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With their feet on the ground: a quantitative study of music students' attitudes towards entrepreneurship education

Laura Schediwy, Ellen Loots  and Pawan Bhansing

Erasmus School of History, Culture and Communication, Erasmus University, Rotterdam, The Netherlands

ABSTRACT

The present study examines students' attitudes toward entrepreneurship education. The context of the study are the arts, where we empirically test whether different dimensions of arts entrepreneurship education are recognized by students from higher music education institutes in the Netherlands. Specifically, we investigate 167 music students' perceived need for various entrepreneurship education topics, because students' concurrent attitudes toward entrepreneurship education may affect their future career behaviours. Our findings suggest that students embrace a holistic approach to entrepreneurship education, in terms of new venture creation, being enterprising, and employability and career self-management. Values such as a passion for music and the need for autonomy are not at odds with the perceived need for entrepreneurship education in relation to vocational work. As one of the first attempts to quantitatively investigate students' perceived need for entrepreneurship education (PNEE), this study is a stepping stone for future quantitative research in this area.

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Introduction

Working in the artistic realm is appealing, yet not without constraints and worries for those individuals who seek to make a living out of a creative livelihood (e.g. McRobbie 2016; Hesmondhalgh and Baker 2013). Cultural fields confront artists and creatives with precarious labour market conditions: an oversupply of artists generally leads to high levels of competition and low wages, and oftentimes, the prevalence of project-based work and short-term contracts urges creative workers to be satisfied with compromises and to develop portfolio careers that combine creative with other work (Goldsmith and Bridgstock 2015; Coulson 2012; Ross 2009; Oakley 2006; Bridgstock 2005; Caves 2000; Menger 1999; Filer 1986). While in the creative economy the reversal of the classic arrangements – of capital hiring labour – creates risks and uncertainty for artists and creative professionals, it also leads to opportunities and a great deal of autonomy for those who can cope with this 'venture labour' (Neff 2012). As described by Lingo and Tepper (2013, 345), 'talented individuals – whether artists or software designers – are hiring capital, management, and related services (e.g. studios, presses, social media platforms, publicists, distributors) in order to take creative projects of their own choosing from concept to market.' Many of today's creatives have started to internalize the lifestyle values related to the demanding yet liberating and adaptive portfolio careers in the creative industries – a phenomenon Morgan, Wood, and Nelligan (2013) term 'flexploitation'.

CONTACT Ellen Loots  loots@eshcc.eur.nl  Erasmus School of History, Culture and Communication, Erasmus University, Burgemeester Oudlaan 50, Rotterdam 3062 PA, The Netherlands

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Progressively more, arts education institutes become aware of their responsibilities in preparing students for those difficult yet challenging work conditions (Beckman 2010). Alongside artistic and technical skills, addressing students' employability and teaching them how to be entrepreneurial have become recognized as major challenges to adequately equip artists-to-be for the circumstances they will face after graduating (Beckman 2005, 2010). Today, the implementation of arts entrepreneurship courses and curricula is at full speed – especially in the U.S., Australia and Europe. Particularly music departments seem to be receptive for including 'employability-related support' (O'Leary 2017) in the curriculum (Hanson 2017; Garnett 2013; Johansson 2012). The fact that music departments are forerunners may relate to the long lasting challenges of careers in music that concurrently seep in into other labour markets as well and are captured by the denominator 'gig economy', referring to the gigging by jazz musicians in the 1920s (Haynes and Marshall 2018).

Even though schools may have started to recognize the importance of including entrepreneurship in the curriculum, students sometimes have a negative attitude towards entrepreneurship education. The perception (or prejudice!) that entrepreneurship is irrelevant, redundant or even boring, results in a strong disinclination to embrace it (Albinsson 2018; Haynes and Marshall 2018; Sternal 2014; Penaluna and Penaluna 2011). Students' scepticism towards entrepreneurship may originate in the belief that entrepreneurship encompasses only businesslike practices that aim at commercializing art and making financial gains, which come to the detriment of artistic imperatives (Bridgstock 2013). However, there is no need to reduce entrepreneurship in the creative fields to business practices and commerce alone.

Indeed, entrepreneurship most commonly refers to carrying out new combinations of the available means of production (Schumpeter 1934), yet also to setting up a venture in order to profitably exploit a business opportunity (Shane and Venkataraman 2000). But what can be understood by entrepreneurship in the artistic realm? Although arts entrepreneurship has longer been approached in fields of research such as cultural economics and sociology (e.g. DiMaggio 1982; Peterson and Berger 1971), only recently it started to gain attention at full pace (Hausmann and Heinze 2016; see also the special issues of *International Journal of Arts Management* (Konrad, Moog, and Rentschler 2018), *La Revue de L'entrepreneuriat* (Chapain, Emin, and Schieb-Bienfait 2018) and *Journal of Education and Work* (Bridgstock, Goldsmith, Rodgers, and Hearn 2015)). It stands out that much of the research on arts entrepreneurship has progressed on the fields of the performing arts and music (e.g. Scott 2012; Coulson 2012; Eikhof and Haunschild 2007; Beckman 2005; Peterson and Berger 1971). There appears to be no consensus on how to define the notion of 'arts entrepreneurship' yet (Essig 2017). Notwithstanding, the uniqueness of artists' intrinsic motivations and bohemian lifestyles in combination with the precarious economic circumstances within artistic labour markets have led to the conclusion that entrepreneurship in the creative industries is different from entrepreneurship in other industries (Bridgstock 2013).

Bridgstock (2013) conceptualizes three approaches to entrepreneurship education in the arts. The first one is the one closest to business in the traditional sense of the word, and entails teaching students how to start up a business, or 'new venture creation'. The second approach to entrepreneurship education relates to emphasizing and developing enterprising qualities such as scanning the environment for opportunities and being proactive and risk-taking, which can be labelled as 'being enterprising'. The third approach, 'employability and career self-management', involves familiarizing students with the artistic labour market, its challenges and the means to manage an adaptable and fulfilling career (Bridgstock 2013).

