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PROFICIENCY IN ART THESIS

**FOSTERING ENTREPRENEURSHIP FOR MUSIC
EDUCATION: HOW TO DESIGN EFFECTIVE
CURRICULA**

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ABSTRACT

FOSTERING ENTREPRENEURSHIP FOR MUSIC EDUCATION: HOW TO DESIGN EFFECTIVE CURRICULA

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Proficiency in Art

Proficiency in Art Thesis

Advisor: Assoc.Prof.Dr.Çağrı Bulut & Assoc.Prof.Dr.Esin Kaleli De Thorpe

2019

Besides artistic or scholarly achievements, today's music graduates have to perform many supplemental tasks that go into the making of a sustainable career in a highly competitive musical world. The scarcity of traditional music jobs, an ever-increasing professional musician population, and a continuously evolving music industry, have made the sustainability of a music career problematic. After graduation, many musicians are ill prepared for what lies ahead because they receive little to no education with regard to their careers. Institutions need to be aware of these problems and have realistic policies and well-designed course curricula to better prepare their students for real-life challenges.

This study investigates the design, content and development of a course formulated to suit a typical core music curriculum that assists student musicians in preparing them for an array of employment opportunities, both before and after graduation. The study is based on data collected using different methodologies. It includes a comparison of results gathered from different Institutions in Europe, the U.S.A. and Turkey that already have Entrepreneurial courses and or programs in their curricula, the outcomes of two different focus groups, three different syllabi, a curriculum outline, lesson plans, suggested bibliography and interviews with thirty-two participants from Europe, the U.S.A. and Turkey.

The materials presented are intended for use by any institution interested in developing a Music Entrepreneurial course curriculum. They also provide a guideline for anyone involved with entrepreneurial studies. In offering a new and different perspective of entrepreneurship, the thesis makes an original contribution to higher education teaching.

Keywords: Music Entrepreneurship Education, Arts higher education, careers, graduate attributes, lifelong learning, curriculum design.

ÖZ

TEZ BAŞLIĞI

FOSTERING ENTREPRENEURSHIP FOR MUSIC EDUCATION: HOW TO DESIGN EFFECTIVE CURRICULA

PAYAM GUL SUSANNI

Sanatta Yeterlik Programı

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Sanatsal veya bilimsel başarıların yanı sıra, bugünün müzik mezunları, oldukça rekabetçi bir müzik dünyasında sürdürülebilir bir kariyer yaratmaya giden birçok ek görevi yerine getirmek zorundadırlar. Geleneksel müzik mesleklerinin azlığı, sürekli artan profesyonel bir müzisyen popülasyonu ve sürekli gelişen bir müzik endüstrisi, bir müzik kariyerinin sürdürülebilirliğini problemli hale getirmiştir. Mezun olduktan sonra, birçok müzisyen karşılaşacakları tecrübelerle hazır değildirler, çünkü kariyerleri hakkında neredeyse hiç eğitim almamaktadırlar. Kurumların, öğrencilerini gerçek hayattaki zorluklara daha iyi hazırlamak için bu sorunların farkında olmaları ve gerçekçi politikaları ve iyi tasarlanmış kurs müfredatları olması gerekir.

Bu çalışma, müzisyen öğrencilere mezuniyetten önce ve sonra bir dizi iş fırsatı için hazırlanmalarına yardımcı olabilecek ve müzik müfredatına uygun olarak tasarlanan kursun tasarımını, içeriğini ve gelişimini inceler. Çalışma, farklı metodolojiler kullanılarak toplanan verilere dayanmaktadır. İçerikte müfredatlarında bir süredir girişimcilik dersleri ve programları olan Avrupa, ABD ve Türkiye’de toplanan sonuçların karşılaştırılması, iki farklı odak grubunun sonuçları, üç farklı müfredat, bir müfredat taslağı, ders planları, önerilen kaynakça ve Avrupa, ABD ve Türkiye’den otuz iki katılımcıyla yapılan görüşmeler yer almaktadır.

Sunulan materyaller, Müzik ve Girişimcilik dersi müfredatı geliştirmek isteyen herhangi bir kurum tarafından kullanılmak üzere tasarlanmıştır. Ayrıca girişimcilik çalışmalarına katılan herkes için bir rehber oluşturmaktadır. Yeni ve farklı bir girişimcilik perspektifi sunan tez, yüksek öğretim öğrenimine özgün bir katkı sağlar.

Anahtar sözcükler: Müzikte girişimcilik eğitimi, yüksek öğretim, müfredat tasarımı.

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I dedicate this thesis to the loving memory of my mother, Renin Batıgün, and close friend, İpek Sokman.

Payam Gül Susanni
İzmir, 2019.

TEXT OF OATH

I declare and honestly confirm that my study, titled “FOSTERING ENTREPRENEURSHIP FOR THE MUSIC EDUCATION: HOW TO DESIGN EFFECTIVE CURRICULA” and presented as a Proficiency of Arts Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Payam Gul Susanni

Signed:

Date:

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LIST OF ABBREVIATIONS

AEC:	Association Europeenne des Conservatoires.
BA:	Bachelor of Arts.
MA:	Masters of Arts.
DMA:	Doctor of Musical Arts.
CI:	Creative Industries.
CV:	Curriculum vitae.
CYOA:	Create your own adventures.
EC:	European Commission.
ECTS:	European Credit Transfer and Accumulation System.
FB:	Facebook.
FG:	Focus Group.
HEI:	Higher Education Institution.
HME:	Higher Music Education.
KA2:	Key Action 2, Cooperation for Innovation and Exchange of Good Practices.
OMEGA:	Opening More Employability Gates for Arts Students.
RENEW:	Reflective Entrepreneurship Music Education World-class.
SMART:	Specific, Measurable, Actionable and Agreed, Realistic, Timescale.
SMS:	Strengthening Music in Society.
SWOT:	Strengths, Weaknesses, Opportunities, Threats.
Q:	Question.
UK	United Kingdom.
USA	Unites States of America.

INTRODUCTION

“Young artists are entering a world in which rapid change is the norm.”

Joseph Squier (Squier, 2011).

Entrepreneurship is a fundamental driving force that underlies economic and social development, both on a small and large scale. Thus, entrepreneurship education has the immediate attention of governments, international organizations, economic unions, and universities that consider it an essential educational policy.

Whereas entrepreneurship has long formed a significant part of business and economics studies, it is widely ignored in most performing arts departments where education in the area has only recently started to be implemented. This fact is even more striking when one considers that most arts graduates, specifically from music programs, pursue careers as self-employed entrepreneurs. For the effective management of talent-based self-employment careers, music students need entrepreneurship education in order to integrate their talents and creativity so that they can manage their individual initiatives.

Over the past few years, the demand for interdisciplinary outlooks has increased substantially. This has resulted in an increased number of program offerings that have brought supplemental modifications to existing coursework. This is most evident in the realm of the arts. However, there is no clear agreement on the knowledge, skills and abilities deemed important for the success of self-employed artists and art entrepreneurs (Roberts, 2013). The concept of entrepreneurship, as discussed in research and as social norm, is firmly rooted in the two fields of economics and business. This narrow focus excludes a large number of entrepreneurial acts that occur outside of economic or business contexts. The discipline of high art-music performance is rich with innovative acts that challenge the boundaries of conventional practices. However, these acts largely go unnoticed because of the strength of the bond between entrepreneurship and economics (Crookes, 2008).

Higher education entrepreneurship course modules are still limited in terms of specific needs of individual university departments and their students. This study aims to put forward a novel entrepreneurship course module

specifically designed for university music departments and conservatories that offers a customized course content delivered using an original methodology. It aims to fulfill the dire need for entrepreneurship education within the musical field.

Integrating a sustainable course within European University Curricula requires adherence to specific dictates of the Bologna Process; (a) the determination of the course contents based on the stakeholders' opinions, (b) calculation of the ECTS credits regarding students' workloads and the Commission's ECTS Guidelines, (c) the integration of the course learning outcomes to the program learning outcomes.

To meet the course design requirements of the Bologna Process, we followed the recommended methodology of the Commission. To complete the design process, we took several further steps. The first was an extensive literature review. The second was a field research of stakeholder opinions that included research subjects from the United States, Europe and Turkey. Subsequently, the course content was designed to suit a typical core music curriculum. To refine the module's definition, learning outcomes of the targeted course module were evaluated and revised referencing the learning outcomes of a typical music program in Turkey. Once achieved, the ECTS were calculated to determine the course module's university credit. Finally, a pedagogical test was conducted to evaluate the ECTS and appropriateness of the course module. The resulting course module not only adhered to the requirements of the Bologna process, but also included novel content and methodology. The complete process constitutes one of the fundamentals of this dissertation.

This dissertation contains five sections; after the introduction, the second section presents the literature review on entrepreneurship education that discusses the applications of entrepreneurship education in Music Education, and compares the examples between the USA and the EU. The third section comprises methodology and findings. The fourth section presents the limitations of the research and provides implications for future researchers, governmental decision makers, academic administrators, and lecturers. The last section comprises all references.

1. CHAPTER: LITERATURE REVIEW

The literature review intends to tackle the meaning of entrepreneurship, the nature of the musician, the concept of music schools as well as the relationship between music education and entrepreneurship.

The origin of the word “entrepreneur” comes from the French verb, “entreprendre” which means to undertake. In the sixteenth century, economists redefined the word by relating directly it to business. In this sense, the meaning of the word evolved in tandem with an ever-increasing amount of business terminology and evolved to become what we normally understand it to be today.

Trying to define the meaning of entrepreneurship is a complex task because it relates to varied educational, social and business concepts that do not necessarily have much in common with one another. As a result, the word itself refers to so many separate ideas or notions that its meaning is so broad that it is prone to misuse. The meaning of the word as we now intend was somewhat clarified after its direct relationship, first with business and later with enterprise, was broken. To show just how disparate the meaning of the word can be, two instances serve well to outline the problem. The German economist Mangold suggests different theories between two types of entrepreneur engaging with differing levels of risk in their activities; the ‘innovative entrepreneur’ and the ‘opportunistic entrepreneur’. It is evident that in this historical context the emphasis is on economics and is already being refined within that context. This, for example, is in sharp contrast with a more recent understanding of the word’s meaning where according to Weatherson (2013), theories of entrepreneurship falls into three disciplines: Sociology, economics and psychology. The meaning of the word is constantly in evolution and most recently became associated with the concept of innovation, the latter, appropriated by the technology industry that uses it primarily as a promotional tool. The real problem with the word is that people conflate it with whichever word they need. Despite the myriad associations, most will agree that a greater component of the word’s meaning consists of a mindset that allows or promotes the ability to undertake a return to the original or root meaning.

Situations that many people see as problematic, an entrepreneurial mindset sees as opportunity. Entrepreneurial people are focused on achieving their goals and visions. They are not afraid of failure. They are self-motivated and confident people (Cowdrey, 2013).

Most musicians are by definition entrepreneurs because their careers are multifaceted. From a purely musical perspective Beethoven, Brahms and Wagner composed, arranged, performed, and conducted their works. This however, was only half of their endeavor. They also had to deal with publishers, choose musicians and singers for their orchestras and choirs, arrange concert venues and secure commissions and funding for their enterprises. These tasks were gradually appropriated by impresarios, managers and lawyers who specialized in the non-musical aspects of artists' careers. This continued through the twentieth century that, at its end, saw a vast increase of the number of musicians as opposed to the number of jobs available, decreasing availability of money and the arrival of the internet, which leveled the field of entry for all musicians. These circumstances have forced musicians to return to the multifacetedness of their nineteenth-century counterparts.

Today's music graduates are required to engage in many different tasks and activities after they graduate. These include performing, teaching, writing, managing, organizing, composing, arranging, selling, and designing. In many of these situations, new graduates are expected to interact in an interdisciplinary way with a variety of partners and customers and or audiences. It is typical that a worker in today's arts sector might need to change jobs several times and even be involved in more than one job at a time. Graduates also need to be aware of the fact that their artistic hard skills that they develop and polish during their education, will not suffice because they need to have various kinds of soft skills to manage their lives and careers.

These multifaceted careers or "portfolio careers" require much more from artists themselves. Artists have to accept changing jobs, differing life conditions, interdisciplinary interaction and above all, using their creativity to overcome problems that have nothing to do with the art. Today the concept of the "portfolio career," which emerged during the late 1980s, is becoming more and more of a necessity rather than a choice.

To this end, institutions started preparing their students to develop entrepreneurship studies to ready their students for these portfolio careers. While it

is almost impossible to pinpoint the first entrepreneurship programs, these came into existence at the close of the twentieth century and have been evolving in number and complexity ever since. Experimentation with various methods and materials is ongoing. The courses vary from the most complex that have specially written course textbooks and taught by specialist in the varying fields of entrepreneurship (OMEGA), to those based on simple tables Alan Gibb (2008). These tables contain systematic definitions of entrepreneurial behaviors and attributes that include the seeking and grasping of opportunity, creative problem solution and autonomous management. According to this model, students are given the responsibility of realizing these concepts through practical application. Pupils then set goals in their music studies, reflect upon and evaluate which of the concepts have the most powerful and influential outcomes.

Higher Education Institutions are becoming increasingly aware of the need of implementing entrepreneurial mindset in their graduates before they finish their degrees. Many institutions have management and entrepreneurial classes in their curricula. Some offer them on a semester basis while others offer them throughout the degree program.

The findings of this study conclude that the most advanced Entrepreneurship and Music programs are in the United States, United Kingdom, Australia, Northern Europe and some of the other European countries such as Germany and Netherlands. Moreover, these schools are combining traditional training with necessary skillsets such as digital and interpersonal sensitivity skills. They are helping students to develop an entrepreneurial mindset that combines approach, attitude, philosophy and methodology. They also offer individual counseling services while reforming their existing curricula and pedagogical methods. Some have taken the essential step in offering entrepreneurial teacher-training courses. HEIs are also creating useful networks between different university departments such as law and business that allow for the teaching of these subjects to music majors.

1.1 Music Education at HEIs

“Preparing today’s musicians means training them to make their own careers”.

Jill Timmons. (Timmons, 2013).

Up until very recently, performing arts schools (from the primary to the tertiary levels) concentrated all their effort in teaching all that was necessary to elevate and perfect the artistic talent and abilities of their students. This normally translates to an astonishing number of hours dedicated solely to the practice of an instrument, the learning of music theory, music history and solfege. While the art teaches aesthetic values and its practice teaches work ethic, it teaches almost nothing of its realization in the real world. Because of its high level of complexity and richness, the traditional one-on-one instruction of the master/apprentice model has served well for its artistic requirements but not so well for its ability to sustain an economic life.

Historically speaking, once the apprentice had reached a level closer to that of his master or even surpassing it, the directions the apprentice could take were somewhat limited. If one of the select few, one could become a soloist (a miniscule proportion). If not belonging to that category one could become an orchestral or choral musician (a small portion), a publisher (another small portion) or an educator (the largest portion). However, the advent of recording, mass media and technology opened the floodgates to a sea of job opportunities. This phenomenon was never fully realized by the educational institutions that continued mostly along the traditional educational model. The ‘music industry’ was populated by a large number of non-musicians such as lawyers, technicians, agents and promoters. For several decades, the expanding industry requires more musicians so the educational institutions multiplied and grew. In the last few decades, however, the situation changed drastically. Technological advances and the arrival of the internet rendered many human jobs obsolete. Economic conditions deteriorated substantially and caused cutbacks in almost all areas of musical endeavor. Despite this, the educational institutions continued to produce huge numbers of music graduates that found it increasingly difficult to find a place offered by what they regarded as the traditional music marketplace.

It became apparent to both musicians and their educators that if they did not change their way of thinking and acting, both categories would soon have enormous problems in earning a living. Bennet’s (2009) study found that when two hundred and nine artists and musician participants were surveyed, the most common response to required changes to the arts education was the need of career development and

industry- based experience (24.1%). While many of the survey participants complained about limited performance opportunities, they emphasized the importance of instrumental pedagogy. This study clearly illustrates that (a) schools were not preparing the students for a career in the real world and (b) that the students themselves were not even thinking in terms of a career, their interests still concentrated on the art itself. Both students and teachers had obviously been overtaken by a music industry that had evolved without them. Music institutions have always demanded excellent educators and these dedicated teachers have done their best to prepare many professionals and potential teachers for their future by teaching them music. Teaching music as the sole purpose of a life is no longer enough.

Conservatories and university music departments need to rethink their educational philosophies and adopt more entrepreneurial thinking so that the students can start acting accordingly. Not coincidentally, this situation began to change as educators started to see what real world requirements are. They began to understand that a student's ability to network with peers is just as important as playing scales well, to use social media is as important as a good performance and to create an event is as important as good musical phrasing.

These realizations gave rise to a new educational philosophy known as entrepreneurship in music. In essence, it consists of absorbing skillsets and behavioral traits known as hard and soft skills and ideally integrating these into a traditional music education or, at least, to teach them as supplemental to a core musical education. According to Crookes, (2008), understanding entrepreneurship education in music should be the fundamental base for the music education program all over the world.

School curricula have started to implement entrepreneurship courses and tailor these to students' specific talents and abilities in order for them to start thinking and acting in a manner appropriate to the present-day music marketplace. Over the past two decades, musical institutions began to apportion more funds to entrepreneurial studies and research as well as to promote entrepreneurship.

As this study shows, the evolution of this field is still in its early stages and the levels that it has reached in different parts of the world are disparate. The methods of implementation as well as the materials used have yet to find even the most rudimentary standardization. However, there are now national and international conferences, seminars and workshops dedicated solely to this subject. Since entrepreneurship seeks to instill a specific mindset in both teachers and students, it is

essential that these two classes begin to work in a more collaborative manner. In order to be a successful performing arts, institutional staff, students, and administration should work in harmony. Students should be able to express their ideas about career choices openly. To this end, higher music education institutions should implement effective Student Representation Systems (SRS). These should not be the student councils of old where students decide whether to adopt Coke machines in the hall. They should be representative units that help train students in a variety of skills and bring them into collaborative efforts with the teachers.

Teaching young artists entrepreneurship is not only about only teaching them skillsets but also to enable them to present their talents, their ideas to the audiences, collaborators and employers alike.

The future success Higher Music Institutions is going to be measured, in part, on their record of having successfully trained their young artists to continue to live a musical life in an increasingly challenging musical world. In order for this to happen, it is incumbent on both educational institutions and their student populations to change their mindset and accept music is not only the food of the soul but also the food of the body.

Lindgren and Packendorff (2003), suggest that entrepreneurship in an act, a force in the cultural development of music. It is a creative step outside the boundaries.

1.2. Teaching Entrepreneurship in Music Education

“Entrepreneur is not a job title. It is a state of mind of people who want to make a difference and alter the future.”

Guy Kawasaki (Kawasaki, 2014).

Entrepreneurship is subdivided into two broad categories called hard and soft skills. Hard skills are defined and measurable skills that can be taught. These might include contract law, project management or software application. Soft skills are more difficult to teach and measure. These include open-mindedness, flexibility, empathy, and sociability. The hard and soft skills are supposed to work together generating an entrepreneurial mindset.

The individual subjects of music and entrepreneurship are oddly perceived as being largely mutually exclusive. While entrepreneurship is an obvious part of finance and economics, music is perceived as an art form that is somehow unrelated from the aforementioned. It is as if musicians exist outside the everyday realities of life. This

perception is one of the root causes of the polarization between entrepreneurship and music. Unfortunately, musicians themselves are also responsible for the polarization because they tend to shy away from subjects that make them uncomfortable or that they perceive as being inaccessible. New and more effective ways of making musicians mindful of entrepreneurial and innovative must be found. Individual musicians could use their innovative thinking, borne of the art itself, not only to augment the quality and quantity of their musical output but also to facilitate their roles in entrepreneurial world (Crookes, 2008), and to deal with the more concrete challenges of the business world (Isaac, Visser, Friedrich & Brijlal, 2007).

According to Mwasalwiba (2010), we can divide teaching methods of entrepreneurship into two ways. One is the traditional while the other is innovative. The traditional form is based on classroom instruction that most often includes lectures, textbooks and exams. This mode of teaching emphasizes theoretical learning and characterized by a distinct separation of roles between teacher and student. In the innovative form, the line of separation between teacher and student is blurred as both parties interact in projects that tend to emphasize practical application rather than theoretical knowledge.

The traditional form may be regarded as passive while the innovative may be regarded as active. From a musician's perspective, the latter is more natural and preferable simply because the teaching of music in any applied music lesson results from the practical demonstration (teacher) and immediate application (student) of physical, mental, and intellectual skills. Applied music lessons are an articulated transfer of a wealth of knowledge from one musician to another. The relationship between teacher and student is an interactive collaboration. Freedom from fixed and separate roles affects the relationship between students and teachers well beyond that of lesson times. This phenomenon is not well understood by non-musicians. For many, the one-to-one relationship in music teaching is obscure (Gaunt, 2011).

Music students tend to learn and develop their own plans much faster and in a better fashion if they are in an active learning environment rather than in a passive one. They experience learning, by doing. For musicians, a subject such as creative problem solving is best imparted through group work activities and active participation in roundtable discussions rather than a reading from a book.

