under strategic thinking. Marketing is a well known theoretical field in its own, and this study found that marketing skill is also something that artists need, which backs up current research like Thom (2015). The last skill in the business strategy dimension is networking, where we can also find much existing research both in an arts and music context, and more broadly. Both Bennett (2009), Coulson (2012), Daniel & Daniel (2012), and Thom (2015) believe networking to be an important entrepreneurial skill which we can confirm. As business strategy skills is arguably a part of the traditional view of entrepreneurship (Beckman, 2007) and a part of the "new venture creation" approach and philosophical stance, it is only natural

that this dimension is well covered from before. The addition of business plan skill could be because business plan is usually seen as a part of something else, for example, business strategy, but in a music context, the business plan appears to be an important component of the strategy and deserves to stand alone as well.

6.0 Conclusion

The purpose of this study was to explore the importance of entrepreneurial skills among artists. To understand them, we used data from artists in Norway with what we seem as objective success and longevity. We wanted to answer the research question:

RQ: *What are the most important entrepreneurial skills for musical artists?*

Our findings indicate that the most important entrepreneurial skills for artists can be divided into four aggregated dimensions; domain knowledge skills, leadership skills, self-management skills, and business strategy skills. Each dimension is divided into several skills. Domain knowledge skills consist of judicial- , economy- and industry knowledge skills. Leadership skills consist of delegation-, team management-, team dynamic-, trust-building- and communication skill. Self-management skills consist of attention-, confidence-, professionalism-, work-life balance-, perseverance-, motivation-, self-insight and learning skill. Business strategy skills consist of business plan-, goal setting-, marketing- and networking skill.

All the identified skills appear to have importance on artists' ability to maintain sustainable careers. It seems as though they are highly connected, and some skills could not be featured without other skills. The identified skills contribute to filling the gaps in what skills artists need to have sustainable careers. Knowing what artists should improve upon will give them the knowledge of how to get better, and for HMEs, this study can provide more insight into what they should teach their students.

Entrepreneurial skills			
Domain knowledge skills	**Leadership skills**	**Self-management skills**	**Business strategy skills**
Judicial knowledge skill	Delegation skill	Attention skill	Business plan skill
Economy knowledge skill	Team management skill	Confidence skill	Goal setting skill
Industry knowledge skill	Team dynamics skill	Professionalism skill	Marketing skill
	Trust building skill	Work-life balance skill	Networking skill
	Communication skill	Perseverance skill	
		Motivation skill	
		Self insight skill	
		Learning skill	

Table 6.1: Important skills among music artists

6.1 Limitations

As with every study, ours also consists of limitations. The main critique and limitation of this study that we want to point out is the absence of comparison. We did not add an informant group of non-successful artists and researched their entrepreneurial skills. This could mean that artists who can be defined as not successful might have the same entrepreneurial skills as those with success. By defining what we believe is successful in this study, we have also defined unsuccessful artists by virtue. However, it is possible that artists that have not yet won or been nominated to a Spellemann award is too big of a group and needs to be defined into smaller cohorts, to determine differences. Artistry within music is varied and differentiated, and other studies need to take this into account.

We did not ask the artists what success is. Some would argue that artists determine their success, and we are not able to determine what successful artists are and not. For instance, would some artists not consider a Spellemann award or nomination as becoming successful. Morris Bjørnø (2018) asked arts students in Norway about their definition of successful careers in music. More than 70% of those asked answered that making a living out of music was their definition of having a successful career in music, which could confirm that artists do not believe an award constitutes a success.

In this study, the informant selection criteria are based on their success in the eye of society and the music business, and not in their own eyes. At no one point were any artists asked if they believed themselves to be successful or if they could evaluate what success for them is. In this study, we believe that the selection criteria are sufficient and that using Csikszentmihalyi's logic of the creative system model (2014) we have objectively defined one type of success in the Norwegian music industry.

The use of both artists and their closest team members were used to give the best possible depth to the answers, but this can also be a flaw when arguing that we should ask artists and not someone else. We do believe that it is justified because of their close relationships and that after reviewing this decision and reading through the codes, we are justified in believing that the answers are more holistic compared to if we did not add them.

This qualitative study has been done with informants solely from Norway working in Norway. The study's nature means it is hard to generalize it to other contexts, even contexts that could look similar.

6.2 Implications and further research

This study has implications that are relevant for artists and HEIs that have HME. We believe the study can be used by professional and aspiring artists who want to know what it takes to become a success aside from their musical talent. Additionally, the study can have implications for the further development of entrepreneurship education in higher music education, giving researchers more data on what skills should be taught to students.

Artists should know the results in this study and map what skills they lack. An overall understanding of each skill gives artists the ability to understand when and how they can use each skill. It is also essential to know when they lack understanding and knowledge of each skill. By having this understanding, artists are capable of finding a knowledge gap and somehow being able to tighten the knowledge gap.

Our findings can contribute to developing HME at HEIs. We recommend higher music education institutions to look further into our findings. Some of our contributions are limited in previous research within the field of entrepreneurial skills in a music context, and our study can act as inspiration in researching entrepreneurial skills here.

It would be interesting to see how the dimension domain knowledge, as we have interpreted it could fit in in an HME curriculum, which we believe to be somewhat lacking when looking at the three approaches new venture creation, career transitioning, and being enterprising (Bridgstock, 2013). There is no apparent connection between any and researchers in HME should investigate this further.

Self-management skill which was found to be a new dimension could provide HME with a new approach to entrepreneurial skills—looking at the three approaches (Bridgstock, 2013), being enterprising and career transitioning looks to be similar in some ways to our dimension with a focus on the psychological and personal. Researchers should find out how self-management skills can be included and taught in the curriculum if it is not already. In this, we would stress the importance of self-management as an entrepreneurial skill for artists and not take students for granted. As mentioned, one can expect that students who apply for HMEs are already motivated, but this could also be because students lack some of the skills, for instance, self-insight, as formulated in our study.

Our findings can complement to a foundation for a new string of research on entrepreneurial skills, which can be beneficial to build a more holistic field of research. We recommend doing more research on how these skills can be acquired and how HME can provide students with the skills.

Additionally, it is possible to use this study as a foundation to build theory. As we have used an inductive approach, we aim to create theory that can be used to ascertain truths. Researchers could, for example, research if more of our entrepreneurial skills leads to more success, in addition to ranking the importance.

We recommend that researchers look at what skills are most important based on the four theoretical dimensions. By doing a quantitative study, researching what skills artists count as most important to have a sustainable career, it is possible to range the different skills in an order based on importance. This can make it easier to arrange and develop a program in HME

for artists. Knowing what skills are more important than others makes it possible to know what skills should be prioritized when teaching artists about skills and making programs best suited for artists. A quantitative study, asking artists what skills they consider most important, based on the findings in this study, can range the skills in order of importance which could have implications for HMEs and prioritization among artists.

Other questions that can be addressed based on our findings are whether artists could be even more successful if they had learned these skills earlier in their careers rather than later. If they knew what entrepreneurial skills they needed to have a sustainable career, would they be more successful than the artists we consider as successful? Or would even more artists be successful? Furthermore, studying HME alumni and comparing them with artists who are not HME alumni, who have learned the entrepreneurial skills in our study, could provide a more nuanced picture.

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