The aim of the present article is to contribute to the study of creative work and its implications for higher education degree programs (Bridgstock, Goldsmith, Rodgers, and Hearn 2015), by investigating music students' perceived needs for various entrepreneurship education topics. More specifically, we examine students' attitudes in relation to Bridgstock's (2013) theoretical classification of arts entrepreneurship education. Students' concurrent attitudes toward entrepreneurship education may affect their future entrepreneurial behaviour, because 'persons who have a positive attitude toward a particular behaviour are seen as more likely to perform that behaviour'

(Burke 1991, 196). The present study develops measures that could adequately assess music students' perceived need for entrepreneurship education (PNEE), derived from a typology based on Bridgstock (2013). We report the results of a survey conducted among 167 students of three music education institutes in the Netherlands in order to tackle the question whether or not music students indeed show an aversion to entrepreneurship education in general, or only to particular aspects of it. In addition, in order to deepen our understanding of music students' attitudes to entrepreneurship education, we relate PNEE to a number of features that may characterize those students to a more or lesser extent. Those econometric analyses include socio-demographic variables, and three lifestyle *values* that may play a role in the artistic realm: students' sense of a calling, their proclivity to being autonomous and their perception of artistry being distinctive from other occupations. In this manner, we seek to reveal some of the more hidden factors that lay at the basis of students' perceptions of the role of entrepreneurship education.

Literature

Arts entrepreneurship

The traditional understanding of 'entrepreneurship' relates to an individual's search for opportunities in the business nexus and the creation of a venture that develops a product or service to exploit this opportunity (Shane and Venkataraman 2000). In economic terms, an entrepreneur scans the business environment for areas where demand for a product or service exceeds supply, and (s)he establishes a new venture in order to achieve pecuniary rewards from the identified opportunity (Fisher 2012). Joseph Schumpeter (1934), one of the founding fathers of the study of entrepreneurship, emphasized the radical change and innovation that entrepreneurs can bring about by carrying out new combinations of the available means of production. A traditional understanding of entrepreneurship assumes that monetary gains are the entrepreneurs' main motivation for tapping into opportunities with such new combinations. In this conventional sense, entrepreneurs are deemed to think commercially and to possess business skills and a clear orientation onto the market.

The question is whether arts entrepreneurship¹ is similar to entrepreneurship in the more traditional, business-oriented sense. From an economic perspective, the creative industries do represent a field in which business plays a major role, since they produce creative goods and services which are, similar to other goods and services, 'embedded in a context of economic utilization' (Eikhof and Haunschild 2007, 531; Caves 2000). Still, precisely because artists are assumed to have very particular motivations and mind-sets, it has been suggested that the practice of entrepreneurship in the arts is substantially different from that in more regular, profit-oriented business environments (e.g. Klamer 2011; Blaug and Towse 2011). Psychic rewards oftentimes supplant pecuniary rewards, and individuals who are intrinsically motivated perform an activity for its inherent satisfaction (e.g. Blaug and Towse 2011). In other words, the activity is not a means to achieve something else (an external reward), but being able to do the activity itself is the reward. Cultural economists have referred to this state of affairs as a 'work preference model' of artistic labour (Throsby 1994). The internal desire for artistic creation plays such an essential role for artists, that arts entrepreneurship cannot be pinned down to the search of monetarily profitable opportunities and the creation of an enterprise (Klamer 2011). Instead, enterprising in the arts is increasingly interpreted in a broader sense, involving responding to one's artistic goals and needs for personal fulfilment, whilst embedding them in an economic environment (Bridgstock 2013). As such, arts entrepreneurs have been characterized as innovative seekers of opportunities and creators of value for market subjects whilst pursuing personal artistic interests (Bridgstock 2013; Scott 2012).

It can be argued that not just the person(ality) of the artist, but also the peculiar economic circumstances of the cultural field and the entrepreneurial opportunities it provides, make arts

entrepreneurship distinct from entrepreneurship in a traditional sense of the word. The structural imbalance between the supply of artistic work (artists) and demand (vacant jobs) results in scarce employment opportunities for artists combined with low wages (Menger 1999). Thus, many artists are obliged to take on multiple jobs, some of which may not be arts-related at all (Throsby and Zednik 2011). The prevalence of short-term and freelance contracts adds to the instability of the creative labour market. Portfolio careers that comprise a patchwork of continuously altering jobs of different kinds (commercial employment, publicly subsidized projects, self-employment, etc.) have become the norm (Bridgstock 2013). Hence, artists are necessitated to actively take charge of their careers so as to act upon their own values and leverage their full potential, in line with the idea of the 'protean career' attitude (Hall 2004). Scholars argue that managing such a career in the midst of precarious circumstances requires entrepreneurial skills (Bridgstock 2013; Beckman 2005): artists continuously need to reflect on and evaluate their employment status, remain flexible, mobile and open to self-reinvention. Scanning the environment for career opportunities and being willing to take risks are further inevitable entrepreneurial skills for tackling the challenging nature of arts markets (Bridgstock 2013).

In these dynamic environments, many artists start their own businesses and become self-employed. However, in the cultural sectors, creatives are frequently urged to starting a business because of the lack of other career options (Coulson 2012; Hausmann 2010). Hence, self-employment is often the only remedy for creatives to legally and viably sustain in the arts sector, a phenomenon due to which this creative workforce has also been referred to as 'necessity' or 'accidental' entrepreneurs (Coulson 2012; Hausmann 2010) and even 'reluctant' entrepreneurs (Haynes and Marshall 2018; Albinsson 2018). Taking this into account, it becomes questionable if the endeavour of setting up one's own artistic enterprise may automatically be termed 'entrepreneurial'. After all, the pursuit of commercial gain does usually not pertain to those 'necessity entrepreneurs' or artists in general because their main aim is to engage in artistically fulfilling work (Lindström 2016). Although research suggests that they are outnumbered, some artists are indeed commercially oriented, exemplified by Andy Warhol, who stated that 'being good in business is the most fascinating kind of art. [...] making money is art and working is art and good business is the best art' (Warhol 1975, 92).