To start a small business or to develop a project, one requires specific skills that are directly related to entrepreneurial training. Enterprise learning has a lot to do with specific behaviors and personal skills. An enterprising individual need to

remember to apply his or her life experiences (Jones & Iredale, 2010). Once again, this statement reminds one that it is in the doing of something that one truly learns. Musicians understand this well because this is how they are trained in the art. However, this remains in the field of artistic endeavor and not applied to other facets of entrepreneurial learning. The question for musicians is always the same: How is a creative musician to achieve their musical goals while plagued by financial concerns? (Thorsby, 1994). The very aim of most musicians is to achieve a state where a musical idea or ability can become a life-sustaining or even profitable concept.

To achieve such a goal, a musician should be prepared to take several things into consideration. Most often, successful musicians who desire making a difference are those who first evaluate their economic, political and social environment and then realizing their relations to these states. Knowledge of self and confidence are also fundamental to tackle successful entrepreneurial acts. Critical thinking, risk taking, problem solving skills are also necessary (AEC, 2007). While these things may be seem daunting in both scope and number, their comprehension and application by young musicians is not as forbidding as it may seem.

Teaching entrepreneurial skills for music and art majors is not as difficult as many people think. Music students make great entrepreneurs simply because they are good listeners and are used to connecting with others (audiences and fellow musicians). They like to tell stories (music performances), and are prone to improvisation.

Hallam, S (2003), argues that musical ability is no longer strictly associated with the facets of the art itself but extends all the way to social construction at different levels in different cultures. To this end, music students should learn skills required by the broader music industry to communicate effectively within business environments and to develop effective promotion mechanisms.

Entrepreneurial education is becoming a necessary responsibility for universities that offer music and art degrees. However, some entrepreneurial courses are organized in specific modules that are not integral parts of traditional music degree programs. This situation creates confusion and a false perception that entrepreneurship has little to do with the conservative view of what a music degree should be. For students, this creates an erroneous idea of what they should be experiencing and thinking in order to absorb and execute entrepreneurial traits. Student perception of entrepreneurial training often includes feelings of helplessness and intimidation that often leads to frustration or even rejection.

Traditional music education in most musical institutions does not include the teaching of essential skill sets needed by the music and art industry. Skillsets such as *Inside out*: (good communication, problem solving, collaboration, team playing, empathy, expertise, dealing with limited information) and *Outside in*: (changes in technology, market trends, social trends, scientific progress, political trends) so essential to enhance employability in the greater music and arts industries are, by and large, completely ignored.

Though it is a complex task to change academic infrastructure, arts universities need guided management to allow academic and administrative personnel to acquire an entrepreneurial attitude and mindset (e.g. Kohler & Huber, 2006; Artesnet Europe, 2009). This is possible if the parties concerned begin to consider their different stakeholder perspectives (Spaapen et Artesnet Europe, 2009). As employees themselves, teachers should be encouraged to bridge the gaps that are perceived as differences or obstacles between working life and classroom. They could for example, help students undertake a professional life while these are still studying. Experiential, collaborative and contextual learning, as pedagogical approaches, are meant to equip students with reflective competencies and are also essential to prepare them for future professional challenges and real-life experiences (Ranczakowska, et al, 2017).

The recognition of the above-mentioned condition has its origins in a time where arts institutions started to realize that their graduates were beginning to experience career difficulties post graduation. The high percentage of graduates employed in non-related fields prompted decision-makers to actively reconsider the outcomes of music and arts training (Galligan & Alper, 2000). As a result, administrators and faculty acknowledged the need to make arts training more responsive to the professional realities students face after graduation.

Music Schools that adopt entrepreneurship curricula benefit in various ways. Their student employment (self or otherwise) success rate increases. Graduates of these institutions are better able to communicate their artistic choices audiences and media agents. They are able to work in a more creative and analytical manner in the context of a globalized world. They gain the ability to act independently in various professional contexts and are able to identify their own development potential to make well-considered career choices (Hosbond, 2014).

On a more concrete level, music majors that attend more entrepreneurship courses learn methodologies to manage artistic and ethical issues, music industry skills, concepts, develop critical understanding of the criteria of quality work in

business in music. Furthermore, they will become comfortable with personal skills such as networking, teambuilding, leadership, time management, stress management, public relations, multi-tasking, good habits, practice techniques and CV-writing. Students will have a basic knowledge of everyday musical life in a globalized world. They will be able to work and act independently, creatively and communicatively.

Most importantly, they will be able to identify their own potentials and make good career choices. In short, this kind of learning helps students create and develop their own individual ideas and transfer the characteristics of enterprise into music (Garnett, 2013).

While the exact number of successes are difficult to ascertain, the validity of entrepreneurial education seems effective considering its ever-increasing adoption rate. The number of conservatories fostering efforts to introduce entrepreneurship coursework for their students validates this emerging field within higher education arts training (Beckman, 2011).

Ideally, the best way to implement entrepreneurship education is to start from an early age. It is recommended it be included in school level curricula. To break the misconception of political or economic definition, the goal should be to achieve entrepreneurial education despite the age group, context or the community (Hietanen & the others, 2014). While this is not plausible for most institutes of higher education, some have annexed preparatory schools and it is perhaps there, that entrepreneurial skills can be first taught.

1.3. Entrepreneurial Mindset for Musicians

“Necessity is not just the mother of invention – it is also the sister of creation, the aunt and uncle of innovation, and the godfather of entrepreneurship.”

Gary Beckman (Beckman, 2011).

Being an entrepreneur is not only a state of mind. It also includes having analytical abilities and an understanding of the world in terms of opportunities (Ferrero and Fioro, 2014). Being entrepreneurial means to explore, to create opportunities, to involve, to take care of your personal development and to reflect and renew. According to McGrath and MacMillan (2000), an entrepreneurial mindset is “the ability to rapidly sense, act and mobilize, even under uncertain conditions”. Radbill’s definition below is an important base of a music entrepreneur:

“A music entrepreneur is someone who uses creativity, innovation, and bold leadership to channel his or her passion for music into a new business that challenges the status quo and has value in the public marketplace. Changing lives, changing markets, changing the world. This is the work of an entrepreneur. Each of us has the power to dream, create, nurture, and build something of value from our great ideas, regardless of the resources we have at hand when the flash of inspiration strikes.” (Radbill, 2012).

For the purposes of this study entrepreneurship is, amongst other things, the ability to create and sustain a viable career in the music industry. A music entrepreneur is one who is able to generate a personal vision for a dynamic career and possesses the necessary training and skills to construct and put into action that vision. Music entrepreneurship is the dynamic outgrowth of our changing culture, a culture that is pluralistic, interdisciplinary, global, and often representative of the small-business model. According to Weatherston (2013), the definitions of Entrepreneur, Enterprise and Entrepreneurial Working designed for the music students are:

Entrepreneur is a student already in the act of designing or about to a music related business, project and enterprise.

Enterprise is a specific set of skills and attitudes that underlie a freelance or portfolio career.

Entrepreneurial Learning is curricula or extra-curricular teaching method that aids the professional development of music students for the business network.

The conditions of the musical marketplace are many and varied. There is a big diversity within the music industry, an ever-evolving market place, and change is ongoing and expansive. From theoretical studies, to jazz, to musical theatre and film - score production, we have an increasing spectrum for music professionals who have large, diverse and professional visions. We cannot continue expecting students to follow archaic career models. Their future is firmly grounded in the market place. Moreover, for those musicians who have already established their musical careers, higher education has rarely offered support for retooling, reimagining, or reinventing a career at midlife. Navigating through all this seems to require a great deal of entrepreneurial skills. If entrepreneurship is essentially a subject that involves innovation, how does one teach it in a music classroom?

The answer seems most positive because scholars have already established direct similarities between common artist (musician) traits and traits of general entrepreneurs. In other words, the list of traits commonly associated with entrepreneurs that can just as easily be describe artists and musicians. Table 1. presents the definitions from Pink, (2006: 57-66), in which the last column is adapted specific for musicpreneurs.

Table 1. Entrepreneurship and Music Entrepreneurship Definition – Personality Traits

Personality	Entrepreneurship Definition	Music Entrepreneurship Definition
Passion	a powerful and compelling feeling for and activity, a topic, a concept	a high-level performance, achievement goals, subjective well-being
Perseverance	steady persistence in a course of action despite setbacks or challenges	Overcoming physical difficulties and discouragement, door to success, strengthening skills with multiple repetitions
Enthusiasm	a lively and optimistic interest in a pursuit	Dynamic gusto, inspiration and excitement to perform, search for better, ambition
Self-confidence	belief in one's own abilities and strengths	Expressive performer, basic high self-esteem, attract attention, trusting your own capability, good practice habits,
Compassion	a deep understanding of the challenges of others and a desire to help	Dealing with your inner-critic, self-compassion, self-kindness, mindfulness
Adaptability	the ability to adjust to changes in one's situation.	Quick learning skills, being flexible and versatile, being capable and competent as a performer, sociability,
Resourcefulness	the ability to bring creative problem solving to a variety of situations	Music enterprise engagement, despite socio-economic challenges able to develop new networks, stamina to deal with different situations
Creativity	originality in thinking that produces new ideas, processes, and ways to service	Have a wealth of ideas, skillfulness, imagination, freedom, emotions, attract attention
Inventiveness	using one's own imagination to invent or produce a new product or service	Resisting rules, need to perform, originality, having a need to be influential, playfulness,

Optimism	the belief that good ultimately prevails over evil; the tendency to think the best of people and events	Motivation, being loved by the audience, goal oriented
Multi - tasking	the ability to juggle many activities simultaneously	Having good listening skills, being able to play at least one instrument, coordination skills, associative orientation

Source: Pink, D.H. (2006). A Whole New Mind: Why Right –Brainers Will Rule the Future, pp.57-66.

Just as scholars have unveiled the traits shared by entrepreneurs and artists, so too have they found that innovative traits are also to be found in artists and musicians. The second list of descriptive words in the table below, presents the definitions from Hietanen, Uusiautti, Maatta, (2014). These concepts are highly indicative of not only not innovativeness but also of goal orientation.

Table 2. Entrepreneurship and Music Entrepreneurship Definition – Concepts

Concepts	Entrepreneurship Definition	Music Entrepreneurship Definition
Problem solving skills	Try to find the information or solution by yourself first. Do not be afraid of asking help when necessary	Music education provides discipline to solve problems and skills to solve creative problems
Adaptability in changes	Situations change fast so try to make a good use of them	Music education provides flexibility in a work situation and skills to work toward a common goal.
Learning from mistakes	Learning new skills happens through mistakes. If you keep doing the same mistake frequently, ask help to work it out.	Musicians get better by making mistakes. Mistakes are opportunities to grow and learn.
Tolerance of uncertainty	If you want to learn new you have to be able to throw yourself into new, unknown situations	Musicians learn to function in uncertain situations and they have a tendency to avoid uncertainty

Risk-taking	<p>You can try new things only by taking risks.</p> <p>If the experiment fit not feel good, return to the familiar, and then they again or something else</p>	<p>Musicians are natural risk-takers every time they perform, music career is full of risks</p>
Adaptability to cooperate	<p>Fulfilling your own goals within the group work</p> <p>Learning also by listening and observing others</p>	<p>Music education equip people to be better team players, music impacts our ability to connect with each other, music is a powerful social magnet.</p>
Initiative	<p>Starting to work is the most important step toward your goal</p>	<p>Musicians have sensitive, introverted and independent personality facets, in teaching and learning process initiation is always present</p>
Responsibility	<p>For you own working</p> <p>No one else can learn on your behalf</p>	<p>Music education increases our cultural cohesion, cooperation and sense of safety and obligation towards a group.</p>

Source: Hietanen, L., Uusiautti, S., Maatta, K. (2014). Enhancing Entrepreneurship in Learners – An Implementation and Evaluation of Entrepreneurship Education Through Music Education “Problems of Education in the 21st Century” 59:34-48.

It is clear from the above tables that not only should musicians be taught entrepreneurship and innovation but that it is most likely easy for them to assimilate the information given that they already possess so many of these traits.

McCarthy, (2002), describes attitudes that motivate an entrepreneur in being innovative, having a proactive disposition, self-efficacy and nonconformity. As a rule, people should take their creativity and turn it into unique innovations. Musicians are nonconformist by the simple reason that they are involved with an art that has no real-world function. Innovation is one of the main driving forces behind the evolution of the art itself and all musicians know this. If taught, a musician will easily modify that type of innovation to suit a real-world context.

1.3.1. Musical Innovativeness

It is most necessary to understand the power of innovation spurred by the musical art and its proponents not only in the art itself, but also in what the art has generated in terms of economics. Musicians are the source for motivating and inspiring their environment. While they create their art, they also change the minds of the people and improve their lives (Rossiter, 2018). What and how have musicians brought innovation to the art itself? Without going into the complete history of music, we know that many musical styles that have evolved over time. The basic driving force of this evolution is the desire to express facets of our human experience in sound. Mozart's compositions reflect his human experience at that time. The Beatles did exactly the same thing at a different time. However, their music was responsible for the generation of a surrounding industry.

Below is a short but comprehensive list of musical genres that have evolved over time. Each genre counts a large number of innovative composers and performers. Each composer and performer has generated an output that has stimulated economic growth.

Field of Music

Classical, Rock, Popular, Jazz, Folk, World, Traditional, Multicultural, Ethnic, Dance, Soundtracks.

1.3.2. Social Innovativeness

This sea of music has brought together collections of people who congregate in various venues either to enjoy listening to the music or to study it. Whether the social venues required for its enjoyment or study had to be especially built, all the venues have served either and or social and economic roles.

- Fields of Cultural Production and Social Spaces, Communities, Corporate Centers
- Pubs, Clubs, Bars
- Arenas & Concert halls, Music Halls, Music Theatres, Studios
- Social Networks, You Tube, Television
- Cultural sites, National sites, Urban sites, Local sites
- Festivals, Events, Professional Organizations
- Institutions (public & cultural), Music Schools, Universities, Conservatories, Academies, Colleges

1.3.3. Social Innovativeness

Since the advent of recording and broadcasting, music has been one of the most powerful forces behind the industries themselves. The term Recording Industry is just one of many that came into existence because of the art and its proponent artists. Music has found its way into all facets of the technological revolution. From the single sound produced when switching on a computer to the fantastic compositions used for computer games not to mention the traditional multi-billion dollar recording industry. The list below shows where music is found in the technological field.

Fields of Technology

Digital, Digital Media/devices, Recording Studios

Computer/machines, Software/Hardware, Computing devices

Website-related, Internet-related, Mobile technology, TV & Broadcasting

These things are possible because many musicians possess certain personal innovative characteristics that allow for a daring, open-minded, often experimental yet practical mindset.

Bennet, (2009), states that people can be in reach of countless opportunities in new markets all over the world; however, despite the unlimited opportunities, there is a very limited number of jobs. This statement provides both an accurate and demoralizing picture of the state of the musical marketplace. Every year, the number of music graduates grows but the growth in the musical jobs sector cannot keep up. A small example will serve to demonstrate this. For jobs beginning in the academic years 2014–15, 2015–16, and 2016–17, there are a total of 116 *theory only* jobs in the US and Canada on the wiki. (To keep things clean, I'm leaving off theory/composition, theory/musicology, and theory/applied positions. While there are a large number of those, a given individual will only qualify for a small subset of them, and also have additional competition from non-theorists.) That is roughly 39 theory jobs per year (Shaffer, 2017).

It is clear that there has been a reversal of roles. In other words, even though musicians are responsible for the generation of a music industry, they are having great difficulties in participating in the industry that they helped generate. In an ironic turn of events, musicians have had to return to a life that their musical ancestors had to

endure. Musicians are having to take care of more than just their artistic abilities and having to once more, learn skills that are necessary to sustain themselves.

This set of circumstances has seen the birth of career-related terminology previously unheard of. The proliferation of these new definitions signifies that there exists a necessity to differentiate them from one another even if at times they share some characteristics. Besides the already mentioned term “portfolio career”, “Musicpreneurs”, “Protean Career”, and “Creative Entrepreneurship” have arisen. While the terminology is new and evolving, these new career types are signaling new sorts of specialization that require some attention. The reason for this, especially on the educational level, is that new educational materials and delivery systems have to become accessible to all and become an integral part of music education i.e., the career self-help books of today will not be those of the future and today’s music degree plan will have to be different to same degree plan of tomorrow.

The portfolio career is an attractive option for artists who are creative and can tackle many tasks at the same time. They become their own agents and most of them will combine different types of work and spend a lot of time creating new ways to make their music out there. (Gaunt & Papageorgi, 2010). Their careers could involve more than one discipline. It is also a better option for them to experience different job environment instead of spending every day in one work place. People with more than one talent and/or skill set prefer to work in various positions. They also like this option as they can balance their time in a more flexible way and control their achievements in unpredictable circumstances. Many people believe that Portfolio Careers are going to become mainstream in the future. One of the main reasons for this is that this career type provides the individual with myriad opportunities.

Protean careers however, are the opposite of portfolio careers. Protean Careers get their name after the mythological Greek sea god Proteus who was able to foretell the future and avoid danger. This kind of career is not driven by the marketplace but rather by the individual. Anticipation, keeping up with trends and job market, adaptation to the fast changing work environment are just some requirements for people who follow Protean careers. Protean careers too are gaining in popularity. Self-management skills, knowledge of technology, organization and planning, teamwork, problem-solving, positive self-esteem and adaptability are just some of the attributes required for a protean career.

While the term “Musicpreneur” has been around for some time, it has seen a resurgence in the last few years. The original definition meant that “Musicpreneurs”

have many qualities that combine a natural entrepreneurial thinking and most musicians' intuition. These people can think critically. Problem solving is a challenging and an imaginative act for them (Timmons, 1998). In its current form, the definition is greatly expanded and refined, to the point that it has become a mindset. While it shares many characteristics of general entrepreneurship, it focuses on a set of characteristics deemed particular to musicians.

What then are the differences between a musician that has general entrepreneurial skills and a musicpreneur? Firstly, the musicpreneur operates in a way that allows for the longevity of his career. This is achieved not by tackling one short-term project after another but to have a much larger picture in mind. This entails, for example, a strategy to create a loyal audience that provides support well into the future. Secondly, the musicpreneur's economic strategy is based on multiple streams of income because a single stream is not dependable. These income streams originate from various sources such as video monetization, crowdfunding, and artistic consultancy, to name a few. Thirdly, the musicpreneur understands that one person cannot do everything and is able to build a network of people who he or she will use either individually or in groups depending on the project at hand. This is greatly advantageous when economic requirements vary from project to project. It is a flexible model. While these operations are the result of general entrepreneurial thinking, the selection of modality is specific to the needs of many a musician.

The last of the terms that require attention is Creative entrepreneurship. Creative entrepreneurship results from the combination of personal creativity and entrepreneurship. It consists of an artistic vision and passion that transforms into a profession. Much like general entrepreneurship, creative entrepreneurship, is a state of mind. People with creative personalities can develop their independent abilities to thrive in the cultural and creative sector. It requires that an individual set up a business or become self-employed in any one of the creative industries (an industry that generates an economic network through the use of artistic or intellectual properties). This is achieved by having a core vision or idea. To promote the idea through networking and collaboration while always learning about the process itself.

Creative entrepreneurship is a rapidly changing and growing form of the entrepreneurial world. This form of entrepreneurship is most apt for musicians as they are intuitive and inventive individuals. They are always sensitive to what happens

around them. They are generally responsive to those that collaborate with them and are most sensitive to feedback, whether from an audience or other fellow musicians. By studying and learning more about creative entrepreneurship, music students can begin changing the way they look at the greater picture and turn their creative skills into business innovations and or change their career development.

Whether one accepts or resists the rise of these new kinds of careers or the new mindsets required by them, does not alter the fact that they are a manifest reality. One of the strongest forces behind the movement as a whole is decentralization. The internet has in many ways, liberated the individual because it has provided a platform where all can compete on a level playing field. Higher learning, for example, has for centuries, been a privy of the universities. The internet now provides many of the materials taught at universities and these materials are mostly freely available. The internet has provided such a high degree of communication that collaboration between individuals can occur independent of any institutions. The reporting of news is no longer in the hands of the once powerful news corporations. The news can now be reported by anyone holding a phone.

If educational institutions want to remain relevant in this decentralizing world, they will have to offer courses to mirror possible careers in arts and labor market because arts graduates are being forced to enlarge their competencies and change attitudes toward this ever-changing market. The number of tenured positions in a specialization or another are declining at a rapid rate. Employers are now seeking people with more than one skill. The need for hiring people with both specific personal predispositions and professional skills is increasing. The time of a single lifetime (tenured) position is ending. Nowadays, young people are losing interest for such positions, favoring multifaceted careers such as portfolio ones.

According to Beeching, (2000), besides one's artistic abilities, there are some important aspects of the "Entrepreneurial Checklist". Negotiation, writing, presentation, publicity, computer, finance, fundraising just some of the necessities required to manage one's career. Personal traits such as determination, creativity, optimism, reliability and curiosity are some of the qualities sought in the new job market. The instruction and promotion of the above-mentioned skills and traits is sorely lacking in most music education institutions. In recent times, this notion has gained much ground. It is as important to possess behavioral traits, as it is to have subject skills. While employers were once content to have highly competent

employees that fulfilled solely their professional roles, they are now actively looking for employees that are potentially able to enact change.