Arts entrepreneurship education

Given the aforementioned specificities of arts entrepreneurship, it may not come as a surprise that schools approach arts entrepreneurship education in different ways, if at all. In the past years, an upsurge of arts entrepreneurship education can be noticed, supported by debates about the fundamentals of it. The urgency of a curricular reform in professional arts training programs takes into consideration the specificities of the competitive markets in which graduates end up, as illustrated by the following excerpt from the keynote address by Douglas Dempster (dean of the Texas College of Fine Arts) to the U.S. College Music Society Summit on Music Entrepreneurship Education:

When our music schools and conservatories graduate enough students with professional credentials and aspirations to replace every member of the International Conference of Symphony and Opera Musicians and the Regional Orchestra Players Association each year, we must pause and wonder whether our educational programs are achieving the greatest good for the greatest number – or even a sufficient good for an adequate number. (Dempster 2010, 6)

At the summit in 2010, a clear plea was made for rethinking education as an 'intellectual incubator' aimed at 'those seeking to make their passions their professions', while educators accompany them in the earliest stages of their journeys (Beckman 2010, xiii). Beckman (2007) advocates for viewing arts entrepreneurship as an empowering curricular philosophy that gives students an understanding of the unique arts context and of how opportunities in this playfield may be leveraged. He

argues that a handful of business or professional development classes will not turn students into arts entrepreneurs. Instead, a holistic, inclusive commitment to the topic is needed to convey a true entrepreneurial mind-set to students. Those advocates for the inclusion of entrepreneurship in arts education programs tend to support the idea(l) that it should be sufficiently broad, not just related to practical skills such as marketing and finance, but extend to students' employability, mind-sets and attitudes. For example, Pollard and Wilson (2013) investigate what arts entrepreneurship educators in Australia consider to be the most essential aspects of an entrepreneurial mind-set. Amongst them are confidence in one's abilities, an understanding of the current artistic context, and the capacity to think creatively, strategically, analytically and reflectively. Those findings demonstrate the view of educators, that entrepreneurship in the arts should emanate from the creative practice and not from the urge to set-up a business. Also Sternal (2014) advances an ideal of arts entrepreneurship education that is remote from the more conventional understandings of entrepreneurship. According to Sternal,

[...] to help the students develop their careers, there is something much more difficult and elusive that we need to provide in higher education. This is awareness, sensibility and desire. An awareness of one's own potential and opportunities that either exist or can be created. A sensibility to subtle signs in communities where musicians and other artists can make their talents and skills meaningful, and finally the desire to explore, to realise one's own artistic dreams, and to prove that the arts still matter. (165)

Inspired by Beckman (2007), who, by reviewing arts entrepreneurship education curricula in the U.S., delineates two definitional streams of arts entrepreneurship, Bridgstock (2013) develops a typology that comprehends three distinct approaches to arts entrepreneurship education (Table 1). The first approach directly relates arts entrepreneurship education to the *creation of a new venture*. Setting up and managing a business includes concerns such as those related to turnover and profitability. As such, the 'new venture creation' approach to arts entrepreneurship education involves teaching knowledge and skills related to the management of an enterprise, such as marketing, sales, finance, law and strategy. Those business-related skills may be particularly salient for more commercially oriented artists as well as necessity entrepreneurs who are urged to start a small venture. Until some years ago this was the most common approach to arts entrepreneurship in art schools, and commonly built on existing courses from business schools that included topics such as accounting, management and economics (Essig 2017; Beckman 2007). Critics would argue that such an approach does not sufficiently cater to the unique needs of arts students and neglects the specificities of the labour markets those students face after graduating: 'Teaching how to write a funding application, marketing plan or an artist's bio is not entrepreneurship education' (Sternal 2014, 165).

The second stance, *being enterprising*, takes a perspective on arts entrepreneurship that is broader. It focuses on the less tangible aspects of entrepreneurship, which mainly concern the

Table 1. A typology of arts entrepreneurship education (after Bridgstock 2013).

Approach to arts entrepreneurship education	Subjects
1. New Venture Creation	<ul style="list-style-type: none"> - Marketing - Sales - Finance - Legal issues
2. Being Enterprising	<ul style="list-style-type: none"> - Opportunity identification and exploitation - Understanding stakeholder preferences - Promoting oneself to stakeholders - Thinking innovatively
3. Employability and Career self-management	<ul style="list-style-type: none"> - Familiarizing with career options - Knowledge of industry requirements and challenges - Flexibility and adaptability - Recognizing one's own potential and building confidence

enterprising qualities and skills that relate to innovation and the recognition and creation of opportunities (Sternal 2014; Bridgstock 2013). The central tenet here is to finding opportunities for a twofold creation of value: ideally, the enterprising artist discovers and exploits the opportunities that will lead him/her to develop cultural goods or services that satisfy his/her artistic aspiration and at the same time generate an interest in the market. As such, the enterprising artist needs to be flexible, thinking out-of-the-box, resilient, risk-taking and adaptable (Bridgstock 2013). The challenge is to reconcile conflicting imperatives that emerge in the demands from consumers and the need to pursue an artistic alleyway. Approaching arts entrepreneurship education as fostering an enterprising mind-set results in curricula that enhance opportunity recognition skills as well as a proactive attitude and thinking innovatively. More specifically, it entails courses that provoke an understanding of the preferences of various stakeholders, of promoting oneself to them, and creating value for them (Bridgstock 2013).

Thirdly, given the atypical labour market circumstances in the arts, artists must be able to make well-informed decisions about the direction and evolution of their professional paths as well. Bridgstock (2013) argues that it is essential for students to acquire knowledge and skills that can be transferred between multiple employment circumstances. Entrepreneurship education that acts upon *employability and career self-management* prerequisites, informs students about career options in the arts: it aims at building knowledge of the industry's requirements and challenges, provides students with an understanding of their needs, and teaches them how to make their artistic skills meaningful and how to build a network of sustainable relationships. As such, teaching students how to engage in a self-navigated protean career is an integral part of this kind of arts entrepreneurship training, which addresses issues such as flexibility and adaptability. As Sternal (2014) adds, encouraging students to be courageous as well as helping them to become confident and recognize their own potential are also essential in preparing students for their careers. Those different facets of arts entrepreneurship have been suggested to stretch on a continuum from venture creation through career self-management (Essig 2017). Table 1 present a typology based on the three approaches to arts entrepreneurship education (Bridgstock 2013) exemplified with 4 main subjects each.

Students' attitudes towards arts entrepreneurship education

While a fraction of the arts entrepreneurship educational field is reinventing itself, a major issue in entrepreneurship education remains students' negative attitude towards it. It has been evidenced that students tend to perceive entrepreneurship to be boring or irrelevant (Sternal 2014; Penaluna and Penaluna 2011). This scepticism originates in the misperception that entrepreneurship is only about learning to be 'businesslike' (Coulson 2012, 253), being successful and powerful (Haynes and Marshall 2018) or commercializing someone's work and being profit-oriented (Bridgstock 2013). Not only students but also professional artists, even when they actually run a business, are often reluctant to consider themselves entrepreneurs, which is supposedly because of the commercial connotations of the notion (Coulson 2012; Hausmann 2010). The little and limited training that many of the existing teachers of creative arts themselves received may add to the neglectance of entrepreneurship courses (Bridgstock and Cunningham 2016). Yet, the aversion towards entrepreneurship as related to new venture creation does not necessarily imply that students are also negative toward entrepreneurship education in a broader sense. It has been shown that many of them seem to acknowledge the importance of being employable and engaging in professional development (Beckman 2007). Creech et al. (2008) report that musicians in the UK experience self-doubt during the process of transition to a professional life, and are eager to learn more about self-promotion and organizational skills in order to be better equipped for their future music careers. Those graduates that have lacked those aspects of entrepreneurship education later regret that their schools did not better prepare them for 'real life'. For example, Lindström (2016) writes that visual artists in Sweden report about the shock they experienced when entering their professional

lives, for which they blamed the lack and inappropriateness of entrepreneurship education. Also fine arts graduates in the UK felt 'to an extent ill-prepared for life beyond university' because of the lack of any explicit entrepreneurship education (Carey 2015, 415). Studying the hopes and expectations of Australian music and dance students, Bennett and Bridgstock (2015, 274) reveal that graduates struggle with the realities of 'enforced entrepreneurship, multiple roles, the need to build and run a small business, finding their niche, and the need to retain and refine their technical skills even when undertaking other work', as testified by an interviewee: 'not what I imagined at all, as a music student' (272). Graduate tracking studies demonstrate that the main (perceived) lacks in the curricula are creative enterprise and entrepreneurship and career management capabilities, and this in the European (Ball, Pollard, and Stanley 2010), Australian (Bridgstock and Cunningham 2016), and North-American (Beckman 2007) contexts. Overall, many graduates struggle with the realities of enforced entrepreneurship and are left with a poor career view after graduating.

The present study

While the attitudes and needs of graduates (e.g. O'Leary 2017; Carey 2015) and the career projections and expectations of students (e.g. Bennett and Bridgstock 2015) have been subject to inquiry, to the best of our knowledge, no study has empirically tested the attitudes of concurrent arts students toward entrepreneurship education. A positive attitude toward something is an important precondition for performing the respective behaviour (Burke 1991), so if students perceive entrepreneurship education to be valuable, they will be more inclined to exhibit entrepreneurial thinking and behaviour afterward, when they start a professional career. Given that previous research has suggested that students (and artists) may have a negative attitude to some aspects of entrepreneurship only, and be more open to other aspects, we distinguish between entrepreneurship as 'new venture creation', 'being enterprising', and 'employability and career-self-management' (Bridgstock 2013). As arts students may be less disinclined toward the latter approaches that touch upon the development of skills and careers in the artistic realm, we hypothesize the following:

Hypothesis 1: The average perceived needs of music students toward entrepreneurship education with respect to (1) venture creation, (2) being enterprising and (3) employability & career self-management differ, such that the need toward venture creation is the least and the need toward career self-management the greatest.

It could be expected that the perceived need for entrepreneurship education (PNEE) increases with age, because older students are one step closer to the transition to a professional life and the artistic labour market, of which they may have already experienced some of the contingencies.

Hypothesis 2: the perceived need for entrepreneurship education will increase with the age of the student.

It has longer been established that the number of women involved in entrepreneurship in terms of starting a business is lower than that of men (Minniti, Arenius, and Langowitz 2005) and that men have stronger entrepreneurial intentions than women (Gupta, Turban, Wasti, and Sidkar 2009). Gender seems to matter in how individuals perceive barriers to entrepreneurship. For example, women seem to experience a greater lack of support compared with men (Shinnar, Giacomini, and Janssen 2012). Evidence, limited though, has suggested that the effects of entrepreneurship education on entrepreneurial self-efficacy (or how competent someone perceives him/herself as an entrepreneur) are stronger for women than for men (Wilson, Kickul, and Marlingo 2007). Therefore, we expect that PNEE is higher for female music students compared with their male counterparts and propose:

Hypothesis 3: the perceived need for entrepreneurship education is higher for female students.

In addition, we may expect to see links between PNEE and three lifestyle values that may characterize music students to a more or lesser extent. A first one is their sense of a calling (Dobrow and Tosti-Kharas 2011). We expect that the higher music students' sense of a calling is, the lower their PNEE will be. Indeed, calling or vocation has been defined as 'a consuming, meaningful passion people experience toward a domain', and this 'compulsion to create' (Carey 2015, 418) may blind musicians-to-be for the realities of a musical career. Therefore, we hypothesize:

Hypothesis 4: the perceived need for entrepreneurship education is lower for those music students with a high sense of a calling.