Bennett, (2009), argues that the new skillsets needed to build a good career and the teachers' role in the academic life of students are important questions to raise. This evaluation is, in part, a reflection of the need to redefine the meaning of the word creativity in the contemporary world. Coulson, (2012), argues about the meaning of "creativity" as something that has changed immensely with modern culture. The modern understanding of creativity comprises not only the inventive artistic spark but also the ability to bring that spark to fruition in a social and economic context. This is perhaps confirmed by the rise of the Cultural labor market where products, goods, and services related to culture are created, produced, and distributed. As a concept, this new market is also the result of creative entrepreneurial efforts. Music is one of the core components of this market as it is, by its very nature, a product of culture.

At present, the fastest growing study programs for Creative Entrepreneurship in the countries such as USA, UK and Australia. Typically, students who attend these specialized programs do so after completing their traditional Bachelor Music degrees. These programs are designed to fulfil their needs for building professional skills, financial management, copyright law, legal issues, intellectual property, marketing, digital skills and networking. The structure of these programs comprises the newest materials and provide instruction of the many issues discussed in the chapter.

1.4. United States

Music Entrepreneurship Education in the U.S.

Music schools in the United States have implemented entrepreneurship in their curricula. For more than ten years, many conservatories and Universities have been working closely with institutes, centers and other entities that focus on entrepreneurship. However, many schools demonstrate a lack of understanding of entrepreneurship. Many lack the correct guidelines for teaching entrepreneurship in music. There are also those institutions that try different *ad hoc* methods to promote and teach entrepreneurship.

The Society for Arts Entrepreneurship Education (SAEE), founded in 2014, has been collecting information of arts and music related programs. The SAEE has more than one hundred music school participants. The survey undertaken by the

society is somewhat generic because it does not take into account the vast differences between colleges, conservatories and universities. Nevertheless, it can be gleaned from its findings, that undergraduate and graduate programs offer a big variety of entrepreneurship classes. These are either for music majors, as mandatory courses, or for minors, as elective courses. Some of the institutions offer special certificate programs in terms of full degree entrepreneurship. Besides these courses, many schools also give internships, offer workshops and boot camps as well as mentoring services. They also provide competitions to support financially successful entrepreneurship projects. The SAE provides information concerning all the arts and music entrepreneurship programs on their website. For example, some institutions offer undergraduate entrepreneurship classes that involve their business school and art management departments. Some universities offer degrees in Music Business, Arts Management and Arts Leadership programs.

During 1980s and 1990s, Discipline Based Art Education (DBAE) became popular in the United States. This model of teaching, quite the opposite of entrepreneurial teaching, is globally recognized and formalized. In 1987, the journal of Aesthetic Education, DBAE, published four characteristics as guidelines for a new educational infrastructure and modality of implementation. These were Rationale, Content, Curricula and Context.

Rationale meaning helping students develop their abilities to understand and appreciate art. **Content** meaning aesthetics, art history and art production deal with valuing art, techniques for creating art and the conceptions of the nature of art. **Curricula** structured to respect for each of the four art disciplines and to increase student learning. Finally, **Context** mixed with art education expertise, regular art instruction and administrative support (Journal of Aesthetic Education, 1987). Since in many institutions art education curricula are mainly theory-based, it became apparent that more student-based and renewed curricular solutions could lead to better results regarding what students required for their professional lives. It was concluded that the DBAE could engage more communication between arts entrepreneurship educators to find a mutual ground for everybody. (White, 2013).

Based on personal experience of a music education in the United States, that it is possible to learn different pedagogical approaches both as a student and as teacher. This is not so in Turkey.

In the USA, the pedagogical approach towards students directly affected both my personal motivation and interest for music. In working and teaching piano for

thirteen years after graduation, I was able witness the developing entrepreneurial life and mindset of musicians with which I came into contact. I was also able to discern significant cultural differences that affect musical life in the U.S. as opposed to Turkey.

A great portion of the students studying in the United States work in part time jobs on or off campus. Having this experience of working late hours in order to make money while being have to practice their instruments many hours and studying to other theoretical courses already teaches them about interpersonal and interactive skills. Learning to manage a real-life job from many different angles and having different responsibilities before getting degrees also help students to have more realistic life expectations while creating their own career paths.

Today more and more music departments have already adopted entrepreneurial education as important aspects of their curricula. Students are also considering taking a semester or more online courses and or programs in music or art management, music leadership, or entrepreneurship. Some institutions, such as the New England Conservatory and Berklee School of Music have their own Career Management / Entrepreneurship Centers that offer various budgets for student-run small businesses.

Below is the list of some Institutions with Music Management, Music Leadership, Music Entrepreneurship degrees and/or classes in their programs.

Table 3. Some Institutions with Music Entrepreneurship Education – USA

Institution	Degree Title	Training / In curriculum	Mandatory / Elective
University of South Carolina	Music leadership Laboratory/Music Entrepreneurship Minor	In curriculum as minor degree	Elective
Eastman School of Music	Music/Art Leadership Courses	In curriculum	Elective
New England Conservatory	The Entrepreneurial Musician	In curriculum	Mandatory
Berklee School of Music	Minor in creative entrepreneurship	Program for music minors	

Peabody Conservatory	Music Entrepreneurship courses	In curriculum	Mandatory
Arizona State University	PAVE Program		
University of Michigan	EXCEL Program		
Curtis Institute	Teaching Artist Training/ Postgraduate fellowship opportunities	Program for all the students	Mandatory
Colburn Music School	Career Development Center	Program for all Conservatory students	

1.5. Europe, European Overview

Europe today needs more Entrepreneurial education. According to Wilson (2004), European universities must adopt entrepreneurship education as an important part of their program and curricula. Institutions need more educational programs and teacher trainings in entrepreneurship. All the students should be required to take entrepreneurial courses. Universities should have connections with the business world. Emphasis on sharing best practices must be developed not only on a national level but also internationally.

Policy makers should be supporting the entrepreneurial educational system as well as spreading good practices and letting the trained teachers travel across their nations to share their knowledge.

The table below is drawn from the AEC (European Association of Conservatories) Polifonia project working-group on Lifelong Learning: Education for Entrepreneurship research and survey in 2013, in which there are five European models. There were eighty-one responses to the Entrepreneurship training survey.

Table 4. Geographical Models around Europe

Model	Countries of EU
Anglo-Saxon	United Kingdom, Ireland

Scandinavian	Sweden, Denmark, Finland, Norway, Iceland
Mediterranean	Portugal, Spain, Italy, Greece, Malta, Cyprus, Turkey
Continental	Germany, the Netherlands, Luxembourg, Belgium, Austria, France, Switzerland
Eastern and Central Europe	Poland, Latvia, Lithuania, Estonia, Belarus, Hungary, Romania, Croatia, Republic of Macedonia, Bosnia and Herzegovina, Georgia, Czech Republic, Slovakia, Moldova, Slovenia, Serbia, Albania, Kosovo, Ukraine, Bulgaria

Source: Association Europeenne Des Conservatoires. AEC. (2007). Polifonia Project Working Group 4 on Entrepreneurship.

According to the AEC Polifonia Project (2013), working group on education for entrepreneurship's findings, Entrepreneurship studies were already at an advanced level in Anglo-Saxon countries. These countries start implementing entrepreneurship in primary education. Most Anglo-Saxon universities offer both undergraduate and graduate entrepreneurship education.

As far as Conservatories are concerned, entrepreneurial studies in these countries, consist of Leadership Skills, Business and Management skills and communication skills.

In the Scandinavian countries, the importance of entrepreneurial education is clearly understood at every level of education. Conservatories adopt management and business skills courses as well as developing a business plan, fundraising and marketing skills both at the bachelor and master levels.

Unfortunately, since the completion of the 2013 Polifonia project the results for the Mediterranean countries has remained unchanged. Entrepreneurship education is absent. Primary and secondary schools lack encouraging entrepreneurial thinking and behavior. Only business schools offer entrepreneurial courses. Conservatories do not offer any business, communication, management and leadership skills to their students.

In the Continental model, entrepreneurship education is also not a priority. Polifonia project findings indicate that only few countries offered management courses as a separate subject. The meaning of the word entrepreneurship was still not clear.

Universities in Germany and The Netherlands offered various courses as mandatory or elective. Just like the Mediterranean countries, most of the Continental countries did not have entrepreneurial courses in their Conservatories. However, the situation for these countries has changed a lot or the better as many of them have started to implement entrepreneurial studies of one sort or another.

Post-Soviet Union countries are developing their educational policies to entrepreneurship quickly. Universities support entrepreneurial education development of teaching and research with the help of European Foundation for Entrepreneurship Research (EFER). Despite the fact that most of these countries do not have qualified teachers for teaching different classes, a big portion of the conservatories promote the development of innovative entrepreneurship projects and training. Based on the report of High Level Group's report to the European Commission on the modernization of higher education (2014), the European Commission should develop quality standards and online learning platforms. Public authorities continue developing online learning guidelines as well as supporting infrastructures and investment funds programs. These funds should support new ways of teaching and learning. The European Commission also needs to encourage European Credit Transfer and the revision of the ECTS system. Higher education quality assurance system needs to be better monitored and arranged.

The following table provides information about some of the Institutions that offer entrepreneurship and related courses and services for music students in European Institutions.

Table . Some Institutions with Music Entrepreneurship Education – Europe

Institution	Course Title	Training / in curriculum	Mandatory / Elective	ECTS	Houscredit	Semester	Country
RAMA Music Department	Mandatory e-ship	Undergraduate	Mandatory	12	12	4	Denmark
Tbilisi State Conservatory	Music Management	Undergraduate	Elective				Georgia
Estonian Academy of Music and Theater	University studies and a professional World	Undergraduate	Mandatory	2		1	Estonia
Conservatoire National Supérieur de Musique et de Danse de Lyon	Professional Aspect of the working area	Undergraduate /Graduata	Mandatory	0,5	0,5	1	France
Berklee Valencia	Global Entertainment in the music business program	Graduate	2-year degree program				Spain
Lithuanian Academy of Music and Theatre	Career Management and Entrepreneurship	Undergraduate	Mandatory	3		2	Lithuania
Ionian University – Department of Music Studies	Professional Development Planning	Undergraduate	Mandatory	1	2 hrs	1	Greece
University of Southampton	Music and Management	Undergraduate	3 or 4 yr program			6	England
Academia de Muzica "Gheorghe Dima"	Introduction to Music Management	Undergraduate	Mandatory	5		4	Romania
The Barrat Due Institute	Entrepreneurship Program	Undergraduate	Main program	15		4	Norway
Cork Institute of Technology School of Music	Production Studies	Undergraduate	Mandatory	5		1	Ireland
Krakow Academy of Music	The aspect of a profession as a musician / The basics of management	Undergraduate	Elective	2		2	Poland
Hogeschool voor de Kunsten Utrecht	Cultural Entrepreneurship	Undergraduate	Mandatory	10		8	The Netherlands
Iceland University of the Arts	MusicianWork Environment	Undergraduate	Mandatory	1		1	Iceland

As of today, research shows that there is more awareness for entrepreneurial education in music schools around the Northern European countries. In these Northern Countries such as Denmark, Sweden, Norway, variable job opportunities are more available. Innovation is part of the culture in these countries, changes and additions to the existing curriculum in the music schools are constant. Theater schools, media studies are generally better at adapting to changes faster. Classical music departments somewhat follow behind.

Despite the fact that there are many HEIs in the Northern countries and England with Entrepreneurship music education, there is an increasing number of Conservatories in the Netherlands and Germany. While countries like Estonia, Lithuania, Poland, Finland, Georgia, Ireland, Spain have good entrepreneurship/management courses in their Music Academies but not so much in numbers. Countries like France, Italy, Romania and Greece have some institutions interested in integrating these courses into their curriculum. They are also keen to know more about this field by inviting guest lecturers and organizing seminars on the topic of Entrepreneurship and Art/Music education.

The results of the AEC's POLIFONIA comparison survey 518639-LLP-1-2011-1-NL-ERASMUS-ENW in table 6., and SMS Project Survey in Table 7. that cover the period 2013 to 2018, give a complete picture of the changes that occurred in Europe. While some of the questions in both studies are similar, others are not. Where the questions are the same for both surveys, the results are paired to facilitate comparison.

Countries participating in the survey were England, Scotland, Ireland, The Netherlands, Belgium, Portugal, Poland, France, Spain, Switzerland, Germany, Austria, Italy, Lithuania, Slovakia, Bosnia, Iceland, Finland, Sweden, Denmark, Cyprus, Croatia, Greece and Turkey.

57.47% of these countries have independent conservatories, 18.79% have departments / faculty with departments/faculties in other sectors than the arts and 10.34% have departments of a university.

Table 6. The results of the AEC's POLIFONIA Project comparison survey. (2007).

In 2013 entrepreneurial courses if not offered, this is because
%16/18 there is insufficient funding to do so
%12/18 the subject is not a priority
%3/18 it is possible to study this elsewhere/partner institution
In 2018 entrepreneurial courses if not offered, this is because
%8/18 there is insufficient funding to do so
%2/18 the subject is not a priority
%2/18 it is possible to study this elsewhere/partner institution
In 2013 intention to develop entrepreneurial courses
%27/30 for master's students
%25/30 optional
%23/30 for bachelor's students
%20/30 obligatory
%13/30 throughout the curriculum
In 2018 preparing students in managing their careers in the curricula
%42/45 mandatory in the bachelor programme
%31/45 mandatory throughout the curriculum
%27/45 elective in the master programme
%23/45 mandatory in the bachelor programme
%21/45 elective in the bachelor programme
In 2013 teaching provided by
%35/40 music Professional
%25/40 music professor
%20/40 university professor
%18/40 collaboration with other schools' experts
%16/40 business manager

In 2018 teaching provided by
%45/50 principal teachers that have experience in managing careers
%39/50 guest teachers from other institutions
%25/50 teachers specifically hired with a non-artistically background
%21/50 principal teachers that have received specific training to prepare students
%19/50 principal teachers with no specific experience
In 2013 Partnerships in teaching
%61/70 cultural organisations
%55/70 International arts schools
%50/70 national art schools
%19/70 business schools
In 2018 Organisation of programmes
%52/60 own resources
%23/60 arts education institutes in the region
%11/60 arts education institutes on an international level
%8/60 business schools

Association Europeenne Des Conservatoires. AEC. (2007). Polifonia Project Working Group 4 on Entrepreneurship Survey Results.

According to the SMS Project survey in 2018, some of the results are stated in Table 7.

Table 7. The results of the AEC's SMS Project survey

Institutions estimated career outcomes after graduation
43.16% teaching music in primary or secondary education
36.36% working as a freelance musician or composer in the contemporary classical music sector
28.28% employment in orchestras or other ensembles
38.78% combination of various activities which some of mentioned above
Institutions that prepare their students in managing their professional careers

18.34% in courses
15.33% in projects
15.83% in workshops or information sessions
13.07% with internships (at companies, opera houses, philharmonics, festivals, etc)
Institutions with curricular design in order to prepare students for their careers
27.63% mandatory in the bachelor program
20.39% mandatory throughout the curriculum
17.76% elective in the master programme
15.13% mandatory in the master programme
13.82% elective in the bachelor programme
Who is or will be teaching students to prepare them to manage their careers?
28.13% principal teachers that have experience
24.38% guest teachers from other institutions
13.13% principal teacher that have received training to prepare students
11.88% principal teacher with no specific experience or training in this area
Institutions that offer or planning to offer teacher training
27.96% currently offer this training
27.96% currently offer and developing this training
20.43% currently developing this training
18.28% intend to do so
5.38% no plans at present
Institutions that offer training in Project management, business plan, fundraising, marketing, etc.
27.47% currently offer
19.78% currently offer and developing
18.68% currently developing
15.38% Not yet and no plans to do so
Expertise covered by the professional backgrounds of the leaders

38.29% artistic
31.53% educational
13.96% arts management
9.91% business management
How is community engagement such as research, ability to engage through teaching, and performances with diverse audiences going to be part of the curricula
26.19% elective in master programme
21.43% elective in bachelor programme
21.43% mandatory in bachelor programme
15.08% mandatory throughout the curriculum
Institutions involve in development of the curricular programmes
38.75% have formal student representation
26.88% survey students to evaluate the programme
16.25% students are involved informally
12.50% organize student panels on occasion
Training students in managing their professional careers is:
80.46% important
60.55% useful
72.41% appropriate
47.13% rewarding

SMS Project Survey follow Polifonia Project Survey updated Hendrickx, G. (2018).

1.6. Turkey

Music Entrepreneurship Education in Turkey.

With every passing year, there is strong evidence of increased unemployment amongst musicians. Traditional music education in Turkey is based on almost exclusively on artistic formation with little regard for career development.

The Turkish educational system and general culture rarely nurture optimism in artistic formation so that the motivation to be a better musician does not occur often.

This has a neutralizing effect not only on artistic development but also on the ability to think creatively.

The education of Turkish music students consists exclusively of theoretical and applied music subjects. Students spend most of their time practicing in an isolated environment. By doing so music students continue developing their hard skills and lack in nourishing their soft skills. Therefore, they normally do not have time and the ability to learn how the music market and music business work.

The fault lies primarily with the mindset of the HIMs, faculty and the students alike. Many of them find Entrepreneurial Music education unnecessary and time consuming. Even though some schools already started teaching management related courses to Arts and Music students, due their mentors and/or their teachers advice, a lot of them are skeptical and even scared to take such courses for credits.

Unfortunately, most students do not graduate as outstanding soloists, singers or composers. After graduation, the fear and disappointment of not being able to find a job becomes a big problem. Unlike the business majors whose faculties hosts career fairs and advising, music majors find themselves at a huge disadvantage.

While the examples of adopting entrepreneurship courses in music schools are increasing around the world, Turkish music schools have only now started to become aware of the topic. While most musicians do not even know the meaning of entrepreneurship, introducing the idea of this new and innovative subject in their schools' existing programs can be challenging.

Table 8. Some Institutions with Music Entrepreneurship Education – Turkey

Institution & City	Course Title	Training/In Curriculum	Mandatory/ Elective	ECTS	Semester
Bilgi University, Istanbul	Cultural and Creative Industries	Undergraduate	Mandatory	6	1
Bilgi University, Istanbul	Issues Cultural Management and Entrepreneurship	Graduate	Mandatory	6	1

Yeditepe University Istanbul	Strategic Planning and Project Development	Undergraduate	Mandatory	3	1
Mimar Sinan University, Istanbul	Introduction to Arts Management	Undergraduate	Elective	2	1
ITU, Center for Advanced Studies, Istanbul	Music business and management	Graduate	Mandatory		
Yasar University, Izmir	Opening More Employment Gates for Arts Students	Undergraduate	Mandatory	5	2
Ege University, Izmir	Music Administration	Graduate	Elective	4	2

To the best of our knowledge, the first fully functional music entrepreneurship course is being delivered at the Music Department of Yaşar University. This first step is proof that things are changing in Turkey.

1.7. Where are the challenges of integrating Entrepreneurship Education in Higher Music Institutions

“We get so thoroughly used to a kind of pseudo-idea, a half perception, that we are not aware how half-dead our mental action is, and how much keener and more extensive our observations and ideas would be if we formed them under conditions of a vital experience which required us to use judgement: to hunt for the connections of the thing dealt with.”

-John Dewey (Dewey, 1916).

According to White (2013), arts entrepreneurship education is essential to professional arts training. Today, many professional arts training programs prepare students to master the skills of their chosen major at a high level; however, many of these programs are not very successful in preparing their students to be well-rounded professional artists because the entrepreneurship education is inadequate or lacking. Thorsby (2010), argues that art students should do more interdisciplinary courses as they can benefit more from behaviors that lie outside their discipline. Administrators and faculty need to develop and organize curricula in such a way as to help students discover art-related career options. During their education, they might discover that while playing their instruments they could also learn how to use music notation software. If they have the ability and are willing to learn more about the business side of their profession, they should not wait to do these courses post-graduation. Institutional (mainly administrative) obstacles make it difficult for the faculties to take a holistic approach to education.

Students that decide to become artists are not fully aware of the content of their study programs. Real-world financial realities are never discussed during the course of their studies. These come as a shock once the students leave school. After graduation, many students start looking for jobs that unrelated to their profession just to make a living. The salaries of these jobs is hopelessly insufficient to cover the huge debts they have incurred for their education.

Institutions need to have a clear holistic approach on how to change the teaching and learning practices that aim at a more realistic notion of the music profession. They need to be in search of more teamwork-oriented teachers instead of “all-knowing” teachers. Changing the mindset toward integral and holistic learning is of utmost urgency. In an ideal music school, one where performance and entrepreneurial courses are well balanced, students gain a wider perspective of the reality of the art world. They also acquire the necessary skills and information needed for their future careers. They should be made to interact with local creative industries so that they may gain practical experience in using both the hard and soft skills they learn.

One can make a strong argument for enterprise to have a strong presence in the curriculum of all schools and colleges. By blending enterprise with music education, students create their own definition of success and fulfill employment requirements. In other words, music and arts major students should be able to create their own degree tailored for themselves together with realistic career plans. After graduation, they will

be prepared to conduct effective marketing and communication as well as improve their management skills.

As it is, negative criticism by graduates has started to increase significantly because they are unprepared for the complications of the expectations of the job market. A high percentage of employers are not very pleased with the skillsets of the music/arts graduates. The use of simple technology can serve as an example. Almost all employers seek people that are apt in the use of social media for the purposes of advertising or promotion. Almost all present-day students use social media for useless or superficial communication. Yet only a tiny fraction of the latter population understand that social media is one of the most powerful advertising tools available. The rectification a simple problem such as this is obvious but unresolved. We can even make a case for a problem directly related to the use of the art itself.