Someone's need for autonomy or independence is a major driver for self-employment (Douglas and Shepherd 2000) and young musicians may proactively pursue strategies that enable a degree of artistic autonomy (Bennett and Bridgstock 2015). We advance the proposition that those students who seek for high levels of independence in their professional lives, may be more open to entrepreneurship education, because the knowledge and skills that it provides could eventually foster their autonomy at work.

Hypothesis 5: the perceived need for entrepreneurship education is higher for those music students with a high proclivity to autonomy.

Lastly, those students who strongly identify with being an artist (Carey 2015) and consider an artist as a special case, can be expected to have a negative attitude towards arts entrepreneurship education. Indeed, a social identity can be a motivational determinant for particular behaviours; those individuals who identify themselves with a minority (i.e. artists) and perceive their social identity to be distinct from that of others, are likely to conform to the dominant schemes of the group they believe to be belonging to (Leonardelli, Pickett, and Brewer 2010). As it has been elicited that the disdain among artists for market recognition and commercial success is still very vivid (Albinsson 2018; Jacobs 2013), students who identify with artists may be more reluctant to arts entrepreneurship education compared with students who perceive themselves to be skilled professionals. We thus propose our last hypothesis:

Hypothesis 6: the perceived need for entrepreneurship education is lower for music students who experience high levels of distinctiveness.

Methods

Participants and procedure

A number of 167 students with an average age of 21 years participated in the study, of which 139 were men (83.2%). Data was collected in April 2017 by means of a self-completion survey that was distributed among the students of three music education institutes in the Netherlands: Codarts (Rotterdam), Herman Brood Academie (Utrecht) and Conservatorium Haarlem.² Students were randomly approached by one of the researchers in the school's public amenities, or asked by their teachers to fill out the questionnaire. In order to minimize self-selection and social desirability biases, it was announced that the survey sought to generate information about their opinions about their general education and not specifically about entrepreneurship education, while anonymity was guaranteed.

Measures

Perceived need for entrepreneurship education (PNEE)

The basis for the bundle of items chosen for measuring music students’ PNEE is our typology based on Bridgstock (2013) (Table 1). For each approach, seven to eight arts entrepreneurship aspects were identified, amounting to 22 items (Table 2). Respondents were asked to indicate on a 7-point Likert scale to what extent they believed the respective topic to be necessary to learn about in their current music education (1 = ‘very unnecessary’, 7 = ‘very necessary’). Items of the *New Venture Creation-subscale* refer to typical business school fundamentals, mostly focusing on management and financial topics. The eight items of the *Being Enterprising-subscale* include skills such as knowing and approaching the relevant stakeholders, including audiences and intermediaries (such as record labels, journalists). The *Employability and Career Self-management-subscale* includes items that relate to career management. It pertains to familiarizing with the circumstances of the particular labour market, making oneself employable and learning how to cope with uncertainty.

Calling

Students’ sense of calling was collected by means of three items based on an existing scale (Dobrow and Tosti-Kharas 2011): ‘Making music gives me immense personal satisfaction’, ‘I would sacrifice everything to be a musician’ and ‘I feel a sense of destiny about being a musician’. Participants were asked to rate the extent to which they agreed with the statement

Table 2. Perceived needs for entrepreneurship education needs (PNEE), factors and items.

Factor	Item description	item (abbreviation)	Entrepreneurship approach *
<i>Employability and Career Self-management</i>			
	Becoming aware of my own potential and increasing my self-confidence	CaPotAw	1
	How to deal with challenges of working in the music sector	CaChall	1
	How to be flexible and adaptive in my music career	CaFlex	1
	Getting encouraged to take charge of my own career	CaEncour	1
	Learning about career options in the music sector	CaOpti	1
	Learning to manage uncertainty and taking risk	CaRisk	1
	How to identify opportunities in the music sector	EnOppRec	2
	How to think innovatively and out-of-the-box	EnInno	2
<i>Being enterprising</i>			
	What record labels think is good music	EnLabPref	2
	How to promote myself to record labels, publishers, and syncing services	EnLabProm	2
	What music journalists care about	EnJouPref	2
	What the audience’s preferences and behavior are	EnAuPref	2
	How to develop and enlarge my audience	EnAuDev	2
	How to promote myself to journalists	EnJouProm	2
<i>New venture creation</i>			
	Finance and controlling	VeFin	3
	Business strategy	VeBStrat	3
	Marketing	VeMark	3
	How to start my own business	VeBusi	3
	Legal issues when operating in the music sector	VeLeg	3
	Writing a grant/subsidy application	VeAppl	3
	How to sell my music	VeSell	3
Removed after factor analysis			
	How to find music students I can teach	CaStud	1

* Entrepreneurship approach after Bridgstock (2013)

1: Employability and career self-management

2: Being enterprising

3: New venture creation

on a seven-point scale ranging from 1 ('strongly disagree') to 7 ('strongly agree'). Average values were calculated, despite the suboptimal Cronbach alpha-coefficient value ($\alpha = .658$) for the composed factor.

Autonomy

Students' proclivity to autonomy was measured by the responses to the statement 'It is very important for me to be autonomous, independent, and free in what I do', ranging from 1 ('strongly disagree') to 7 ('strongly agree').

Distinctiveness

As a measure for students' distinctiveness, we used the statement 'As an artist, I think I am different than most other people in society', with answers ranging from 1 ('strongly disagree') to 7 ('strongly agree').

Results

Preliminary analysis

A Factor Analysis was applied to understand the structure of the items concerning PNEE. Since our point of departure are preconceived thoughts on the actual structure of the data based on prior theorization (Bridgstock 2013), we set *a priori* constraints on the number of components to be extracted (three). As such, we require that the factor analysis takes a confirmatory approach by assessing the degree to which the data meet the expected structure (Hair et al. 1998, 91). However, we do not go as far as determining which items should group together on each single factor because we seek to explore the composition of the three predetermined components. That is, by means of a factor analysis we want to test the manifestation of the three approaches to arts entrepreneurship education (Bridgstock 2013) and to unravel what those approaches consist of in the perception of our respondents. A factor analysis with Promax Oblique rotation was run because we do assume the theoretically underlying dimensions not to be uncorrelated with each other (Hair et al. 1998). It revealed three factors (composed of 21 items) with Eigenvalues greater than 1, explaining 55.2% of the variance (Table A1). With between five and ten survey respondents per variable (7.6) ($n = 167$, 22 items) the sample size is adequate for factor analysis (Field 2009).