During the course of their studies, many music students start playing gigs and concerts where the music involved has nothing in common with the one they are studying. It also frequently occurs that different departments within schools and local organizations organize events that require music similar to that that students are studying yet they contract professional groups to supply that music. Since music departments have students that play a wide range of musical styles, these could easily perform at these events. In doing so, not only do the music departments elevate their visibility, but the students also meet those whose experience and expertise lies outside the musical realm. These two examples serve to outline some of the most basic and everyday problems that could be rectified if traditional music schools were they to adopt a more open mindset. It would be necessary for universities and music schools to change their structure in two different ways simultaneously. The first involves the running of departments and the second would deal with what their study programs offer students.

The European Commission on the modernization of higher education study (2014) provides an insight to some of the broad-term solutions could be. It proposed that institutional vision and the mentality of the leaders must change. Strategic planning and leadership should offer new models on learning and teaching. New ideas, pedagogies need to be implemented in the holistic approach of the institutions. These institutions need to search for ways to collaborate with partners from outside world. Nowadays, there are companies that offer certificates for higher education services. One of the other aspects of effective curricular development is for the schools to offer training for the staff and the students to have and develop their digital technology

skills. National quality assurances and accreditations under the Bologna process need to be developed not as barriers for better pedagogical developments but to secure them. Digitalized learning combined with quality assurance, will lead to better research for the institutions.

The newest European Union KA-2 RENEW project (2018) is a detailed study of how a holistic approach to teaching entrepreneurship is achieved. It follows the broader recommendations of the EU Commission recommendations but provides a host of concrete solutions as to both what students may receive in terms of course content and modality of implementation. It also lays out the necessary changes in didactic infrastructure.

Their aims are to create a holistic approach to education that accommodates change in student requirements as well worldly ones. It intends to provide cross connections in all learning areas by exposing students to different experiences, styles of teaching and opportunities for self-development. This is achieved through interdisciplinary and collaborative practices.

“There, however, continues to be some reluctance within Higher Education to recognize the value of enterprise, employability and professionalism as areas of academic study. In part this is because the arts have often positioned themselves outside, or even in opposition to, conventional notions of business and enterprise”, Dabson (2005).

Core musical subjects should be taught with an emphasis on activities not directly associated with them e.g., the creating of program notes for orchestral concerts or creating independent student concerts for their chamber music courses. They should use technology to create flyers and use social media for the advertising of these concerts. These activities assure that the students not only learn the relevant hard skills but also practice their soft skills as they collaborate in these ventures. The students would be required to keep a log of the activities in which they participate so that they can evaluate their professional development and have an idea of what would be required in the outside world. This would in turn allow students to understand and work on their weaknesses.

The core curricula would make certain that students also receive training in all the hard skills that might be necessary in the music industry. This would mean having the students take non-music elective courses that emphasize strategic thinking, self-awareness, as well as real-world industrial knowledge such as basic marketing or management.

The study proposes that as a part of their education students have access to courses as spectators. This would allow the students to gain practical experience through observation of classes that might not be part of their curricula. It also proposes that spaces for independent activities be made more readily available. These spaces might include common areas and recital halls (not used on a regular basis) so that they may stage concerts or social learning activities.

It recommends a compulsory entrance course designed to tackle basic issues that are of fundamental importance in the working World. The course content would include subjects such as time management, self-direction, socialization, career paths, and collaboration skills.

A compulsory final semester course is also offered. This would require the creation of portfolio proof documents such as resumes and cover letters. It would also require a graduating student to contact an alumnus who is willing to be a mentor and while simultaneously acting as a mentor to a junior student. The last item is the creation of a post-graduation plan.

The second and equally important aspect of the study regards the staff and student training in terms of necessary soft skills. This is represented in Table 9.

Table9. List of soft skills for teacher / student training program

Soft skill	Main Instrument	Chamber Music	Orchestra/ Choir	Music History	Music Theory*	Research
Professionalism	√	√	√	√	√	√
Self-management	√	√	√	√	√	√
Time management	√	√	√	√	√	√
Awareness of one's own artistic identity	√	√	√	√	√	√
Communication skills						
Presentation	√	√	√	√	√	√
Pitching						√
Conversation skills		√	√	√	√	
Persuasion		√				√
Listening to understand	√	√	√	√	√	
Being open for feedback	√	√	√	√	√	√
Being articulate		√	√	√	√	√
Negotiating		√	√			
Social skills	√	√	√			
Collaborative skills						
Leadership		√	√	<i>Rec</i>	<i>Rec</i>	
Teamwork		√	√	<i>Rec</i>	<i>Rec</i>	
Roles & responsibilities		√	√	<i>Rec</i>	<i>Rec</i>	
Reflective skills	√	√	√	√	√	√
Research skills	√	√	√	√	√	√
Critical skills	√	√	√	√	√	√
Strategic thinking	√	√	√			√
Ability to deal with criticism	√	√	√	√	√	√
Flexibility	√	√	√		√	

RE-NEW Project Teacher Training Program: Reflective Entrepreneurship Music Education Worldclass. Unpublished proceedings. Smith, Z et al. (2018).

As is easily deduced, it requires the core music course instructors reconsider the way in which courses be taught. In traditional music education, these core courses normally concentrate on pure artistic and intellectual content. Soft skill components are completely absent. The new model would require that soft skills relevant to the core subject be taught.

It is incumbent on Higher Education Institutions, academies, conservatoires and universities to start changing the way they teach both the core content of their programs and start mandating entrepreneurial studies as a norm. HEIs are only now beginning to understand that teaching hard skills alone is not enough and that soft skills are probably equally important. New solutions could also be offered by entities that exist in the institutions but that lie outside of the didactic infrastructure. Student unions exist in almost all universities and while their services are essential to the quality student representation and student life, they act according to legal charters. These

unions are good sources for legal issues, management, business and political activities. Participation in these unions, at whatever level, should be encouraged for music students as they gain an applied knowledge in these matters.



2. CHAPTER: METHODOLOGY

The main motivation behind writing this Proficiency-in-Art-Thesis is the author's attendance of many events, seminars, lectures, boot camps and training programs on Entrepreneurship and Music topics. The research sources used are journals, papers, theses, books and AEC (European Association of Conservatoires) publications, surveys and the websites. Being one of the six-member group on Entrepreneurship and Music for AEC's SMS Project, made it possible to travel to different countries for various meetings and congresses. This allowed the author to make presentations and to compare different syllabuses on Entrepreneurship and Music while writing publications for the projects.

The co-authored Erasmus KA-2OMEGA Project was the single biggest motivator of my career in the entrepreneurial field. This doctoral dissertation resulted from the realization of the project's effectiveness and success.

Having had a most traditional classical music training from the State Conservatory, the author realized the lack of entrepreneurial education and entrepreneurial mindset needed for every musician.

The difference between graduates from institutions that have entrepreneurial courses in their curricula and the ones that do not, are evident. Students with knowledge of the necessary soft and hard skills tend to develop a natural self-confidence and feel ready for the challenges of the real life that is waiting for them after the school.

It is the author's belief that the publication of many books and papers on the topic will lead HEIs to adopt this new system more easily and teachers and students will no longer feel intimidated.

As a performer and teacher, my aim is to spread entrepreneurial music education system to as many music schools as I can and make it available for as many people as possible.

2.1. Research Design and Sample

One of the main objectives of this thesis is to search and compare different entrepreneurial education methods in the USA, Europe, and Turkey. The aims of this study require a multifaceted methodology.

After an intensive literature review that elaborates on the varying cultural perspectives of entrepreneurship, the methodology of the focus groups is most

significant. Focus group study undertaken by its specialized participants provides deep insights of a given subject as well as creative solutions.

The EU funded KA-2 project (OMEGA), ISBN 978-975-6339-51-0, not only supports the findings of the first group's study, but also the outcomes of the present thesis i.e. the Music entrepreneurship course implemented at Yaşar University. The members of the OMEGA project tested all pedagogical, implementation and outcome aspects through the intensive teaching program. The program in which fifteen students from five different countries participated was attended by the actual participants and authorized by national agency experts.

At project's end, and after producing the first version of the curricula of this thesis, the Music Department of Yaşar University adopted the course into the department's curriculum under the name "MUSE 1330 Entrepreneurship in Music and Arts" as of the beginning of the fall semester of the 2018-2019 academic year. Real-time pedagogical testing was necessary to continue this thesis. The feedback from the students and teaching experience provided solid information to finalize the curriculum according to the needs and expectancies of the music students. To validate the methodology and contents of the curriculum, while formally giving the course to the university students, the opinions of EU experts or those outside the OMEGA project required another research design. Accordingly, a qualitative survey was designed and experts from both EU and USA were sought. Then I searched and found an appropriate workshop to test the curriculum with participants from fluently or native English-speaking countries outside of the EU and USA, such as from Australia.

The second focus group named in this thesis formed during the Renew Project on teacher training workshop, held by thirty participants from the EU and Australia in Holland (September of 2019). Based on the results of the second focus group a survey that consisted of thirty music students from fifteen different countries was conducted. Based on the outputs from the (1) first focus group study and (2) the intensive course of OMEGA Project, (3) the teaching experience while formally giving the course to university students, (4) second focus group, and (5) survey results, this thesis covers a set of complementary research and important findings. The following paragraphs and further subsections present both the methodology and respective findings of each complementary research in this order.

The first Focus Group was formed through the OMEGA KA-2 Strategic Partnership Project. The OMEGA Project had representatives from five different countries namely Ireland, Italy, Spain, Greece, and Turkey.

The Project Consortium consists of both the academics from HEIs and professionals from small businesses over six partners from five countries as listed below.

- Cork Institute of Technology, Cork, Ireland
- Ionian University, Corfu, Greece
- Institute of Education and Youth Studies Association, Izmir, Turkey
- Be Artive, Thessaloniki, Greece
- Conservatorio Statale di Musica “Ée.F. Dall’Abaco”, Verona, Italy
- Fundaco Privada Universitat Abat Oliba Ceu, Barcelona, Spain

Five groups containing eleven experts, performed focus group studies whose outputs were determined via member consensus. For example, one of the core outputs of the project is an editorial book on Music Entrepreneurship (Susanni and Ward-Perkins, 2016).

As member of the second Focus Group, I attended a ten-day Teacher Training Seminar in Den Haag, The Netherlands, in September 2018.

Thirty participants with different expertise designed a sample curriculum for Entrepreneurship and Music both for undergraduate and graduate programs that uses a holistic approach tool set for HEIs.

Partners of the RENEW Projects were:

- Guildhall Academy of Music and Dance, London, England
- Royal Academy of Music, Aarhus, Denmark
- Norwegian Academy of Music, Oslo, Norway
- Sibelius Academy of Music, Helsinki, Finland
- Royal Conservatoire, The Hague, Den Haag, The Netherlands
- AEC (Association Européenne des Conservatoires)

The five-question survey was given to students from fifteen different countries. The analysis of the answers gives clearer picture of the entrepreneurial education today. While not statistically significant, it shows how students see their music education with regards to entrepreneurial education and highlights what they expect from their respective degrees. The following sub sections present the findings of the first and second focus group studies.

2.1. Findings and Results

2.2.1. Focus Group (FG)

As a research entity, the Focus Group originated in the 1950s and was initially associated with market research (Goldman and McDonald, 1987). Powell and Single (1996), define a focus group as a group of individuals selected and assembled by researchers to discuss and comment on a given research subject topic. In other words, it is a gathering of experts that attend a pre-organized event or discussion about a specific topic or area of interest. Focus group members can interact, influence and stimulate each other regarding different perspectives in a discussion setting.

If conducted wisely, focus groups tend to raise awareness in people about decision-making, learning from each other and encourage more effective decision-making among the participants (Swartling, 2014).

By participating in focus groups, researchers obtain information in different ways. They discover and identify problems such as the needs of the communities, techniques to develop and implement projects. Since focus groups are more flexible than other methods, they have an advantage in terms of sharing knowledge and best practices.

Focus groups need not achieve solutions or even agree amongst themselves. Instead, they identify problems and discuss specific topics from individual perspectives. It is better that focus group members be from different backgrounds, possess multiple skill sets and exhibit an eclectic personality. Presently, researchers prefer to form small focus groups.

2.2.2 First Focus Group

The aim of the first focus group was to design and implement a course module that equips students and graduates of the art and music departments with the skill sets that would allow them participate team building activities and preparing or implementing projects in order to increase their employability in the new music marketplace. (Susanni, Perkins ed., 2016)

Eleven Experts organized three in-person meetings as well as many Skype meetings. The kick-off meeting took place in Yaşar University Izmir, Turkey between the 9th and 10th of February 2015. The content of the Omega Project was discussed and reviewed. The Project was based on six implementation work packages, each one clearly defined. The content of the OMEGA book and its chapters was determined.

The second Transnational Meeting took place in Cesme, Turkey between the 2nd and 3rd of July 2015. The introduction of the course book was agreed upon. The sequence of the book chapters was changed. The aims of the intensive course were discussed. The twelve-week syllabus of the course was drawn and its design was agreed upon. Design of the Comparative Country Analysis was determined. Business Network Activities and Case Studies and Outline of the international conference were also discussed.

The third and final Transnational Meeting was organized in Izmir between the 27th and 28th of January 2016 at Yaşar University. Project Overview (Time Table and Progress), Country Analysis on Business –Art Cooperation (Structure, Content and Work Plan): Comparative country analysis used during the course and the final conference, (a separate session during the conference) Gathering the good practices in each country as an appendix to the book have been issues that were finalized.

The results were (a) the Art and Music Students in Business Course Module that would consist of fourteen three-hour sessions that totaled forty-two hours and (b) the Chapters of OMEGA book would be thus distributed:

1. The entrepreneur’s guide to creating a flexible personal archive.
2. Soft Skills
3. Marketing Arts Organizations
4. Entrepreneurship and Business Plans
5. Project Management and Fund Raising

After writing and coordinating the European Union Erasmus + Strategic Project OMEGA, the focus group created the complete overview of the project summed up as follows:

a) “Arts and Music Students in Business” Course Module,

In line with the general objective of the OMEGA project, a fourteen-week course curriculum was prepared by all project partners. The course content includes the topics on how to design a project (in art and music industry or in other businesses as a social responsibility activity), how to design a team building activity (workshop or training), organizational management. (Susanni, Perkins ed., 2016).

b) Comparative Country Analysis on Business-Art Cooperation

The analysis includes best examples and contemporary situations from EU countries on business and art cooperation.

c) Guidance and Course Content about OMEGA entrepreneurship and music education.

The methodology consists of the creation and implementation of a project management fourteen-week course and curricula that addresses all the required skill sets. The small apprenticeships in various subjects such as poster design or web site design supplement the applied portion of the course. The synthesis the theoretical and applied, result in the real-world experience of the internship. (Susanni, Perkins, ed. 2016).

After the determination of the general aspects of education, a detailed plan for the course outline is essential. In keeping with the Bologna Process, a European credit transfer requires the calculation of course workload. Therefore, based on the definition and methodology of designing a university course of ECTS' Users Guide (2015), the ECTS calculations are made after determining learning outcomes and weekly contents of the course and assessment system.

The manual states that the *“ECTS is a learner-centered system for credit accumulation and transfer, based on the principle of transparency of the learning, teaching and assessment processes. Its objective is to facilitate the planning, delivery and evaluation of study programs and student mobility by recognizing learning achievements and qualifications and periods of learning.”*

Consequently, to calculate the student workload per semester a certain number of objectives must be dealt with. 1) Course Objectives, 2) Course Aims, 3) Learning outcomes 4) Course Outline, 5) Assessment and 6) ECTS. The scheme for the OMEGA course is outlined below.

Table 10 a. Course objectives of the Arts and Music Students in Business Course Module

- To offer art and music students knowledge of fundamental skill sets that will allow them to succeed within the latest careers generated by the arts and music industries.
- To show students how to transform theoretical knowledge into applied projects.
- To develop practical abilities that allow students to become self-employed and to travel the path of entrepreneurship

Table 10 b. The aims of the Arts and Music Students in Business Course Module

- To understand the term and aspects of entrepreneurship and also to understand the different types of entrepreneurship
- To offer art and music students knowledge of fundamental skill sets that will allow them to succeed in the new careers generated by the arts and music industries.
- To show students how to transform theoretical knowledge into applied projects.
- To develop practical abilities that allow students to become self-employed and to travel the path of entrepreneurship.

Based on the aims of the course in Table 10, the learning outcomes of the course are determined by consensus. Accordingly, learning business terms and methodology for a self-employed musician is important. This is achieved by using an entrepreneurial mind-set. Students who take this course will have the necessary skill sets to aid them in the reality of professional business life from legal and ethical issues to management and fund raising.

Table 10 c. The learning outcomes of the Arts and Music Students in Business Course Module

Students taking this course will:

- Gain knowledge that lies outside of their traditional arts and music education vital to their future professional careers.
- Independently evaluate alternative career options within the arts and music industries.
- Independently prepare for an array of employment opportunities.
- Entrepreneurial thinking.
- Create and develop original and or alternative career paths.

Considering the five aspects of the education module, the focus group designed the following course outline (see Table 11). This too was achieved by consensus.

Table 11. Arts and Music Students Course outlines designed for 14 weeks

	Topics	Methodology and Implementation (theory, practice, assignment etc)
1	Introduction	Explanation of areas of studies, organizing students into working groups, Handing out and explanation of software, Creative thinking challenge
2	Document Creation	Information and knowledge, Information gathering and storage, creating the flexible archive. 1.The Curriculum Vitae (CV) 2.The Resume 3.The cover letter and letter of interest Assignment: Career Vision Statement (due week 4)
3	Document Creation	Creating the flexible archive (Cont.) 5.The Personal Statement 6.The Personal Biography 7.The Artistic Portfolio 8.Preparation for Interviews
4	Soft Skills	Stress Management <i>Content:</i> Mindfulness exercise (Introduction - Exercise – Reflection) <i>Teaching methods:</i> Presentation with group activity and feedback Introduction to Skills <i>Content:</i> Identifying and naming skills. Skills and the markets. <i>Teaching methods:</i> Group work using real-life materials and the personal experience of the students; Power Point presentation (theoretical summary); feedback discussion Self-analysis exercise 1 A short exercise done individually Team-working/building Skills <i>Teaching methods:</i> Group activity and feedback. <i>Theoretical Content:</i> Distinction between team-work and team building. Identifying and

		<p>analysing key elements/components related to team-working and team building skills. The four stages of team-building.</p> <p>Due: Career Vision Statement</p> <p>Assignment: Resume and Bio (draft in week 5 and due in week 6)</p>
5	Soft Skills (Cont.)	<p>Leadership Skills</p> <p><i>Teaching methods:</i> Group activity and feedback</p> <p><i>Theoretical Content:</i> Identifying and analysing key elements/components related to developing an effective leadership skillset. Relation of leadership skills to team-working and teambuilding skills.</p> <p>Developing Skills</p> <p><i>Content:</i> the relevant skills of the Arts and Business graduates. Developing one's soft skills. The main skills (Leadership, Teambuilding, Stress management)</p> <p><i>Teaching methods:</i> Group work using real-life materials and the personal experience of the students; Power Point presentation</p> <p>Self-analysis exercise 2</p> <p>A short exercise done individually.</p> <p>Discussion: comparison with first exercise.</p> <p>Stress Management</p> <p><i>Content:</i> Mindfulness exercise (Exercise – Reflection)</p> <p><i>Teaching methods:</i> group activity and feedback</p> <p>(One on One meetings during the week)</p>
6	Guest Lecturer on Fundraising	<p>Issues on fundraising, technics and motivation</p> <p>Due: Resume and Bios</p>
7	Marketing	<p>Marketplace Overview</p> <p>Organization Structure</p> <p>Mission & Competition</p> <p>Targeting Audiences & Audience Engagement</p> <p>Social Media Branding & Brand Archetypes</p>
8	Marketing (Cont.)	<p>Advertising and Promotions</p> <p>Communications & PR</p> <p>Visual Arts and Producing Large Scale Events</p>

		Strategic Marketing Plan Sales Strategy & Pricing Sponsorship Marketing
9	Business Planning	Introduction to business plans & overview of content Executive summary Vision statements Mission statements Assignment: Elevator Speech and Responses (due week 11)
10	Business Planning	Business Environment Company and Product Description <i>Opening More Employment Gates for Arts and Music</i>
11	Project Management	What is a Project? Project management, Logical Framework Approach, Selection of the group members, Selection of the <i>ISSUEs</i> for case study Due: Elevator Speech and Responses Assignment: Reflection Paper and Career Path (draft week 12 due week 14)
12	Project Management	<u>Analysis Phase:</u> Stakeholder Analysis, Problem Analysis, Analysis of Objectives, Strategy Analysis Due: Draft of Reflection Paper
13	Project Management	Project Management: Information Session for case studies. Planning Phase: Developing the Logical Framework matrix
14	Project Management/Self-	<u>Proposal Preparation:</u> Application procedure, Evaluation criteria, funding resources Due: Reflection paper and Creer Path
15	Final	One on one final meetings

OMEGA Project: Opening More Employment Gates for Arts and Music. Yasar University Press, Izmir, Turkey. (2016).

Students were given a list of readings that would supplement the course textbook and would allow them to further develop entrepreneurial mindset. All the books on the list were proposed by different focus group members and accepted after review by all.