Table 2 displays the three components extracted in the factor analysis, which nearly perfectly match Bridgstock's (2013) conceptualization. The first factor (Employability and Career Self-management (CAR); Cronbach's $\alpha = 0.858$) is made up of eight items and accounts for 37% of the variance. The factor comprises six of the initial *Employability and Career Self-management* items, in combination with two items that relate to *Being enterprising* that may be interpreted as necessary skills to engage in a protean career and to increase someone's employability. A second factor is composed of the six remaining items that relate to *Being enterprising* (ENT) and explains 10.2% of the variance (Cronbach's $\alpha = 0.834$). The factor clearly emphasizes that entrepreneurship education is a means to learn about creating different kinds of value for all parties in the market (Bridgstock 2013). The last factor (accounting for 8% of the variance; Cronbach's $\alpha = 0.832$) is defined by the seven items that were developed to reflect the *New Venture Creation* (VEN) approach. All three factors have at least four loadings greater than 0.6, which confirms the reliability of the retained factors (Field 2009). The Kaiser-Meyer-Olkin measure of sampling adequacy amounts to 0.856, which is assessed to be 'great' (Field 2009, 647). The Bartlett's Test of Sphericity verifies that correlations between variables are sufficiently large for the factor analysis ($\chi^2 = 1747.246$, $df = 210$, $p = .000$).

Table 3 shows the mean values and standard deviations for every factor (averaged) as well as the correlations between them. The mean values all range between 5 and 6, reflecting the values 'rather necessary' and 'necessary' on the Likert-scale, indicating that participants perceive rather high needs for different approaches to entrepreneurship education. In order to compare the mean

Table 3. Descriptive statistics and Pearson's correlations (n = 167).

	mean	s.d.	1	2	3	4	5	6	7	8
1 age	21	2.966	1							
2 female (male = 0)	0.17	0.375	.011	1						
3 calling	6.018	0.826	-.316**	-.140	1					
4 autonomy	5.840	1.041	.037	-.072	.111	1				
5 distinctiveness	5.190	1.297	-.184*	.022	.226**	.204**	1			
6 venture creation	5.603	0.739	.015	.077	.180*	.265**	.084	1		
7 being enterprising	5.185	0.964	-.190*	-.014	.256**	.167*	.086	.478**	1	
8 career self-management	5.852	0.671	.077	.081	.205**	.227**	-.036	.586**	.447**	1

** Correlation significant at the 0.01 level (2-tailed)
 * Correlation significant at the 0.05 level (2-tailed)

values of the three PNEE factors, paired-samples t-tests were conducted. There were significant differences in the scores for all three factors *career self-management* (CAR) (M = 5.85, SD = .67), *being enterprising* (ENT) (M = 5.18; SD = .96) and *new venture creation* (VEN) (M = 5.60; SD = .74). Paired Samples Test Statistics (t(166) = 9.64, p = .000 for CAR and ENT; t(166) = 5.00, p = .000 for CAR and VEN and t(166) = -6.06, p = .000 for ENT and VEN) indicate that the three factors reflect different arts entrepreneurship education needs. Furthermore, the mean value for being enterprising is lowest and the mean value for career self-management highest. As such, our initial analyses partially confirm hypothesis 1: indeed, students perceive a distinction between three approaches to entrepreneurship education (evidenced by the factor analysis); but no, the need for knowledge about how to create a new venture is no less than the need for being enterprising. In line with our expectations, on the average, students do prioritize employability and career-self management in arts entrepreneurship education. .

Main analyses

Three multiple linear regression analyses were run to explain students' PNEE from independent variables, namely age, gender and three attitudinal variables (calling, autonomy, distinctiveness). Means, standard deviations and correlations of the variables appear in [Table 3](#).

All three models are significant, yet with moderate values for the percentage of the variance explained (adjusted R² values between 0.074 and 0.105) ([Table 4](#)). Other variables could thus add to the explanation of the perceived need for entrepreneurship education. Overall, age, gender and distinctiveness do not appear to be salient predictors of PNEE. As such, hypotheses 2, 3 and 6 are

Table 4. Regression analyses predicting PNEE (model 1 = employability and career-self management; model 2 = enterprising skills; model 3 = new venture creation).

	Model 1 (CAR)			Model 2 (ENT)			Model 3 (VEN)		
	Beta	S.E.	Sig.	Beta	S.E.	Sig.	beta	S.E.	Sig.
(Constant)	3.116	0.696	0.000 (***)	3.819	1.018	0.000 (***)	2.921	0.776	0.000 (***)
Age	0.029	0.018	0.105	-0.044	0.026	0.092	0.016	0.020	0.422
Female	0.253	0.136	0.064 (M)	0.078	0.198	0.696	0.246	0.151	0.106
Calling	0.072	0.022	0.001 (***)	0.079	0.032	0.013 (*)	0.057	0.024	0.020 (*)
Autonomy	0.147	0.049	0.003 (**)	0.144	.072	0.046 (*)	0.178	0.055	0.001 (***)
Distinctiveness	-0.063	0.040	0.118	-0.013	0.059	0.822	0.000	0.045	0.992
<i>Model</i>									
R ²	0.132			0.102			0.111		
R ² adjusted	0.105			0.074			0.083		
F	4.869 (Sig. 0.000)			3.632 (Sig. 0.004)			4.002 (Sig. 0.002)		

Note. M moderately significant correlation (between 0.05 and 0.09)
 ** Correlation significant at the 0.05 level
 ** Correlation significant at the 0.01 level
 ** Correlation significant at the 0.001 level

refuted. Still, given the exploratory nature of our investigation and the finding that students do perceive needs for a multidimensional approach to entrepreneurship education, the revealed relations between a *sense of a calling* and the need for *autonomy* on the one hand, and the different approaches to entrepreneurship education on the other hand, are noteworthy. In the first model, which assesses the determinants of PNEE in terms of employability and career self-management (CAR), both the sense of a calling ($B = .07$, $S.E. = .02$, $p < .001$) and the need for autonomy ($B = .15$, $S.E. = .05$, $p < .005$) are positive and significant predictors, suggesting that those students who are driven by the passion for music and the ambition to become an independent music professional, seek in their education some support for the development of a career that fosters those values. The second model that aimed to assess the PNEE in terms of the development of enterprising skills (ENT) shows a moderate impact of the same values (calling: $B = .08$, $S.E. = .03$, $p < .09$; autonomy: $B = .14$, $S.E. = .07$, $p < .09$). The third model that assesses the determinants of PNEE with a focus on new venture creation (VEN) reveals that students who greatly value their *independence*, show high needs for this aspect of PNEE within their education ($B = .18$, $S.E. = .06$, $p < .001$). This finding echoes the more common finding in entrepreneurship research, that individuals with a strong disposition to independence start to work for themselves rather than becoming an employee (Douglas and Shepherd 2000). Our regression analyses thus confirm our fifth hypothesis, that the perceived need for entrepreneurship education is higher for those music students with a high proclivity to autonomy. In addition, and contrasting to what we hypothesized (hypothesis 4), also those students with a high sense of a calling seem to be in need of entrepreneurship education during their vocational training. It appears that 'those seeking to make their passions their professions' (Beckman 2010, xiii) are aware of the prerequisites that it takes to do so and rely on their educators for supporting them.

Discussion

There are many threats to those creative individuals who seek to enter the artistic realm as professionals, but also challenges that are to overcome. Any new entrant to the densely crowded and competitive artistic environment is better aware of those circumstances, and equipped with the knowledge and skills to be sufficiently resilient to the endeavouring transition from the classroom to a professional career (Beckman 2010). Based on Bridgstock (2013), who in a conceptual manner developed a typology of different approaches to entrepreneurship education in the arts, our study tested in a quantitative and deductive manner whether or not those distinctions are also salient in the eyes of a main stakeholder, namely arts students. Furthermore, we sought to explore whether or not those students perceive a need for any of those entrepreneurship education approaches, and if so, for which of them in particular, and why?

The present study demonstrates that Dutch music students clearly give proof of being overall ambitious in terms of their willingness and openness to entrepreneurship (hypothesis 1). As such, the attitudes of students toward employability-related support in higher music education are not all too distinct of those of graduates in other disciplinary areas as Sciences, Engineering, Humanities and Social Sciences (O'Leary 2017). Furthermore, our results show that an entrepreneurial attitude is not in conflict with some of artists' deep values (hypothesis 4 and 5). On the contrary, a sense of a calling appears to urge students to develop the skills, knowledge and career self-management practices necessary to proceed in life as a professional musician. Their need for autonomy is generally high, but young musicians also seem to be aware of the fact that independence comes at a cost, namely that of gaining other than musical skills and being capable of running a small business. In contrast with our expectations (hypotheses 2, 3 and 6), students' age, gender and ideas about artists being a special case in society do not appear to be salient predictors of their need for entrepreneurship education. Scholars have argued that a real paradigm shift from the side of arts faculties, educators and eventually students in the direction of an entrepreneurship education that is supportive of artists' employability and of making artistic work meaningful in a commercial, cultural or social sense, can only come about in a way

that is congruent with the lifestyle values of those creators involved (Bridgstock 2013; Beckman 2005). The results of our study indicate that there is no need to consider entrepreneurship in the arts to be at odds with someone's intrinsic passion for music and need for autonomy.

So, what do our findings imply for higher music education degree programs? First and foremost, the present study reveals that music students beg for entrepreneurship education, and all aspects of it. Indeed, the need for all three approaches to entrepreneurship education is high among the Dutch music students within our sample: they recognize the importance of employability and career self-management, they want to understand the basics of setting up a venture and they are eager to develop enterprising skills, in that order of importance, which challenges the continuum from employability to venture creation as suggested by Essig (2017). Not being a study of the supply side (or what education institutes bring on offer) but one of the demand side, our research underlines the urge for a multi-faceted take on entrepreneurship education. In contrast to our expectations that students would be daunted by the more business-related aspects of entrepreneurship education, our findings suggest that this is not the case. Similar to those educators that advocate a holistic and inclusive approach to entrepreneurship education in arts training programs, also students seem to wish that it is sufficiently broad, adding to their knowledge and skills, but also imparting on their employability, mind-sets and attitudes. As such, students' needs include a better understanding of the dynamic industry that they will professionally end up in. For many decades, different branches within the music industry, be it pop music, opera, classical music or jazz, have been superstar markets, where a small number of talents reaps the benefits that could be more equally distributed among many (Frank and Cook 1996). As denoted by Dempster (2010, 5), 'what matters in a winner-take-all industry, in the end, is not how many fail to achieve their ambitions so much as discovering one great talent to advance the discipline and market.' Of course, so he adds, it is not the role of educational institutes to become one of the market mechanisms that stoke this star-making machinery (Dempster 2010). A major part of those music industries have become severely mediated markets, in which few can rely on professional services by agents and promoters who now expect artists to have a level of 'entrepreneurial consciousness' (Haynes and Marshall 2018, 471). Most musicians cannot bank on those in-between agents and have to create opportunities in the music industry themselves, which demands a lot of self-promotion (Albinsson 2018), insights into the networked nature of the business (Scott 2012) and resilience, all elements to which arts entrepreneurship education can contribute.