Table 12. . Reading materials for Arts and Music Students in Business Course Module

BECKMAN, G. (2011) “Disciplining the arts” Teaching Entrepreneurship in Context
TIMMONS, J. (1998) The Musician’s Journey- “Crafting your career visions and plans”
COVEY, S.R. “The Seven Habits of Highly Effective People”
BEECHING, A.M. “Beyond Talent” - Creating a successful career in music
SPINOSA.C, FLORES.F, DREYFUS.H. “Disclosing new worlds” Entrepreneurship, Democratic action, and the cultivation of solidarity
BAUER, C., VIOLA, K., STRAUSS, C. (2011) Management Skills for Artists: “Learning by doing” International Journal of Cultural Policy, Vol.17 Number. 5
RADBILL, C, F. (2010) Music Entrepreneurship: Skills to Nourish the Creative Life United States Association for Small Business and Entrepreneurship. Conference Proceedings
ROBERTS, J, S. (2013) Infusing Entrepreneurship within Non-Business Disciplines; Preparing Artists and Others for Self-Employment and Entrepreneurship, Artivate: A Journal of Entrepreneurship in the Arts, Volume1, Issue 2

OMEGA Project: Opening More Employment Gates for Arts and Music. Yasar University Press, Izmir, Turkey. (2016).

The assessment of the student success normally depends on the activities undertaken during the semester as well as exam grades. As can be seen in the table below (Table 14), there are no written exams for the Entrepreneurship for Music course because the course content articulates its methodology in having students learn through activity rather than study and memorization of theoretical concepts. While some of the lectures offer theoretical concepts, students have to participate in class activities to achieve learning objectives. Thus, their evaluations are based not just on presence but also skills in communicating with their team members, and the quality of their active contributions to the activities.

Table 13. Assessments of Arts and Music Students in Business Course Module..

ASSESSMENT

Semester Activities/ Studies	NUMBER	WEIGHT in %
Semester Activities	4	50%
1-Participation to practice of the courses	7	(%35)
2-Assignment (s)	1	(%25)
3-Presentation/ Seminar	2	(%30)
4-Field Studies (Technical Visits)	1	(%10)
Final Project	1	%50
TOTAL		100
Contribution of Semester Activities/Studies to the Final Grade	1	%50
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade		%50
TOTAL		100

According to the ECTS Users' guide (2015), a different assessment of the course is made by calculating the students' workload that exists separate from course contact hours. The total in-class contact hours for fourteen weeks is forty-eight. Due to the nature of the course, about 50% percent of the course methodology requires practice, therefore the remaining 50% are teaching hours. The first two lines under the activities in Table 15, present these main two loads of students as also in-class contact hours. Seven are teaching hours, seven are for applied activities such as laboratories or studio studies. Accompanying these are fourteen weeks of preliminary preparation and finalizing of course notes. There is a field trip, two assignments and two presentations during the semester. At the end of thirteenth week, students present a final project that is prepared during the semester.

Table 14. ECTS calculations of Arts and Music Students in Business Course Module

ECTS (STUDENT WORKLOAD)				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL WORKLOAD
Course Teaching Hour (14 weeks* total course hours)	7	Week	1	7
Practice (Laboratory, Virtual Court, Studio Studies etc.)	7	Week	1	7
Preliminary Preparation and finalizing of course notes, further self-study	14	Week	1	14
Assignment (s)	2	Number	10	20
Presentation/ Seminars	2	Number	8	16
Project (s)	1	Number	25	25
Field Studies (Technical Visits, Investigate Visit etc.)	1	Number	6	6
Final Project/ Dissertation and Preparation	1	Number	25	25
Total Workload				120
Total Workload/ 25				25
ECTS				5

2.2.3 Second Focus Group

As a member of this second Focus Group of RENEW Project teacher training program, the author attended a five-day teacher training program that took place in Den Haag, The Netherlands between the 24th and 28th of September 2018.

The thirty group members were from Australia and different European countries. The group explored different ways of teaching entrepreneurship skills and entrepreneurial thinking. The list of participants offered a very useful combination of backgrounds and expertise such as defining archetypes of students in need of entrepreneurial skills.

Different break out groups made an inventory of learning needs and objectives. The group also prepared a sample curriculum on entrepreneurship in music education for both Bachelors and Masters degrees as well as a tool set for developing a holistic approach to entrepreneurship for HEIs and music schools. At the end of the five-day intensive training period, a selected group of experts presented the outcomes during the “RENEW Project Final Conference”. The principal outcome of this focus group is the Choose your Own Adventure” (CYOA) curriculum that appears in the table below (Table 15).

Table 15. Choose your own Adventure Course Module

<u>4-year BA Entrepreneurship Programme Structure</u>
First Year
1st semester
12 weeks
90 minutes per week contact time
<u>TOPICS</u>
• Professional artistic identity
• Exploration of the career/industry/network/resources both int&ext
• Emergent professional activity support skills
<u>ASSIGNMENTS</u>
Portfolio of tasks
CYOA
Choose (<i>enter specific number</i>) of the following tasks to complete (list not limited to):
Electronic press kit (biography, professional photo, PR text, artist FB page, simple website, bandcamp/soundcloud, video clip, gig history)
Elevator Pitch
Invoice
Technical rider

Business card
Newsletter (Mailchimp)
Career Plan
Concert/teaching poster
CV
Motivation Letter
Additional assignments can be:
Income Circle / 5 Core Values / FB Event / Marketing Plan for event / 80,20 Rule Form / Grant Application / Crowdfunding action / Artist Roadmap (analyze beginning career inspiring artists), Personal, or Band Budget / Media-City Analysis / etc.
Networking report
Interview 3 people in your desired network. Use 5 specific questions, compare this interview to the one witnessed in the lecture and compile a critical report.
Describe your music career path to date
What have been the highlights and lowlights of your career
What do you consider the most important aspects of your tertiary study.
How do you currently financially and artistically sustain your career
What advice can you give a current undergrad
Reflective journal: Income circle / SDOC / 5 questions
What do you love about music
What do you want to do long-term with your career
Why
Who inspires you to be a good musician
What skills do you think you will need to sustain your career
<u>DELIVERY</u>
Guest lecturers
Guest interview

Standard lectures
Peer teaching / presentations
Second Year
1st semester
12 weeks
90 minutes per week contact time
<u>TOPICS</u>
Inspire (to be proactive)
Building professional activity support and skills
Career strategy
<u>ASSIGNMENTS</u>
Professional development planning
www.issuu.com
Goal-setting and reflection on where the student is now, where they would like to be and the steps needed to get there.
E-portfolio based on self promotional tasks – CYOA
Create an online portfolio in applications such as <i>Pebble Pad</i> , some of the following could be included:
Identity
SDOC
Income circle
CV
Biography
5-year plan
<u>DELIVERY</u>
Alumni / guest lecturer informal chat
Video library
<ul style="list-style-type: none"> • 3-minute video library repository of professionals interviewed about their careers

Lectures and workshop
Third Year
1st semester
12 weeks
90 minutes per week contact time
<u>TOPICS</u>
Hard skills necessary
Looking at future study
Outward looking - €\$£ and identity
<u>ASSIGNMENTS</u>
Incentive based monetary application – CYOA
Complete a grant/crowd funding/sponsorship application that relates to a real-world project they would like to undertake.
COLAB - uploaded to E-portfolio
Realistic project plan
Working in group to create a real-world project plan. The assessment is based on the individuals' reflection of the assignment
<u>DELIVERY</u>
Lectures
Exemplars of plans/grants
Networking with arts admin type people. 2 people
Fourth Year
Semester 1 and 2
3 lectures
90 minutes contact time with course leader
Unspecified amount of contact time with mentor.
<u>TOPICS</u>
Professional mind-set

Everything
<u>ASSIGNMENTS</u>
Reflective tasks:
Income circle
Strategy (2nd year)
Using the SDOC students will not be more aware of their tasks and the career path they would like to take. Students should find a mentor based outside of the institution in the same field as their interest/strengths, have the mentor create a proposal for the student. Student writes a reflection of this proposal assessed by the course leader. Proposals could include but are not limited to:
Speaking with agents
Creating a project
Creating a new ensemble
<u>DELIVERY</u>
1-2-1 teaching
Lectures
Tutoring and mentoring
Student presentations
Online support / help desk
.....
<u>WHAT IS NEEDED?</u>
Finances for guest lecturers and tech
Good online resources
Physical space - flat, not lecture theatre
Teacher training for new teachers
<ul style="list-style-type: none"> • Who? Enthusiastic, lived-in experience, flexible, non-institutionalised.

Information and good communication sent to all staff about the programme to have main subject teachers support
Which institutions should have this? All
What students are served by this. All – CYOA
<u>LEARNING OUTCOMES</u>
CAPABILITY!
Empower the students to make a sustainable living according to their professional and artistic values.
For students to have a strong awareness of their profession and the music industry
<u>CHALLENGES</u>
Some institutions have only a 3-year BA
2 nd and 3 rd year could be completed in one year in separate semesters
4th year assignment really depends on the institution and the student
We have kept it very flexible so it can be adapted to many institutional needs

RE-NEW Project Teacher Training Program: Reflective Entrepreneurship Music Education Worldclass. Unpublished proceedings. Smith, Z et al. (2018).

A four-year Bachelor’s Entrepreneurship Programme structure as shown in Table 15 is a one semester, twelve-week course design per year. Each class is 90 minutes long. First year students get different assignments such as Portfolio of tasks, networking report and reflective journal. During the semester, there are classes with guest lecturers. Second year students develop skills on Professional development planning and e-portfolio based on self-promotional tasks. Third year students learn about application writing on topics such as crowd funding, grant and sponsorship. The pre-designed groups work on creating a real-world project plan. Finally, year four is a summary of all the years as well as reflective tasks such as income circle and more flexible so it can be adapted to many institutional needs.

2.2.4. Student Surveys

While the ultimate purpose of this structured student survey is to make evaluations of the previous findings as they apply to different cultures, it also influences the design of the course module for entrepreneurship in music studies. After

administering the five-question survey to the participants from fifteen different countries, thirty-two of them replied. The answers provided by the thirty-two participating students and graduate professionals, (USA, Europe and Turkey) highlight the differences between educational approaches and student requirements. The outreach strategies used were email and social media platforms such as Facebook and WhatsApp. Some of the participant provided vague answer while others provided long and detailed answers.

Questions:

1. Please describe your background and current status
2. What would you like to do in the long run during your career?
3. What kinds of skills do you think you will need in order to achieve these goals?
4. Does your institution offer entrepreneurial courses? If yes, please explain what they are and how many of them you have taken.
5. In your opinion, how should an entrepreneurship education in arts school should be in order to be effective for young graduates? Please explain

The table below represents background and current status (Table 16).

Table. 16.

Q1: Survey participants’ background and current status

Participants from Anglo-Saxon countries:	Phd Vocal Student, MA Classical Composition and Freelance Producer, Freelance Concert Pianist, Freelance Composer, Saxophone Player, Music Educator.
Participants from Scandinavian countries:	MA Classical Guitar and Songwriting, Composition
Participants from Mediterranean countries:	BA Classica Guitar, Electronic Music, Ocean-Going ship Officer and BA Opera and Art Illustrator, MA Classical Viola, Research Assistant, BA Trompet player and piano instructor at a private school, BA Piano Performance

	following MA in Artistic Research and Philosophy and European and National student representative, BA Flute player.
Participants from Continental countries:	BA Clarinet and Double Bass and Degree in Psychology following Masters in New Audience and Innovative Practice and freelancer in the Orchestras, MA Classical Flute, MA in Contemporary Composition, Freelance composer, artist and teacher, Singer, performer and songwriter and BA Digital Composition, BA in Accordion following Masters in New Audience and Innovative Practice besides a freelance musician, teacher and workshopleader.
Participants from East and Central European countries:	MA Opera, MA Musicology, BA Classical singing and Piano pedagogy, Music Therapy, BA Classic Cello, BA Opera, BA Classical Guitar and theory,
Participants from USA:	High school senior piano student, DMA in Classical guitar as well as the minor in Music Education, DMA in Composition, Composer, Performer and Teacher.

As is seen, participants from Anglo-Saxon countries are freelance artists while those from Mediterranean and Continental countries are working and studying in multiple jobs and degrees. This survey on the background and current-status of the participants references Portfolio Careers. In order to survive in the ever-changing job market, students find themselves different routes to make money and continue doing their art. The data in Table 17 describes musicians' long-term projections about their profession

Table 17.

Survey Q2: Participants long-term projections

<p>Participants from Anglo-Saxon countries:</p>	<p>Change the role of performing arts, continue being a freelance performer, workshop leader, composer and producer, continue teaching and bring music to all the levels of students specially undeveloped areas, build an freelance portfolio with commissions, run personal music band, research in composition.</p>
<p>Participants from Scandinavian countries:</p>	<p>Continue performing their own music, writing music for theaters, holding a management position in a music Academy to help improving HMIs.</p>
<p>Participants from Mediterranean countries:</p>	<p>Create and distribute own electronic music genre, to become an Angel Investor, continue doing Art, playing in the orchestras and having personal chamber music group, academic position at a University, Publish Articles, get formation degree and continue teaching children, continue teaching and playing the piano as well as developing artistic projects and networks, be a good musician and at the same time an event coordinator.</p>
<p>Participants from Continental countries:</p>	<p>Have a part-time work within an arts organization that Works at a high level with the community, not to teach in public schools, keep playing own work and performing in chamber music ensembles, not to play in orchestras, teach music to every level and introduce it to lessen the daily stress in our lives, be an academician, write music for small and big ensembles, create and arts venue and do independent art projects, do my own performances around the world, create a solid place in the artistic World as a performance artist.</p>

Participants from East and Central European countries:	Connect the academic experience in digital composition with my own songs and perform, be a famous Opera singer, research and analysis of music, and music theory, teach piano to young children, publish articles, play and sign and the State Opera, teach music therapy to the young students, continue staying in Europe and improve my instrumental skills with more degrees, invest Money in real estate and in stock market while pursuing opera singin career and have a family, always practice.
Participants from USA:	Undecided but perhaps studying history or economics while having music as a minor, become a tenur-track faculty member in a prestigious University as well as having an international solo career, continue developing my skills in composition and refine my art.

The results indicate various ambitious plans for future art and music projects as well as academic positions. While in Continental Europe musicians are happy with different part-time jobs (portfolio careers), some artists are frustrated with the limitations of European approach and would like to be in the U.S. for different reasons.

Many participants indicated that they do not want a traditional orchestra position anymore. Instead, they would like to produce their own music, art and projects. While some musicians are excited about teaching young children and bringing art and music to fragile areas and to people in need. The others are planning to publish books and papers and reach a high-level academic administrative and or teaching position at a HMI.

Table 18.

Survey Q3: Survey Participants' required skill sets in order to achieve future goals

Participants from Anglo-Saxon countries:	The more skills the better, leadership, organizational, marketing, budgeting, fundraising, communication, flexibility, attending more workshops and courses about the society's engagements, adaptability,
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	perseverance, attention to details, grit, vulnerability, self-belief, making business plans, defining funding opportunities, effective marketing.
Participants from Scandinavian countries:	Broad set of management skills, time management skills.
Participants from Mediterranean countries:	Discipline, dedication, hard work, having good relationship with people, get to know the sector, intelligence, creativity, ambition, determination, willingness to sacrifice anything, eagerness to improve self, learning new languages, being open to criticism, develop yourself in useful up to date pedagogical ways, interdisciplinarity, flexibility and specialization, connect the individualism, be more social and improve soft skills.
Participants from Continental countries:	Having a good mentor, build strong networkings in order to get jobs, learn about fund raising, be a good team worker, emotional awareness and contact with music, using social media effectively, and high communication skills, strong theoretical and technological background, determination, networking, good planning and emotional skills, discipline, have a good vision.
Participants from East and Central European countries:	Healthy body, sports, enthusiasm, endurance, motivation, patience, passion, love for people, improve imagination, learn to manage finances well, practice!
Participants from USA:	Be positive, continue practicing and improving, not to get frustrated, maintain healthy lifestyle, be disciplined, be out there, be social, be active, create new networks, always try to learn more.

It is very clear that it does not matter which part of the world you are from, in order to be a successful musician, an artist or entrepreneur needs to have many of the skill sets mentioned in Table 18. Most participants were very excited to answer the questions in the survey. It seems as if the fifth question drew the most response because they were happy to express what they strongly believe as artists. Moreover, many of the survey participants agreed with the fact that a musician should learn how to manage time and finances. Also, musicians need to have a healthy body, should ideally be involved in some kind of sports, have discipline, never lose enthusiasm, creativity, and passion which are so necessary for being an artist. To be open to criticism, to be social and be out there, skills to use social media effectively and curiosity wanting to learn new languages, meeting new people, knowing new cultures and traditions are just some of the essential traits to become a good musicpreneur.

Table 19.

Survey Q4: Institutions offer Entrepreneurial classes and or programs in Survey Participants' countries

Participants from Anglo-Saxon countries:	Yes, these days most good Music and Art departments offer these courses and programs on fundraising arts and leadership. However few years ago they were not so common in the degree programs and some musicians do not like the type of the courses are being offered.
Participants from Scandinavian countries:	Mainly each Scandinavian Country's Music & Arts Institutions offer Entrepreneurial Management Programs and courses.
Participants from Mediterranean countries:	Countries like Portugal, Spain and Italy do not offer such courses in their music programs. Turkey has started implementing these Entrepreneurial courses in the curricula of the Universities.
Keywords: Entrepreneurship, Music Entrepreneurship Education, Arts higher education, careers, graduate attributes, lifelong learning, curriculum design, ECTS credit system.	Keywords: Entrepreneurship, Music Entrepreneurship Education, Arts higher education, careers, graduate attributes, lifelong learning, curriculum design, ECTS credit system.

Participants from East and Central European countries:	Some institutions offer Artistic Management courses, most institutions do not offer any related courses, some private high schools do offer Entrepreneurship courses.
Participants from USA:	More and more Universities offer Management, Leadership and Entrepreneurship education in their music departments, Universities few years ago did not have such courses and most high schools still do not offer.

From the participants that are outside the USA, Anglo Saxon and Scandinavian countries, we see that there are still a very limited number of courses and programs in Entrepreneurship (see table 20). Even in the UK, Scotland and USA these courses started to be popular only in recent years. However, most of the courses offered in these countries are not very effective. Musicians who received their education in Anglo Saxon countries just few years ago were not informed as to whether their institutions would be offering similar entrepreneurial courses. In the Mediterranean countries like Spain, Italy and France there exists a distinct lack of Management and Entrepreneurship programs in the academies.

Turkey has only lately started implementing some courses on Arts Management, Music Leadership and Entrepreneurship.

Table 20.

Survey Q5: Participants' view on how an Entrepreneurship education in Arts schools should be

Participants from Anglo-Saxon countries:	These courses should be integrated into the core curriculum. At least, the basics. However, should the student/musician/artist want to pursue it further they should have the choice of taking additional modules that explore this area further. It is, however, an integral part of any musician's career in today's world, having workshops or masterclasses with funding officers who can give an insight into funding applications and grants. If this is combined with
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	<p>workshops in pitching a project or presenting a musical performance with relevant notes (as you might for festival auditions) it would give a great skill to any graduate to find their own freelance work in their career, as well as preparation for any professional placement or position as musicians employed by a company or orchestra.</p> <p>Some participants would like to have this education to market themselves and to be able to organize a festival. Many realize they lack business skills, an introduction on social media marketing, website design and be able to use simple systems such as wordpress, weebly, square space would be very helpful. Some participants say they learned Entrepreneurial skills by themselves.</p>
<p>Participants from Scandinavian countries:</p>	<p>Students need to be pushed outside of the University to have the real life experience. Entrepreneurial classes are not very useful if they are more theoretical and not put to use in a hands on way. These classes need to be more realistic and dont give the wrong impressions to the students that they will learn everything. Students need to be confident and not be afraid the word and the idea of entrepreneurship.</p>
<p>Participants from Mediterranean countries:</p>	<p>These courses should offer students skills to be able to write Curriculum Vitas, Resumes and Cover letters in order to apply different jobs. The teachers of the class need to learn the real interest of the students in order to help and guide them better. Companies, theaters might consider taking a risk in taking their students and maket them work under the same roof to make a profit. Stage is the best teacher for Arts students. Some students are really upset about the lack of these classes in their institutions and would like the administratives to know and implement these classes in the curricula. Students should be involved in more social responsibility</p>

	<p>projects and put what they learn in class environment into real life within projects. Getting help from Alumni and organize workshops and or seminars where they can come and speak for motivating the students.</p> <p>Institutions need to change their mindset. They also need to create awareness in the students about the urgent need of management in their career. Institutions need to have the responsibility to close management world to create possible networks that students will need. An entrepreneur need to have the instinct of flying, creating, living and surviving but at the same time time to feed and grow.</p>
<p>Participants from Continental countries:</p>	<p>You need to be able to talk about money, raising money, lasting mentorships. All the Art Schools should have entrepreneurial classes with many guest lecturers from different disciplines to bring a different point of view. Entrepreneurship education should be presented to the musicians so they dont get bored easily by just reading and writing but by creating their imaginary produce and or Project and put it in real life experience.</p> <p>System must change ultimately. Great ideas will always find a way to reach the world. Learning how to trick the system into getting fundraising, commissions will not create an extraordinary art or artists. It is essential each musician should be familiar with this idea instead of finding out and learning by making a lot of mistakes.</p> <p>Playing or performing so welll doesnt help in the long run. If you know a bit of management and marketing skill you can save yourslef some time.</p> <p>Enrepreneurial courses should start from first year onwards. Institutions should learn to protect their students from having false expectations. Create more room for the students to find their own identity, philosopy, vision and quality. More individual and</p>

	<p>student-mentor based education. Emphasis on soft skills.</p>
<p>Participants from East and Central European countries:</p>	<p>There should be invited real Entrepreneurs as guest lecturers at least once a month. Teachers should prepare students about how to build a business model and what aspects to be careful about before starting your own business. The word Entrepreneurship should be explained in the simplest way possible for students and people who are not familiar with it not to be scared and be able to ask all the funny questions as many times as necessary in order to understand the real concept. The idea of Entrepreneurship should be taken not only into the Colleges and Music Departments but also Art Academies. Institutions should offer computer skill courses for their students to be able to use and prepare simple documents, teach at least two different languages, organize panels and seminars by inviting related people to the topic and discuss with its students about how to find a job and what needs to be done for it. Must be mandatory for every art and music student. Artists are sensitive people and they also need to learn to be logical and realize there is another world and information other than just playing or performing or composing. The role of motivation of the teacher should not be taken lightly.</p>
<p>Participants from USA:</p>	<p>Entrepreneurship education requires a lot of effort and networking. Which fundamentally requires funding. The best way for the students is to look for an educational institution that offers resources. Besides that, one should be enthusiastic and willing about the whole process and follow up the opportunities. Institutions should offer gatherings between the students and the people in the industry. Each individual should take at least a basic course of how to do basics;</p>

	<p>such as writing a resume, designing a CV and interview techniques etc. Schools also should teach or at least implement their students to be open-minded, fair and just. Arts entrepreneurship courses should be offered as core classes in the curriculum. It used to be rare to even have a seminar in grant writing techniques much less a whole course in how to market oneself in today's arts and commercial environment.</p>
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Judging from the above table, one can conclude that there is not only a lack of Entrepreneurial education in institutions, but also the poor curriculum design of the existing ones. Everyone desires more management and marketing skills before graduating.

Students who took these kinds of courses are frustrated mainly because they are offered too late. Many of the survey participants strongly suggests the holistic approach of the HMI that should introduce the idea of entrepreneurial courses from the very first year.

It must be underlined that institutions should learn to protect their students from having false expectations. Instead, they need to teach to be open-minded, self-confidence, courage to be creative, fairness and justice. They would do well to guide them towards winding their own identity, character, style, philosophy and vision more realistically.

2.3. Curricula Development - Music Entrepreneurship Curricula

In 1999, the European ministers in charge of Higher Education convened in Bologna to sign a Declaration with the intention to create a 'European Higher Education Area' by the year 2010. Professional music training, which has gradually been integrated into the national higher education systems during the past decades, is also strongly influenced by these developments. In order to create understanding for the rationale and background of the Bologna Process and to assist institutions with the reforms that are a result of this Process, the AEC has initiated several information activities, such as a website, which functions as an 'AEC Online Bologna Handbook (Association Européenne des Conservatoires 2010).

After a long period of research in entrepreneurial music education and a search for an ideal syllabus to apply in music departments, it is clear that a single model cannot fit the cultural and administrative requirements of different HMIs. The problem is even greater regarding pedagogical and holistic approaches.

Work on both the OMEGA Projects' Course Module and RENEW Projects' sample Curriculum, has allowed for a more inclusive vision in solving the above-mentioned problems. The result of that wider perspective is a new syllabus that synthesizes all the work done in both projects.

It is an expanded one-year course which consists of most of the important aspects of entrepreneurship skills tailored for music and arts students. It aims to build a creative career based on passions and aspirations that transforms these into entrepreneurial opportunities and real career outcomes.

The course objectives and the aims of the course are given in Table 21 a and b.

Table 21 a. Course objectives of Music Entrepreneurship Curricula

- To feel resilient with better employment future within the CI sector of the economy or as artists.
- To express their own creativity and Professional identity
- To develop and reflect upon critique practices and develop new ideas while working independently and collaboratively.
- To feel more confident to be active in any areas of the labour market in creative and cultural fields.

Students will learn through experience. They will review, plan and reflect on that experience.

Experiential learning theory and model were introduced by David Kolb in 1984. According to Kolb "*Learning is the process whereby knowledge is created through the transformation of experience*" (1984).

- Concrete Experience –Doing / having an experience.
- Reflective Observation – Reviewing / reflecting on the experience.
- Abstract Conceptualisation – Concluding / learning from the experience.
- Active Experimentation – Planning / trying out what you have learned. (Kolb, 1986).

By developing basic skills in technology, being able to use the social media for professional purposes, gaining knowledge in legal issues and be able to work in projects collaboratively are some of the aims of the course as it shows in Table 21 b.

Table 21 b. The aims of the Music Entrepreneurship Curricula

- To develop knowledge in business and technology.
- To develop new ideas and communication skills.
- To self-promote and manage own finances.
- To use social media effectively.
- To have the knowledge of copyright law and intellectual properties.
- To have the capacity to work in arts projects.

The course will offer a healthy learning environment which will encourage students for critical thinking and innovation. They will learn to discover their own identity and voice while developing creative business skills through research, managing projects, attending different lectures, workshops, and experiencing real world case studies.

As in Bologna system, the Music Entrepreneurship curriculum has a set of learning outcomes (Table 2). Amongst these are understanding basic contract law and IP, writing projects, participating in teamwork, demonstrating knowledge, understanding and discussing different aspects of all fields of entrepreneurship.

Table 21 c. The learning outcomes of Music Entrepreneurship Curricula

- Creative professional identity and innovation
- Creative career and Project development
- Industry networking and partnership
- Demonstrate skills in effective communication, presentations, leadership, teamwork, organizations and problem-solving skills.
- Sustain a successful Portfolio careers in today's music industry.
- Show knowledge of latest technology and social media
- Improved management effectiveness and efficiency
- Reflect social, cultural and ethical issues

In a year, students will be able to write a CV, resume, cover letter and sample press release. They will be able to write and express their career visions. They will have the basic knowledge of website design, legal issues, basic contract design, soft skills, project management, designing and completing a project, learning about business planning as well as discussing different career plans and awareness of how to sustain a successful career. During the year, they will meet professionals from different fields to talk about real life stories. They will organize a short performance in the Healthcare community that will count as a social responsibility project. At the end of the year, they will know more about themselves and how to achieve their goals. In order to be effective, the class will have well balanced theoretical and practical balance. Table 22 a & b present the sample Course Outline for both semesters.

Table 22 a & b The course outlines of Music Entrepreneurship Curricula

Table 22 a. Fall Semester Course Outline

	Topics	Methodology and Implementation (theory, practice, assignment etc)
1	Introduction/Orientation	Explanation of areas of studies, organizing students into working groups, Round table discussion about “Entrepreneurship and Music Education”, explaining expectations for the semester. Assignment 1: Prepare a short presentation about yourself (background, goals, plans)
2	Presentation personal data/video	Due: Prepare a short presentation about yourself (background, goals, plans) Class presentation and reflection on individuals, discussion on future plans and goals Assignment 2: Career Vision Statement
4	Document Creation (Cont.)	Due: Draft CV, Resume and cover letter One on one meetings (no class meeting)

5	Soft Skills	<p>Due: CV, Resume and cover letter</p> <p>Stress Management <i>Content:</i> Mindfulness exercise (Introduction - Exercise – Reflection) <i>Teaching methods:</i> Presentation with group activity and feedback</p> <p>Introduction to Skills <i>Content:</i> Identifying and naming skills. Skills and the markets. <i>Teaching methods:</i> Group work using real-life materials and the personal experience of the students; Power Point presentation (theoretical summary); feedback discussion</p> <p>Self-analysis exercise 1 A short exercise done individually</p> <p>Team-working/building Skills <i>Teaching methods:</i> Group activity and feedback. <i>Theoretical Content:</i> Distinction between team-work and team building. Identifying and analysing key elements/components related to team-working and team building skills. The four stages of team-building.</p> <p>Assignment 4: Write about soft and hard skills attributes about yourself and group discussion on how to apply these skills to Real life</p>
6	Soft Skills (Cont.)	<p>Leadership Skills <i>Teaching methods:</i> Group activity and feedback <i>Theoretical Content:</i> Identifying and analysing key elements/components related to developing an effective leadership skillset. Relation of leadership skills to team-working and teambuilding skills.</p> <p>Developing Skills <i>Content:</i> the relevant skills of the Arts and Business graduates. Developing one’s soft skills. The main skills (Leadership, Teambuilding, Stress management) <i>Teaching methods:</i> Group work using real-life materials and the personal experience of the students; Power Point presentation</p> <p>Self-analysis exercise 2</p>

		<p>A short exercise done individually. Discussion: comparison with first exercise. Stress Management <i>Content:</i> Mindfulness exercise (Exercise – Reflection) <i>Teaching methods:</i> group activity and feedback (One on One meetings during the week)</p>
7	Guest Lecturer	<p>Due: Hard & Soft Skill paper A professional from an Art Field</p>
8	Marketing	<p>Defining Marketing Marketplace Overview Organization Structure Mission & Competition Targeting Audiences & Audience Engagement Social Media Branding & Brand Archetypes Assignment 5: Presentations (Websites, blogs)</p>
9	Marketing (Cont.)	<p>Advertising and Promotions Communications & PR Visual Arts and Producing Large Scale Events Strategic Marketing Plan Sales Strategy & Pricing Sponsorship Marketing Pitching Timeline Audience engagement Assignment 6: Self-Reflection Paper and Career Path</p>
10	Guest Lecturer	<p>Due: Presentations (Website & Blog) A Project Management Professional</p>
11	Project Management	<p>Due: Draft Self-reflection Paper and Career Path What is a Project? Project management, Logical Framework Approach, Selection of the group members, Selection of the <i>ISSUES</i> for case study. Presentation of a Project</p>

12	Project Management	<p>Due: Self-Reflection Paper and Career Path</p> <p>Due: Draft Projects</p> <p><u>Analysis Phase:</u> Stakeholder Analysis, Problem Analysis, Analysis of Objectives, Strategy Analysis</p> <p>Information Session for case studies.</p> <p><u>Planning Phase:</u> Developing the Logical Framework matrix</p>
13	Field Trip	Related environment of the Projects of groups.
14	Project Management Presentations	<p>Due: Draft Projects</p> <p><u>Proposal Preparation:</u> Application procedure, Evaluation criteria, funding resources</p>
15	Final	Presentations of final Projects

Table 22 b. Spring Semester Course Outline

	Topics	Methodology and Implementation (theory, practice, assignment etc)
1	Introduction / Reflections	<p>Overview of the subjects of the previous semester and the course path of the semester.</p> <p>Assignment 1: Questionnaire</p>
2	Well Being	<p>Due: Questionnaire</p> <p>Psychological health, Emotional Intelligence Communication skills, Pre-performance routines, Visualisation Training</p> <p>Assignment 2: Interactive learning-role play, small group work and feedback</p>

3	Guest Lecturer	A Professional Entrepreneur from Art Field Real life stories
4	Music and Society	Due: Interactive learning-role play, small group work and feedback What is society, why is it important? Knowledge and Competences, Attitudes. Assignment 3: Music in Healthcare/Community & Short Performance
5	Field Trip	Short performance at a Healthcare/Community place
6	Guest Lecturer	Due: Music in Healthcare/Community Observation reflective paper A Professional from an Intellectual Property Field, Fundraising Assignment 4: Group work: A plan for fundraising and development a real or imagined charity according to the guidelines
7	Legal Issues	Intellectual Property, Author's rights, the piracy, author's rights for musical performance, protection by country, rights of the sound recording producers
8	Admin & Finance	Due: A plan for fundraising and development a real or imagined charity according to the guidelines Terms: Revenue, cost, profit, investment, taxes, business registration, savings, bookkeeping Assignment 5: Make a finance and time budget for a project you are working on
9	Admin & Finance	Terms: Accountancy, Pricing, Negotiation, Insurance, Basic Word/Excel-skills, Musicians Union
10	Business Planning	Due: Make a finance and time budget for a project you are working on Introduction to business plans & overview of content Executive summary Vision statements

		Mission statements Assignment 6: Sample Business Plan Canvas
11	Business Planning	Due: Draft Business Plan Canvas Business Environment Company and Product Description
12	Guest Lecturer	A Professional from a Business Field Real Life Stories
13	Business Planning	Due: Business Plan & Elevator Speech & Responses
14	Business Planning	Due: Business Plan & Elevator Speech & Responses
15	Final	One on one final meetings

Below, is the list of the reading materials for the Music Entrepreneurship Curriculum

Table 23. Reading material for Music Entrepreneurship Curricula

CUTLER, D. (2010). The savvy Musician: Building a Career, earning a living & and making a difference.
BEECHING, A.M. (2010). Beyond talent: Creating a successful career in music. Oxford University press
DEVLIN, J.G. (2015). An introduction course in music entrepreneurship
GODIN, S. (2003). Purple cow: Transform your business by being remarkable. Penguin.
ZANDER, R. S and ZANDER, B. (2010). The Art of Possibility: Transforming Professional and Personal Life. Vision Australia Information Library Service
L, BEALL, E. (2003), "Marketing music make money: an insider's guide to becoming your own publisher", Berklee Press
CANN, S. (2007), "Building a successful 21st Century Music Career, Boston

KING, M. (2008). "Music marketing: Press, promotion, distribution and retail", Boston, Berklee Press.
BOORSMA, M. and CHIARAVALLI, f. (2009). Arts Marketing and Performance Management: Closing the Gap between Mission and Indicators.
O'REILLY, D., LARSEN, G., KUBACKI, K. (2013). Music, markets and consumption. Goodfellow Publishers.
SPELLMAN, P. (2013), "The self promoting musician", Berklee Press.
BAINBRIDGE, D (2006). Intellectual Property. Pearson Education.
LOCKE, J. (2011). Community and Collective Rights: A Theoretical Framework for Rights held by Groups, Hart Publishing, Oxford and Portland, Oregon.
RAGER, Daniel (2008) The role of music in society past, present and future, Music Faculty Publication, Cleveland State University.
BARENBOIM, Daniel (2004). Parallels and Paradoxes – Exploration in Music and society, Vintage Books.
SMALL, Christopher (2011). Music, Society, Education, Hanover University Press, UK.
KENNY, D.T. (2008). Music Performance Anxiety, International Handbook of Health and Wellbeing. Oxford
FLEMING, R. (2004). The Inner Voice, Notes from a life on stage. New York: Viking Penguin
KEMP, A. E. (1996). The Musical Temperament. Psychology and Personality of Musicians. Oxford: OUP
BONETTI, R. (2003). Confident Music Performance. Queensland: Words and Music.
MCWAIN, A. (2015). Make Money Online with Your Music, Fuller Street Music & Media
STEJILEN, E. (2016). Corporate Music Method, Styles Music Group

According to the ECTS Users' guide (2015), a different assessment of the course is made by calculating the students' workload that exists separate from course contact hours. The total in-class contact hours for fourteen weeks is forty-eight. Due to the nature of the course, about 50% percent of the course methodology requires practice, therefore the remaining 50% are teaching hours. The first two lines under the activities in Table 15, present these main two loads of students as also in-class contact

hours. Seven are teaching hours, seven are for applied activities such as laboratories or studio studies. Accompanying these are fourteen weeks of preliminary preparation and finalizing of course notes. There is a field trip, two assignments and two presentations during the semester. At the end of thirteenth week, students present a final project that is prepared during the semester. Table 24 shows the ECTS workload of the students.

Table 24.

ECTS (STUDENT WORKLOAD)				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL WORKLOAD
Course Teaching Hour (14 weeks* total course hours)	7	Week	1	7
Practice (Laboratory, Virtual Court, Studio Studies etc.)	7	Week	1	7
Assignment (s)	6	Number	12	60
Presentation/ Seminars	2	Number	8	15
Project (s)	1	Number	25	25
Field Studies (Technical Visits, Investigate Visit etc.)	1	Number	5	5
Final Project/ Dissertation and Preparation	1	Number	20	20
Total Workload				125
Total Workload/ 25				5,00
ECTS				5

The assessment of the student success normally depends on the activities undertaken during the semester as well as exam grades. As can be seen in the table below (Table 25), there are no written exams for the Entrepreneurship for Music course because the course content articulates its methodology in having students learn

through activity rather than study and memorization of theoretical concepts. While some of the lecture offer theoretical concepts, students have to participate in class activities to achieve learning objectives. Thus, their evaluation is based not just on presence but also skills in communicating with their team members, and quality of their active contribution to the activities.

Table 25.

ASSESSMENTS FOR MUSIC ENTREPRENEURSHIP CURRICULA		
Semester Activities/ Studies	NUMBER	WEIGHT in %
Semester Activities	4	50%
1-Participation to practice of the courses	7	(%35)
2-Assignment (s)	1	(%25)
3-Presentation/ Seminar	2	(%30)
4-Field Studies (Technical Visits)	1	(%10)
Final Project	1	%50
TOTAL		100
Contribution of Semester Activities/Studies to the Final Grade	1	%50
Contribution of Final Examination/Final Project/Dissertation to the Final Grade		%50
TOTAL		100

Assignments may be submitted in class on the due date or by email before midnight on the due date. Late work will not be accepted. If students require an extension, they must submit their proposal and it must be accepted by the instructor not later than 24 hours before the assignment's due date.

CONCLUSION AND IMPLICATIONS

From the comparative study presented in this dissertation, it is evident that the manner in which entrepreneurial studies should supplement or be integrated into core music education, is in its early stages of evolution. Wide-ranging experimentation of many kinds is taking place in countries all over the world. The results are often incomplete and methods for evaluating them are tenuous at best. Every institution claims to have found the best solutions but a feedback loop to evaluate these claims does not yet exist. Implementation methods and course contents are many but we do not yet know which is truly the most effective. The education system is only now starting to respond to the marketplace. It is reactive at best.

There are however, many signs that the education world is starting to move in the right direction. The outcomes of focus group activities proves that results are already at hand. They not only provide positive recommendations, but also produce concrete solutions for the implementation of entrepreneurship. This holds much promise for the future should institutions adopt their solutions.

The creation and implementation of the OMEGA course is further proof that entrepreneurship is slowly becoming a significant part of a modern music curriculum. It provides a fully functional example ready for implementation or as source material for future studies.

While music entrepreneurship is being tackled from many angles, the one aspect that is sorely absent is the collection of feedback data. This provided the impetus for the survey undertaken in this study. The results gathered from the study provide significant primary source materials and extrapolated data fundamental to the methods and results of this study as well as data that can be used in larger feedback loops.

The data available for Turkey is scanty and sparse. The lack of entrepreneurship programs or information on said programs is part of the basis of this study. Only a small number of music students become performers and artists. Many change their degrees midway through their studies or end up doing something completely different after graduating from music institutions.

The lack of connection between fine arts schools and higher music institutions in Turkey remains a significant obstacle. Turkish music teachers often advise their students to do music education and pedagogy so that they may become music teachers in private and or state high schools. They do this because they know that this course of action almost always guarantees a steady job and a steady pay check. Though these jobs are relatively steady, the salaries are not commensurate with both qualifications and

performance. The result is that many music schoolteachers have financial difficulties and difficult working conditions.

Most music students equipped with all the essential artistic skills have little idea of how they could enjoy a successful career. Personal reflection lead to the realization that just as in my case, precious few have ever been given advice about how to shape their future in terms of turning musical talent and desire into a career. Moreover, the musical community has very little understanding of music and entrepreneurship and creative business opportunities. Only after talking to people outside of an otherwise isolated music world does one realize what the actual needs of musicians and their job market are. Entrepreneurship is the essential link in the relationship between musician and labor market. Graduates of classical music training do not necessarily get all the necessary skills they need for a successful career. In order to survive in professional life, they need to use both their performance skills as well as skills that they unfortunately never learn. In order to improve the employability rate for musicians, conservatories need to be aware of the fact that they need to recruit teachers with skills that are supplemental to the immediate field of expertise. Schools need to graduate well-rounded musicians for the cultural industries (Bennett, 2007).

In order to improve music education programs in any music school, educators and directors need to understand the acts of entrepreneurship. Music students and staff need to be like-minded in order to understand and create an entrepreneurial act. They need to continue discovering that which is innovative and turn it into real goals.

At present, interdisciplinary jobs are growing in number. Higher education institutions, while helping with students' talents, need to remember to develop their creativity and ability to work in a collaborative way to cope with the requirements of professional work. (Gaunt, 2011). Policy-makers need to pay more attention to the competitive labor market of today and its needs. (Tomlinson, 2007).

As demonstrated in the second chapter, there exists an array of entrepreneurial programs all over the world. Many music department in the United States adopt entrepreneurial education and implement management courses in their curricula. This study has shown a distinct lack of entrepreneurial education in many countries of central Europe while the UK and Scandinavian countries have reached an advanced level in teaching these courses.

The duration time of this thesis spans five years (2014-2019). During these five years, entrepreneurial mindset and educational philosophy have evolved and developed. This change is occurring because of the activities of entities such as the

Entrepreneurial working group of AEC SMS (Strengthening Music in Society) Project. It is conducting further research in preparation of an upcoming publication about Entrepreneurial education and generating sample pillars used for the design of an ideal entrepreneurship course. Implementation of these courses and the use of the holistic approach also forms part of this publication. The working group delivers presentations and organizes workshops designed for teachers and students alike.

One should not forget that not every student who chooses music and/or art education can have a successful career. Many Art-related jobs are available for students who choose not to be a performer/artist but to pursue different arts ventures. Institutions and their administrators must remember to keep on developing an ideal entrepreneurial curriculum to give their students business and technology-based education and skillsets.

It is for all the above-mentioned facts that this study proposes a new Entrepreneurial course designed for music majors. It is the result of personal experience, the designing of the OMEGA course and the participation in the focus group that proposed a second entrepreneurship course. The course proposed is a blend of all the ideas contained in these two courses as well as the consideration of different student and employment needs. It aims to teach through experience. It also aims to create an interactive relationship between teacher and student and adopts a holistic approach. The knowledge gained in this course is highly suitable for an array of career possibilities because it provides useful and practical information that is immediately applied. It can serve as source material for those who seek to develop or improve their own courses.

The same can be said about the study itself. The facts reported by the author are based on the creation, implementation and teaching of an entrepreneurial course, the gathering of source information through the survey and the active participation in entrepreneurial think tanks. The information is all-original. It reports on the real-time developments in the early stages of an evolving subject and, as such, can be considered a primary source. It is of special interest to those who live in countries where the subject is not well known.

We, as musicians, need to remember to consider our strengths and weaknesses. We cannot be good at everything. We need to find what is real to us. We also need to realize the importance of trust. As long we have the passion and the idea, we need to do everything we can to make it work and turn into reality. By surrounding ourselves with interesting and creative people, we ought to continue looking at the big picture

from different perspectives. Most importantly, we need to be comfortable with the idea of failure and accept it not as a disaster but as a process that we need to go through. In order to master anything in life we try, we fail and we try again. Just like learning a new instrument, learning, or creating a new piece of music.

Mark Twain once said; “Twenty years from now you will be more disappointed by the things that you didn’t do than by the ones you did do. So, throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.”



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APPENDIX



Participant 1

- 1) Currently I am a freelance concert pianist working in London. I studied for 7 years at third level in Ireland. Started to play classical piano at 13. I played pop songs with chords before that. I am open to engagements of any sort musically.
- 2) In the long run, I would like to continue performing but mostly teach and bring music to students at all levels in a conservatory setting. That being said, I would like to specialise/study an aspect of music in an undeveloped area.
- 3) Adaptability, perseverance, grit, vulnerability, attention to detail, gregariousness, self belief.
- 4) My college did not offer any entrepreneurial courses during the degree stage, but during the masters there was some small focus on business and teambuilding and tax etc but not a lot on how to market yourself as an artist.
- 5) I would have liked to have had an entrepreneurial education in marketing myself as an artist (social media, portfolio etc), and perhaps how to organise a festival.

Participant 2

- 1) I have background in music having studied classical saxophone and composition up to Masters degree level. I'm currently working as a freelance composer, music educator and saxophone player.
- 2) Ultimately, I would like to build my freelance portfolio with commissions and playing opportunities alongside teaching (saxophone and composition). I also run my own music group for adults that play any instrument to any standard in my hometown of Birmingham. I'm currently doing this on a voluntary basis with my colleague but we would like to find ways to make this pay us a fair wage so that it becomes a sustainable group. I am open to continuing my research and composition career by doing a PhD in music composition at some point in the future also.
- 3) Making my music group for adults a sustainable opportunity is currently a real challenge for me as I feel I lack certain skills in business. For example, making business plans, defining appropriate funding opportunities, effective marketing etc. are all areas that were not covered when studying at undergraduate or postgraduate level in music. As for my freelance work, I believe it will take much practice and networking before I have a long term and sustainable creative practice as a musician.
- 4) When studying at the Koninklijk Conservatorium, Den Haag (Netherlands) I did start an elective in entrepreneurship but unfortunately the class was poorly taught and basically irrelevant for my needs as a musician. This course covered some general aspects of project management but the teaching was so ineffective that I eventually dropped the module. During my undergraduate studies at Birmingham Conservatoire I have no memory of there being any provision for entrepreneurship training.
- 5) This is difficult because the ways that musicians apply entrepreneurship can be very different when they leave education and enter the "real world". For me I have only just realised that I lack basic business skills and knowledge (company structures, legal requirements etc.) so am now taking on mentoring opportunities at local organisations in Birmingham to learn these skills. For most people, I believe an introduction to social media marketing, website design using a simple system (Wordpress, Weebly, Square

Space etc.) would be really useful. I have noticed that since I started my own personal website that showcases my work as an artist that I have been more successful in securing work. As I have always been quite an entrepreneurial person I have learnt a lot about project management by doing it myself. I have organised many concerts, events, ensembles, bands etc. but the ways of doing this were not taught by a specific course. I've noticed that the most important thing when organising anything like this is communication. If it would be possible to teach students strategies for effective communication I believe they would be much more successful in their future projects.



Participant 3

- 1) I am currently a student at the Royal Academy of Music Aarhus/Aalborg on the first year of my master. I finished my bachelor from the same institution in the Music Education department with classical guitar as my main instrument. I'm now studying in the Pop/Jazz department, where I have classical guitar and songwriting as my main subjects. I consider songwriting my my main field of work.
- 2) I would definitely like to be performing my own music, but also writing for theater. Besides this I hope to hold a management position in a music academy where I have the chance to help improve HMI.
- 3) I will need a broad set of management skills, but most importantly time management skills in order to be able to hold a management position without giving up on performing.
- 4) Yes, in my institution E-ship is mandatory in both the bachelor and the master. I have had around 1,5 hours of E-ship a week for 2,5 years on the bachelor and I will have 1,5 hours for 1,5 years on the master. Examples of the topics presented in these classes are; reflection, time mangement, project management, budgetting, promotion and SoMe.
- 5) In my opinion, the most important thing about E-ship education is, that the student is pushed to work outside of the academy. Of course, it is relevant to learn a set of entrepreneurial skills, but they are often not very useful if they are not put to use in a hands-on way. It is also very important not to give the students the impression that they will learn everything, that they need to know from the e-ship classes. That's just not realistic. Instead they need to learn how they, themselves, can find knowledge about skills that they might need for whatever, they are doing. To do this they need to be confident and not afraid of entrepreneurship, which many students are, because it makes them feel inadequate.

Participant 4

- 1) I.T.U Maritime faculty graduate, ocean-going ship officer. (Chief officer). Recently obtained my 2nd degree on Opera Singing, graduated from Conservatorio di Santa Cecilia di Roma. And working in graphic design sector as an illustrator in Rome.
- 2) Do art.
- 3) Intelligence, creativity, ambition, determination, willingness to sacrifice anything.
- 4) No
- 5) Conservatories may act as private theatres. They have hundreds of artists in every discipline and at least 1 big theatre. Why not taking some financial risks themselves by having their students work for them and try to make a profit. As the best teacher for an art student is the stage, having an active role in the business field should be a very efficient way to teach entrepreneurship to students.

Participant 5

- 1) I graduated from a fine art school in 2012 in İzmir. After high school, I went to Yasar university art and design faculty, music department in İzmir Turkey studying Viola and I graduated in 2017. Now I am studying master of music performance in Escola de Superior e Musica de Artes do Espetaculo in Porto, Portugal. This is year my final year.
- 2) I want to be an orchestra musician and have my own chamber music group. I would like to search for an academic career in the universities in Portugal or any place in Europe.
- 3) Only important thing is learning a language. I want to stay in Porto but it is hard to find a job as an academician in the Universities in Portugal. That's why first step is learn Portuguese. It is not that much important to learn Portuguese as much as being an academician. But for sure I have to learn and understand. Except those, for being a teacher I will continue to do my doctorate degree.
- 4) No, there is not
- 5) It would be great if there were entrepreneurship courses or lessons besides instrument lessons in my institution. It would be like teaching to students how they can be more creative and active in their careers.

Participant 6

- 1) I have been studying music since 14 years old. Now I'm at my third years of Yaşar University Music Department. Beside that I'm working with children as a piano teacher.
- 2) I always want to move forward throughout my long career. I would like to learn new ways to improve myself. I enjoy teaching piano to children. I want to focus on this area. Of course my priority is to take the formation.
- 3) My target is a difficult target. Communicating with children is not simple. I have to learn how to communicate with children and develop myself in this area. I need to teach the fundamentals of music in a fun way without bothering children.
- 4) Yes, our institution offers entrepreneurial courses. "Entrepreneurship in Music and Art" This course contributed a lot to us. Many speakers attended. These have contributed to us.
- 5) I think that it has a lot of benefits already. I had ideas about preparing a CV. It made me think about music business and its ingredients.

Participant 7

- 1) I finished my piano performance bachelor programme last year in Spain and I recently moved to Barcelona with the aim to study a master programme in Artistic Research here, while I continue some of my studies in Philosophy at University. Up to now, I have developed my activity as piano player, piano teacher, European and national student representative and higher music education quality assurance reviewer in collaboration with different agencies or foundations as MuSiQuE. I'm currently a member of different WGs in the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen as student representative; arts student representative at Ministry of Education in Spain, piano player, Philosophy student and a student jumping into master programme.
- 2) Future is uncertain. Nevertheless, I know I'd love developing and active role whether in whatever of the fields or issues that make me happy: artistic education, young artists mindset development and growth, piano teaching and playing, or the development of artistic and cultural projects and networks.
- 3) Interdisciplinary and flexibility are my main goals in order to be a versatile professional profile. This was my decision after reflecting about specialization and future. During my last years as student, I felt that specialization was one of the main obsessions in academic field or labour market. Nevertheless, the more we focus on specialization, the less we think about the *bridges* we will need to connect the individualisms that creates specialization. Specialization is good and necessary, but not the only thing that current world needs.
- 4) I have never received entrepreneurial courses during bachelor programme in my institution.
- 5) I think that institutions need to change their own mindset. They focus on letting students to become great products for a market, without thinking that not everyone will have an own manager who bets for its capacities, artistry or personal artistic projects. *Firstly*, institutions have the responsibility to create awareness in the students, about the real urgent need of management in their career at the present and their future.

Secondly, I think that institutions have the responsibility to close management world and agencies to students even more, to create the possible networks that students will need after graduating. And in *third* place, institutions have the responsibility to give education to those students who has clearly in mind to become and independent artist as worker, or those who are potential future independent artists. My idea of entrepreneurship is the same than the process that a little bird experiences till grows enough to execute its flying instinct: an entrepreneur needs the instinct of flying, creating, living and surviving; but it also needs time enough to feed and grow to have the wings enough developed; and after trying to jump into the air and falling down exhausted during the time that is lack of growth requires, the bird is ready one day; it jumps and fly. In that moment, we can say that the bird gets "to entrepreneur" and that "entrepreneurship" is the whole process that the instinct of flying needs to develop and to execute. This is my conception after my own personal experience as entrepreneur.

Participant 8

1) I am 21 years old. I am a university student in Izmir Yaşar University. My department is music but I went to Anatolian High School. My goal was to be a pharmacist until last year of my high school. But last year, I decided to be a musician. I have been playing flute for 6 years as a hobby until that day. After that I worked hard and won the music department. Also, I won the landscape architecture at another university. Now, I am really happy to be in Music Department.

2) I want to be a good musician and organizer throughout my career.

3) According to me, I need to be more social to achieve these goals. At the same time, I should be more planned and programmed. Also, I should do more research about music. And of course, I should work hard for both of them.

4) Yes. In my department, we have an entrepreneurship class for arts and music. I took this course last semester.

5) As I answered in the previous question, I took an entrepreneurship course last semester. I think, the syllabus of this course is really good to be more effective for young graduates. But if I need to say one clear and only thing, we need to meet people who change our perspective. Therefore, participants from different professions should come to lessons. Thanks to that we can change our perspective and explore different aspects of ourselves. If we find different sides to ourselves, we can improve ourselves and be more effective.

Participant 9

- 1) I have studied my bachelor degree in music department, playing the flute. After I have graduated I went to Belgium for performance Master degree in flute and I'm still a Masters student in Belgium.
- 2) I want to introduce flute and music deeply to a lot of people, especially children. And I want to teach to people that music should come from inside, it should not be an obligation from family, friends etc. Actually, I want to teach "music" people instead of stress, which is not a method implement in the world.
- 3) We need to have a lot of skills to do it for sure. Firstly, about music we have to have a good education and apart from that, experience. And secondly, we should have an emotional contact with our instrument in order to transform it to the student. Because for me music and instruments are kind of human being and also for the students it should be like that otherwise they will just suffer in music, without emotions and without connection.
- 4) No.
- 5) I think that entrepreneurship is not a behavior that can be acquired later (except for exceptions). It's kind of about personality of the students but it doesn't mean that the students who they are not entrepreneur, they will not have a job, so the point is that arts school should tender a lot of experiences to the students. Like concerts and etc. I mean something like promotive things. Or the schools can help the students what they want to do about music and professors should help to find what can make them happy in music, which way. And with that way they can do it as a seminar or they can tender chances to experience that. In brief entrepreneurship education in arts school should be with experiences.

Participant 10

- 1) I finished my bachelor's studies of Music/Composition at Yaşar University, Izmir. Now i live in Zürich and i continue my Master's studies of contemporary composition at Zürcher Hochschule der Künste.
- 2) I would be very happy to be an academician and write music for various ensembles or festivals during my work.
- 3) Very high communication skills and of course, actively using social media. Knowing how to use social media effectively is everything as far as i noticed.
- 4) I believe so. Since i'm quite new here, i had to take all of my compulsory master's subjects and right now i have no free place to take it. During my bachelor's studies at Yaşar University, i've participated in OMEGA Project, a project about entrepreneurship amongst art students created by Payam Gül Susanni and Paolo Susanni. There i've learned and practiced many things in the field of entrepreneurship.
- 5) I think it needs to be open for experiments and activities. It wouldn't be interesting at all, if it's just reading books without practice. Letting art students to express themselves, like asking them to build an imaginary corporation and present is something great and helpful.

Participant 11

- 1) Currently I am a music teacher in a general school in a village. In the same time, I'm doing my Masters degree, I'm at the first year. I did my bachelor degree in musicology, and I'm preparing for the final exam of my 2nd bachelor in interpretation, piano.
- 2) During my career, I would like to learn and research about music, history, analysis, theory, I would like to teach piano and music theory to children, public some essays, articles.
- 3) In order to achieve my goals I think I will need endurance, because it takes lots of exercise and time to be good at writing and teaching as well. I will need patience for children, good analytical thinking.
- 4) We had one course named artistic management, it was an optional course, we took like 4 people from a group of 20 people.
- 5) In my opinion, it should be with some invited entrepreneurs, for example at least once in a month the teacher should invite an entrepreneur, who talks about his experiences and tell the students his story. Besides that, the teacher should teach them how to make projections, what are the 1st steps if you want to start your own business. What are the major factors to be successful in business.

Participant 12

- 1) I started to playing cello when I was 12. I graduated from Fine and Arts High School and I accepted from Yaşar University. During my education, I played in several orchestras and thought cello in schools. On my last year I did my Erasmus in Academy of Music, Krakow. After I decided to start my second bachelor degree there. Currently I'm studying my second year in Academy of Music, Krakow and giving music class' in kindergartens.
- 2) In the long run during my career I would like to stay in Europe and having all educations as much as I can improve myself about teaching cello, giving lessons, attending Orff Schulwerk Methode courses and giving music classes to pupil.
- 3) In order to achieve these goals, I should improve my cello skills, attending more Orff courses, improving communication with pupils, my music knowledge and imagination.
- 4) Unfortunately, my institution is not offering any courses.
- 5) In my view of point, firstly, in art schools, they are teaching us how to make art but really less professors are talking about how hard to find a job. We should make panels to talk about the difficulties of finding a job and at the end we can make a brainstorming to learn what our colleagues are thinking about that. In art schools, they should teach to artists how to use computers and basic programs. At least, artists should be able to write their CVs by their own. Artists should know at least two foreign languages and it should be obligatory from universities. Although art is a universal language, artists should communicate with foreigners. If artists are making art for people or if they are teaching art, they should know human psychology but before knowing society they should know themselves. If in academies we have courses about sociology it would be so helpful. Artists should do internships. For example, time by time professional orchestras can accept students to play with them and show themselves.

Participant 13

- 1) I am a first-year student at the "Gheorghe Dima" Music Academy in Cluj- Napoca, Romania. I am from Iași, Romania and I've started playing piano when I was 4 years old. My parents didn't choose a musical school for me to attend, until I was in highschool. I've started classical canto in 9th grade and still studying for my bachelor degree.
- 2) I wish to have a career as an international opera soloist and at the same time have a family and children. I know it is very hard managing all of them. As another source of income I want to invest in real estate and perhaps stock market.
- 3) First of all, I need a lot of patience and education in financial administration. Finance is the most important part of all of them, because it results in an equilibrate way of living. Also, I need to discipline myself to manage them very well so I can have time to do what I love.
- 4) In highschool we took a 2-semester entrepreneurial course. My university offers an artistic management course, which is basically an entrepreneurial course. It teaches us NLP techniques and how other artists made careers and how we should act to have success.
- 5) First of all, I think it should be obligatory for everyone to have an entrepreneurial education, as it puts our minds in order. As musicians, we tend to be rather sensitive people and never focus on anything else than our musical career. A course like entrepreneurship will open the eyes of students to see that if, God forbid, something happens to them their life shouldn't end, as they have a lot of possibilities to choose from. This course should have a practical part, encouraging students to break their limits and also offer them concrete examples that it is possible to succeed in multiple fields.

Participant 14

- 1) I graduated from my Masters in New Audience and Innovative Practice this November. I've been working part-time as a teacher of double bass and clarinet as well as leading workshops and performing in folk and classical music chamber groups. Sometimes I work as a freelancer with orchestras. As a Belgian-American, I'm lucky to speak Dutch fluently and to be allowed to work here for as long as I'd like. Before I moved to the Netherlands I was working as a teacher in several education programs in Detroit and Ann Arbor as a teacher. I was also working part-time as a marketing coordinator at UMS, a nationally recognized arts presenter, and was the coordinator/producer for the Medical Arts Program at the University of Michigan. In many ways the work I was doing in the US was already a step above what I went to study in my masters when it comes to "entrepreneurship" and leadership roles. This partly comes from the different connections I had built during my bachelors, when I studied classical Clarinet and Double Bass performance. I also have a degree in Psychology. I founded my own summer camp in Flint, which served 50 children the summer of 2016. I did not attempt to do it again in 2017 as I had moved to the Netherlands.

- 2) In the long run, I would like to have part-time work within an arts organization that works at a high level within the community, much as I did at UMS. I would prefer to work in the education department or in the production department rather than marketing, but as I have the most experience with marketing. I left UMS because I was asked to go to full-time and I wanted to have a mix of administrative work and performing. I would like to not teach in public schools in the long run, but for now it is a steady income that I can do here in the Netherlands. I want to keep playing my own work and performing in new chamber music ensembles, but I do not want to play in orchestras or other groups in which I do not have autonomy. In general, I would like to feel I am part of a community of people. I am thinking a lot about location and place, and am beginning to think that by being in the USA, a lot of this will be much easier. The more difficult thing is that in the US there is much less part time work than in the Netherlands. I really enjoy doing a lot of things, and I would be quite unhappy only performing, only curating, or only teaching. In general I like the mix I have here, but I do not respect many of the organizations I work in. The problem is that here, not

being Dutch, it is much harder to work to the top so that I can change the organization. I also did not gain any knowledge from my masters here about how organizations and funding work in the Netherlands.

- 3) Honestly, I think I already have many of the skills I need, but I think many jobs you need to have a mentor to support you in getting. That is at least how it worked for me in the USA. I got all of my jobs through networking. Each of those experiences helped lead me to the next. It's a bit of know-how, but mostly going for it. In the USA for whatever reason, I felt much more sure of myself in how to approach people, how to make real connections, and how to get money. For the summer camp i organized myself, I raised \$30,000 and also received a lot of in kind donations. I am not sure at all that I would be able to do that here. I think in general the skills of budgeting, taxes, and all of those hard skills related to numbers are again things that make me nervous, especially in a country that isn't my own. In addition to having these kinds of skills, of course the musical quality of my work needs to be high. In that regard, I think meeting like-minded musicians and artists is a must. It was quite difficult in my program to meet people and put things on, as there was such a focus by many musicians at the school to get into orchestra. I miss the progressive nature of many colleagues back in the USA, who aesthetically had the same interests. They also wanted to make art connected to place and community. They were interested in collaborating and in making rather than only interpreting. There was much more expectation, I feel, of team work and of doing many roles. Here, I am usually the organizer of a project, as I have the most experience, and as the others do not have an interest.

- 4) It offers courses which it labels as being this, but I would say they are terrible. I felt I received little to no preparation from taking them. Anything I used was through my own work experience in marketing in the USA and from asking colleagues back in the US for advice. I am not sure how to explain how many I have taken. As a masters student, I also decided I wouldn't wait for the school to teach me things I already knew, or to feed me bad advice... I wish that we had been given information about how funding works here in the Netherlands, as it is very, very different than in the USA. I also would have liked to see more mentorship and connection to outside organizations in a long-term meaningful way.

- 5) The largest problem with the courses and intensive weeks we did here was that there was little to no talk about money, the part that makes it all so hard. We all have ideas, we all can work on being organized and on explaining those ideas to outside people, but when asking for funding is a part of it, that's when it becomes real. The other big problem was that there was no lasting mentorship and no stake



Participant 15

- 1) I've started my music education with studying in fine arts high school. I played viola and I took classical singing lessons. Then I got accepted to university with classical singing, after my bachelor degree, I've moved abroad to study master degree. Now I'm studying master in music academy.
- 2) I want to be on stage with opera singing, I want to give life to the characters of opera.
- 3) I think I will need enthusiasm to continue with my music, a healthy body and right exercises to achieve my goals.
- 4) Yes, my institute has academic opera and I work with the conductors and accompanists there and this is an amazing experience for me before my career with opera singing.
- 5) In my opinion, it should be supportive from the teachers for the students, about their dreams and working. The institute must give some academic experiences to the students for them to see and prepare themselves for their future.

Participant 16

- 1) I always wanted to do something different from other people. When I was a child; if something gets repetitive and ordinary in my life, I got bored quickly and wanted to get out of that environment quickly. That is why I'm going to be a musician. Besides that, I am very interested in having my own business.
- 2) I am planning to create and distribute my own music in electronic music genre. When I finally have enough investment to lend on some business model, I am planning to have my own business. If the business works perfectly, I am going to be an 'Angel Investor'.
- 3) In music; discipline, dedication, hard work always pays off. In business, I don't have a professional business life at this moment but I'm trying to read a book about it when I have spare time. In my point of view, making good relationships with people is the most important thing. After that; knowing the fundamentals of the sector that you are planning to move on is important as the first one. The other ones are pretty much the same as the other jobs requirements.
- 4) Yes, they offer. I don't know much about other departments entrepreneurial classes but in Music department there is one class opened in the name of 'OMEGA' this year. It basically teaches you how to be an entrepreneur in many fields.
- 5) Speaking for myself, I knew some ways that I can go as a musician but I didn't know the requirements of this job and how to apply etc. This class should teach the requirements of the jobs that we can apply. And of course, teaching the basics of entrepreneurship. In addition to that, there would be a form that will be given to the students for entrepreneurship class, and the students write down the interests of themselves. It would be a better and effective way to have an attention to the class.

Participant 17

- 1) I was born in 1991 in Turkey, Izmir. I had my first classical guitar lessons at the age of 9 and eventually acclaimed my B.M in Classical Guitar from Yasar University, M.M from Texas State University. Currently done with my coursework in Indiana University for the D.M.A degree, planning to graduate by the end of 2019. I am pursuing a minor in Music Education and also working in the office of the Admissions for the Jacobs School of Music.
- 2) I hope to become a tenure-track faculty member in a prestigious university while continuing performing internationally. Hopefully, by the end of my career, I'd like to be a chair or if I follow the administration path, maybe the dean of a school of music.
- 3)
- 4) In order to achieve these goals (for me it was to become an academic and I'm still not there yet), I believe one should not get frustrated. It's a challenging path and there will be troublesome times coming either from personal or academic life. Be well disciplined and keep up with both music and academic studies. Maintain a healthy lifestyle but don't get overwhelmed and acknowledge that rest and knowing your limits are good aids. As on the entrepreneurial side, first thing they taught us is to be out there. Meaning being active on the social media and on the field, create networks through festivals, competitions and always try to learn more.
- 5) At JSOM, we have a department named Office of Entrepreneurship and Career Development. They offer courses as well as arrange meetings with famous musicians from Met Opera to Hollywood and Broadway musicians. They have innovation competitions, luncheons, and masterclasses with guest artists plus many other events. I have attended many of these events and got to meet many people that work for both music industry and/or academia. Although my credit distribution didn't allow me to take any entrepreneurial courses since I focused more on the educational aspect, in JSOM there is a possibility for students to pursue a minor in Arts and Administration.

6) Entrepreneurship education requires a lot of effort and networking. Which fundamentally requires funding. The best way for the students is to look for an educational institution that offers resources. Besides that, one should be enthusiastic and willing about the whole process and follow up the opportunities. Institutions should offer gatherings between the students and the people in the industry. Each individual should take at least a basic course of how to do basics; such as writing a resume, designing a CV and interview techniques etc. Schools also should teach or at least implement their students to be open-minded, fair and just.



Participant 18

- 1) Freelance composer, artist and teacher, creating independent arts projects.
- 2) I would like to do the same projects I am doing now, but I would like to take them outside of the Netherlands. I would also like to create an arts venue.
- 3) I would need serious capital to create a venue, but I am very happy composing the best music that I can and this does not always earn money.
- 4) I have already graduated. I have taken a few related courses, but in the end, learning how to pro-actively sell myself did not help me grow as an artist and did not always get me work. Now I work with real people, making real things as much as possible. Opportunities are regular and stable-ish.
- 5) If you have amazing ideas, thoughts, pains and feelings that you are desperate to share with the world, then you will find a way to do so. Learning how to trick the system into getting funding/commissions/followers/views/record_deal does not create extraordinary art or extraordinary artists.

The exception to this are those who are at a disadvantage already - (e.g. women composers, ethnic minority composers, composers with disability) - they really do need to learn how to "work" the system in order to have any chance of work. However, the system must change ultimately.

Participant 19

- 1) I've got courses in conservatory and music schools until the high school education on piano and viola. Then I studied in fine arts high school, at the same time I continued my piano education to prepare myself to the university. After two years studying piano in university, I decided to study abroad. Now I'm focusing on classical singing and piano.
- 2) I would like to play and sing in State Opera and teach in academy. I'm planning an academic career.
- 3) I think, as anybody, I need enthusiasm, patience and passion to reach to my goals.
- 4) My institution does give some psychological education as seminars, masterclasses and they have lots of connections for Erasmus program, they also teach their folk music in Erasmus programs for who want to know about traditional musics.
- 5) For art education, in my opinion, it should be a little from everything which means; history, different types of musics, maybe with another instrument or singing. Because I believe that person should understand where the music comes from. With another instrument, you can compare the sound and technique. I believe it helps for someone to understand the differences and similarities.

Participant 20

- 1) I am composer/singer/ songwriter. I began my career like a singer in rock bands, then in television projects. I decided to study choir conducting, but in the middle of bachelor studies i changed my mind and started to study classical composition. Currently, i am studying digital composition, creating digital instruments for body movements and still doing my singer/songwriter career around the world.
- 2) I would like to connect my academical experiments with my songs in one interesting performance.
- 3) I need music theory and new technology background. Songwriting and stage performing skills.
- 4) I saw some advertisements but i am not taking these courses, because i am working with label and producers company.
- 5) I think this is very necessary, because i learned these skills only from my personal mistakes. Every performer, musician need to know how to represent himself. There is thousands of perfect musicians, who is playing so good, sometimes only small details, like good marketing helps not to waste your time.

Participant 21

- 1) I am a Latin American/British citizen currently living in Amsterdam, NL. I am a musician, freelance producer and teacher with a strong focus in collaborative processes and improvisation. I am about to finish an MA in Classical Composition.
- 2) I would like to continue with freelance projects as a performer, workshop leader, composer and producer. It would be great to have some more secure work within a team with a festival and to start my own company which focusses on arts, education and the community.
- 3) I will need to have very excellent organisation as well as great communication ability and flexibility in order to balance the different demands of being self employed. I will also need to continue to attend conferences and take courses to continue to learn about how our society is engaging and creating positive connections and dialogues. This awareness is also vital for creating positive projects which create opportunities for people to experience performances outside of usual performance spaces and from a younger age.
- 4) They do. As I am in an MA course, my time is limited. They have an entrepreneurial minor course, although I do not take it.
They offer an innovation fund for students to trial a short course which could eventually become part of the curriculum.
I was a successful applicant to this programme and conducted an 8-week course for current students of Classical, Jazz, Pop, World Music with Dance and Circus to collaborate and create a site-specific collectively composed event in Rotterdam.
Lots of support was given by local businesses (whom I contacted) and we had three guest coaches from different professions. This was produced and directed by me alongside my study and so it was more self led than institution led. However, the opportunity was entrepreneurial.
- 5) Students do need to be aware of how to effectively manage themselves as self employed as well as within employment. The ability to recognise strengths is just as important as addressing aspects that aren't very natural for young graduates such as

book keeping, how to create a website, contract agreements and how to find and professionally contact the right people within their specialism.

As well as this, having workshops or masterclasses with funding officers who can give an insight into funding applications and grants.

If this is combined with workshops in pitching a project or presenting a musical performance with relevant notes (as you might for festival auditions) it would give a great skill set to any graduate hoping to find their own freelance work in their career, as well as preparation for any professional placements or positions as musicians employed by a company or orchestra.



Participant 22

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- 5) In my opinion, it should be supportive from the teachers for the students, about their dreams and working. The institute must give some academic experiences to the students for them to see and prepare themselves for their future.

Participant 24

- 1) I am a conservatory graduate, I work at the conservatory as a research assistant and I am a PhD candidate.
- 2) I aim to finish my PhD thesis and work on academic publications as well as teaching at my institution.
- 3) As an academic who aims to be productive both in research and teaching, one has to be highly disciplined and organized because both are time consuming devotions. Also, you need to be eager to improve yourself and your work, updating your knowledge regularly. And you need to be ready for criticism because it is one of the best ways that one can improve his/her work.
- 4) Our institution has a program of seminars and workshops for academicians who want to improve themselves with different skills. Courses on scholarly writing, editing or preparing scientific projects are some examples.
- 5) The curriculum for entrepreneurship education should be practice based I think. The students can be included in social responsibility projects on arts, cooperating with different institutions. Or they can prepare workshops. Also inspiring young graduates would make good role models, they can come and give seminars during classes.

Participant 25

- 1) Background (as I understood - level of knowledge) - middle school, and current bachelor III student.
- 2) My wish is to play further that music, which I study, play and was interested in, and work in a pedagogical sphere with that music - teaching young students; music therapy practising.
- 3) Skills of achieving - love for people, sharing of various kinds of things: love, music, knowledge, social skills, talkativity, knowledge, love for field, in which you are.
- 4) No.
- 5) Should be explained in as more as possible simple words and in more as possible actualizing theoretical methods to art school, or art fields people situations of live. As for example - the best method- students ask questions by themselves (people go for answers to questions) to speicalists, and specialists of entrepreneurship answers, as much as possible in more actual words for actual situation of person, who asks.

Participant 26

- 1) Hello, at this moment i am student in University of Music, dance and fine arts in Plovid, (Bulgaria). I am playing classic guitar and i study the theory of music.
- 2) When i graduate from University i want to be a teacher or a solist.
- 3) As we know, practice makes perfect, so im not thinking about skills so much, i am only thinking about daily practice and thats how you can achieve your goals.
- 4) Till now i dont know if there is something like this.
- 5) The teachers should come closer with their students and make them feel that they dont have only teacher-student relationship, but the teacher should be also your friend that motivates you to study.

Participant 27

- 1) Composer, performer, teacher. DMA in composition from University of Texas at Austin.
- 2) I am currently working as a composer and teacher. I want to continue to develop my music and refine my art.
- 3) I've worked hard to achieve the education and skills required to be an artist.
- 4) My current institution, private music school, does not offer these types of courses.
- 5) I believe arts entrepreneurship courses should be offered as core classes in the curriculum. When I was in school it was rare to even have a seminar in grant writing techniques much less a whole course in how to market oneself in today's arts and commercial environment.

Participant 28

- 1) High school senior, piano student.
- 2) I'm still undecided. I will probably study history or economics at university, but I am also committed to continuing to practice and develop my musical abilities.
- 3) I think I will need to continue to practice, learn repertoire and experience a variety of performance settings on a more frequent basis.
- 4) No, neither private high school nor my private music school offers these courses.
- 5) I think it would be really interesting and helpful to learn about strategies for making it in music. It seems like everyone is doing something different, something unique to gain the spotlight.

Participant 29

- 1) I am a classically trained musician and I play the accordion. I have finished my bachelor at the conservatoire of The Hague in 2014 and this school year (june 2019). I am finishing my master degree in the specialisation New Audience and Innovative practice. Besides my master I am a freelance musician, teacher, workshopleader and I create my own performances which are multidisciplinary.
- 2) In the long run, I want to perform my performances everywhere around the world. I want to create a solid place in the artistic world as a performance artist. For me it is important to create a strong narrative in everything I do and in that way to communicate with the audience on a different level.
- 3) Determination. Networking. Good planning and organisation skills. A high-level set of skills on the disciplines I practice which include accordion, singing, mime and spoken theater. I think it also has to do with asking for help and building a team around you who get you places. Doing stuff by your own is just taking too much stuff on your plate. Before you know it you become someone who is only organizing her own project instead of performing it. When you have a vision, it is important to find the right people around you. It is good to have knowledge about all the different aspects of the skills and disciplines from the people you work with.
- 4) Yes, my institution offers an entrepreneurial course only in the masters program but it still needs a lot of improvement. Basically, in my course I had to pick a project and try to form a project plan around it. We also had 1 bootcamp week in which we created a project in a week and executed it.
- 5) In my opinion, you need to make first year bachelors already aware of the fact that in order to survive in this fast changing world they need to develop an entrepreneurial mindset. Also, this word is something I question. In order to be an entrepreneur, you develop something that can grow and be sold. So that would equal a musician needs to see itself as a product. Something you can sell. I have been observing some big soloist who studied in London and what I see is a product. On social media on internet everything you can find is 'perfect' fine tuned and exactly what the audience want. I don't see a strong personality I just see a beautiful girl in a beautiful dress with perfect

make up who 'performs' what everyone wants to hear in a cute and beautiful way. With the guys I see a very macho and masculin outcome with a lot of bla bla and a lot of pretending to be interesting on social media. When you see this as a young musician you start to feel you also need to become someone like that. These are the people that fly around the world and have a rockstar status. But why would we make the same mistake as the pop music industry? Why am I writing this you may wonder? I think that art institutions forget to protect their students from having false expectations and falling into a burnout because of those expectations they mostly put on themselves by examples like this. It is very hard to keep up a perfect image. So, in order to build an artistic enterprise or even standing on both feet in this music world there should be a way of helping the students finding their own to know that what they are is enough. From there you can build. Then you can find their special quality, vision, filosofie and from that you can start building a plan a goal an entreprise.

I am not saying that the ones coming from London are doing it wrong I am not saying that. In their way they make money but I bet in some years they collapse under the pressure.

I am not saying that everyone can't be like that. If that is what you want go for it.

Participant 30

- 1) 1. Studying my 6th (and final) year at Sibelius Academy, faculty of composition for MMus. Exchange year in Guildhall School of Music for a year 2016–2017. Before university, I've studied piano since I was 4 years old, then later also music theory, music history, figured bass and solfage in Lauttasaaren musiikkiopisto, which is a music institution for children and adults who study music as a hobby. Composition lessons started when 12 years old, and I studied with two composition teachers before the beginning of BMus.

Additionally, primary, secondary and high schools were all musically oriented. I have an extensive background in Finnish folk music, and I've received education in Finnish folk music, as well as performed in a folk duo for 6 years.

- 2) I'm focusing to become a film composer as well as a classical composer. In film, focus will be both in TV as well as in film. Additionally, I would intend to work in film industry more broadly: producing, organizing etc. also game music is not drawn out as an option.
- 3) In addition to classical composition training (counterpoint, voice leading, historical practise, orchestration, analyses...) media industry requires a versatile set of skills. All skills related to music production are relevant. Here are some skills that I've had to learn outside my own faculty:
 - a. the ability to use softwares such as Logic or ProTools fluently, recording and mixing skills (including at least the basics in surround),
 - b. whole different knowledge of film, game and popular music history
 - c. ability to produce music of many styles
 - d. deep understanding of the relationship between audio and picture
 - e. understanding of the structure and nature of the industry
 - f. understanding film and game making in general (this includes awareness of the social culture and etiquette)
- 4) Sibelius Academy does offer several types of entrepreneurial courses. I've gained lots of experience elsewhere and due to the shortage of time, I've not gone to the particular courses myself.

5) I was fortunate to be introduced to entrepreneurial skills at the beginning of my second year in the Hague, the boot camp was led by Helena Gaunt. Most memorable things I learned there were 1) examples of alternative career paths and different life choices 2) basic knowhow on how to create a business concept 3) how to pitch your idea to others and think about various income sources. The timing of the boot camp was good, and it woke me up to think well ahead about my career, as well as to think more actively about the industry. Second relevant time for entrepreneurial education is during masters, when own career path has become clearer. I've actively tried to get employed well before my graduation to tie in the gap between studies and career. I've sought my career advice mainly outside of the school from industry professionals or by working myself in the industry and from Finnish London Institute, which provides help and advice for artists. I doubt any teacher at school could themselves be able to provide me sufficient information about my career possibilities, especially because I've since the beginning of my studies planned to move abroad to work, and each country has its own systems, traditions and industry structures. More broadly, I could imagine that the tendency among students nowadays is to have more and more unique and international career paths. All in all, it would be very challenging for any university personnel to stay on top of all industries and to know how to advance in each of them. Therefore, advice on how to find help would be (at least in my case) more fitting than actually providing the advice in the university. If I reflect other composition students in my faculty (in Finland), they are in general entrepreneurially minded since first years of the studies (which in my programme last from 5.5 years upwards). I could even go to say that the students are more entrepreneurial than the staff of the faculty. I'm not the only student whose teacher has discouraged too focused attention on employment and instead have emphasised the time in the university to be solely for studying. How have our students become entrepreneurially aware then? One reason might be in the Ears Open association. It is a private association for young composers, strongly linked to the students of Sibelius Academy. It's funded by its members and isn't linked to the university. It has more or less all composition students from year 1 up to alumni, and its purpose is to organize events where their members get their music played (events are organized by its members). General meetings are held several times a year, and members have a chance to think, how to develop and shape the events where their music is heard. The faculty relies much to the existence of the association and doesn't provide so many performance opportunities themselves. The existence of the association develops

entrepreneurial skills for many of the students. Second reason might lay in the fact that most of the students work professionally already when studying. Out in the world you learn best about the it and can better know what suits you and what doesn't. Even if the two examples from my faculty aren't exactly something that could be covered with a course, they hopefully can give inspiration to the structure how studies are planned in an institution.

Participant 31

- 1) Bachelor student, classical performance program
- 2) Orchestra job.
- 3) A very high level of skills on the instrument and some luck.
- 4) My school offers a one week course in the first year and a one semester course in the fourth year. These are mandatory. The one in the first year is mostly about the business, while the one in the fourth year also focuses on creating your own project. I also took an elective course called "profesional portfolio," which was great. It focuses on how to build your individual carrier, and gives you very specific tools and knowledge. The teacher is a certified coach, and the course includes three individual coaching lessons. This subject is not so much focused on creating projects and art, but was really valuable for me to sort out my thoughts on my future.
- 5) I think it needs to be focused more around art and than business and money-making. We need this too, but no one studies music for the money. We also need young people to teach it. In my instituiton, there are often people teaching that are already «out of date. I think the best lecturers in entrepreneurship, are the ones who are in the middle of exciting projects.

Participant 32

- 1) I am a classically trained violinist with a bachelor diploma from H.U Ankara State Conservatory and a Master Classical Violin diploma from Prins Claus Conservatoire Groningen. Last year I followed a year of the NAIP program which is offered by The Royal Conservatoire Den-Haag. At the moment, I am working as a freelance musician in the Netherlands- I play often with different ensembles such as Mozaiek Ensemble and Noordpool Orkest, give workshops and take part in projects which explore the role of musicians in society, such as Meaningful Music in Healthcare, in which music is made for surgical patients and their care staff at the University Medical Center Groningen (UMCG). I also participate in meetings of research groups 'Making in Music' and 'Curating in Music' in the Royal Conservatoire, The Hague.

<http://www.musicmaster.eu/>

<https://www.koncon.nl/en/research/research-groups>

<http://www.mimicmuziek.nl/>

<http://noordpoolorkest.nl/>

<https://mozaiekensemble.com/about-us/>

- 2) I would like to stay active as a performer and build up a private teaching practice but also develop myself academically. I would like to pursue a Phd in artistic research where I can explore the relationship between haiku poetry and improvised music, specifically how language from haiku poetry feeds into the creative music making process. I have a lot of interest in doing research and I would like to combine that with my fascination with the Japanese culture and arts.
- 3) In order to pursue a Phd I would need to develop my research and academic writing skills.
- 4) 4. Both Royal Conservatoire The-Hague and Prins Claus Conservatorium Groningen offered entrepreneurial courses- 'Project Management&Entrepreneurship' course to be specific. During NAIP I also took part in some intensive weeks around the topic of entrepreneurship,

forexample, 'NAIP: Training Artists Without Borders' and the RENEW program.

Performance and Communication:

The Royal Conservatoire:

<https://static1.squarespace.com/static/5525556ae4b0256f7f48c6ab/t/57e13d8a6a4963b5a1ad7fe9/1474379147771/P%26C.pdf>

Prins Claus Conservatoire:

<https://static1.squarespace.com/static/5525556ae4b0256f7f48c6ab/t/57ece2d09de4bba96724cf74/1475142353178/PCC+Project+Management.pdf>

- 5) From my own experience, I can say that entrepreneurial education can be more tailor-made, more build around individuals. There are of course a set of soft and hard skills which needs to be learned in order to realize a project by yourself -everybody has many interesting ideas but it might be difficult to articulate these ideas on paper or to make a budget plan for the whole project without learning those skills- but the follow up on these skills can be more individual, more student-mentor basis.