Other branches within the music industry have in recent decades become characterized by large ensembles of full-time musicians, of which the orchestras for classical music are the prototypical example. This system, notwithstanding its contribution to a broad appetite for music performances, appeared to be a 'faux economy' because of the high costs involved, and has in recent years declined (Harding 2011). In addition, several recent developments at a global scale, including technological advances and expedient exchanges of cultural contents, have come to tremendously influence the production and consumption of music as well, opening up the opportunities for young musicians that are at the verge of making the transition from the classroom to the market. These are just a few of the many aspects that vocationally-oriented curricula could create an awareness of among students in order to foster a smooth transition of graduates into the workforce. Yet, as the number of enrolments in arts education and the quality of the offered programs are not something to worry about (Dempster 2010), arts training programs could lack a clear cause for advancing entrepreneurship education. Nonetheless, while employability issues have rapidly become an urgent matter in developed countries where boundaryless careers (Sullivan and Arthur 2006) have started to become the norm rather than the exception, not just arts training programs but the education system as a whole may experience trending pressures to equip forthcoming professionals with adequate knowledge, skills, experiences and attitudes (O'Leary 2017). Creative individuals may have a vantage, on condition that they receive sufficient employability-related support from education, a challenge in which art school pedagogy could take a lead.

As any study, ours has some limitations that can be overcome in future research. A first one relates to the limited explanatory power of our statistical models. We reveal that vocation and autonomy are two values that relate positively to PNEE, and that socio-demographic variables as age and gender do not; other explanatory factors, possibly related to students' personalities and

other values, but also controlling for curricular aspects, are to be discovered. Another issue that comes along with exploratory research, especially applying factor analyses, is the limited degree of generalizability (Field 2009). Tests performed to check the sample size adequacy indicate that generalizability beyond the sample of music students in the Netherlands is given. Future research could apply our survey instrument to larger samples, as particularly for factor analyses it is recommended to have approximately 300 responses (Field 2009) and obliquely rotated factors can become specific to the sample in the case of smaller sample sizes (Hair et al. 1998). In addition, scholars could investigate if our findings pertain to samples of other arts students and graduates as well, also across countries and continents. Also *how* employability-related support for music students can best be organized (such as through the curriculum, via external speakers, in voluntary work experience, with personal development plans, etc.) deserves further exploration.

Conclusion

The present study plants another step in opening up the window of opportunity for a 'holistic' approach to entrepreneurship education in the arts, by demonstrating that students' awareness of and attitudes toward entrepreneurship may not be the barrier that they have been considered (Sternal 2014; Penaluna and Penaluna 2011). By empirically testing whether Bridgstock's (2013) theoretical classification of arts entrepreneurship education stands ground in the eyes of 167 students from music education institutes in the Netherlands, we support the view that three distinct approaches to arts entrepreneurship can be taught: new venture creation, being enterprising, and employability and career self-management. Our findings suggest that students embrace a holistic approach to entrepreneurship education and perceive a need for being prepared for a future career in music along the lines of all three approaches. We show that needs for entrepreneurship do not discord with values typically associated with the arts (passion and autonomy), but that creativity and entrepreneurship could be mutually supportive in the journeys that music graduates undertake while making a viable living from music. In sum, the contribution of our study to the emerging field of arts entrepreneurship education is threefold: we develop a measurement instrument based on Bridgstock's conceptualization of arts entrepreneurship education that can be used for assessing students' needs (and for other purposes such as curriculum development); we show that music students have positive attitudes toward three approaches to entrepreneurship education; and we elicit that entrepreneurship and creative values are not necessarily conflicting, suggesting that young musicians are with their feet on the ground, just as, if not more, with their heads in the air.

Notes

1. Entrepreneurship in the arts sector is in academia most prominently termed 'cultural entrepreneurship' (Hausmann and Heinze 2016). However, we decided to maintain the notion 'arts entrepreneurship' in relation to individuals who are occupied with artistic work (artists), because 'cultural entrepreneurship' usually concerns all workers in the creative industries (Hausmann and Heinze 2016).
2. Data from Codarts and HBA students have led to another publication as well (Schediwy, Bhansing, and Loots, 2018).

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes on contributors

Laura Schediwy studied International Business Administration at the University of Economics and Business, Vienna, and the University of Southern California, Los Angeles. In 2017 she obtained a Master's degree in Cultural Economics and Entrepreneurship at Erasmus University Rotterdam. The present article draws on her Master's thesis.

Ellen Loots is an assistant professor in Cultural Economics and Entrepreneurship at Erasmus University Rotterdam. Her expertise includes the economics of arts and culture, management of arts and creative entrepreneurship.

Pawan Bhansing has a PhD in Strategy and Marketing, obtained at the University of Amsterdam Business School on the topic of managerial perceptions, cognitions and decision-making in the creative industries. He is a lecturer and thesis supervisor at Erasmus University Rotterdam.

ORCID

Ellen Loots  <http://orcid.org/0000-0003-1317-1477>

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Appendices

Table A1. Factor Analysis: Loadings of PNEE items.

	Component 1	Component 2	Component 3	<i>h</i> ²
CaChall	.772	.205	.550	.658
CaPotAw	.758	.291	.305	.597
CaOpti	.746	.447	.412	.573
CaEncour	.730	.284	.467	.543
EnInno	.679	.378	.324	.477
EnOppRec	.676	.444	.328	.493
CaRisk	.670	.288	.530	.488
CaFlex	.663	.235	.373	.445
EnLabPref	.272	.795	.250	.541
EnLabProm	.437	.756	.399	.583
EnAuPref	.344	.733	.285	.541
EnAuDev	.517	.726	.437	.573
EnJouProm	.474	.720	.432	.549
EnJouPref	.100	.716	.251	.578
VeFin	.416	.360	.846	.721
VeBStrat	.424	.408	.809	.661
VeMark	.485	.465	.781	.628
VeBusi	.502	.360	.740	.558
VeLeg	.434	.308	.661	.443
VeSell	.489	.584	.622	.510
VeAppl	.196	.086	.534	.321
% of variance explained	.369	.102	.079	.552

Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization