

# Understanding and enhancing the development of entrepreneurial motivation in undergraduate music students

Sze-hua Sylvia Jen

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## Abstract

This thesis examines the motivation to engage with entrepreneurship amongst undergraduate music students. Even though entrepreneurship education has been established as beneficial for helping music students prepare for their futures, there are still many challenges involved in encouraging them to engage with it. It is relatively unknown how music students become motivated or demotivated by entrepreneurship. Therefore, this project has set out to gain a better understanding of this phenomenon in the hopes of informing better practice that can encourage and enhance the entrepreneurial development of music students.

The project consists of a main qualitative study supplemented by a quantitative study. The qualitative study was conducted with a group of 16 undergraduate music students at a UK university. Each participant was interviewed three times across the span of one calendar year using the semi-structured design. The quantitative study used the questionnaire method which was deployed once to capture a cross-sectional view. A total of 125 respondents took the questionnaire.

Both studies attempted to map out the factors that may influence the development of entrepreneurial motivation from different perspectives. The results were triangulated for validity. The findings suggest that music students are motivated to engage with entrepreneurship if they: (1) perceive it to be compatible with their identity; (2) feel confident or assured that they can manage the task; and (3) are certain that it will be a rewarding or fulfilling experience. It is proposed that all three perceptions must be present for the students to become motivated. New suggestions for improving practice recommends that rather than emphasising entrepreneurship as a tool that is only useful for career preparation, it can have more appeal and value if presented as an opportunity for students to find their purpose and to learn to cope better with failure.

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## Chapter One: Introduction

### 1.1. Purpose of thesis

Becoming a musician in the 21<sup>st</sup> century is a path fraught with challenges and uncertainty. Traversing a music career is often as diverse as it is precarious. Few musicians are able to earn a living from practicing solely as performers (Bennett, 2008). Most musicians tend to have portfolio careers where they hold 'multiple concurrent roles' (Bennett, 2009, p. 311), which may involve a combination of work either related or unrelated to music, and for different employers as well as for themselves. Far from it being a lifestyle choice, many musicians find themselves having to react to 'the lack of traditional, full-time employment by creating a tapestry of part-time and contract-based work' (Bennett & Rowley, 2019, p. 181). It is often necessary to continuously develop opportunities for themselves and to learn new skills in order to adapt to changing occupational needs (Bennett, 2016). As such, musicians need to acquire 'a broader set of skills' (Gaunt et al., 2012, p. 26) that are non-musical in nature, including resilience, flexibility, and entrepreneurialism.

Although it is well documented that musicians often lead precarious lives and require a myriad of non-musical skills to support their career development, it is still regularly reported that music students (i.e., those studying a music degree) feel ill-prepared for the world of work and have little knowledge of the opportunities that may be available to them (Brook & Fostaty Young, 2019). Higher education (HE) music institutions have a difficult task preparing music students for their futures. Musical training has not kept up with the changes and demands of the professional landscape as it requires a culture change to move away from the narrow focus of specialist training that pins success on the basis of superior performance skills (Perkins, 2013). Many music students still strive to become professional performers, although they often come to realise it as an unrealistic and unsustainable aspiration when they transition out of higher education (Bennett & Bridgstock, 2015). Music students require a lot more than specialist training to help them cope with the challenges of developing their careers. Apart from career awareness, providing psychological and emotional support to help students develop identities that embrace and reflect the fluid and varied nature of creative work is just as important (Burland, 2005; Hennekam, 2018).

HE music institutions have begun slowly over the past few decades to adapt to the needs of their students by introducing employability and entrepreneurship initiatives into the music curriculum. However, these initiatives remain at an experimental stage because as yet, it is unclear how effective they are at helping music students feel more prepared for their futures. On the one hand, this is due to a lack of evaluative research that measures the effectiveness of programmes. On the other hand, many initiatives lack a theoretical basis that underlines their logic towards producing positive outcomes. As such, even though it may be known whether an initiative works or not, it becomes more difficult to explain why or how it works, or indeed why it did not work. Endless testing of initiatives may therefore take place without ever really understanding the problem that lies at their core. This is particularly true of entrepreneurship initiatives in HE music institutions, where little explanation is available to clarify why students may or may not become more entrepreneurial through participating in these initiatives, or indeed why they may or may not engage in the first place.

Entrepreneurship does not appeal to all music students due mainly to the perception that an economic outlook is incompatible with an artistic outlook (Bridgstock, 2012), although increasingly more students seem to desire it now than before (Schediwy, Loots, & Bhansing, 2018). Developing entrepreneurial skills can be advantageous in a time where it is unclear what music students will go on to do. It can help to prepare them more sufficiently for navigating an uncertain future, regardless of the careers they choose to pursue. Thus, it may be imperative to increase the appeal of entrepreneurship education to as many students as possible so that more, if not all students, can benefit from it. However, it is largely unknown why or how music students become motivated to engage with entrepreneurship, or what may hinder them. Thus, gaining a better understanding of this phenomenon may provide some answers as to how one might more effectively encourage music students to engage with it. This inquiry forms the primary purpose of this research project. The thesis will expand on the ideas that have been introduced in this section and detail the steps taken to carry out this research before presenting the subsequent outcomes. A more thorough outline will now follow to give a clearer overview of the contents covered in this thesis.

## 1.2. Structure and content of thesis

In the chapter that follows (Chapter 2), a comprehensive overview of relevant literature will emphasise the importance of incorporating entrepreneurship initiatives, or more broadly, entrepreneurship education into HE music curricula and highlight the challenges thereof. The first part of the literature review begins by providing the definitions and values of the arts and culture, and traces its evolution towards becoming integrated within the Cultural and Creative Industries. Starting with this broad overview is important as it gives perspective as to where the tension between artistic and economic value comes from, and highlights the difficulty of defining what a creative subject like music refers to. This difficulty is mirrored in the challenges of defining the boundaries of cultural work. Cultural workers such as musicians can work across many different industries in both employed and self-employed positions. Therefore, a discussion of the diverse nature of cultural work will lead to the justification that equipping music students with relevant entrepreneurial skills and knowledge will be beneficial in preparing them for their futures.

The second half of the literature review focuses on defining what entrepreneurship education is and stresses the challenges involved in incorporating entrepreneurship education into HE music curricula. An overview of existing suggestions for overcoming the challenges will then follow. It is noted, however, that despite efforts being made to remedy the situation, more work still needs to be done. Knowledge of how music students can become motivated to engage with entrepreneurship will be highlighted as an area of research that is particularly lacking but pertinent to gaining a better understanding of the problem. This, therefore, forms the basis of investigation for this research project.

Chapter 3 will lay out the methodological approach taken in this project to investigate the development of entrepreneurial motivation in music students. The research design draws inspiration from the critical realist philosophy, and comprises a mixed-method, longitudinal, single case study that makes use of the questionnaire and semi-structured interviews. The qualitative study, which involves three sets of interviews with each participant, forms the main body of research that follows sixteen undergraduate music students at a UK university across the span of one calendar year. Thematic analysis was undertaken to draw out the factors that encouraged or hindered their motivation to engage with entrepreneurship. The questionnaire, on the other hand, forms part of an embedded quantitative study which will be outlined in the paragraph that follows. I also

demonstrate in this chapter my researcher position, noting that my own ambitions and past experiences as a music student have both advantages and disadvantages in the research process. On the one hand, it allowed me to build rapport easily with the participants. However, my own performance-focused background presented a biased position when it came to identifying with the experiences and perspectives that were different from mine. I therefore clarify how I went about mitigating these biases through the critical realist approach.

Chapter 4 introduces the quantitative study which was primarily conducted to offer an alternative perspective that could be triangulated with the findings of the qualitative study. This study aims to provide a quantitative overview of the factors that may relate to or influence entrepreneurial motivation, but does not offer any causal explanations. In order to maximise on the perspective and generalisability of the study, it was decided that a similar existing study will be replicated. The chapter therefore begins by detailing the purpose and procedure of the replication. Some of the findings between the two studies coincided, particularly regarding the conclusion that work experience appears to be a major impacting factor on entrepreneurial motivation. It is also suggested that the higher education environment may actually be hindering the development of entrepreneurial motivation in music students. A discussion then follows which calls for further insight from the qualitative study to verify and explain the quantitative findings.

From Chapters 5 to 8, the results from the qualitative study will be presented. Chapter 5 begins by laying out the structure of the four results chapters before delving into a depiction of the participants' perceptions of entrepreneurship. This involves their understanding and opinions of entrepreneurship, both generally, as well as in relation to music. A discussion of the influences that shaped those perceptions, which include the media and social media, the people they know, and their own experiences gained either through observation or participation, will then follow.

Chapter 6 will deal with the perception of reward versus risk. The labels 'reward' and 'risk' refer to the seeking or hindering of fulfilment. Both labels will receive further clarification in the chapter by drawing on evidence from the data to demonstrate that the students appear to be motivated when they perceive that a rewarding experience is imminent, whereas the perception of risk (that fulfilment may be hindered) demotivates them. In particular, it will be shown that the students are driven by an inner desire for autonomy, achievement, and enjoyment, as well as receiving validation and compensation

from others. The chapter will end by relating the findings to existing literature, and introducing the proposition that students may be motivated towards engaging with entrepreneurship by minimising the risks they perceive, and maximising their perception of reward.

Chapter 7 focuses on the perception of compatibility. This refers to the phenomenon exhibited by the students whereby they become more motivated to engage upon perceiving that entrepreneurship can be compatible with their interests, ambitions, values, and circumstances, and can offer them a sense of purpose. Detailed descriptions of the circumstances under which compatibility is perceived will be presented, which will also contribute to the development of new suggestions for enhancing entrepreneurship education for music students. These suggestions are formed on the basis that by perceiving compatibility, the perception of risk is minimised, and reward maximised. The chapter will close by identifying links between the findings and existing literature.

Chapter 8 follows in much the same way as Chapter 7, except that its central topic is the perception of manageability. Manageability is perceived when one feels self-confident about one's abilities, or when one has been assured by others in their decision and ability to engage. It will be highlighted that the students tend to have misconceptions and a general lack of knowledge about the entrepreneurial process which diminishes their confidence to engage. Thus, it becomes important to create opportunities that demystify the process and support confidence-building. More suggestions for enhancing entrepreneurship education for music students will therefore be derived from the findings presented in this chapter, and further links to literature will be established.

The results from Chapters 6 to 8 culminates in the construction of a framework for understanding the development of entrepreneurial motivation, which will be proposed and discussed in the final chapter (Chapter 9). The framework captures the factors that need to be in place in order for music students to become motivated to engage with entrepreneurship. It is suggested that only when compatibility and manageability are both perceived will they be certain that a rewarding experience is obtainable, thus motivating them to engage. Case studies will be presented to substantiate on the claims proposed by the framework. The quantitative findings will also be brought in for triangulation. The proposed framework also serves to bring together different but complementary theories that have been highlighted in the previous three chapters as correlating with the findings of the qualitative study. The purpose of this is to identify and emphasise the variety of

theories that can be drawn from to conduct future investigations into the entrepreneurial developmental process to further our understanding of the phenomenon. The limitations of the study as well as the practical implications that can be derived from the findings will bring the thesis to a close.

## Chapter Two: Literature Review

### 2.1 Introduction

Higher education (HE) music institutions have been faced with a long-standing predicament that students studying a music degree (i.e., music students) often feel ill-prepared for their futures (Bennett, 2007). Training entrepreneurship is seen as one way in which institutions can equip their students with the necessary skills and knowledge to prepare them for the realities of work (Carey & Naudin, 2006). However, a considerable amount of confusion, divergence, and controversy has been detected among different institutions as to what, why, and how entrepreneurship-related subjects should be incorporated into HE music curricula (Beckman, 2007). Throughout this literature review, information will be gathered to shed light on why difficulties are encountered when incorporating entrepreneurship into higher music education, and why, despite the obstacles, entrepreneurship training is beneficial and vital for music students.

The discussion will begin by depicting the wider context of the arts and culture within which the discipline of music sits. This will provide the background as to the values and perceptions that are held regarding artistic practices in society, which are often at odds with economic values. To begin, the arts and culture will be defined along with an explanation of its evolution throughout the twentieth and twenty-first century. This leads to a discussion about the nature of work that is commonly involved in the arts and culture in the present day, which intends to justify why entrepreneurship has value as a fundamental part of the education for arts and culture disciplines more widely, and for music specifically. Following this, the details of what entrepreneurship education entails on a general level will be outlined before discussing how it is incorporated within higher music education and the challenges thereof. Finally, possibilities for new research that can contribute to overcoming the challenges will be outlined, forming the basis of investigation for this research project.



## 2.2 Music as Arts and Culture: Definition and Values

In Western cultures, music is generally considered as a creative art form and falls under the remit of the arts and culture. There is, however, no straightforward definition of the arts and culture and its value to society. In order to understand modern perceptions of the arts and culture, it is helpful to examine how an understanding of these terms has evolved in Western civilisation throughout the past century. An account of this evolution will thus follow, separated into two sections: the first is placed within the twentieth century while the second relates to the twenty-first century. In the first section, traditional notions of the arts and culture will be detailed alongside an observation of the rise of the cultural industries. Moving into the second section, the creative industries are introduced as an alternative to the cultural industries. The section will highlight how technological and social changes are making it difficult to draw clear boundaries between these industries and the arts and culture.

### 2.2.1 From Arts and Culture to Cultural Industries

Traditionally in Western cultures, the arts or creative arts refer to the literary, performing (including music), and visual arts collectively (Galloway & Dunlop, 2007; Arts Council England, 2013), and encompass classic or elite art forms such as fine arts and classical music. The arts have often been understood as being synonymous with culture or, more specifically, high culture. This stems from the earliest concept of culture as exemplified in Matthew Arnolds' *Culture and Anarchy* (1867) in which participation in selected activities of high intellectual or artistic calibre was deemed as being cultivated or cultured (Spencer-Oatey, 2012). Later on, culture was assigned new associations by Edward Tylor in *Primitive Culture* (1870) whereby culture is referred to as the practices of civilisation and traditions of different people and societies (Spencer-Oatey, 2012). The definition of the arts and culture, therefore, extended beyond just the creative arts to include heritage and other cultural customs, generally of a historical nature. This, thus, forms the traditional sense of the arts and culture.

Initiatives relating to the arts and culture have mainly been exhibited in concert halls, museums, galleries, and libraries (Galloway & Dunlop, 2007; Arts Council England,

2013), and have customarily been supported by government subsidies and charitable funding. The association between subsidisation and the arts and culture originated in the mid-twentieth century with the formalisation of cultural policies. However, the notion had stemmed from earlier leadership practices of various Western European countries (e.g., France, Germany, Norway etc.) to support the elite art forms and other types of cultural heritage that were not in demand by the masses (Hesmondhalgh & Pratt, 2005; Zimmer & Toepler, 1999). These had been deemed necessary to uphold for the good of the general public (Ellmeier, 2003), to allow access to the high arts regardless of one's ability to afford it. The arts were, after all, regarded as 'uplifting and civilising' (Pratt, 2005, p. 37), and provided educational value as well as being a source of national pride. It was, therefore, a public expectation that the government would subsidise the arts and culture for the benefit of the people. However, while it was seemingly up to the public to declare what they want the government to do, cultural policies are often shaped by other means as well. The possibility that hegemony played a major role is also highly likely (Feder & Katz-Gerro, 2012). Powerful and privileged social groups could influence cultural policy in their favour by designating their own cultures as superior and desirable. Their dominance was then exercised by oppressing other social groups who challenged them. This type of social hegemony can be observed in the way that some cultural endeavours had been exempted from the privilege of subsidisation. Notably, low or popular culture activities that existed during the same time were not included for subsidisation due to their mass-demand-led nature which were considered as 'well-calculated stupidities of amusement' (Albinsson, 2018, p. 349). Such activities were rather left to the squabbles of the commercial market. The resulting effect is a tendency for arts and culture establishments, particularly in Europe, to be reliant on government support. Popular culture, on the other hand, began to flourish on the commercial market throughout the twentieth century (Hesmondhalgh & Pratt, 2005).

This phenomenon was especially prevalent in America, where the rise of popular culture led to an upsurge of large for-profit corporations, propelled by the technological advancements of the mid-twentieth century (Hesmondhalgh & Pratt, 2005). The label – *cultural industries* – was given to these corporate giants which included the broadcasting (television and radio), film, publishing, and music recording industries (Galloway & Dunlop, 2007; Cunningham, 2004). The term was originally used by Adorno and Horkheimer (1979) in its singular form (i.e., *cultural industry*) to describe this newly-emerged cultural sector that had based its growth on the industrialised production and commercial dissemination

of cultural content and commodities for the sake of entertainment. It was later adapted by French sociologists to its plural form to reflect the increasingly complex configuration of the industries (Hesmondhalgh, 2013). Nevertheless, the basic ideology remained making the commodification of culture the differentiating factor between the cultural industries and the traditional arts and culture sector of Western Europe, which was subsidised for public welfare. This meant that the divide between the two sectors was not only based on the high versus popular culture claim, but also on their economic differences and the way culture was utilised and valued (Garnham, 2005).

However, as the cultural industries boomed worldwide in the second half of the twentieth century, even the subsidised-non-subsidised split between the cultural industries and the arts and culture began to blur outside America. For example, in Britain, the cultural policies that formerly designated elitist cultural activities to be eligible for public subsidy extended to include support for some industrial pursuits as well. This is indicated by the fact that not only classical music (an elite art form) initiatives were being supported by subsidisation, but also some involving popular and folk music (Hesmondhalgh & Pratt, 2005; Hesmondhalgh, 2013). This, thus, served to weaken the high versus popular culture opposition as well. It seemed from then on that the arts and culture could essentially be considered to be a part of the cultural industries where, on the one hand, both high and low culture can be commodified, and on the other, subsidisation was one of three financing options available, alongside commercial and private funding. Nevertheless, arts and culture establishments, particularly in Europe, still tended to rely heavily on government subsidies for the majority (if not all) of their funding, although this was not to last for long.

### 2.2.2 From Cultural to Creative Industries

Towards the end of the twentieth century and into the twenty-first century, another burst of technological advancements relating mainly to computers and the internet brought significant changes to industry operations and lifestyle pursuits, which again revolutionized the classification of the cultural sector. The cultural industries (now including the arts and culture) were, in some countries such as the UK, Canada, New Zealand, and Australia absorbed into a new and larger category labelled the *creative industries*. In other Western countries, the term *cultural industries* continued to be used (Throsby, 2008a). However, it no longer referred only to the arts and culture and the 'classic' cultural industries that were

responsible for producing and disseminating cultural products in the twentieth century (i.e., broadcasting, film, publishing, and music recording). Instead, the scope of the ‘new’ cultural industries had expanded to reflect the latest developments and practices of the twenty-first century as well.

Currently there are several ways in which the new cultural and creative industries have been classified by different authors and institutions (UNESCO, 2013). Perhaps the most notable and influential on a global level are those developed by agencies of the United Nations such as UNESCO, UNCTAD, and WIPO. Other frequently cited models include the model popularised by the United Kingdom’s Department of Culture, Media, and Sports (UK-DCMS); the Americans for the Arts model; and two models that had been conceptualised by distinguished authors in the field i.e., the Concentric Circles (Throsby, 2008b) and the Symbolic Texts Model (Hesmondhalgh, 2013). Setting these seven models side by side offers a good view of the extent to which the classifications of the new cultural and creative industries differ (see Table 1 below).

*Table 1. The different classifications of creative and cultural industries*

Sources: Adapted from DCMS (2014); WIPO (2014); Hesmondhalgh (2013); UNESCO (2013); UNCTAD (2010); UIS (2009); Throsby (2008a); Throsby (2008b); Americans for the Arts (2004); DCMS (2001)	
<b>UK-DCMS Old Model (1998, 2001)</b>	<b>Creative industries</b> Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games
<b>UK-DCMS New Model (2014)</b>	<b>Creative industries</b> Advertising and marketing Architecture Crafts Design: product, graphic and fashion Film, TV, video, radio and photography IT, software and computer services Publishing Museums, galleries and libraries Music, performing and visual arts
<b>Americans for the Arts Model</b>	<b>Arts-centric creative industries</b> Museums Zoos, botanical, and planetarium Historical society Performing arts – music, theatre, dance, opera Visual arts, crafts, and photography Film, radio and television Design Publishing Architecture Advertising Art schools, art councils and agents

UNESCO Framework for Cultural Statistics Model	WIPO Model	UNCTAD Model	Symbolic Texts Model	Concentric Circles Model
<p><b>Cultural domains</b> Cultural and Natural Heritage – Museums; archaeological, cultural, historical places Performance and celebration – performing arts, music, festivals, fairs, feasts Visual arts and crafts – fine arts, photography, crafts Books and press – newspapers, magazines, library, book fairs Audiovisual and interactive media – film, video, TV, radio, internet, video games Design and creative services – fashion, graphic, interior, landscape, architectural, advertising</p> <p><b>Related domains</b> Tourism – Charter travel, hospitality and accommodation Sports and recreation – fitness and wellbeing, amusement and theme parks, camping</p> <p><b>Intangible cultural heritage</b> Oral traditions and expressions Rituals Languages Social practices</p> <p><b>Transversal domains</b> Education and training Archiving and preservation Equipment and supporting materials</p>	<p><b>Core copyright industries</b> Press and literature Music, theatrical productions, opera Motion picture and video Radio and television Photography Software and databases Visual and graphic arts Advertising agencies and services Copyright collecting societies</p> <p><b>Partial industries</b> Apparel, textiles, footwear Jewellery and coins Furniture Household goods, china and glass Wall coverings and carpet Toys and games Architecture Museums Design Festivals and events</p> <p><b>Interdependent industries</b> TV set, radios, CD, DVD Computers and equipment Musical instruments Photographic and Cinematic industries Blank recording material Paper</p>	<p><b>Creative industries</b> <i>Heritage</i> Traditional cultural expressions – art crafts, festivals, celebrations Cultural sites – archaeological, museums, libraries, exhibitions</p> <p><i>Arts</i> Visual arts – painting, sculpture, photography, antique Performing arts – live music, theatre, dance, opera, circus, puppetry</p> <p><i>Media</i> Publishing and printed media – books, press, publications Audiovisuals – film, television, radio, broadcasting</p> <p><i>Functional creations</i> Design – graphic, fashion, interior, jewellery, toys New media – architecture, advertising, recreational, digital research &amp; development, and other creative services</p>	<p><b>Core cultural industries</b> Radio and television broadcasting Film and video Music (recording, publishing and live performance) Print and electronic publishing Video and computer games Advertising, marketing and public relations Web design</p> <p><b>Peripheral industries</b> Creative arts</p> <p><b>Borderline industries</b> Consumer electronics and hardware Software Internet industries Fashion Sport</p>	<p><b>Core cultural expression</b> Literature Music Performing arts Visual arts</p> <p><b>Other core cultural industries</b> Film Museums and libraries Photography</p> <p><b>Wider cultural industries</b> Heritage services Publishing Sound recording Television and radio Video and computer games</p> <p><b>Related industries</b> Advertising Architecture Design Fashion</p>

Each of these models rely on a different set of definitions and criteria to determine its final classification. For example, even though both the UK-DCMS and the Americans for the Arts are modelling the creative industries, the UK-DCMS defines it as being made up of ‘those activities that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the general exploitation of intellectual property’ (DCMS, 2001, p.5). On the other hand, the Americans for the Arts defines the creative industries as ‘focusing solely on businesses involved in the production or distribution of the arts...excluding industries such as computer programming and scientific research – both creative, but not focused on the arts’ (Americans for the Arts, 2015). This resulted in one model involving computer related activities (i.e., UK-DCMS) while the other did not (i.e., Americans for the Arts).

Similarly, those modelling the new cultural industries have very different ideas about what constitutes the core driver of cultural production. For example, the Symbolic Texts Model distinguishes cultural industries as being involved in ‘the production of social meaning’ (Hesmondhalgh, 2013, p. 16). The Concentric Circles, however, emphasises ‘that creative ideas originate in the core creative arts in the form of sound, text and image’ (Throsby, 2008a, p. 220). Therefore, the Symbolic Texts Model focuses on activities that provide pathways through which social meanings can be created and disseminated, while the Concentric Circles list only those that involve the use or showcasing of products connected to artistic assimilations of sound, text, and image (see Table 1 for examples).

Although each model defines their criteria differently, there are similarities across all the models in terms of the type of industry activities that are included in the classifications. In general, they mostly consist of a combination of the following three industry groups to varying degrees: (1) the classic cultural industries including the arts and culture; (2) the information technology (IT) industries; and (3) the creative services industries, which are those businesses that base much of their productive services and processes on combining applied artistic techniques with functionality (e.g., design and architecture). A curious point to note is that regardless of whether the model is a cultural or creative industries model, all three of the above industry groups are likely to be included. This blurs the distinction between the new cultural and creative industries considerably and indeed they are often taken to mean the same thing or used interchangeably (Galloway & Dunlop, 2007).

Originally, however, the label 'creative industries' was introduced for several political reasons to be distinguished from the classic cultural industries. Firstly, it had been argued that the term *creative* rather than *cultural* steered away from an elitist and exclusive connotation to one that is anti-elitist, inclusive, and therefore more accessible and democratic (Hesmondhalgh & Pratt, 2005). Furthermore, it embraced the ideology of creativity and innovation as the key drivers of excellence and success (Garnham, 2005). This integrated the perception of quality with access (Hesmondhalgh & Pratt, 2005) and placed the industries more in line with current business and entrepreneurial concepts for economic growth and development (Oakley, 2009). However, more than just altering the image and principles of the industries, it essentially allowed governments to expand the cluster of industries to incorporate the economically vital IT industries and the creative service industries, both of which have been recognised as centring on creativity as their key resource (Garnham, 2005; Oakley, 2009).

In opposition to the rationalisation for adopting the creative industries label, supporters of the cultural industries label argued that using the word *creative* undermined what distinguished cultural creativity from scientific or technological creativity (Galloway & Dunlop, 2007; Oakley, 2009). The focus of the cultural industries is meant to be on culture and the dissemination of cultural content and products rather than creativity itself. UNESCO provided a useful definition of what the new cultural industries signify, describing the industries as those that 'combine the creation, production and commercialisation of contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services' (as cited in Throsby, 2008a, p. 218 [from [www.unesco.org/culture](http://www.unesco.org/culture)]). Furthermore, they should also be 'central in promoting and maintaining cultural diversity and in ensuring democratic access to culture' (ibid). Evidently culture or cultural products are central to this definition of the new cultural industries. When compared to the old definition by Adorno & Horkheimer (1979) which was focused on the industrial production and commercialisation of cultural products, it is clear that the economically-orientated nature of the industries still remain a strong feature in the new definition above. However, it has been placed alongside a social purpose which may point to the harmonisation of the two as an ideal objective for cultural industries. What differs from Adorno and Horkheimer's definition though is that the indication of an industrialised production process has now fallen out of the equation. This may be a reflection of the inclination towards digitalisation which the classic cultural industries had been increasingly relying upon to generate and carry their products and services at the turn

of the century. This move has also made it difficult to separate some IT aspects from the practices of the cultural industries and, thus, they began to be included for this reason in the classifications for the new cultural industries. The creative services industries were eventually also incorporated due to their output and processes being largely considered as cultural in nature, e.g., the aesthetic components of design or the creation of symbolic meaning involved in advertising and marketing exhibit some of the features of cultural products (Hesmondhalgh, 2013).

Although the new cultural and creative industries were born out of different ideologies, in the end they came to involve many of the same classifications. They also share other similarities in terms of placing particular emphasis on economic value, creativity, and promoting social good and access for all. Apart from this last point, the stress on economic value and creativity no longer resemble the traditional depiction of the arts and culture which relied on subsidisation over commercialisation, and where creativity was not the driving force of economic development but simply an ingredient of artistic expression. This emphasis on economic value provides a source of conflict and struggle for arts and cultural organisations to prove their fit and value within modern society (Arts Council England, 2014). Arts and cultural initiatives are now often measured according to their economic (rather than cultural) contributions, particularly by governments (O'Brien, 2015), as would be the case for the rest of the cultural and creative industries. However, the true economic contribution of the arts and culture can be difficult to capture (Arts Council England, 2014).

No longer featuring as a distinct and intact sub-category in the classifications of the new cultural and creative industries, the separate disciplines of the arts and culture (particularly the creative arts) may appear in different combinations and feature in various sub-categories. Music, for example, is generally considered as a live performing art, but also forms part of the recording and publishing industries, and often features in the film, TV, radio, and gaming industries. This presents two difficulties, the first of which relates to the classification of arts or culture-based work, and naturally following this, it may be difficult to pinpoint the exact economic contributions of the arts and culture which are likely to be scattered across the industries. Indeed, recent evidence suggests that there are three spillover effects produced by arts and cultural activities that are affecting other areas of the creative industries and wider economy (Dickinson & Tuck, 2017). The first of these spillover effects is the knowledge spillover, which includes 'new ideas, innovations and processes developed within arts organisations and by artists and creative businesses' (ibid,



p. 11) that can be used in the wider economy and society without the creator being directly rewarded. Industry spillovers can also occur, which refers to ‘the cross-fertilisation of ideas between organisations operating in different sectors’ (p. 11). The final spillover effect is the network spillover, which can be found ‘in the development of social cohesion, often related to regeneration projects, the branding of a city or place, and the development of a creative milieu’ (p. 11).

It is clear that the economic contributions of the arts and culture can be widespread but obscured. This means that measuring its value can be difficult, but it also highlights that the nature of work related to the arts and culture can be extensive and boundless. There are instances where arts and culture activities appear outside the cultural and creative industries, for example in education and healthcare. Conversely, non-cultural work within the cultural and creative industries (e.g., finance, legal, and management occupations) can form a crucial part of the running of the industries. It therefore becomes important to acknowledge that working within the cultural and creative industries, or doing arts and cultural work can refer to a myriad of possibilities and may not mean the same thing. This becomes the topic of the next section, which attempts to map out the nature of work that relates to the arts and culture, and specifically to music as a sub-sector.

### 2.3 The Nature of Cultural and Creative Work

Due to the boundless and scattered nature of arts and cultural work occurring across different industries, Higgs, Cunningham, and Bakhshi (2008) proposed the Creative Trident Model in an attempt to better categorise work that can be considered as creative or as relating to the cultural and creative industries. They postulated that the ‘creative workforce’ (p. 3) can be delineated into three categories as follows:

1. ‘Specialists’ – creative artists and professionals working within the cultural and creative industries.
2. ‘Support workers’ – staff providing management, administrative, financial and other types of non-creative support in the cultural and creative industries.
3. ‘Embedded workers’ – professionals working in a creative capacity outside the cultural and creative industries.

This model paved the way for better measurements of economic and employment figures to give a more accurate view of the overall work undertaken by cultural and creative professionals and their contributions to the economy (Bakhshi, Freeman, & Higgs, 2013). The UK Department for Culture, Media and Sport (DCMS), for example, began to calculate the worth of their creative workforce from 2013 onwards according to three categories, rather than one. (DCMS, 2016c). They previously only measured figures in the creative industries (as defined by the DCMS, 2001), but later expanded their calculations to include the creative economy and the creative occupations, which are differentiated in the following manner:

- Creative occupations – includes jobs that are identified as creative regardless of industry (i.e., specialist and embedded, identified using the *creative intensity*<sup>1</sup> method as developed by Bakhshi et al., 2013)
- Creative industries – includes jobs that are both creative (i.e., specialist), and non-creative (i.e., supportive), as occurring in the creative industries (as defined by the DCMS, 2001)
- Creative economy – includes all jobs in the creative industries (i.e., specialist and supportive), and those in creative occupations outside the creative industries (i.e., embedded)

Thus, recent economic and employment figures as produced by the UK-DCMS provide a far more comprehensive overview that is closer to being an accurate depiction of the creative workforce than can be found in previous reports. From their latest figures, the creative economy is presented as a significant and growing part of the UK economy. In 2014 (DCMS, 2016b), the creative economy accounted for 8.2% of the UK Gross Value Added (GVA). At the time, the creative industries formed 63% of the overall creative economy and accounted for 5.2% of the UK economy. By 2017, the creative industries grew to account for 5.5% of the UK economy and is the fastest growing sector, increasing nearly twice as fast as the rest of the economy (DCMS, 2017b). This growth phenomena can also be found in the creative industries sector of other Western countries, such as in Australia

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<sup>1</sup> The *creative intensity* method was developed to measure ‘the proportion of total employment within an industry that is engaged in creative occupations’ (Bakhshi et al., 2013, p. 3).

(Cunningham, 2014), Canada (Brook & Fostaty Young, 2019), and across Europe (Bennett & Hennekam, 2018).

In terms of employment (which includes both employees and the self-employed as measured by DCMS, 2016c), the UK's creative economy provided 2.8 million jobs in 2014, which grew by 5.1% to 2.9 million jobs by 2015 (DCMS, 2016a). Of those jobs, around 2 million were creative occupations, and 1.9 million jobs were within the creative industries. By 2017 (DCMS, 2017a), jobs within the creative industries grew to just over 2 million, which presents a 2.5% rise from 2016. This is higher than the average job growth across all sectors in the UK, which rose 1.9% between 2016 and 2017. Although this paints an optimistic picture of the state of the creative industries in the UK, the positive figures are due mainly to the rapid growth of the 'IT, software and computer services' sub-sector, which makes up over a third (35.5%) of all the jobs in the creative industries. This sub-sector grew alone by 5.5% between 2016 and 2017. What is missed by looking only at the bigger picture is that not all the sub-sectors within UK's creative industries are doing well. The 'Music, performing and visual arts' sub-sector, for example, is the second largest group for employment in UK's creative industries, making up 14.1% of all the jobs. Between 2016 and 2017 it experienced a 3.1% decline in the number of jobs.

Cunningham (2014) proposed that creative work (performed by both specialists and embedded workers) can be further distinguished as either *cultural production* or *creative services*. Cultural production essentially concerns the creation of cultural products that can be directly consumed by individual customers (e.g., film, music, performances, and publications). Creative services, on the other hand, are generally services involving creative production that are provided business-to-business (e.g., advertising, design, and software development). It has been observed in Australia that 'the majority of above-average growth in the creative workforce was generated within creative services, either in creative service industries (support and specialists) or creative service occupations embedded in other industries' (Bridgstock, Goldsmith, Rodgers, & Hearn, 2015, p. 337). Work involving cultural production or in production-based industries conversely showed negative growth rates particularly for embedded and support roles (Cunningham, 2014). The IT sector deals primarily with creative services, while arts and culture disciplines such as music tend to be production-based. This correlates with the figures highlighted previously regarding UK's creative industries which saw the IT industry booming while the culturally-centred 'music, performing and visual arts' sector lagged behind.

Another issue that often gets glossed over when beholding the economic success of the creative industries (and more largely the creative economy) relates to the 'winner takes all' and gatekeeper structures that dominate much of the cultural production industries (UNCTAD, 2010). In the UK, for example, the music and film industries contribute large amounts to the overall UK economy and continues to increase year on year (DCMS, 2017b). However, only a small proportion of the workforce profit from these earnings, which is mostly made up of a small selection of 'winners'. The majority of the creative workforce involved in cultural production-based work (or *cultural work* from now on) remain on low-income and lead precarious portfolio careers, often across the lifespan, in order to sustain themselves. This issue is not only prevalent in the UK, but can be found across other Western countries as well (UK Music, 2018; Hennekam & Bennett, 2017).

This phenomenon has been exasperated by an oversupply of talent and a limited number of gatekeepers leading to challenges of 'structural labour market barriers and intense competition for entry-level jobs' (Bennett & Bridgstock, 2015, p. 265). Cultural work (e.g., music commissions or gigs) generally needs to be obtained or created through informal networks and by building reputation, which can be a slow and unpredictable process. Multiple jobs are often sought both inside and out of the creative industries, particularly within the education sector (e.g., music teacher), in order to sustain a living (Hennekam & Bennett, 2017; Brook & Fostaty Young, 2019). To have the appropriate skills for a variety of jobs, including existing and potential ones, cultural workers need to be highly adaptable and constantly learn new skills to remain relevant (Lingo & Tepper, 2013). Freelancing and self-employment is also high among cultural workers. For example, 90% of enterprises in the UK's cultural sector reported to employ between 1 and 4 people in recent years (Cebr, 2017; Dickinson & Tuck, 2017). This prevails as full-time employment in established cultural organisations (e.g., orchestral positions) in the UK have become scarce due to a combination of an oversupply of potential candidates and an undersupply of funding.

More generally, Western cultural organisations often rely on outsourcing and providing short-term contracts to avoid 'high over-head costs while remaining adaptable to shifting marketplace demands' (Lingo & Tepper, 2013, p. 338). Unpaid labour not only exists in volunteer work and entrant positions (e.g., internships), but also in contracted positions where incidental work such as administrative tasks, and the time required to carry them out, may not be covered by the contracted salary (Hennekam & Bennett, 2017). While some companies may carry this out exploitatively, others such as subsidised

organisations or small enterprises (for-profit or non-profit) may simply be attempting to make things work within their limited budgets. In light of difficulties being experienced with acquiring government funding or raising sufficient capital through fundraising, new self-sustaining models of funding are increasingly being encouraged (Bolton & Cooper, 2010). Cultural organisations now rely on commercial income as much as government support, and turn to other alternative funding sources such as crowdfunding, to subsist.

As such, cultural workers are increasingly required to traverse entrepreneurial paths, not only in terms of managing their own careers, setting up their own businesses, but also in helping existing businesses grow. Garcia, Klinger, and Stathoulopoulos (2018) noted that an increase in micro-businesses alone may not impact the creative sector's economic growth unless it is accompanied by the scaling up of existing businesses to enhance productivity. Lingo and Tepper (2013) suggested that cultural workers can play a significant role in shaping and growing the creative economy by acting as 'catalysts of change and innovation' (p. 348). The nature of cultural labour in the 21<sup>st</sup> century thus calls for different and novel ways of working as economic value becomes more central to its focus than had been in past decades. Cultural workers need to move from holding only specialist skills to having generalist skills, and be able to combine 'artistic imaginations with pragmatic, commercial tasks' (Lingo & Tepper, 2013, p. 348). Hennekam and Bennett (2017) assert that there is now sufficient evidence to suggest that the core of artistic and cultural training should include:

'a basic knowledge of legal rights and responsibilities, small business skills, management and technological acuity, personal attributes that enable graduates to confidently express, market and apply their skills and knowledge, and entrepreneurial thinking.' (p. 80)

Furthermore, they observe that due to the often-embedded nature of cultural work in other industries, it is suggested that students need also to be equipped with 'generic human capital required for creative roles across multiple economic sectors.' (p. 80).

It is, thus, clear that being entrepreneurial is an important part of cultural work and the educational provision for future creative artists should cater for that. However, inadequate preparations for work remains a significant reason behind graduate dissatisfaction with their degrees, particularly in creative arts disciplines such as music (Bennett, 2016). In the next section, more will be discussed about the challenges of incorporating entrepreneurship into artistic training, focusing particularly on higher music

education. This will also illuminate the limitations of current education practices in preparing students for the realities of work.

## 2.4 Challenges of Entrepreneurship in Higher Music Education

Graduates of music degrees have regularly reported that they feel ill-prepared for entering work, and often find themselves falling into entrepreneurship out of the need to sustain themselves (Bennett & Bridgstock, 2015; Haynes & Marshall, 2017). This has led Higher Education (HE) music institutions to direct more of their attention towards developing the employability and entrepreneurial competencies of their students to better prepare them for their futures. Indeed, this is not a phenomenon that exists only within the music discipline, but is recognised as a priority in the HE sector more generally (M. Smith, Bell, Bennett, & McAlpine, 2018). HE institutions, particularly in Western cultures, are being held accountable for providing programmes that are value for money as students are investing heavily in their education and increasingly expect a positive return (Enterprise & Employability Team, 2018). It becomes an ethical responsibility when degrees are marketed based on their vocational outcomes, and therefore need to clearly 'represent the career opportunities and challenges associated with their degrees' (Bennett & Bridgstock, 2015, p. 274).

The concept of graduate employability has recently shifted its focus from emphasising and supporting the practical aspects of getting a job (e.g., CV writing) to fostering a metacognitive ability that allows graduates 'to find, create and sustain meaningful work across the career lifespan' (Smith et al., 2018, p. 8). As the global job market becomes increasingly precarious, competitive, and ever-changing, entrepreneurial competency becomes progressively more intertwined with employability. The modern workforce needs to be highly adaptable, innovative, and 'able to spot, evaluate, and seize opportunities as they emerge' (Enterprise & Employability Team, 2018, p. 1). Thus, entrepreneurship education has gained more traction in recent years as a legitimate way to prepare graduates for work alongside other employability initiatives. However, this has not come without its challenges. The following section will delve deeper into what constitutes entrepreneurship education and its evolution throughout the past half century. This will be followed by the challenges of bringing entrepreneurship education into HE music institutions as a way to prepare music students for their futures.

#### 2.4.1 Defining Entrepreneurship Education

Entrepreneurship education, as well as systematic research into the entrepreneurship phenomenon, began to be carried out in HE institutions around the mid-to-late twentieth century (Landström & Benner, 2010). Historically, the debate on entrepreneurship involved the nature vs. nurture and static vs. dynamic arguments of the phenomenon (Chell, 2008). Over time, a general agreement was established that entrepreneurship is more a dynamic process than a static occurrence, and certain entrepreneurial elements, particularly business and cognitive skills, can be developed through training. This led to the wider establishment of entrepreneurship education (Neck, Greene, Branson, & Ash, 2011).

Initially operating at only a small number of universities worldwide, interest in teaching and learning entrepreneurship has grown tremendously, especially within America (Vesper & Gartner, 2001; Kuratko, 2005) and Europe (Cotoi, Bodoasca, Catana, & Cotoi, 2011). The extent of this interest can be witnessed in the expanding development of entrepreneurship education across all levels of learning, from primary schools up to lifelong learning and professional training (European Commission, 2015). The main driver of this expansion is the gradual move from seeing entrepreneurship as a subject primarily associated with business schools to being a general competency valued in people of all ages, and across diverse academic and professional disciplines (European Commission, 2008; Young, 2014). This broadening of scope can be linked to the recognition by European and American governments that entrepreneurial mentalities, skills and capacities are key to social and economic growth in the face of changing labour markets and globalisation (NESTA, NCGE, & CIHE, 2008; APPG for Entrepreneurship, 2018).

Consequently, entrepreneurship education no longer deals exclusively with the phenomenon of venture creation and growth. It also covers the development of entrepreneurial skills and mindset that can be applied to everyday situations, with business and non-business orientation (European Commission, 2008; European Commission, 2015). To distinguish between these two branches, the term *enterprise education* was introduced, particularly in the UK. A report commissioned in 2013 by the UK Department for Business Innovation & Skills clearly provided a distinction between the two terms where *enterprise education* is aimed at producing 'individuals with the mindset and skills to respond to opportunities, needs and shortfalls' which 'can be applied to all areas of education' (p. 15). *Entrepreneurship education*, on the other hand, referred to 'the application of enterprise

skills specifically to the creation and growth of organisations' (p. 15). Elsewhere in Europe, entrepreneurship education continued to be used as a 'catch-all' phrase encompassing all aspects of entrepreneurship. Instead of delineating between different branches, the word *entrepreneurship* itself was redefined to reflect the broader scope to which it referred. A recent report by the European Commission (Bacigalupo, Kampylis, & Punie, 2016) defined entrepreneurship as follows:

'Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social' (p. 10).

The connection to venture creation is clearly severed in this new definition, while a focus on creating value for others is established at its core. Economic value is also no longer the sole determinant of value but is one of three ways in which value can be defined. Essentially, entrepreneurship is expressed as a process of creating and transforming ideas and opportunities into actions that can create value for others. This definition allows entrepreneurship to stretch beyond the boundaries of creating for-profit ventures, to encompass all activities that command this process, which can be non-profit or non-business related.

Regardless of attaching the label of enterprise or entrepreneurship education, it is clear that start-up business know-how is no longer at the centre of the educative content and focus. Traditionally, entrepreneurship education has been rooted in economics, business, administration, management, and legal disciplines as applied to start-up and small business contexts (Bechard & Gregoire, 2005). The content generally comprised two parts: (1) imparting an overview of the theories and history of entrepreneurship; and (2) developing the knowledge and skills that deal with the challenges associated with the process of business entry and the subsequent stages of business development (Kuratko, 2005; Neck et al., 2011). This typically involved:

- Creating business plans
- Calculating risks
- Finding sources of financial and venture capital
- Managing human resources
- Marketing and networking
- Profit-making and growth strategy



- Establishing a legal entity
- Securing intellectual property and product development

With the move towards prizing entrepreneurial or enterprising qualities, the emphasis has shifted towards developing those qualities as priority. The ability to be entrepreneurial or enterprising has been termed in different ways in the literature. It is common to find it referred to as having an entrepreneurial mindset, skills (see for example Department for Business Innovation & Skills, 2013), competences (Bacigalupo et al., 2016), attributes, behaviours (QAA, 2018), spirit (Falkang & Alberti, 2000), traits (Chell, 2008), or characteristics (Carland, Hoy, Boulton, & Carland, 1984). Many of the fundamental entrepreneurial qualities as understood in contemporary literature were first determined by economists from as far back as the eighteenth century, after which psychologists began to make contributions around the early-to-mid twentieth century (Carter & Jones-Evans, 2012; Chell, 2008; Parker, 2004). Economists were interested in mapping out the function or role that entrepreneurs played in the economy, while psychologists grappled with personality traits that distinguished entrepreneurs from non-entrepreneurs. Contemporary research identified further the personal attributes and cognitive skills that entrepreneurs exhibited. The table below summarises the fundamental entrepreneurial qualities as derived from both historical and contemporary literature.

*Table 2. Summary of the fundamental entrepreneurial qualities derived from historical and contemporary research*

<b>Historical literature: key concepts</b>	
<i>Economist's view: Roles and Functions of Entrepreneurs</i>	<i>Leading figure</i>
<ul style="list-style-type: none"> <li>• Make judgements based on the assessment of risks and tolerates the uncertainty associated with taking risks</li> </ul>	Richard Cantillon (1680-1734)
<ul style="list-style-type: none"> <li>• Ability to be resourceful</li> </ul>	Jean Baptiste Say (1767-1832)
<ul style="list-style-type: none"> <li>• Innovator, agents of change</li> </ul>	Joseph A. Schumpeter (1883-1950)
<ul style="list-style-type: none"> <li>• Possess foresight, high self-confidence, and exceptional managerial aptitude</li> </ul>	Frank H. Knight (1885-1972)

- |                              |                            |
|------------------------------|----------------------------|
| • Alertness to opportunities | Israel M. Kirzner (1930- ) |
| • Sound decision-maker       | Mark C. Casson (1945- )    |

*Psychologist's view: Personality traits of Entrepreneurs*

*Leading figure*

- |  |                                 |
|--|---------------------------------|
| • Need for achievement                 | David C. McClelland (1917-1998) |
| • High internal locus of control       | Julian B. Rotter (1916-2014)    |
| • Above-average risk-taking propensity | -                               |
| • Tolerance of ambiguity               | -                               |
| • Independence and autonomy            | -                               |
| • High self-efficacy                   | -                               |
| • Intuitive                            | -                               |

*Adapted from Carter & Jones-Evans (2012), Chell (2008), and Parker (2004)*

**Contemporary literature (other qualities not yet mentioned)**

*Personal attributes:*

- Resilience, perseverance, and commitment
- Challenge seeking
- Proactive, self-motivated and exercises initiative
- Positive outlook, open minded
- Takes responsibility
- Adaptable and flexible
- Action-orientated

*Cognitive Skills:*

- Strategic planning and problem-solving
- Creative thinking, design thinking
- Interpersonal, networking, communication, presentation, team-work
- Persuasion and negotiation
- Leadership
- Performing under pressure

*Adapted from Collins, Smith, & Hannon (2006); Carland et al. (1984); Peredo & McLean (2006); European Commission (2008); NESTA et al. (2008); NYA (2015); Bacigalupo et al. (2016); QAA (2018)*

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A number of these qualities overlap with general employability skills which are transferable to any profession and discipline. For example, the QAA (2014) recommended among other things the following skills in their quality guidelines for inclusion within higher education qualifications that have also been cited in the list above:

- Make sound judgements
- Problem solving
- Communication
- Take personal responsibility
- Tolerate ambiguity and uncertainty
- Initiative
- Flexibility
- Decision-making
- Autonomy and independence

Similarly, within the compilation of employability and soft skills composed by Andrews and Higson (2010) as well as Yorke and Knight (2006), the above-mentioned skills also appeared along with (1) the ability to plan strategically; (2) interpersonal skills, networking and team-work; (3) self-confidence; (4) dealing with performing under stress; and (5) influencing and negotiation skills. Furthermore, the term *intrapreneurship* was introduced to signal the occurrence of enterprising behaviours, attributes and skills being applied 'within an existing micro or small business, corporate or public-sector organisation' (QAA, 2018, p. 8). These all confirm the notion that entrepreneurship and employability are becoming closely intertwined, where entrepreneurship forms an integral part of the overall employability agenda to help students develop the ability 'to find, create and sustain meaningful work across the career lifespan' (Smith et al., 2018, p. 8). Nevertheless, having entrepreneurial competence will allow individuals to consider and enter opportunities beyond employment, which require the ability to tolerate and manage risks.

This section set out to define what entrepreneurship education encompasses and has shown its development towards embracing a broader scope beyond the traditional business-centred focus. It is this new emphasis on entrepreneurial qualities that overlaps with the employability agenda of HE institutions. Offering entrepreneurship as part of the employability initiative to prepare graduates more successfully for their futures is particularly important in music, due to the precarious and often self-employed nature of

cultural work. The next section will look more deeply at entrepreneurship education in HE music institutions and discuss the challenges involved.

#### 2.4.2 What are the challenges?

Throughout the past two decades, entrepreneurship has been appearing in various guises in HE music programmes (Beckman, 2007). Currently, there is still little consistency as to how entrepreneurship is being included in HE music curricula, particularly at the undergraduate level which has been found to contain surprisingly marginal traces of entrepreneurship training (Bridgstock, 2012). Considering the urgency to address the issue of employability among music graduates, this is a cause for concern as entrepreneurship education has been acknowledged to be a valuable contributor towards enhancing student employability (Owens & Tibby, 2014). There is also a general lack of consensus regarding best practice, with little evidence to indicate what the most effective ways to prepare music students for their future careers through entrepreneurship education may be (Carey & Naudin, 2006; IFF Research, 2018). This has resulted in a lack of standardised specifications being available to guide educators (Korzen, 2015). Furthermore, undergraduate students themselves do not always appreciate, prioritise, or show interest in taking part in entrepreneurship education even though they may recognise the need for it (Pollard & Wilson, 2013; IFF Research, 2018). These challenges of (1) inconsistent and minimal incorporations of entrepreneurship into music programmes; (2) disagreements on how best to develop entrepreneurship in music students; and (3) undergraduate students undervaluing or disregarding the presence of entrepreneurship education often relate to a misunderstanding of what entrepreneurship entails and a failure to recognise its relevance to their career interests.

Entrepreneurship is often interpreted by musicians within the traditional business sense, associating it with the 'pursuit of profit and commercial gain' (Bridgstock, 2012, p. 125). This association is generally frowned upon by musicians whose values are largely 'characterised by creative fulfilment and artistic achievement being held in higher esteem than financial reward' (Pollard & Wilson, 2013, p. 5). This perception of entrepreneurship has elicited many negative responses from both staff and students at HE music institutions resulting in a reluctance to accept and embrace entrepreneurship education into the music curriculum (Penaluna & Penaluna, 2011; Roberts, 2013). Many musicians operate under the

impression that 'money ruins art' (Beckman, 2007, p. 103) and that by reducing art to a commodity to be used as an entrepreneurial business device, it somehow throws into question the artist's authenticity (Shepard, Bryan, & Harris, 2015). Entrepreneurial endeavours with a focus on profit-making are generally criticised for being 'populist', meaning that they sell-out 'the "serious" cultural status for popular approval and commercial success' (Carboni, 2011, p. 2). Thus, the opposing tension between commercialisation and the ideologies of creative expression and aesthetic legitimacy is what steers most musicians to reject entrepreneurship.

However, at a time when HE music institutions are pressured to take responsibility for the employability of their graduates (Carey & Lebler, 2012), acknowledging that entrepreneurship can in fact help prepare music students for the realities of the 21<sup>st</sup>-century work environment cannot be avoided. Traditionally the music curriculum has been focused on helping students achieve aesthetic objectives as opposed to vocational outcomes (White, 2013). This presents an obstacle whereby there is a lack of space to combine new elements together with more traditional subjects (Drummond, 2012). The way in which entrepreneurship is included within music curricula largely depends on the values, perceptions, and interests of the faculty staff. Some may hold the negative views that oppose the commercial and vocational emphasis of entrepreneurship, while others may see its potential to fill the employability gaps they observe in education driven by the void they experienced in their own training (Penaluna & Penaluna, 2011; Korzen, 2015). These differing opinions are essentially responsible for the inconsistencies that occur in the embedding of entrepreneurship within HE music curricula, which influence decisions about the delivery methods and educational content that are imparted.

Entrepreneurship, if included in a particular programme, is often viewed as peripheral to the core purpose of higher music education. It therefore tends to be included as a 'bolt on' activity which could appear in formal curricula as electives, or offered informally through career services or as extracurricular activities (Hong, Essig, & Bridgstock, 2012). Entrepreneurship has appeared less frequently as an integral and holistic part of artistic training, or within a dedicated programme that embraces both disciplines (Korzen, 2015). In terms of the educational content, Beckman (2007) identified two main streams of entrepreneurship education that have been practiced within HE music institutions. The first tends to draw on a more traditional view of entrepreneurship which is concerned with learning the basics of starting and growing a for-profit business (Beckman, 2007). The content structure is generally created and delivered by business schools through classroom

teaching, relating business notions such as 'sales and marketing, legal issues, business strategy and finance' (Bridgstock, 2012, p. 126). The second school of thought identified by Beckman (2007) focuses instead on the development of 'entrepreneurial behaviours' (p. 91) such as innovation development and opportunity recognition. It also strives to encourage an 'entrepreneurial spirit' (Carey & Naudin, 2006, p. 528) or 'entrepreneurial mindset' (Pollard & Wilson, 2013, p. 3) which assists students to merge entrepreneurial thinking with artistic ideas, rather than seeing the two as separate and conflicting skill sets.

The first more business-orientated educational model may certainly be beneficial for music students who seek to create and grow their own businesses. However, there is generally an emphasis on monetary gains without reference to artistic value which often contributes to the rejection of engaging with entrepreneurship. This type of exact transfer of entrepreneurship education from the business school without modifying its relevance to the appropriate context has been criticised for failing to be inspirational and empathetic towards students' needs (ADM-HEA, 2006). The second approach whereby entrepreneurial development is intertwined with the artistic context is therefore viewed as more suitable to address students' needs. However, as entrepreneurship education is not normally embedded within the core curriculum, the extent to which music students can develop entrepreneurial behaviours and mindsets without more exposure and direct experience becomes questionable.

Undergraduate music students in particular may not seek to engage with entrepreneurship education of their own accord. Tolmie (2014), for example, has found that many first-year music students often hold perfecting their craft as their primary objective. Freer and Bennett (2012) similarly noted that music students tend to harbour romantic dreams about their future careers which are often misconceived and do not reflect reality. Honing their artistic skill is largely perceived as the fundamental way to achieving their dreams, while other skills such as networking and self-promotion are seldom considered as crucial (Tolmie, 2014). Providing compulsory modules, therefore, may not be the better option as students may perceive it as a nuisance that distracts them from practising their art which may further devalue their perception of entrepreneurship education. While it has been recognised that offering undergraduate students a realistic view of the working world is essential in helping them prepare for their futures (Bridgstock, 2009), there is also the question of how much to convey and when. Tolmie (2014) found that students sometimes felt vocational education was delivered too early and was 'out of context with the rest of their training' (p. 75). Student feedback often contributes to the

decisions surrounding curriculum reform, including what, when, and how to deliver. Student demand, or a lack of it, can also influence the occurrence and longevity of various programmes and modules (ADM-HEA, 2006). Therefore, inconsistencies within the delivery of entrepreneurship education as well as its inclusion within the music curricula can be attributed to the opinions and resulting actions of both staff and students.

In order to overcome the challenges that impede the progress of incorporating entrepreneurship education within music curricula, it is necessary to address the basis behind them. It has thus far been established that there is generally a negative attitude towards entrepreneurship based on the association that profit-making is held in higher regard than other values. There is also an issue that entrepreneurship education is often not applied within an artistic context which further intensifies the impression of its irrelevance. These views tend to lead to entrepreneurship falling on the side lines of HE music education if included, appearing to be available yet remaining optional. Without asserting its importance, undergraduate students may rarely willingly engage with entrepreneurship education. Moreover, due to previously ingrained pessimism towards entrepreneurship, removing the optionality to participate may cause them to resent it further.

The following section draws on the suggestions and practices of educators who support entrepreneurship within artistic fields to demonstrate what can and has been done to address the above sources that have led to the challenges that entrepreneurship education faces. It will reveal the opportunities to help change the negative views of staff and students so that entrepreneurship can not only be an effective tool in combating poor graduate employability, but also become a more integral and valued part of HE music education (Beckman, 2007; Beckman, 2011).

#### 2.4.3 Overcoming the challenges: good practice and suggestions

Although entrepreneurship has traditionally been connected with the notion of profit-making, recently it has gradually been moving away from being primarily associated with business concepts to being a general competency valued in people of all ages and professions (European Commission, 2008; Young, 2014). It can therefore be assumed that arts entrepreneurship need not correlate with the conventional profit-driven concepts of

entrepreneurship, but can rather relate to developing an entrepreneurial mindset that encourages the sustainability and growth of arts markets. Indeed, advocates of entrepreneurship in artistic fields – otherwise dubbed *arts entrepreneurship* (Bridgstock, 2012; Pollard & Wilson, 2013; Beckman, 2007; Tayloe Harding, 2011) – have emphasised the need to view it as qualitatively different from its business counterpart. They stress that it is more than just being concerned with gaining the confidence and skills to create and sustain new business ventures, or about building career management skills and industry knowledge in order to advance in the profession. More importantly, arts entrepreneurship provides ‘the means by which the art and the audience connect’ (Taylor, Bonin-Rodriguez, & Essig, 2015, p. 7). It is about generating impact through the arts, where musicians can be purveyors of art that positively and profoundly affects those around them (Tayloe Harding, 2011). Popularisation is therefore an essential element of arts entrepreneurship. However, artistic value remains at the core of its drive, creating the much-needed balance between aesthetic substance and commercialisation. It strips away the impression that *art* and *business* are mutually exclusive, but instead that ‘money enables art’ (Beckman, 2007, p. 103). It can therefore be said that arts entrepreneurship ‘not only keeps aesthetic traditions in place, but that it also serves to disseminate the art some believe is at risk’ (Beckman, 2007, p. 103) by creating value in society (Beckman, 2011).

Chang and Wyszomirski (2015) added that it can go ‘beyond the sustainability of artists and arts organisations...to also produce social and public benefits that help to sustain civil society’ (p. 19). Indeed, arts entrepreneurship has often been likened to social entrepreneurship whereby they both operate with a double bottom line, i.e., generate income through commercial trade to serve another purpose other than making a profit (Welsh, Onishi, DeHoog, & Syed, 2014). For social entrepreneurship, the other purpose is to address a social need (Certo & Miller, 2008). For arts entrepreneurship, Hagoort (2003) posits that it should support artists to fulfil societal responsibilities that ‘stimulate a vital cultural climate’ (p. 213). Certainly, many non-profit organisations already exist in the art world that fulfil such roles. However, the main difference between social entrepreneurship and a non-profit organisation is that the former relies on commercial exchange and self-sufficiency to sustain its socially-orientated operations while the latter depends on external financial aid in the form of fundraising and subsidisation (Choi & Majumdar, 2014). Since such funding has recently become harder to obtain, adopting a business model that turns towards commercial trade in order to be self-sustaining is fast becoming a more attractive and reliable choice. Hence, by following the same principles as social entrepreneurship, arts



entrepreneurship can help musicians become more self-sufficient by recognising and accounting for the social, cultural, artistic as well as economic benefits that may arise from their works, and in turn persuading consumers to appreciate and acknowledge those benefits as well as the costs of producing those works (Taylor et al., 2015).

Korzen (2015) found that music students began to change their opinions of entrepreneurship education when they learned to recognise the values that arts entrepreneurship presented, particularly when 'their views realigned towards self-empowerment and became more positive towards making a difference in society through commercial activity' (ADM-HEA, 2006, p. 10). Similarly, staff and professional musicians became less reluctant to adopt the terminology when they realised that they were already behaving in such ways. Indeed, entrepreneurial undertakings are not new or uncommon among professional musicians. Many have for example created music festivals or their own record labels in order to further their careers (Miller, 2007). Others have tried venturing into new territory in order to attract wider, new and younger audiences (Kolb, 2005), e.g., performing film and video game soundtracks or creating education outreach programmes (Neuhoff, 2011). Although musicians do not generally see themselves as entrepreneurs (Haynes & Marshall, 2017), there are nevertheless many similarities between the two lines of work, e.g., creativity, passion, self-confidence and perseverance are some of the central features of both musicians and entrepreneurs (Radbill, 2010). Furthermore, some of the skills identified by professional musicians as necessary components of their careers, e.g., adaptability, resourcefulness, and the ability to multitask (Bennett, 2009), are also shared assets within the entrepreneur's skillset (Radbill, 2010). Thus, apart from emphasising the distinct values of arts entrepreneurship, it is also helpful to stress the similarities between the two practices. By highlighting both the values and similarities, it allows entrepreneurship to be perceived as a desirable and feasible attribute as opposed to being a necessity that often feels impractical and unrelated to a student's ambitions. (ADM-HEA, 2006).

This brings forth the argument that entrepreneurship should form an integral part of the core practices of HE music education. In order to promote entrepreneurship as being valuable for musical practice, it will be important to foster an environment that encourages artistic as well as entrepreneurial motivations to be developed in tandem. Beckman (2007) proposed that a reassessment of curricula offerings and outcomes be made to encourage 'creative applications of skill sets' (p. 99), where students can develop 'creative and innovative thinking' (p. 99) alongside experiential opportunities that already form part of

the curriculum. Beeching (2010) similarly suggested that there are practical methods in which entrepreneurial training can be incorporated into existing curricula activities without overburdening the students or staff, for example by submitting portfolios as part of degree assessments and 'requiring both verbal and written programme notes' (p. 14) for concert performances. This type of experience-based learning aims at promoting a more 'holistic and comprehensive' (p. 13) culture change towards fostering entrepreneurial thinking along with artistic endeavours.

Experiential and interactive learning has in fact been found to be far more effective in developing the entrepreneurial capacities of students than the passive learning that occurs in lecture-based environments (European Commission, 2015; Department for Business Innovation & Skills, 2013). General entrepreneurship education has recently been changing its traditional lecture-based format to accommodate pedagogies that support more experience-based learning (Kuratko, 2005; Karlsson & Moberg, 2013). In contrast to earlier views that rejected the intrusion of business schools due to their lack of contextual regard, arts entrepreneurship educators have highlighted that there could actually be benefits by learning from and partnering up with business schools. For example, Korzen (2015) stated that the research, guidance, and resources from business schools can help advance entrepreneurship education within the music discipline through 'the use of existing literature and possible collaborations' (p. 65). Essig (2013) had noted three types of experiential pedagogic techniques adopted in general entrepreneurship education that could be particularly useful for developing entrepreneurship in music students, i.e., mentorship, collaborative team projects, and incubated venture creation. Shepard et al. (2015) expressed that the ideal is to 'synergistically leverage the best techniques of both schools' (p. 31). Welsh et al. (2014) are advocating for cross-campus programmes whereby aspects of business venture creation and developing an entrepreneurial mindset are equally addressed in a blended and holistic approach through collaborative teaching delivered by both business and music schools. Cross-campus programmes also encourage music students to intermingle with business and other non-music students which may be beneficial for establishing profitable collaborations in the future. Bridgstock (2012) had, for example, found that some highly successful artists had in fact not been 'hands-on' involved with the running of their own businesses, but had formed fruitful partnerships and 'professional relationships with individuals who were more business-minded than they were' (p. 126). However, they did possess an awareness and good understanding of business concepts which allowed them to establish and oversee their business ventures.

This therefore acknowledges that having basic business acumen and opportunities for networking with people of various disciplines can have favourable outcomes for the students' future careers.

Even though the advantages of involving the business school have been noted, it is still necessary to ensure that there is applicability and relevance within the music context to enthuse and appeal directly to music students. It has been understood that music students trust most the people from their own discipline (ADM-HEA, 2006; Penaluna & Penaluna, 2011). Providing case studies or bringing in live entrepreneurs with a music background who have had experience working in the music industry can therefore provide inspiration and motivation to follow in their footsteps. It is also vital for these role-models to convey both the successes and failures of their ventures which will help students to recognise and understand the realities of the entrepreneurial learning curve (ADM-HEA, 2006; Hong et al., 2012). It can also be useful to provide experiential learning through specialised entrepreneurial placements, particularly if they are of a longer duration and organised by students themselves (Pollard, 2013). Placements have been found to help students see more relevance in their studies and shape more realistic aspirations. A study conducted by Berger, Wardle, and Zezulkova (2013) revealed that while some classes were seen as having little practical use before students went on a placement, after the placement they were more likely to appreciate all subjects and have a clearer vision of what to learn that can help them achieve their goals. However, placements generally do not take place in the first year of study, but Hong et al. (2012) have emphasised that even as early as the first year, institutions 'can and should shift student mindsets away from the traditional arts mindset' (p. 76). They suggested that students should be exposed from day one to the concept of opportunity creation and recognise the risk-reward relationship inherent within. Tolmie (2014) added that institutions should encourage degree maximisation from the word go, initiate the concept of career management, and allow students to get acquainted with the idea of possible selves. This last notion can help students align their 'personalised representations of self in the future' (Bennett & Freer, 2012, p. 15) with a 'broad and fluid musician identity' (Bennett & Freer, 2012, p. 17) that reflects reality. Towards the later years, more practical applications such as learning how to manage and market their own works can then be introduced (Hong et al., 2012).

Several instances of good practice and suggestions that promote and offer practical advice on how to incorporate entrepreneurship to become a valued and integral part of higher music education have now been imparted. However, it remains that inconsistencies,

disinterest, and disagreements still occur despite advances made to remedy that. This opens up opportunities to conduct further research that can help address these challenges which forms the main topic of discussion in the next section.

#### 2.4.4 Avenues for further research

There remains a lack of evidence that demonstrates the effectiveness of various entrepreneurship education programmes in higher music institutions, both in the short and long term (Korzen, 2015). Much of the literature cited throughout this review has focused on generating ideas that could contribute to the creation of more effective programmes, although little evidence has surfaced concerning the actual effectiveness of any established programmes that have been built on those ideas. Welsh et al. (2014) stated that 'effectiveness in education is conceived of as a multidimensional concept, entailing learners' educational satisfaction and their academic, career, and personal development' (p. 21). This multidimensionality marks a complexity that is inherent in the evaluation of educational programmes, making such an undertaking challenging to perform. Korzen (2015) noted that 'both meta-analysis and narrower lenses will be necessary to view the whole picture to optimise and understand the impact' (p. 63) of entrepreneurship education on music students.

It may be helpful to look upon previous research that has evaluated programme effectiveness or the impact of entrepreneurship education for some direction on how to begin. Ranging from short to long term effects, measuring the impact of entrepreneurship education had previously focused on detecting whether students have (1) gained the relevant entrepreneurial knowledge and skills; (2) changed their attitudes and perceptions of entrepreneurship; (3) increased their intentions to engage with entrepreneurship; (4) been employed after graduating; (5) created new start-up companies; and (6) contributed to the growth of existing companies (Department for Business Innovation & Skills, 2013; European Commission, 2015; Martin, McNally, & Kay, 2013). Most of the existing research has concentrated on the first three short-term outcomes which are easier to measure directly after students have participated in a programme. Although this information is helpful in evaluating the effectiveness of programmes based on immediate results, it does little for understanding any long-term effects and what might instigate or hinder the shift from interest to actual behaviour (Fayolle & Liñán, 2014). Nevertheless, it offers a good

starting point for enquiring about the effectiveness of entrepreneurship education in HE music programmes where an understanding of both short and long term impact is lacking.

Apart from examining what outcomes have been measured, it may also be useful to learn from the weaknesses of past research in order to construct better evaluation tools for future research. For example, Martin et al. (2013) discovered that many of the studies on the impact of entrepreneurship education were lacking in methodological rigour which may have led to overrating the positive effects of different entrepreneurship education programmes. Rideout and Gray (2013) suggested that using the 'golden standard' of quasi-experimental and experimental designs would eliminate methodological issues. Brentnall and Culkin (2018), however, argue that these methodological designs 'can only ever tell us what *has* worked' (p. 406 [emphasis original]), acknowledging simply that a change has occurred without contemplating why or how the change transpired. von Graevenitz et al. (2010) exclaimed that 'it is largely unknown how courses impact student's willingness to engage in entrepreneurial activity and what kind of learning processes are responsible for these effects' (p. 103). Becharde & Gregoire (2005) similarly remarked on a lack of research in entrepreneurship education that was directed at identifying the psycho-cognitive and socio-cognitive dynamics responsible for personal growth and development. There is, therefore, a gap in understanding how students develop the motivation to engage with entrepreneurship through education.

Perhaps this is due to positivist assumptions and quantitative methodologies dominating in the field, measuring impact on the macro-level, often at the expense of truly understanding the finer details that influence and drive human behaviour, as well as the factors responsible for individual differences on a micro-level. Brentnall and Higgins (2018) problematised this dominance as limiting 'our ability to ask meaningful and complex questions' (p. 13). Instead, they promote the use of alternative epistemological approaches that would offer 'new radical visions' (p. 14). They also suggest that it could be better to position 'entrepreneurship education and learning as complex and emergent, illustrating the contextualised nature of social practice and placing human activity at the centre of how we inquire' (p. 14). A qualitative approach would be more beneficial for this type of inquiry. Theoretical assumptions that underline existing research into the impact of entrepreneurship education are also currently limited (Rideout & Gray, 2013) and do not reflect the complexity of learning (Fayolle, Verzat, & Wapshott, 2016). In fact, the majority of impact and education research in entrepreneurship has been found mainly to involve investigations into entrepreneurial intentions, which is based on the theory of planned

behaviour (Loi, Castriotta, & Di Guardo, 2016). Fayolle (2013) has suggested that 'the main research streams, theories, methods, epistemology, assumptions and beliefs dominating the field' need to be questioned and critiqued in order to move towards more novel investigations. Opportunities to develop new perspectives are, therefore, recommended to arise from experimenting with different philosophical, theoretical, and methodological approaches.

Therefore, several recommendations can be proposed for conducting new research into this area, starting with the seeking of alternative philosophical and methodological approaches that would allow meaningful and complex questions to be asked. Certainly, using more qualitative research methods can help to build a deeper understanding of the underlying processes (both individual and social) that are responsible for encouraging or preventing entrepreneurial motivations and pursuits from developing. Recognising how changes in behaviour and its antecedents (i.e., attitude and intention) are dissuaded or initiated can contribute to shaping the procedures by which impact can be achieved and ultimately measured. Drawing from a wider range of theories for explanations would help to broaden our understanding of the phenomena under study. Based on these recommendations, the following chapter will outline the basis for carrying out a new research project that will begin to explore the underlying elements which persuade or deter undergraduate music students from establishing the motivation to engage with entrepreneurship.

## Chapter Three: Methodology

### 3.1 Introduction and Research Questions

It has so far been established that entrepreneurship education can be beneficial in helping music students prepare for their futures, yet it remains a challenge getting students to engage meaningfully with the subject. A gap in knowledge has been identified, which if filled, could potentially contribute to overcoming the challenge. This pertains to gaining a better understanding of how music students are encouraged or deterred from engaging with entrepreneurship. It has also been noted in section 2.4.2 of the last chapter that there is a lack of focus on the undergraduate level, where both the research and provision of entrepreneurship education is currently limited. Thus, this investigation aims to understand from the perspective of undergraduate music students the determinants underlying motivation to engage with entrepreneurship. The primary objective of this research project can therefore be reframed as the following research question:

- *What motivates undergraduate music students to engage with entrepreneurship?*

Engagement, in the context of this study, is understood to be the 'behavioural manifestation of motivation' (Eccles & Wang, 2012, p. 138), implying an active involvement in a chosen activity. Motivation is thus conceptualised as the unobservable processes that lead to an observable outcome in the form of engagement. It is anticipated that this research can contribute to developing more effective educational methods and environments that will encourage undergraduate music students to be more entrepreneurially inclined. In order to inform the practicalities of such an objective, which forms a secondary aim to this project, a more detailed set of subsidiary questions has been established according to the following logic. Firstly, both the barriers and enablers that can affect motivation need to be ascertained in order to advise what to avoid or include to improve educational practice. Furthermore, the literature has indicated that problems with engagement amongst music students relate to misguided perceptions and confusions regarding entrepreneurship. Therefore, unravelling any factors that might affect student motivation may be gleaned not only from accounts of engagement or non-engagement, but also from their perceptions of entrepreneurship. Noting how those engagements and

perceptions have changed or developed may also provide useful insight. Finally, determining any similarities and differences between the individual accounts may also prove useful. Based on the above arguments, the following five subsidiary questions can be addressed:

- i. What barriers and enablers impact the entrepreneurial motivation of undergraduate music students?
- ii. In what ways have music students engaged with entrepreneurship, and why?
- iii. What are their perceptions of entrepreneurship and what led to those perceptions?
- iv. Have their perceptions and engagement changed over time, and if so why and how?
- v. What accounts for differences and similarities in perceptions and engagement?

Having now established the research questions that underpin this project, a point needs to be made about drawing from existing theories to help explain the phenomenon of entrepreneurial motivation.

In the last chapter, it was noted that research within the field of entrepreneurship education tends to be limited in terms of theoretical approaches. It was suggested that a wider range of theories should be drawn from to underpin new research in order for new perspectives and knowledge to be developed. However, to base the assumptions of this research project on one or two theories, even if they may not be the usual theories used within the field, felt limiting. Adopting a theoretical standpoint would mean that the analytical lens through which to draw interpretations and conclusions from would be shaped by that standpoint. However, due to the largely unknown nature of the phenomenon under study (i.e., how music students become motivated to engage with entrepreneurship), it seems that restricting the theoretical assumptions through which to understand it by may prevent one from coming to richer explanations of the phenomenon.

It was, thus, decided that this study will not be underpinned by any particular theory through which to make initial assumptions about how music students may be motivated to engage with entrepreneurship. The research will adopt an exploratory stance aiming to build understanding directly from the data, akin to a grounded theory approach (Engward, 2013). However, unlike the grounded theory approach, this research does not aim to develop any theories from the data. Motivation is a widely theorised phenomenon (Ryan, 2012), thus it would be unnecessary to develop a new theory. However, the study of motivation is a complex field of research, with numerous competing theories that often



overlap but generally tend to shed light on different aspects of the phenomenon (Cook & Artino, 2016). There is little literature that brings together the wide-ranging strands of motivational research in a complementary way to explain the same phenomenon through different lenses. Thus, another aim of this project is to draw links between the findings of this research and any existing theories that may provide relevant explanations to begin weaving together the explanatory powers of different theories.

It is hoped that this may help guide future research that wishes to explore the phenomenon of entrepreneurial motivation to locate or combine the theories that may be most suitable for their proposed inquiry. Entrepreneurial motivation is not a new concept within the field of entrepreneurship, although it is not a well-developed one (Carsrud & Brannback, 2011). It generally refers to the motivation to become an entrepreneur, rather than the motivation to engage in entrepreneurial development, which can but does not imply the same thing. Entrepreneurial motivation in the context of this research relates to the latter which has more application for the development of educational practice by understanding the motivational process of engagement, either in terms of initial engagement or a more sustained version of it. Thus, this research does not focus on modelling entrepreneurial motivation as a predictor of entrepreneurial activity, but is more concerned with understanding the process of acquiring motivation that facilitates more engaged learning and development.

All of the above, including the research questions, influence the decision for choosing the most suitable methodology to be implemented for this research. The following section will outline the research framework and philosophical underpinning that supports the research design and methods that have been chosen, before justifying and detailing the steps that were taken to carry out this research.

### 3.2 Research framework

According to Butler (2004), a coherence in any research study can be achieved by weaving through an underlying logic of reasoning which she refers to as 'inquiry frames' (p. 903). She argues that focusing on inquiry frames serves to bypass the quantitative-qualitative debate, allowing researchers to draw on a range of methodological tools if deemed appropriate for investigating the problem in hand. Inquiry frames are therefore driven by

research objectives. In the last section, the research objectives of this project have already been laid out. This section, therefore, aims to outline the logic behind the methodological choices that have been made as underpinned by the aims of this research. To begin, the philosophical framework that has been drawn on for inspiration to help make sense of the phenomenon in question will be presented. This pertains to the critical realist stance. The overall research design, which involves a mixed-method longitudinal case study approach, will then be discussed in terms of its suitability to offer the appropriate investigative framework for this project.

### 3.2.1 Philosophical approach

Positivist and constructionist approaches have long dominated empirical research as the mainstream philosophies. However, entrepreneurship researchers are beginning to question whether these philosophical assumptions and traditions are being taken for granted and left unchallenged, leading to unchecked biases and limited outlooks (Brentnall & Higgins, 2018; Pittaway & Tunstall, 2016). Instead, alternative paradigms are being called for that would offer more refreshing and novel viewpoints, of which critical realism has been proposed as a viable contender (Brentnall & Culkin, 2018). This section will offer a brief overview of the philosophy of critical realism which will lead to a discussion about the alternative research perspectives it can offer that would complement the research objectives of this project.

#### 3.2.1.1 Critical Realism

Critical realism has roots in *philosophic realism* which upholds the view that ‘reality exists independently of our knowledge of it’ (Danermark, Ekstrom, Jakobsen, & Karlsson, 2002, p. 17 [emphasis original]). It also follows the ideologies of Roy Bhaskar’s *realist theory of science* (1975; 2008) which posits that our concepts or theories of reality are always constructed or grounded in some perspective or world view, making it ‘partial, incomplete, and fallible’ (Maxwell, 2012, p. 12). Critical realism therefore differentiates between ontology (i.e., the nature of existence), and epistemology (i.e., ways of knowing), and essentially combines realist ontology with constructivist epistemology. This combination,

though seemingly controversial at first, allows the acknowledgement of the existence of an objective reality, but also that an objective account of that reality is unattainable because our concept of reality is always constructed. This, in essence, recognises that all knowledge is subjective and therefore fallible and incomplete, although it does not refute 'the existence of a real world to which this knowledge refers' (Maxwell, 2012, p. vii).

Critical realism therefore provides an alternative to positivism or post-positivism, as well as constructionism and relativism as it promotes neither of the extremities that these opposing paradigms represent. In other words, critical realism does not concur that any knowledge can be perspective-free, but neither does it accept that no reality can exist outside of our constructions. Critical realism maintains that all phenomena from the tangible (e.g., physical objects), to the intangible (e.g., thoughts and feelings,) are real (i.e., that they exist in reality regardless of our knowledge of it), and it is only our understanding of that reality which is constructed. The fallibility and incompleteness of our understanding is therefore due to the biases that we bring to our own constructions, and the limited proximity by which we are able to know beyond our own relativity. Furthermore, reality is construed by critical realists as being far more complex to decipher than simply detecting the observable. Critical realism theorises reality as being stratified, where beneath the immediately observable layer of events, there are underlying 'powers and mechanisms which we cannot observe but which we can experience indirectly by their ability to cause' (Danermark et al., 2002, p. 20). A scientific study conducted from a critical realist perspective therefore always seeks to 'attain knowledge about the underlying causal mechanisms' (ibid, p. 5) responsible for producing events and 'not only [to focus] on the empirically observable events' (ibid, p. 5) themselves.

Critical realism therefore offers a conceptual framework with which to explain causal relationships. However, it differs from an empirical explanation of causality which denies 'any reference to unobservable mechanisms' (Maxwell, 2012b, p. 656). An empirical view on causality is centred on the 'regularity' or 'successionist' theory of causation which states that 'there is a regular, law-like relationship between two variables' (Maxwell, 2012b, p. 656), such that a change in A results in a change in B. A critical realist view, on the other hand, believes that 'what causes something to happen has nothing to do with the number of times we observe it happening' (Sayer, 2000, p. 14). Instead, it is suggested that 'in order to identify causal connections, we need to understand outcome *patterns* rather than seek outcome *regularities*' (Pawson, 2006, p. 22 [emphasis original]). Pawson (2006) further stipulates that outcome patterns are context-dependent, and it is by examining the

processes leading up to certain outcome patterns within specific contexts that we can begin to identify underlying causal or generative mechanisms (see Figure 1 below).

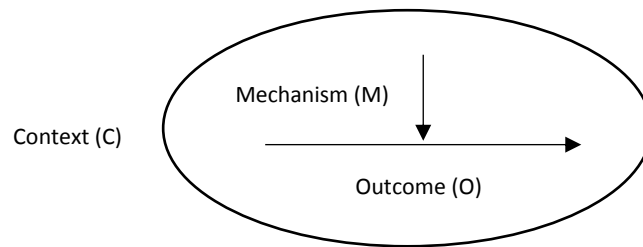


Figure 1. Basic components of realist causal explanation (taken from Pawson, 2006, p. 22)

### 3.2.1.2 Application and alignment

Due to the potential of critical realism's heuristic stance to explain causal affiliations without being based on the linear relationship between two context-isolated variables, it has increasingly been adopted in research within the context-heavy, complex open systems of social sciences. For example, it has appeared in studies attempting to understand and model behaviour, e.g., information-seeking behaviour (Wikgren, 2005) and entrepreneurial behaviour (Mole, 2012). It has also been used in education research to improve educational and research practice (J. Pratt & Swann, 1999). More recently in the field of entrepreneurship education, the critical realist approach has been used to evaluate the effectiveness of educational programmes. In Brentnall and Culkin's (2018) study, for example, they wanted to verify how well competitions worked as a pedagogy for entrepreneurship education. Through their evaluation, they were able to identify that there were both positive and negative consequences to the pedagogy, highlighting that the 'benefits declared in policy and guidance are far from assured' (Brentnall & Culkin, 2018, p. 414). Their adoption of the critical realist stance stipulated that they not only ask 'what works?', but 'what works, for whom, in what circumstances...and *why?*' (Pawson & Manzano-Santaella, 2012, p. 178 [emphasis original]). Therefore, they needed to distinguish between the different conditions that lead to different outcomes. This allowed them to ascertain and demonstrate that 'complex, socially contingent interventions will always have different effects on different participants in different circumstances' (Brentnall & Culkin, 2018, p. 414). Therefore, they stressed that policy makers will need to pay closer attention to these complexities, while policy adopters need to be cautious that 'the

declared benefits and positive outcomes are by no means guaranteed' (Brentnall & Culkin, 2018, p. 415).

Critical realism is, therefore, particularly beneficial for enquiries into the effectiveness of programmes that seek to make improvements. The multidimensional question that lies at its heart (i.e., what works, for whom, in what circumstances, and why) attempts to pry beneath the surface of observable events to understand the underlying causal mechanisms that distinguishes effective practice from ineffective ones within a specific context for the purpose of bringing about improvements. It is precisely this objective that forms the impetus for this research project. At its core, this project aims to identify what encourages or deters (i.e., causal mechanisms) music students from engaging with entrepreneurship, thereby informing the development of better educational practices. Aligning this research with a philosophy that encourages and prioritises the understanding of intricate causal relationships presents not only an appropriate, but also an invaluable, step towards deciphering these ambiguous processes. Neither a positivist nor constructivist stance would properly fit here as the latter does not support causal investigations, while the former requires causality to be conceptualised as linear and consistent, rather than complex and fluid. Critical realism may, therefore, offer an alternate lens through which to examine a longstanding problem and provide fresh new insight.

It has therefore been established that critical realism can offer a fitting underpinning for this project. However, there are few methodologies or methods that have been developed specifically in line with its philosophy (Edwards, O'Mahoney, & Vincent, 2014), which can pose a disadvantage to doing research with a critical realist stance, where the justification of methodological choices and rigour can be challenging and problematic. Realist evaluation, as utilised in Brentnall and Culkin's (2018) study, is perhaps the most well-developed and widely-adopted realist methodology to date, though it is still in the midst of being honed (Emmel, Greenhalgh, Manzano, Monaghan, & Dalkin, 2018). This research project, however, does not intend to evaluate any particular programme or intervention like Brentnall and Culkin (2018) did, thus adopting the methodology in its entirety may not be the most appropriate option. However, it is possible to draw on realist evaluation as a model by which to link method to the critical realist philosophy. Certainly, other research steeped in critical realism generally justify or guide the adoption of various methods or methodologies according to how well they can associate with the philosophy (see Edwards et al., 2014; Wynn Jr. & Williams, 2012; Pratt & Swann, 1999). This offers flexibility in terms of choosing the right methods for the project, and turns the drawback

into a valuable asset that encourages creativity in building the research methodology. The remainder of this section will present the chosen research design that has been deemed to be fitting in relation to the purpose of this project, as well as to the critical realism philosophy.

### 3.2.2 Research Design

This research project aims to understand the causal complexity that leads to different motivational outcomes by capturing student experiences and perspectives in the educational context. The case study approach is considered to be one of the key research designs appropriate for a critical realist investigation, which this project presents (Easton, 2010; Wynn Jr. & Williams, 2012; Edwards et al., 2014). Case studies are highly capable of facilitating the analysis of complex settings and highlighting contrastive positions (Downward & Mearman, 2006). Hamilton and Corbett-Whittier (2013) refer to the case study approach as one which 'aims to capture the complexity of relationships, beliefs and attitudes within a bounded unit, using different forms of data collection and is likely to explore more than one perspective' (p. 10). Thus, a case study that wishes to capture complexity and explore different perspectives is best done through the use of multiple methods within a bounded context.

While it is agreed that using multiple methods to collect data within a bounded context is a defining feature of the case study approach, how to conduct a case study is generally quite a contested area, with many different standpoints regarding its purpose and structure (Yazan, 2015). There is no one prescriptive formula to follow, leaving the researcher to decide what would be the best fit amongst the different choices. For the purpose of this research, it has been decided that, rather than drawing on the case study as a method or methodology, it will be taken as a research approach or genre. Taking it as an approach means that no set of methods or methodology is dictated (Hamilton & Corbett-Whittier, 2013). The researcher can draw from the different theoretical doctrines as long as it can be justified to fulfil the aims and purpose of the research.

As the current research is exploratory in nature, it is suggested that studying a single bounded case will be more beneficial than studying multiple cases to allow for a more in-depth investigation to take place (Hamilton & Corbett-Whittier, 2013). A single

case, however, does not mean a single person, and can refer to a single site or organisation, as long as the context of study has clear boundaries (Yazan, 2015). The selection of several contrasting case units (single units of study e.g., individual students within a university) along with multiple methods of data collection will provide sufficient assurance that the information obtained, albeit at a single site, is as rich as possible (Baxter & Jack, 2008). Case studies can also be conducted longitudinally over an extended period of time with repeated data collection to detect any changes that may occur. This not only contributes to the richness of data, but will be useful for the research objective of capturing changes in student engagement and perceptions over time. Critical realism's mid-way position on the paradigm spectrum (leaning neither towards the positivist nor constructionist ends of the spectrum) also grants researchers the freedom and justification to mix methods (Zachariadis, Scott, & Barrett, 2013). This can add yet another layer of richness and also offer the assurance of triangulation between different data types.

Therefore, the research design comprising a single case study, to be carried out over a longitudinal period using mixed-methods, has now been justified as the appropriate framework for guiding the choice of methods to be used in this project. The design can ensure that a richness of data is obtained, while fulfilling the research objectives set out in this project. The next section will turn towards the methods that have been chosen in line with this research design, as well as presenting the case that will be studied.

### 3.3 Method

In line with the mixed-method design, both qualitative and quantitative research methods are used for this project. One from each approach has been chosen, both of which will be outlined briefly in the section below, though they will be discussed in more detail at a later stage. The case that has been chosen for study will then be introduced.

#### 3.3.1 Mixed-method

Two methods of data collection, one qualitative (i.e., semi-structured interviews) and one quantitative (i.e., questionnaires), have been chosen as the tools to carry out this project.

Due to the exploratory nature of the study, the qualitative portion gained a stronger emphasis, while the quantitative portion is supplementary. The overall mixed-method design is therefore an embedded design in which the quantitative study is framed by the larger qualitative study (Robson, 2011). The studies are independent of each other and therefore were conducted separately. However, there are converging points of interest which will be discussed in the final chapter of the thesis.

The qualitative study is largely responsible for unravelling the causal complexities involved in the motivational process towards engaging with entrepreneurship. The semi-structured interview was the method by which the main body of data was collected. In line with the longitudinal design, three collection points were established across the space of one year (start, mid, and end of the year) to capture any changes that took place. Steered by the critical realist stance, questions were constructed to capture subjective experiences, thought processes, and to elicit change. Further details about the interview process will be discussed later under sub-section 3.4.3.

The questionnaire method was used in the embedded quantitative study. In critical realist research, quantitative methods are most often used to identify and establish outcome patterns without being set in a closed experimental context (Zachariadis, Scott, & Barrett, 2013). The questionnaire method is especially adept at this. It can help to determine differences and similarities or pinpoint relationships between different variables that can be generalised to a population (Robson, 2011). The quantitative study, therefore, focuses on establishing whether any factors relate to entrepreneurial development from a quantitative perspective. This study does not offer any causal explanations and therefore relies on the qualitative study for a deeper analysis of the outcomes. The main function of the study is to offer a different perspective for the purpose of triangulation. The procedure carried out for the quantitative study will be discussed in its entirety in the next chapter, therefore no further details will be presented here.

### 3.3.2 Choosing the Case

To choose an appropriate case for this research, the objective of contributing to improving educational practice can serve as a basis for rationalising the selection. As previously noted, the target group for investigation is undergraduate music students studying at a higher



education (HE) music institution. Therefore, the site on which this case research should take place needs to be within an appropriate HE music institution. The School of Music at the University of Leeds has been chosen as an appropriate site for several reasons:

- a) It offers a dedicated Music with Enterprise programme, alongside other music programmes without any particular emphasis on entrepreneurship. Emmel (2013) noted that 'realism thrives on counter-instances' which 'can be strategically compared in some way or another' (p. 83). Cases are therefore chosen for their ability to produce information of a contrastive nature. Such possibilities can be conveniently found here on the same site by selecting, for example, students on programmes with and without an entrepreneurial focus.
- b) Students on the Music with Enterprise programme take entrepreneurship-related modules offered by the business school along with other non-music students. This provides an opportunity to examine whether the collaborative, cross-campus programme structure as advocated by Welsh et al. (2014), and the possibility of mingling with business students (Bridgstock, 2012) can have beneficial effects on the interests and intentions of music students to pursue entrepreneurial endeavours.
- c) The university structure grants access to students from a multiplicity of disciplines which can be useful for conducting comparative research of a quantitative nature between music students and those from other disciplines, all within the same wider educational context. This can be valuable, for example, in establishing a frame of reference that could help place the entrepreneurial motivations of music students within a broader context.

Having now established the case to be studied, both through a quantitative and qualitative approach, the next section will discuss the procedures for carrying out the qualitative study in more detail. The quantitative study will only be presented in full in the next chapter.

### 3.4 Qualitative Study

This section has been divided into three parts, beginning with a description of the selection of participants, followed by details of the data collection and data analysis methods that were used for the qualitative study.

#### 3.4.1 The participants

The main sample of case units examined are undergraduate music students from the University of Leeds, some of whom are studying the Music with Enterprise programme, while others are not. The key criteria for the sample selection, however, relates to their level of motivation to engage with entrepreneurship, rather than their programme of study. This is in line with a realist approach to sampling, which Emmel (2013) states involves making choices 'with direct reference to the purposive work' (p. 80), referring to the research objectives. Obtaining data of a contrastive nature that directly relates to the research objectives would mean to enlist participants representing a wide-ranging degree of motivation to engage with entrepreneurship, since this forms the main object of inquiry.

To capture the widest range of experiences and motivational factors that may occur across the full duration of a music degree, an equal number of students have been recruited from each year group. At the University of Leeds, the music degree is normally a three-year programme, however some students may choose to take an optional year to study abroad or gain work experience. Therefore, the final-year student group may consist of both those who came back from a year out and those who chose not to take up the opportunity. Separating this year group into two categories would seem more advantageous to distinguish between the ones with and without the added experience. Thus, there will be four student sample groups, from first year (Y1), second year (Y2), and two groups from the final year (Y3 and Y4). Four case units make up each sample group resulting in a total of sixteen participants (see Table 3 below).

Four of the interview participants were recruited from opting in to further participation after completing the questionnaire. The remaining participants were either approached in the common area of the School of Music or during classes and had consented to participate after the project was pitched and explained to them (see

Appendix 1 for participant consent form). The sample is therefore largely self-selective and opportunistic. Nevertheless, a wide range of entrepreneurial motivation can be seen across all the year groups which fulfils the purposive sampling criteria. Of the sixteen participants, two are on the Music with Enterprise programme; one started a business; four are interested in doing something entrepreneurial in the near future; three have done something that could be considered entrepreneurial and have some interest in it; three do not mind the idea and think it may be useful but are reluctant to engage; and three are not really interested at all in entrepreneurship (see Table 3 below).

These are the sentiments expressed at the point of recruitment. Two participants eventually dropped out, one of which is from the Y3 group who left after the first interview. The other is from Y2 and left after the second interview. This meant that any changes in their sentiments could not be fully captured. Nevertheless, the remaining fourteen students participated in the research to its entirety, allowing changes in their experiences and views to be fully depicted throughout the course of the longitudinal study. The details of the research participants have been summarised in the table below.

*Table 3. Details of research participants*

Participant pseudonym	Year group	Interview 1 (Jan/Feb 2016; Term 2 2015/16)	Interview 2 (Jun/Jul 2016; Term 3 2015/16)	Interview 3 (Nov/Dec 2016; Term 1 2016/17 or graduated)	Interest in entrepreneurship at beginning of project
<b>Eva</b>	1	✓	✓	✓	Not interested
<b>Mary</b>	1	✓	✓	✓	Studying Music with Enterprise
<b>Helen</b>	1	✓	✓	✓	Not interested
<b>Sam</b>	1	✓	✓	✓	Have future ideas
<b>Ted</b>	2	✓	✓	✓	Have future ideas
<b>Gabrielle</b>	2	✓	✓	x	Not interested
<b>Anja</b>	2	✓	✓	✓	Studying Music with Enterprise
<b>Ann</b>	2	✓	✓	✓	Have future ideas
<b>Leonard</b>	3	✓	✓	✓	Started a business
<b>James</b>	3	✓	✓	✓	Have some related experience
<b>Heather</b>	3	✓	x	x	Interested but reluctant
<b>Graham</b>	3	✓	✓	✓	Have future ideas

<b>Lucy</b>	4	✓	✓	✓	Interested but reluctant
<b>Barbara</b>	4	✓	✓	✓	Interested but reluctant
<b>Tom</b>	4	✓	✓	✓	Have some related experience
<b>Darren</b>	4	✓	✓	✓	Have some related experience

### 3.4.2 Semi-structured interviews

To gain access to the perspectives of individuals, a particularly useful and widely utilised qualitative method is the semi-structured interview. This method ensures the uniformity of topic coverage across separate interviews using an interview guide, while being flexible enough to leave room for digressions (Robson, 2011). Three interview guides were constructed to cover the three points of data collection with each participant across the longitudinal period. Interview questions were generally constructed in an open, non-leading manner, and served as a guide rather than a prescription for the interviews. To ensure that a critical realist stance was also considered, the topics that were covered not only focused on the depiction of experiences and individual perspectives, but as well had the potential to pry into thought processes and elicit change. This notion will be explained further below, using examples from the interview questions that were constructed for the research project.

A realist interview would offer respondents the opportunity to explain and clarify their own thought processes (Pawson & Tilley, 1997). This allows a glimpse into the process of constructing a particular viewpoint, and can contribute towards identifying causal mechanisms. For example, the following interview question was aimed at acquiring the participants' perspectives on entrepreneurship through their own rationalisation of experiences that they already have or will have:

- What have you done recently or are planning to do soon that (you think) is related to entrepreneurship?

Considering music students may not regard some of their experiences as relating to entrepreneurship, indirect questions were added to stimulate discussions about relevant activities and their reasoning behind engaging:

- Have you ever done any freelance work or promoted yourself to get work? Could you tell me more about what you did? Why did you decide to do this?
- Have you ever come up with ideas for an event, if so what why and how? Do you like to do things differently from others or not?

Furthermore, probes and questions that specifically elicit change can also be built into realist interviews (Manzano, 2016). The interview itself can therefore be viewed as a vehicle for change. For example, during the interview, a list of entrepreneurial skills compiled from the literature review was shown to the participants. They were asked about whether they believed themselves to possess any of the skills and to describe how they exhibited them. It is not initially told that these are entrepreneurial skills until after the participants have talked through them. Inadvertently through these discussions, their perceptions or understanding about entrepreneurship may have changed. In order to capture any changes that transpire during a single interview, and acknowledge that it may have been elicited through the interaction, the following question was included to capture such an outcome should it occur:

- Has our conversation today affected you in any way? (*prompt: particularly how you think, know, or feel about entrepreneurship?*)

Each participant was interviewed three times across a year, in line with the longitudinal design. The parameter is one calendar year from January to December, rather than one academic year. The depiction of change across the three interviews can be captured by asking the same question with slight modifications to allow for reflections from a particular point in time. For example, in the following question, 'now' is added as a moveable temporal concept to be used in the second and third interviews:

- What is your opinion (now) of the prospect of being an entrepreneur or being involved in entrepreneurship, particularly as a musician?

Due to the data collection period falling across two academic years, the transition period into the next year was also captured for each participant adding to the richness of data that portrays change.

New questions, nevertheless, were added to the later guides mainly for reflective purposes to obtain insight into the participants' thought processes. The following question from the third interview guide, for example, was constructed to prompt reflections that would explain what and how change occurred, as well as what is deemed to have personal significance, both more generally, and in relation to entrepreneurship:

- Looking back on what you've done/achieved/learnt last year, what are the pivotal points for you, and why?
  - In general
  - Specifically, in relation to entrepreneurship

The above examples and explanations have depicted the reasoning behind the range of interview questions constructed for the research project that were realist-informed. The full guides, questions, and the list of entrepreneurial skills presented to the participants can be found in Appendix 2 and 3. Each interview was transcribed verbatim, after which any identifying comments were edited to protect the anonymity of the participant. It now follows that the procedures for analysing the interview data will be outlined next.

### 3.4.3 Thematic Analysis

Thematic analysis has been chosen as the appropriate analysis method for this project, as it provides a common strategy 'for organising and interpreting qualitative data to create a narrative understanding that brings together the commonalities and differences in participants' descriptions of their subjective experiences' (Crowe, Inder, & Porter, 2015). This aligns with the research objectives of this project to deliver an understanding that is drawn from comparing and interpreting the experiences and perceptions of different students. Furthermore, thematic analysis does not align with any philosophical stance, unlike for example IPA, which aligns with phenomenology (J. A. Smith & Osborn, 2007). This means that it can be flexibly applied to any methodological framework regardless of its philosophical underpinning (Braun & Clarke, 2006). It can also serve as a 'foundational

method for qualitative analysis' (ibid, p. 78), where thematic coding is key to the inference of more abstract ideas. This is important for critical realist research which needs to go beyond a descriptive or semantic level of analysis to a more latent level of analysis, where it 'starts to identify or examine the underlying ideas, assumptions, and conceptualizations – and ideologies – that are theorized as shaping or informing the semantic content of the data' (Braun & Clarke, 2006, p. 84). In critical realist research, this is achieved through abduction and retroduction, which will be explained in more detail later. Firstly, however, the steps that were taken in the analysis procedure are summarised below:

1. Read through the interview and make initial comments or notes on the data
2. Re-read the interview and 'code' data into sub-themes
3. Re-organise sub-themes to establish higher themes
4. Re-group themes and sub-themes under superordinate themes

The first three steps were repeated for every interview transcript. Only when all datasets were fully analysed did step four take place. Essentially, steps one to three have an idiographic focus, while step four is where the cross-case analysis took shape. Realistically, cross-case analysis began informally with the analysis of every new dataset. However, the majority of the conscious work that went into determining superordinate themes occurred after all the interviews have been coded and throughout the writing process.

After a series of trial and error, it was determined that a realist focus to establish causal inferences is best applied during step four, where comparisons can be formed. This corroborates with the suggestion that through comparison, similarities and differences can be discerned, which 'allows processes and outcomes, generative mechanisms, and conclusions about causes and outcomes to be drawn more effectively' (Edwards et al., 2014, p. 30-31). Thus, it is during the cross-case analysis that the realist modes of inference (i.e., abduction and retroduction) can be most effectively applied.

Abduction and retroduction are the hallmarks of realist analysis (Danermark et al., 2002). Abduction is 'a means of forming associations that enable the researcher to discern relations and connections that are not otherwise evident or obvious' (Meyer & Lunnay, 2013, p. 2). This is done through a process of reconceptualising the data to find new explanations that best encapsulates the variations and anomalies that are present in the data. Retroduction, on the other hand, is a form of abstraction aimed at developing concepts about the essential conditions without which a phenomenon cannot exist. This is

best achieved by comparing ‘several completely different interaction situations in order to be able to discern the structure all these cases have in common’ (Danermark et al., 2002, p. 105). Upon discerning these commonalities, causal mechanisms can be distinguished from non-essential contextual factors. Thus, in step four of the analysis procedure, abduction and retroduction can be utilised to re-group and re-formulate the sub-themes and themes that have been inductively conceived in the initial stages, to form superordinate themes that convey causal inferences.

A brief example now follows exhibiting the analysis procedure described above as applied to the data collected from one of the interviewees. I have chosen to use Eva’s (Year 1) data as her interviews were one the first to be analysed and can clearly show the interpretative transformation that took place. As the first step, I read through Eva’s first interview and noted some initial thoughts on what she could be referring to in her responses. For example, here I noted that this passage referred to her motivation to take part in extracurricular activities:

stuff, I kind of manage all my chores, like to know what’s going on so I think I’d be quite good at that. Alertness to opportunities, I think so, I suppose at university how you can literally do anything you want, I think I try to take, make use of that like I applied to be course rep and with the LUUMIC thing going into schools and um ya, I think it’s a bit like it would be stupid of me not to.

I: to not to take those opportunities

P: ya, ya and like by doing that I kind of put myself out there more and I kind of gain confidence by doing it. Um sound decision maker no, I’m so bad at making decisions [laugh]

**Sylvia Jen**  
Motivation to take action/take part in extracurricular activities

Figure 2. Thematic Analysis of Eva’s interview: Step 1.

The same passage was then coded upon the second reading into two sub-themes. The first half of the passage (i.e., ‘I suppose at university you can literally do anything you want...’) was interpreted as her perception of the environment to be opportunity-laden. The second half (i.e., ‘it would be stupid of me not to...like by doing that I kind of put myself out there more and I kind of gain confidence by doing it’) showed that her perception of doing extracurricular activities as an opportunity to self-develop was a source of her motivation to take part:

- **Environment (socially) perceived as opportunity-laden** ‘I suppose at university you can literally do anything you want, I think I try to take, make use of that...I think it’s a bit like it would be stupid of me not to...ya and like by doing that I kind of put myself out there more and I kind of gain confidence by doing it.’
- **Opportunity to self-develop**

Figure 3. Thematic analysis of Eva’s interview: Step 2.



Upon finishing analysing the whole interview, the sub-themes were then re-arranged thematically. In the case of this example, I had placed the above sub-themes as part of what stimulated her intrinsically to participate in extracurricular activities:

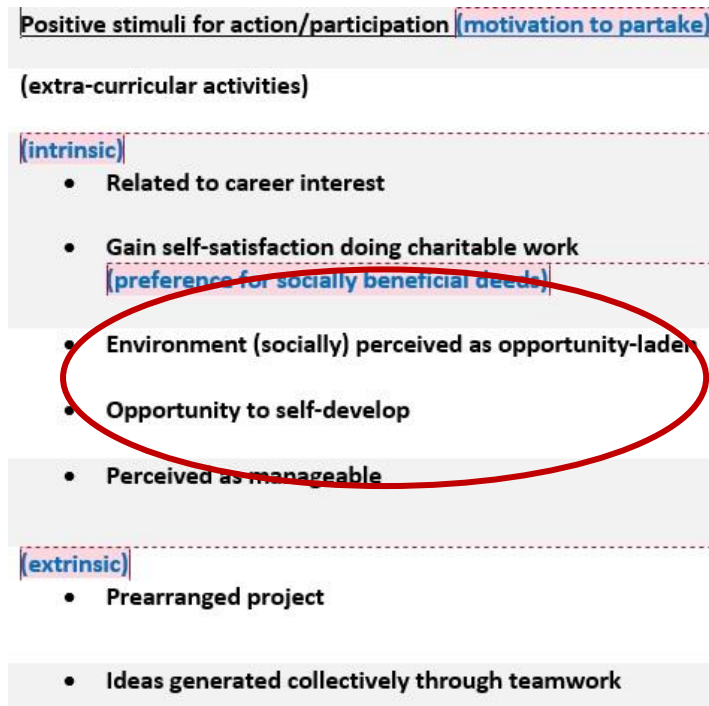


Figure 4. Thematic analysis of Eva's interview: Step 3.

Once all the first interviews were analysed for all sixteen participants, I commenced with step four, which was to re-organise the themes under superordinate themes. At this point I colour-coded each participant to ensure I could easily retrace the themes and sub-themes back to their original source, and collected them all into one document in order to re-arrange them thematically. However, I soon realised that there were overlaps and disconnects between the themes, compelling me to reconceptualise their relationship. I thus applied abduction at this point, which is the process of re-comparing the themes for similarities and differences in order to establish new associations that were not obvious to me in the earlier stages of analysis. In the example below (Fig. 5), it can be seen that I had initially kept the overarching theme of intrinsic motivation as a superordinate theme under which the sub-theme relating to Eva's quote about the opportunity to self-develop remained. The sub-theme itself was absorbed into a new theme noting that motivation was being driven by the anticipation of positive gains for the self or for others. However, after applying abduction, a new superordinate theme emerged establishing the perception of

rewards versus risk as a motivational driver that was a common underpinning amongst the related sub-themes:

*Internal:*

- Perceived as compatible with self – interests/passions; abilities/skills; enjoyment/excitement
  - Perceived as compatible with own skill and interests
  - Related to career interests
  - Confident in own abilities (high self-efficacy)
  - Genuine interest and enjoyment in activity
  - Driven by interest and passion
  - Take opportunities to self-create and manage activities based on own ideas
  - Desire to create own album
  - Self-interest
  - Sense of excitement
  - Enjoys writing for stage
- Certainty/anticipation of positive gains for self and positive contribution to others – self-development; something valued
  - Gain self-satisfaction doing charitable work – (Preference for socially beneficial deeds – gain self-satisfaction (positive or negative?))
  - Opportunity to self-develop
  - Certainty of reward after putting in effort
  - Gain positive outcome from prevailing after negative experience
  - To contribute rather than to demand work
  - Not just enjoy the act of doing it

Eva – Dark green (1<sup>st</sup> year)

**appealing/unappealing elements**

- Specific to profession
- Non-specific to profession (transferable skills)

**Sylvia Jen** May 18, 2017

Reward vs risk:

For self (internal)

- Self-development
- Incentive for endurance and effort
- Receive something valued by self at end
- Process is enjoyed
- Certainty of reward is high

Contribution to others (external) – ultimately leading back to reward for self (**link to preference for socially beneficial deeds**)

Particularly strong incentive for entrepreneurship

**link to appealing elements:**

Success in achieving entrepreneurial output is highly-regarded reward

**Link to unappealing elements:**

- Risky and uncertain that reward can be achieved after putting in time and effort

Reply Resolve

Figure 5. Thematic analysis of Eva's interview: Step 4 abduction.

Once all the themes from all interviews (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>) have gone through the abduction process, the themes were re-analysed using retroduction, an abstraction process by which to extract the essential conditions of a phenomenon. I made use of a mind-mapping tool called CompendiumLD to help me determine any hierarchical or dependent relationships between the themes (see Fig. 6 below). I essentially clustered all related themes from across all interviews together on the mind-map before considering their relationship with each other. Relating this back to the earlier example from Eva, it can be seen in the figure below that the theme of self-development as a motivational driver was clustered, and consequently became associated, with valuing the reward of achievement. The mind-map allowed me to visualise how the separate factors fitted together. I was able to simultaneously differentiate between the rewards (achievement) and the process of obtaining rewards (self-development), while clarifying the relationship between them. All of the above were eventually established as part of the essential conditions for triggering entrepreneurial motivation:

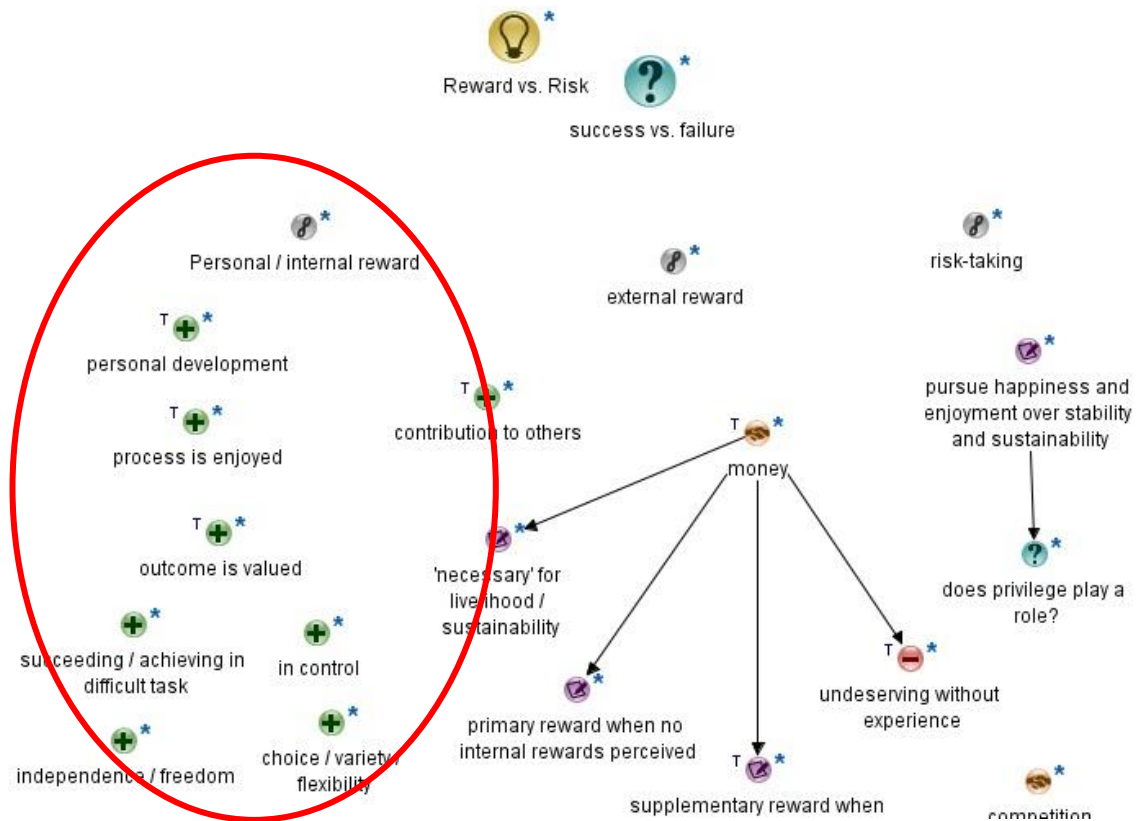


Figure 6. Thematic analysis of Eva's interview: Step 4 retrodution.

Ultimately, the mind-map formed the basis for writing up and structuring the final presentation of the research findings.

#### 3.4.4 Bias and validity

Bias is an unavoidable part of conducting qualitative analysis, which is highly dependent on the interpretations of the researcher (Mantzoukas, 2005). As this project is not guided by a constructionist philosophical stance, reflexivity does not play a role in rationalising the researcher position by providing reflective commentaries and self-evaluations throughout the research process (Berger, 2013). Instead, to acknowledge and recognise that researcher positionality may influence the research process and outcome, my personal interests, experiences, and assumptions will be "bracketed" here (Fischer, 2009). Bracketing generally implies an explicit identification of researcher bias which then allows the

researcher to recognise and reduce the possibility of biased interpretations (Tufford & Newman, 2010).

My own background in music, and being a student at the University of Leeds naturally gave me an insider's perspective (Berger, 2013) and allowed me to easily relate to the participants and vice versa. However, having been primarily focused on performance training and wanting to be a performer when I was an undergraduate student, it was more difficult for me to relate to those who did not share the same ambitions as I did. Knowing that, however, I became more vigilant in staying open-minded and non-judgemental about the participants' perspectives and experiences. If I happened upon a shared experience, I tended to interpret it according to my own understanding of the experience. However, as I moved towards the later stages of analysis where essentially a re-analysis took place to compare and reframe my original coding into abstract categories (i.e., through abduction and retroduction), I was able to mitigate the earlier biases in interpretation through the act of identifying similarities and differences across the different accounts of experiences. I essentially challenged my own biases by deliberately reconceptualising how the participants' experiences relate to each other as opposed to my own.

I also have vested interest in the topic I chose to research. Having struggled with developing my own career as a musician and experienced the portfolio-type pattern of work, I understood the importance of helping students prepare for their futures during their period of training. Perhaps this is elevated by the fact that I have not had this kind of support during my own studies. However, realising through reading literature that I am not alone in this struggle strengthened my resolve that this is the right thing to do. My knowledge of entrepreneurship was minimal at the start of the study, resembling the perceptions many of the participants had. However, as I became more familiar with the topic, I grew more interested in the idea of engaging in entrepreneurial pursuits myself. Thus, I was experiencing the phenomenon which I was researching. This reinforced my belief that entrepreneurial motivations can be developed, but again it meant that my interpretations can be biased by my own experiences. I thus sought validation from an independent on-looker (though still another music student) to verify my analysis and proposed themes. A select number of interviews, all depicting different experiences, were given to the independent on-looker to be analysed without any instructions from me. We then compared and discussed our interpretations and an agreement was reached that my proposed themes were not skewed by my own biases, but were representative of the participants' experiences.

This thus concludes the chapter on methodology. The next chapter will focus on the quantitative study, providing a detailed account of the procedures and outcomes. The results from the qualitative study will be presented from Chapter 5 onwards.

## Chapter Four: Comparing the entrepreneurial attitudes of undergraduate arts and business students

### 4.1 Introduction

This chapter presents the embedded quantitative study that was conducted primarily to provide an alternative perspective that could be triangulated with the findings from the main qualitative study. The study itself does not provide any explanations of causality, but aims to highlight some possible relationships between various variables and the development of entrepreneurial motivation. This will then be verified against the qualitative findings in the final chapter of the thesis.

As mentioned in Chapter 3, the notion of entrepreneurial motivation is not well developed within the field of entrepreneurship. Thus, there are no established questionnaires that specifically measure entrepreneurial motivation. This study has therefore drawn on the Entrepreneurial Attitudes Orientation (EAO) scale developed by Robinson, Stimpson, Huefner, & Hunt (1991) as a suitable measure of entrepreneurial motivation. The next section will offer a justification for this decision by comparing the EAO with other available options of measurement. However, before that, the inspiration for this study will be presented.

This study is essentially a replication of Gibson and Gibson's (2010) study which compared the entrepreneurial attitudes of arts and business students at a university in the USA. Along with measuring their attitudes, Gibson and Gibson (2010) also wanted to identify the various factors that may relate to or influence attitude, anticipating that this could help inform higher education institutions on how to develop entrepreneurship programmes for arts students. The key purpose of this study is to extend this quantitative work to contribute towards the growing body of research that aims to enhance entrepreneurship education for arts students.

Replicating Gibson and Gibson's (2010) study provides a wider perspective that extends beyond the UK university to the USA. The experiences of the music students from the main qualitative study can thus be situated within and compared to a wider population of arts and business students in the UK and USA. This offers a stronger possibility of

validating and generalising the findings from the main qualitative study, particularly if connections are made between the two studies of this thesis. The chapter will, thus, set out the purpose of replicating this study and the procedure by which it was carried out. The presentation of results and the subsequent discussion will then bring this chapter to a close.

## 4.2 Attitude as a measure of motivation

The measurement tool that Gibson and Gibson (2010) used in their study was the Entrepreneurial Attitudes Orientation (EAO) scale, which is an established questionnaire developed by Robinson et al. (1991) that predicts future entrepreneurial behavior based on one's attitudes. Attitude is defined here as 'the predisposition to respond in a generally favorable or unfavorable manner with respect to the object of the attitude' (ibid, p. 17). The attitude construct on which the EAO scale was built pertains to the tripartite model of attitude. This model posits that there are three components to the attitude construct. The first is the affective component, which can manifest as a positive or negative reaction to something. The second is a cognitive component, which consists of an individual's beliefs and thoughts about something. The third is a conative or behavioural component, which marks a particular intention or predisposition to behave in a certain way (Robinson et al., 1991).

It has been suggested that attitude and motivation are closely related and highly interdependent (Peak, 1955), where attitude is 'assumed to account for persistence and intensity of motivated behavior' (ibid, p. 149) and can 'determine the direction that action will take' (ibid, p. 149). Attitude can therefore form the basis of motivation. Thus, upon the absence of an appropriate measurement tool, scales that measure attitude can suitably act as an indication of motivation. Certainly, in relation to the overall research objectives of this thesis, establishing an understanding of the development of entrepreneurial motivation relies on examining the perceptions and behaviours of music students. The tripartite model of attitude caters for these cognitive and behavioural aspects as opposed to a unidimensional model of attitude, which only portrays attitude as an affect (i.e., emotional reaction). Therefore, the EAO scale can be endorsed as a suitable measurement tool for entrepreneurial motivation.

There are, however, other contenders that could be considered for this role, which need to be ruled out in order to justify the use of EAO in their place. Apart from attitudes, other established measurement tools that can predict future entrepreneurial behaviour are based on the *intentions* and *self-efficacy* constructs. Tests that measure entrepreneurial intentions aim to predict future entrepreneurial behaviour by determining the strength or extent to which individuals intend, desire, or make planned efforts towards being an entrepreneur. The Entrepreneurial Intentions Questionnaire (EIQ) is one such test (Liñán & Chen, 2009). However, the EIQ and other intention-based questionnaires heavily point towards venture creation as the definition of entrepreneurial engagement. This aligns with the dominant understanding of entrepreneurship which revolves around the actions and characteristics of the entrepreneur, defined as someone who creates new business ventures (Chell, 2008). This presents a problem with applying most entrepreneurial scales outside of a narrow business context, regardless of the model of measurement on which they are based. This is true of the EAO scale, as well as three established Entrepreneurial Self-Efficacy (ESE) scales by Chen, Greene, and Crick (1998); De Noble, Jung, and Ehrlich (1999); and McGee, Peterson, Mueller, and Sequeira (2009).

Moberg's (2014) version of the ESE scale is perhaps the only existing entrepreneurial scale that is neutrally worded, in that it deliberately avoids business jargon and start-up activities within its items so as to ensure that non-entrepreneurs, or those unfamiliar with business terms, can correctly interpret their own abilities using the scale. This is especially important as entrepreneurship education becomes more incorporated within non-business disciplines and is no longer solely associated with starting-up business ventures. The ESE is entirely focused on measuring self-efficacy as a predictor of future behaviour, which is derived from Social Cognitive Theory, a motivational theory developed by Bandura (1989). Moberg's (2014) ESE is thus a strong contender as a substitute measurement tool for entrepreneurial motivation. However, it is a recently-developed scale, and there are no accounts of it being used within an arts context. One of the key appeals of using the EAO is to be able to compare the results of this study with the results from Gibson and Gibson's (2010) study to allow for a broader perspective to be established. Nevertheless, the EAO lacks the neutrality of Moberg's (2014) ESE. As it stands, however, the EAO is not heavily-jargoned (unlike the EIQ), and can easily be neutralised with small modifications. A pilot study was therefore carried out to test whether a neutralised version of the EAO would yield similar results to the original. A positive outcome would fulfil the neutrality factor, and still allow for the study to be aptly



compared with studies which used the original EAO. The following sub-section summarises the procedure and outcomes of this pilot study.

#### 4.2.1 Pilot Study

The EAO scale is a multidimensional tool with four dimensions: *Achievement*, *Innovation*, *Personal Control*, and *Self-Esteem*. The *Achievement* dimension refers to a need to pursue and achieve desired results. *Innovation* relates to the aspiration of doing things differently. *Personal Control* pertains to an individual's perceived control and influence over one's own affairs, and *Self-Esteem* indicates one's self-confidence and perceived competency to perform tasks successfully (i.e., self-efficacy). The EAO questionnaire consists of 75 statements followed by a 10-point Likert scale, ranging from '1-strongly disagree' to '10-strongly agree'. Each statement corresponds to one of the four dimensions, which when averaged, gives a score out of 10 for each dimension, with a higher score denoting a stronger attitude (see Appendix 4 for EAO scoring procedure). For the purposes of this study a modified version of the EAO was created in the following manner: any statement that referred to a business context was re-written to remove reference to business, for example:

Original: I believe it is important to continually look for new ways to do things in business.

Modified: I believe it is important to continually look for new ways to do things.

Statements without reference to a business context were left without alterations (see Appendix 5 for full comparison between the original and modified versions of the EAO).

In order to avoid collecting data from the anticipated intended population of the main study (i.e., arts and business students as stipulated by Gibson and Gibson's study), a different but comparable pair of populations were targeted for the pilot study, i.e., humanities versus social sciences students. Half of both groups of students were administered the modified EAO (EAO-mod), while the other half received the original version. Both questionnaires were set up online, and the links distributed via email to the two student target groups who attended the same UK University as the participants of the main study. Space was also provided in both questionnaires for respondents to leave

feedback as to the appropriateness of the statements. A total of 16 respondents completed the original EAO, and 22 completed the modified version. Of those who completed the EAO questionnaire, 11 were from social sciences (69%) and 5 were from humanities (31%). For the EAO-mod questionnaire, 16 respondents were from social sciences (73%) and 6 were from humanities (27%).

Two outliers were removed from the EAO group, after which a normal distribution of responses was observed for both questionnaires. T-tests were then performed to compare the scores of the EAO and EAO-mod questionnaires. Two statements, no. 5 ( $p = 0.05$ ) and no. 50 ( $p = 0.002$ ), were found to have contributed to the significant difference detected solely in the *Self-Esteem* dimension ( $p = 0.005$ ). Only statement no. 5 was a modified statement:

Original: I feel like a total failure when my business plans don't turn out the way I think they should.

Modified: I feel like a total failure when my plans don't turn out the way I think they should.

Question number 50, on the other hand, was unchanged from the original: 'I never persist very long on a difficult job before giving up'. Considering that an unmodified statement was largely responsible for the significant difference detected in the *Self-Esteem* dimension, while the only contributing modified question is borderline significant, it can be assumed that the modified version of the EAO questionnaire can reasonably replace the original version.

This pilot study set out to determine whether a neutrally-modified version of the Entrepreneurial Attitude Orientation (EAO) questionnaire (Robinson et al., 1991) could yield similar results as the original version, which would allow the latter to be replaced by the former when delivering the questionnaire to non-business students. The result above points to the possibility that such a replacement can indeed be applied. However, the same result can also be interpreted to dismiss the need for a neutrally-modified version since it does not produce significantly different results from the original. While this may be true, it also brings to question whether it is necessary in the first place to measure the entrepreneurial attitudes of undergraduate students using a non-neutral questionnaire if it makes little difference whether or not a business context is included.

A feedback comment left by one of the respondents of the original EAO questionnaire, regarding problems they had encountered when completing the questionnaire, indicated difficulties identifying with a business context due to a lack of experience in such a context:

I don't already own a business, there wasn't an option asking whether I already owned a business so I had to answer the questions thinking about if I owned my own business in the future. (Anonymous EAO questionnaire respondent)

Considering the potential difficulties the business context might present, there is good reason to use the neutral version to encourage all participants to use the experiences which best allow them to address the questions, rather than to rely on imagining a hypothetical situation. Since the purpose of the main study was anticipated to measure the entrepreneurial attitudes of undergraduate arts and business students, it was decided that the neutral version of the EAO questionnaire would be more appropriate for use. The rationale behind this is that arts students may be less akin to being affiliated with the business context, which may lead to them feeling less capable of judging their own abilities relating to such circumstances. Using a neutral questionnaire would thus allow for more accurate self-reports for both business and non-business students. The results of this pilot study shows that even if the neutral version was used, it may still be possible to make direct comparisons with other studies that had used the original EAO questionnaire.

Thus, the argument for using the EAO over either the ESE or EIQ is justified in that it suitably measures entrepreneurial motivation, offers more opportunity for wider comparability, and a neutral version of it does not seem to prevent its comparability when measuring within a student context. The following section will therefore begin to outline the steps that were taken to carry out this replication study.

### 4.3 Method

In order to facilitate direct comparison, this study attempted to replicate as far as possible the protocol of Gibson and Gibson's (2010) research. Replicating their study in the UK means that arts students from two different countries can be compared to each other, as well as against business students. Business students are generally the most common target group for entrepreneurial surveys, as they are most often associated with, or are most

likely to engage with entrepreneurship. Obtaining the scores of business students may therefore provide a good benchmark against which to judge the entrepreneurial attitudes or motivation of arts students.

Like Gibson and Gibson's (2010) study we sought to 'identify and compare the demographic and other factors that relate to or influence entrepreneurial attitudes' (Gibson & Gibson, 2010, p. 3). However, instead of testing the same hypotheses that they did, this study adopted their results as the hypotheses to be tested so as to enable easy tracking of the similarities and differences between the two studies.

#### 4.3.1 Hypotheses

There were three main groups of hypotheses for this study, the first of which was a straightforward comparison of entrepreneurial attitudes between business and arts students. Here Gibson and Gibson (2010) found that business students tended to have stronger entrepreneurial attitudes than arts students, apart from the *Innovation* dimension. The second group of hypotheses looked at how various demographic variables relate to entrepreneurial attitudes. Gibson and Gibson (2010) tested gender, age, and level of study, of which only age and level of study yielded significant results. The third group investigated whether various types of exposure to entrepreneurship can be associated with entrepreneurial attitudes, of which work experience, family background, and education were found to have significant effects (Gibson & Gibson, 2010). The three hypotheses groups as derived from Gibson and Gibson's (2010) study are thus presented as follows:

##### Hypothesis group 1: Business versus Arts students

- Business students have stronger entrepreneurial attitudes than arts students in terms of *Achievement* and *Personal Control*.
- Arts students have stronger entrepreneurial attitudes than business students in terms of *Innovation*.

### Hypothesis group 2: Demographic factors

- Male and female students do not differ in strength of entrepreneurial attitudes.
- Business students over the age of 21 have stronger *Innovation* than those under 21.
- Arts students in later years of study have weaker *Innovation* than those starting out.
- Business students in later years of study have stronger *Innovation* than those starting out.

### Hypothesis group 3: Exposure factors

- Business students who have worked in a small business have stronger *Innovation*.
- Arts students from families that own businesses have stronger *Self-Esteem*.
- Arts students who are self-employed or have their own businesses have stronger *Achievement, Personal Control, and Innovation*.
- Arts students who had taken at least one business course have stronger *Innovation and Personal Control*.

The next section specifies the procedures that were followed in terms of collecting and analysing the data to test the hypotheses set out above.

#### 4.3.2 Procedure

The instrument chosen for this study was the modified and piloted Entrepreneurial Attitudes Orientation (EAO) scale originally developed by Robinson et al. (1991). In its original form it is a well-established scale in that it has been shown to accurately distinguish between entrepreneurs and non-entrepreneurs for 77% of cases (Robinson et al., 1991). A recent study by Miao (2012) reconfirmed the reliability and validity of the test, and provides support for its generalisability.

Although this study intended to replicate Gibson and Gibson's (2010) procedures as far as possible, small deviations (in addition to the questionnaire modifications already

noted) were inevitable due to the differences in time and context. Perhaps the most likely deviation to be expected relates to the delineation of the target group. The labels “arts students” and “business students” signify two general populations from which to draw samples. However, different universities have different ways in which they structure their schools, faculties, and courses. Therefore, it cannot be expected that the same sampling procedure be followed, except on the broadest level. In other words, as long as the samples are reasonably shown to come from populations that could be labelled as undergraduate arts or business students from a university, it can be considered comparable. Thus, one UK university was chosen from which to select the desired target group. This mimics the sample from Gibson and Gibson’s (2010) study, which consisted of students from one university in the USA. The arts group in their study consisted of performing arts and visual arts students. This study, however, delineated these groups further, where music and drama students equate to the performing arts group, while fine arts and design students represented the visual arts group. The arts group in the current study has therefore been subdivided into four smaller groups, while the business group remained one.

The modified EAO questionnaire was created online. Apart from asking the students which school they were from (e.g., music, design etc.), other demographic information requested included gender, age, ethnicity, nationality, and year of study. Those in their final year could choose either Y3 or Y4, depending on whether they had taken the optional year out in industry or abroad before finishing their degree. Y3 denotes they had not and Y4 meant they had. These optional choices are more typical of UK than US universities, which usually have four compulsory years. Lastly, the respondents were also asked five yes/no questions regarding their exposure to entrepreneurship:

- Have you ever studied entrepreneurship-related studies?
- Have you ever participated in entrepreneurship-related activities, societies, or training outside of study?
- Have you ever worked for someone who started their own business, is self-employed, or is a freelancer?
- Have you ever started your own business, been self-employed, or freelanced yourself?
- Do you have friends or relatives who started their own business, are self-employed, or freelance?

The information above does not directly replicate the data collected in Gibson and Gibson's (2010) study, where more demographic information had been requested and eight exposure statements were used instead of five. This is due to the fact that the hypotheses for this study are based on the results rather than the hypotheses of their study. Essentially, the items left out were considered unnecessary for the purpose of testing the hypotheses set out in this study.

Administrative staff from the various schools were contacted and enlisted to help distribute the questionnaire via email and social media to undergraduate students in music, drama, fine arts, design, and business. In an attempt to get a higher response rate than in the pilot study, flyers were displayed within the schools with the link to the online questionnaire, and students were also approached personally either in classes or in common areas. An incentive to enter a draw for a monetary reward was also offered.

#### 4.3.3 Participants

A total of 125 undergraduate students responded to the surveys, of which 21% were from business, 17.5% were from music, 12% were from drama, 20% were from fine arts, and 29.5% were from design. Although the sample for each school is small compared to Gibson and Gibson's (2010) study (which had recruited 273 participants), they are nevertheless relatively representative of the population of arts and business students in the UK. The arts student sample in this study have, for example, more females (83%) than males (17%); more UK (77.4%) than international students (22.6%); and are dominated by Caucasians (93%). This is not far off from HESA's (2015) National Statistics on Higher Education for the UK, where arts students (or the Creatives population as labelled by HESA) are made up of a higher percentage of females (62.92%) than males (37.08%); have more UK (88.38%) than international students (11.62%); and are dominated by Caucasians (85.69%).

In terms of the business student sample, there are still more Caucasians (80.8%); but BaME students (19.2%) are also present, much more so than in the arts group. The proportion of UK (61.6%) vs. international (38.4%) students are almost exactly the same as HESA's (2015) statistics (see below). The only unrepresentative part of this sample is gender, where a greater number of females (81%) than males (19%) responded. The gender proportion in the UK population of business students is actually balanced, as

presented by HESA (2015), with just slightly more males (51.25%) than females (48.75%). However, the sample statistics for ethnicity and nationality are both closer to that of the population statistics, where there are more UK (68.89%) than international (31.11%) students; and also more Caucasians (67.03%) than BaME students (32.15%). It is clear that the higher representation of minority groups in the business discipline is reflected in the sample, though imperfectly.

Due to the fact that the sample was not randomly selected, but was a mixture of self-selection and convenience sampling, it cannot perhaps be hoped that a perfect representation be achieved. Considering the sampling technique and the sample size, this group of arts and business students can be deemed representative enough for the purpose of this study, although the generalisability of the results may be somewhat limited.

#### 4.4 Results

Tests for normality were carried out prior to any other tests being run. Where normality was not achieved, outliers were trimmed. A total of six outliers were removed, where respondents had been found to choose consistently high or consistently low answers. Of the outliers, 1 was from Design, 1 from Fine Arts, and 4 were from Business. All tests were then performed with the new total of 119 respondents. T-tests and ANOVAs were run as the main comparison tests, as in Gibson and Gibson's (2010) study.

To correspond with the thematic grouping of the hypotheses, the results are presented here in three sections, the first of which deals with the comparison between arts and business students. The latter two groups look at the relationship between entrepreneurial attitudes and various demographic or exposure factors.

##### 4.4.1 Results group 1: Business vs. Arts students

Gibson and Gibson (2010) found that business students have stronger entrepreneurial attitudes than arts students in terms of *Achievement* and *Personal Control*, while arts students have stronger *Innovation* than business students. This hypothesis is somewhat supported by the results of this study (see Fig 2. below). When comparing business



students with the entire arts cohort using independent t-tests, a significant difference was found in the *Achievement* domain ( $t(117) = 1.973, p < 0.05$ ). In this case, business students scored a higher mean ( $M = 7.51, SD = 0.89$ ) than arts students ( $M = 7.11, SD = 0.89$ ). However, when the business students were compared to each of the four arts sub-groups separately, they were found to score significantly higher in *Achievement* than their design ( $t(56) = -1.73, p < 0.05$ ), fine arts ( $t(44) = -1.65, p < 0.05$ ), and drama ( $t(35) = -1.94, p < 0.05$ ) counterparts. There was no significant difference found between music and business students. No significant difference was found for the *Personal Control* or *Self-Esteem* domains. For the *Innovation* domain, no significant difference was found when comparing all arts students with the business cohort. When compared separately, however, a significant difference was found between music and business students ( $t(42) = 2.05, p < 0.05$ ), where music students scored higher ( $M = 6.66, SD = 0.75$ ) than those in business ( $M = 6.16, SD = 0.87$ ).

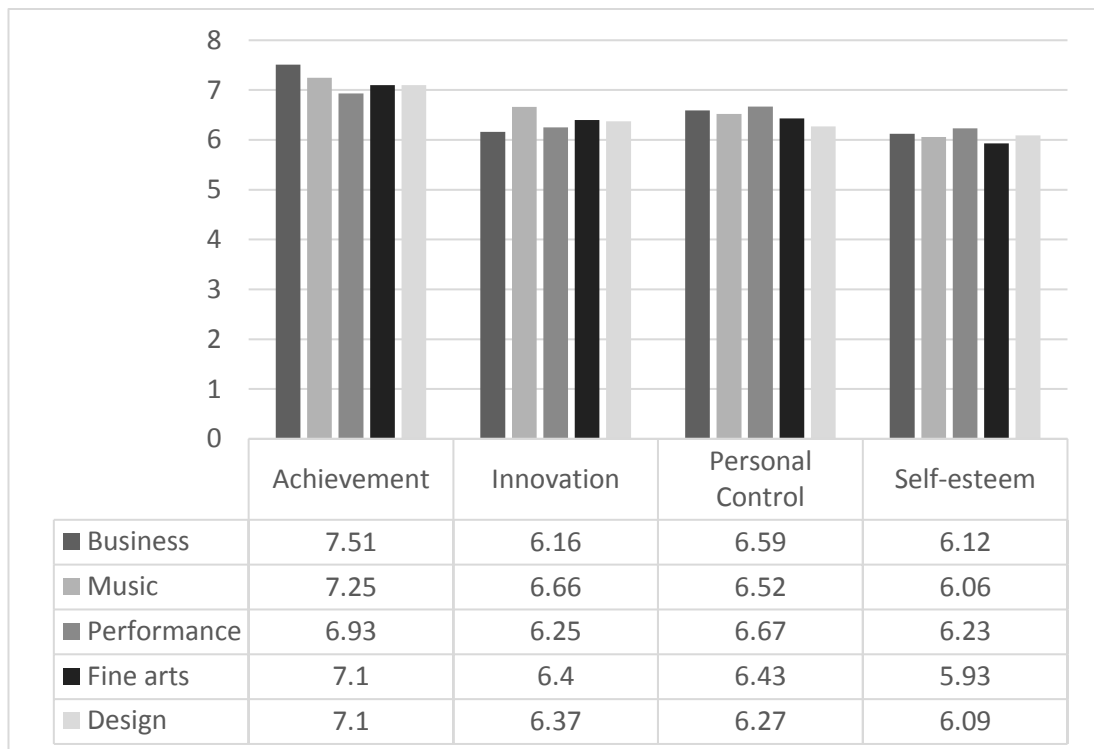


Figure 7. The entrepreneurial attitudes of arts vs. business students.

#### 4.4.2 Results group 2: Demographic factors

In terms of demographics, Gibson and Gibson (2010) looked at the influence of gender, age, and educational experience. They found that gender did not affect entrepreneurial attitudes, which was confirmed by this study.

With age as a factor, Gibson and Gibson (2010) only found that business students over the age of 21 have stronger *Innovation* than those under 21. This hypothesis, however, was not supported by this study. Age, nevertheless, did seem to play a role within the business group, but not in the arts. The independent t-tests from this study show that business students under the age of 21 scored significantly higher in *Achievement* ( $t(20) = 1.96, p < 0.05$ ) than those over 21. A significant difference ( $t(20) = 2.34, p < 0.05$ ) was found in the *Personal Control* domain, where the younger students ( $M = 6.84, SD = 0.67$ ) scored higher than the older students ( $M = 6.04, SD = 0.89$ ). However, these results may not be generalisable due to the small sample size:  $N = 15$  for under 21s, and  $N = 7$  for over 21s.

With regards to educational experience, Gibson and Gibson (2010) found that arts students in later years of study have weaker *Innovation* than those starting out, while business students in later years of study have stronger *Innovation* than those starting out. Support for the former part of the hypothesis, and not the latter, can be garnered here, though some new insights have also been found.

In this study, the respondents' educational experience was not categorised as 'less than 3 years' or 'more than 3 years', as had been in Gibson and Gibson's (2010) study. Instead, educational experience is represented here by their year of study, as either Y1, Y2, Y3 (final year without optional year out), or Y4 (final year with optional year out). As an entire cohort of arts and business students together, the one-way ANOVA points to a significant difference in both the *Achievement* ( $F(3, 115) = 4.00, p < 0.01$ ) and *Innovation* ( $F(3, 115) = 3.44, p < 0.05$ ) domains. A steady decline can be registered in both domains from Y1 to Y3 (see Fig 3. below). Using the independent t-tests, it became clear that for the *Achievement* domain, students in Y2 scored significantly lower ( $t(73) = 1.83, p < 0.05$ ) than those in Y1, and drops even lower in Y3 where a significant difference can be detected between Y1 and Y3 ( $t(62) = 2.95, p < 0.01$ ). Similarly, in the *Innovation* domain, Y2 is significantly lower than Y1 ( $t(73) = 1.83, p < 0.05$ ), while the drop in Y3's score shows that it is significantly different from Y1 ( $t(62) = 3.05, p < 0.01$ ). Interestingly, however, scores from Y4 are not significantly different from Y1, and are significantly higher in *Innovation* ( $t(42) = -$

2.19,  $p < 0.05$ ) and *Achievement* ( $t(42) = -3.09$ ,  $p < 0.01$ ) than Y3. The scores from Y4 are also significantly higher than Y2 in terms of *Achievement* ( $t(53) = -1.69$ ,  $p < 0.05$ ) and *Self-Esteem* ( $t(53) = -1.79$ ,  $p < 0.05$ ).

When the cohort was split into arts vs. business students, the business group had too few samples per year group, which resulted in many of the domains not being normally distributed. Therefore, only the arts group was examined further. Essentially, much of the same could be said about the arts group, where a significant difference was found in the scores for *Achievement* ( $t(58) = 2.15$ ,  $p < 0.05$ ) and *Innovation* ( $t(58) = 2.01$ ,  $p < 0.05$ ) which dropped from Y1 to Y3. Arts students in Y4 scored significantly higher in *Self-Esteem* ( $t(35) = 1.91$ ,  $p < 0.05$ ) than Y2, and also scored significantly higher in *Innovation* ( $t(33) = -1.85$ ,  $p < 0.05$ ) and *Achievement* ( $t(33) = 2.28$ ,  $p < 0.05$ ) than Y3.

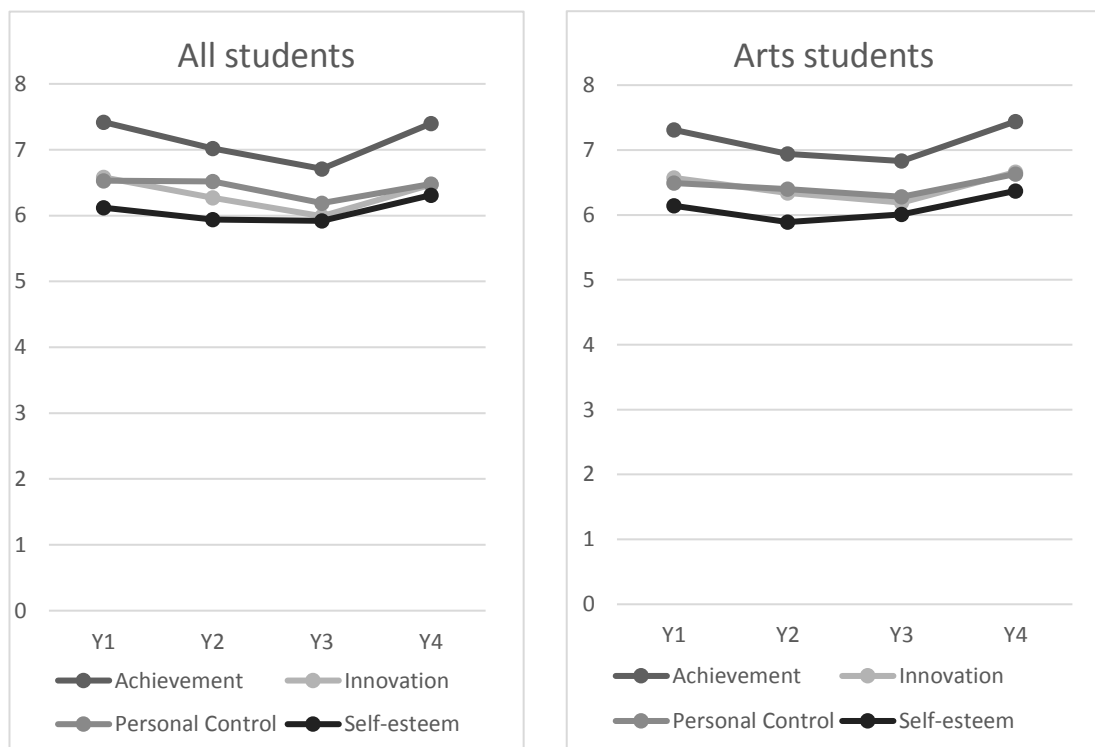


Figure 8. The entrepreneurial attitudes of all vs. arts students from different year groups.

#### 4.4.3 Results group 3: Exposure factors

Factors denoting exposure to entrepreneurship include (1) having worked in a small business; (2) knowing friends or relatives that have their own businesses; (3) being self-

employed or a business owner; and (4) studied business or entrepreneurship. Gibson and Gibson (2010) found that:

- Business students who have worked in a small business have stronger *Innovation*.
- Arts students from families that own businesses have stronger *Self-Esteem*.
- Arts students who are self-employed or have their own businesses have stronger *Achievement, Personal Control, and Innovation*.
- Arts students who had taken at least one business course have stronger *Innovation and Personal Control*.

This study did not find any evidence to suggest that (1) studying entrepreneurship or business, either formally (in a course) or informally (extracurricular activities) had an impact on entrepreneurial attitudes, or (2) friends and relatives who owned a business influenced the entrepreneurial attitudes of the respondents. Only those who had worked in a small business; or were self-employed, freelancers, or owned a business themselves, had stronger entrepreneurial attitudes than those who did not identify these experiences (see Table 4 below).

*Table 4. The entrepreneurial attitudes of all vs. arts students relating to work exposure.*

\*not normally distributed

	Worked in small business				Self-employed			
	All students		Arts students		All students		Arts students	
	Yes	No	Yes	No	Yes	No	Yes	No
<b>Achievement</b>								
<b>Mean</b>	7.20	7.16	7.13	7.08	7.48	7.13	7.43	7.05
<b>SD</b>	0.95	0.85	0.94	0.84	1.07	0.86	0.92	0.87
<b>Innovation</b>								
<b>Mean</b>	6.44*	6.31	6.51*	6.34	6.75	6.31	6.69	6.37
<b>SD</b>	0.73	0.77	0.71	0.72	0.88	0.71	0.85	0.68

	Worked in small business				Self-employed			
	All students		Arts students		All students		Arts students	
<b>Personal Control</b>								
<b>Mean</b>	6.58	6.33	6.55	6.31	6.77	6.40	6.85	6.35
<b>SD</b>	0.98	0.82	1.01	0.84	1.02	0.88	1.01	0.90
<b>Self-esteem</b>								
<b>Mean</b>	6.28	5.88	6.28	5.86	6.17	6.06	6.16	6.05
<b>SD</b>	0.77	0.82	0.72	0.81	0.99	0.78	0.76	0.80

Pertaining to the student group as a whole, a significant difference was found in the *Self-Esteem* domain ( $t(117) = -2.73, p < 0.01$ ) for those who had worked in a small business compared to those who had not. The *Innovation* domain was unfortunately not normally distributed for the group who had worked in a small business, and therefore was not tested for significance. Respondents who were self-employed, freelancers, or had their own business, significantly differed in the *Innovation* domain ( $t(117) = -2.37, p < 0.05$ ) from those who did not have the exposure.

The arts student group again was large enough to be tested separately, but the business group was not. Arts students who had worked in a small business also differed significantly in the *Self-Esteem* domain ( $t(95) = -2.76, p < 0.01$ ) from those who had not. Those with experience of self-employment, freelancing, or owning a business were found to have significantly higher *Personal Control* ( $t(95) = -1.91, p < 0.05$ ) than the arts students who did not have this kind of experience.

#### 4.5 Discussion

This study set out to determine the entrepreneurial attitudes of arts students as an indicator of entrepreneurial motivation. By determining the various demographic and exposure factors that may relate to or influence attitude (and thus motivation), this study serves to provide materials that could be triangulated with the findings from the main qualitative study, which will be inductively determining the factors that have an impact on

motivation. It is hoped that together they may contribute to developing useful insight that promotes the enhancement of entrepreneurship education within the arts. To allow for an overview of where the entrepreneurial motivations of music students stand within a wider context, this project replicated Gibson and Gibson's (2010) study, which had compared the entrepreneurial attitudes of undergraduate arts students to that of business students from a university in the USA. This decision made it possible to judge the entrepreneurial attitudes of arts (including music) students from a UK university against those from a business background at the same university, as well as against arts and business students from the USA.

Some of the results of this study support the findings from Gibson and Gibson's (2010) research, but not all. In general, the results regarding the entrepreneurial attitudes of arts students as compared to those of business students were very similar. It appears that, generally speaking, business students tended to be more achievement-driven than arts students. However, when dissecting the arts group into its respective disciplines, music students were found to be just as achievement-driven as business students. Music students also had more of an innovative attitude than both business and other arts students. This could suggest that music students have stronger entrepreneurial attitudes than either business or other arts students.

What tended to be most lacking in all the students was their sense of self-esteem or self-efficacy, which was at its lowest in year 2 of study. This seems to correspond to the issue of the 'sophomore' or 'second year slump', where students were found to underperform or become disengaged in their second year at university (McBurnie, Campbell, & West, 2012). The drive to achieve or to be innovative was also lower in year 2, and lower still in students who had continued straight on to study their final year in year 3 (rather than pursue a year out in industry or abroad). This decline in entrepreneurial attitudes was also found in Gibson and Gibson's (2010) study, particularly for the arts cohort. The fact that both studies yielded similar results paints a worrying picture of the general effects of higher arts education. It not only suggests that arts students are not becoming more entrepreneurial, but that their entrepreneurial motivation may be suppressed or diminished as they go through university. This issue therefore requires deeper insight in terms of understanding what may be causing the problem in order for it to be addressed appropriately.

On a positive note, however, students who had taken an optional year to work in industry or to study abroad had returned to their final year (year 4) of study with higher self-esteem and a greater drive to achieve and innovate. There is therefore a marked difference in the entrepreneurial attitudes between the final year students who had, or had not, taken a year out. This suggests that having 'broadening' experiences outside of the university context may impact powerfully and positively on the development of entrepreneurial attitudes.

Certainly, the results that indicated a presence of stronger entrepreneurial attitudes in students who had experience working either for themselves or in an entrepreneurial environment, may also imply the beneficial impact of work experience. However, it could also imply, particularly for those students who have worked for themselves, that they are simply more entrepreneurial. It is difficult to attribute the influence of various factors to the development of entrepreneurial attitudes with a single cross-sectional survey study. The limitations of the sample size and non-randomised sampling techniques add further to the difficulties of drawing generalisable conclusions from this study, especially as the results do not wholly echo those from Gibson and Gibson's (2010) study.

The fact that this study, for example, offers no evidence that studying entrepreneurship or having entrepreneurial friends and family have any effect on entrepreneurial attitudes may not necessarily be true, either for this sample or for the wider population, simply because it is a one-off capture of cross-sectional data from a small, non-randomised sample. Nevertheless, it offers food for thought for further considerations in relation to the main qualitative study which will be presented from the next chapter onwards. After the qualitative data has been imparted and discussed, a section in the last chapter of the thesis will re-examine the materials from this study in light of the insight gathered from the qualitative study.

## Chapter Five: Perceptions of Entrepreneurship

### 5.1 Introduction to the qualitative results chapters

There will be four chapters, including the present chapter, dedicated to presenting the findings from the qualitative portion of the study, which involves three sets of interviews over a period of one calendar year with sixteen undergraduate music students. The purpose of this chapter differs from the three that follow, acting mainly as an introduction to the rest of the results chapters. The findings presented in this chapter provide a straight forward compilation of the participants' perceptions of entrepreneurship and the influences that have led to those perceptions. This concludes with an indication that differences in the way that the students perceive entrepreneurship cannot be fully explained by their exposure to different sources of influence. It suggests that there are other underlying factors that contribute to whether one perceives entrepreneurship positively or negatively, regardless of the source of influence.

How one perceives entrepreneurship is an important starting point for understanding one's willingness or motivation to engage with it, which forms the main inquiry of this investigation. The remaining three results chapters will, therefore, expose and discuss the underlying causal factors that encourage or hinder positive perceptions that lead to higher levels of motivation and engagement, as arising from the analysis of the participants' interviews. Each chapter will deal with one overarching theme under which a cluster of related causal factors are grouped. These themes pertain to the perceptions of reward versus risk, compatibility, and manageability which will be defined in full in their respective chapters. The purpose of these chapters is not to identify the level of importance for each causal factor, but to highlight the complexity that lies behind the motivation to engage.

To emphasise the interpretations and inferences as arising from the data rather than from literature, discussions of how the findings relate to existing literature will only occur at the end of each chapter in the summative section, after the data for each theme has been presented. This not only supports an uninterrupted flow of the discussion of data, but also remains true to the exploratory nature of the inquiry. This project aims to widen the consideration of possible theoretical assumptions that can be utilised in future research



on entrepreneurial motivation, thus it has not been steeped in any initial theoretical framework as a point of analytical reference. Structuring the chapters in this way allows an open view of the organic development of the themes before discussing the theoretical associations that can be derived from them.

The present chapter will also be structured in the same way, although it does not deal with much theoretical or abstract concepts. Keeping the same structure is largely down to maintaining consistency in the presentation of data throughout the four qualitative results chapters. However, separating the participants' perspectives from the discussion of literature has one benefit in this chapter. It provides an enclosed view of how entrepreneurship is perceived that is specific to the participants of this study, which is necessary for understanding some of the concepts to be discussed in later chapters. The aim here is mainly to clarify the participants' understanding and opinions of entrepreneurship and what brought about those views. The chapter, thus, delivers less of a discussion and more of an outline. The findings will only be brought in relation to existing literature in the final section of the chapter to place them within a wider perspective. The primary purpose, however, is to draw attention to the necessity of facilitating a deeper and wider search for explanations that cannot be found in related literature. This forms the basis of exploration and discussion in the chapters to come.

## 5.2 Music students' perceptions of entrepreneurship

The chapter will open with an overview of the participants' perceptions of entrepreneurship. This pertains to what they understand entrepreneurship to mean or involve, as well as what they find appealing or unappealing about entrepreneurship. The presentation of data has been divided into two sub-sections, covering first the perceptions regarding entrepreneurship in general than in relation to music specifically.

### 5.2.1 General perceptions

First and foremost, entrepreneurship is understood by all the participants as starting a business and profiting from the selling of products or provision of services that originated

from an idea that is unique and different. The business undertaking is also mainly understood as an *individual* endeavour. Leonard's (Year 3) quote provides a complete rendition of this image:

'I think it's someone who has or is willing to take the risk in order to set up a new business, whether that be supplying products or a service, um to someone... people often call entrepreneurs those that are creative and those that are willing to try something new and set up a new business or something.' (Leonard, Year 3, 1<sup>st</sup> interview)

The individual i.e., the entrepreneur is generally envisioned by the participants to possess the following skills and qualities:

- Committed, determined and hardworking

'I think it takes like, you gotta be really determined, if you get loads of setbacks it can't like put you off, ya just really hardworking and be really sure in your ideas' (Eva, Year 1, 1<sup>st</sup> interview)

- Self-confident

'P: I do think confidence and entrepreneurship go hand in hand

I: ya? In terms of, what do you mean?

P: cos you need to be self-assured in yourself, cos if you want to market yourself, you need confidence' (Barbara, Year 4, 1<sup>st</sup> interview)

- A leader that is assertive and decisive, but also discerning

'you'd need to be quite assertive and like, ya I think you'd need like a good balance of being assertive to what you want, like your ideas but also being open to suggestions from others, because obviously if you are starting brand new, you don't have all the answers so you would need, so like not getting pushed around too much but at the same time allowing yourself to be helped by others kind of' (Helen, Year 1, 1<sup>st</sup> interview)

- Adept at business and finance, and willing to be exploitative

'you have to be able to uh whatever it is that you're exploiting, that your business exploits, you have to be, you have to understand how that works but also be ok with it' (Darren, Year 4, 1<sup>st</sup> interview)

- Unafraid of failure, risk-taking and tolerant of uncertainty

'I wonder whether entrepreneurship comes with being fearless, it's something about saying I'm willing to step out and mess it up and get it wrong and start again...you have to just jump, jump and go for it and see what happens' (Heather, Year 3, 1<sup>st</sup> interview)

- Creative and innovative

'kind of being innovative, being creative, but also being sort of um, having some sort of business focus' (Tom, Year 4, 1<sup>st</sup> interview)

- Action-oriented, goal-oriented, self-driven

'it's when someone has an idea that they think could make a good business and they follow through with it' (Graham, Year 3, 1<sup>st</sup> interview)

Nevertheless, it is considered by some that having a good idea of something unique and original is more essential to starting a business than having certain characteristics or skills, as exclaimed by Anja (Year 2) here:

'I honestly think that's more about having a really good idea instead of just let's say having certain characteristics and certain um being this way or that way, or having, being an extrovert or introvert or, I don't think it matters that much' (Anja, Year 2, 1<sup>st</sup> interview)

Anja also believes that having a good social network that provides encouragement and support can be helpful as well:

'like obviously it helps if like you have family members who have been, you know have ya their own businesses and everything like that, because it's like an extra motivation and support from people. But I feel like it's mostly about you being really motivated yourself and having that vision that you are just willing to put everything into and spend time on and money obviously, and um ya just having a great idea that you think is worth exploring and developing and obviously other people have to think that as well' (Anja, Year 2, 1<sup>st</sup> interview)

However, one participant (Ted, Year 2) explicitly stated that entrepreneurs are likely naturally geared towards a certain personality type, noting the ideal as someone with both business and creative affinities:

'a lot them are kind of geared towards a certain personality type I think, kind of, ya like a kind of, very, like resourceful, creative, and keen to kind of, with a lot of drive, it's quite a personality type in a way' (Ted, Year 3, 1<sup>st</sup> interview)

Although no one else had explicitly voiced this opinion, it was acknowledged that pursuing entrepreneurship as a career or lifestyle choice may not suit everyone, as noted by Leonard (Year 3) here:

'I don't think everyone, not everyone might value entrepreneurship as something they want to do.' (Leonard, Year 3, 1<sup>st</sup> interview)

Several others had indicated this choice as being incompatible with their personal characteristics or aspirations, implying that individuals possessing certain characteristics and ambitions are more suited to it than others. In particular, those with little or no desire to engage with entrepreneurship view themselves as incompatible due to:

- A lack of ability or desire to lead or command, to be assertive or decisive, or to be in a position of responsibility, preferring instead to be directed

'I don't, I've never really thought much about it cos I'm not really a leadership kind of person, I feel like you know to be an entrepreneur you kinda need to have that. So I've not really thought about it myself... I'm fine with talking to people, like I'm not shy, but then if like, if people start I dunno, like trying to get their way, I'm a bit rubbish at like holding my ground kinda thing' (Helen, Year 1, 1<sup>st</sup> interview)

- A lack of tolerance for risk, uncertainty, and change, preferring security and structured systems

'everything was like so uncertain, in my mind I'd like to know what's, what I'm gonna do with my life and it's the same with a business I guess, you just don't know how it's gonna go' (Eva, Year 1, 1<sup>st</sup> interview)

- A lack of ability to create, generate ideas, or problem-solve

'I kind of don't think I'd easily come up with ideas for things...with problem solving, I kind of have like 1 or 2 ideas if I get a problem, but then if they don't

work I'm kind of stuck, so maybe not so good at problem solving' (Eva, year 1, 1<sup>st</sup> interview)

- A lack of ability or interest in business or financial matters

'I don't really have a business mindset, I don't think, I'm not, I'm creative, but I wouldn't be motivated enough to go out there and do something like that.' (Gabrielle, Year 2, 1<sup>st</sup> interview)

- A lack of motivation to act or take initiative, especially alone

'I guess if I had someone else who was really, who is even half interested, that would make me a lot more interested, that would give me enough of a push probably to...but it's not in my nature to actually be driven to do it on my own and if I wasn't doing it with a friend' (Darren, Year 4, 1<sup>st</sup> interview)

- A lack of self-confidence, avoiding self-exposure, judgement, criticism, and competition

'you have to really put yourself out there and I'm not that kind of person really...I don't think I'm good at kind of putting myself out there and saying oh I'm really good at doing this kind of thing...I don't think I'm very determined as a person, I think if I get a setback I'll say like oh it's not a good idea, no one's gonna like it and I'll be put off really easily.' (Eva, Year 1, 1<sup>st</sup> interview)

- A lack of drive or desire to pursue money and success, preferring the pursuit of happiness and a balanced life

'It's just, people are just obsessed with reaching this what they class as success, which is ultimately money now, money driven...Ya, I think, at first I was really hooked by it, but now I'm starting to take a step back and think that ya it's good to have success in the business but really life's about happiness and you know.' (James, Year 3, 1<sup>st</sup> interview)

The above relate as well to aspects of entrepreneurship that are unappealing or daunting for the participants in general, which include:

- The amount of risk, uncertainty, and responsibility involved

'I think it's, it scares me to be honest because it's unknown and because I know nothing about it, um and I think if you're managing yourself that's quite a responsibility, that's like a responsibility that you're putting upon yourself, so I think that responsibility is quite scary.' (Barbara, Year 4, 1<sup>st</sup> interview)

- The time and effort required in pursuing one objective becoming all-consuming

'I don't wanna live in terms of constantly just shaping my business and taking my business to the next level, I wanna, do you know what I mean, I'd rather take myself to the next level. Cos I think, what I seen from entrepreneurs is that their business becomes their life, I still want to have control over my life, differentiating between business and private life and you know business life.'  
(James, Year 3, 1<sup>st</sup> interview)

- The solitary nature and superior qualities required

'it's almost like actually, it's an impossibility of being a true entrepreneur because it's almost like you have to possess every single type of beneficial and positive skill as a person, you have to be able to do everything and be everything and understand everything...you would basically, it's like a, it's more like a, it's not an attainable, or wholly attainable state of being I suppose' (Darren, Year 4, 1<sup>st</sup> interview)

- The narrowly-defined idea of success and power solely associated with money and profit

'I think I just don't, like I like the idea of doing something for yourself but I don't like the idea of it being based around money and like capital gains and losing the art from it' (Ann, Year 2, 1<sup>st</sup> interview)

There are, nevertheless, appealing aspects about entrepreneurship, even for those who do not wish to engage in it. These involve:

- The independence and freedom it can afford, in terms of money, time, and being in control of one's own choices

'I'd rather worked towards my own goals then helping someone else, or achieving someone else's goals, so working for yourself gives you more freedom, I can decide when I get up, I can decide when I go to bed um ya... a lot of people start business because they want to be financially rewarded but what's the point in doing that if you don't have the time to spend that money, or the time to spend that money on or with people that you want to.' (Leonard, Year 3, 1<sup>st</sup> interview)

- The self-satisfaction of achieving and accomplishing something challenging, or impacting positive change

'I dunno, it felt, well I think I'd get a big sense of achievement from it, because it's not really something I've ever considered, so to then go down that route, I think it would be, ya quite an achievement' (Helen, Year 1, 1<sup>st</sup> interview)

'my impression was always that, those are the people that are kind of sick and tired of like doing the regular things and like working for a huge company or for someone else...so they maybe are looking for something else, a change in their lifestyle and maybe they have a vision for something like changing things around them, they see a problem and they want to fix it, and um or they want to improve certain things' (Anja, Year 2, 1<sup>st</sup> interview)

- The opportunity for self-development and self-growth

'Cos I feel like I'm on my own, on a sort of path um constantly looking to develop myself into my ultimate career after the university, um I don't really ever see myself working for someone I'd rather you know work for myself. Um, and just the whole personal growth element of it that's what I'm obsessed with.' (James, Year 3, 1<sup>st</sup> interview)

In general, entrepreneurship is mainly viewed as a career or lifestyle choice (to start a unique business) which is best suited to those who possess certain skills, qualities, and ambitions. It is much less viewed as a mindset or an approach that can be applied to different situations. Only a few participants alluded to the possibility that entrepreneurship can stand for something more as stated below, although they did stress that these are not common or core associations, and were themselves sometimes uncertain of the validity of their claims. Nevertheless, some of the other situations which they believe could be considered as entrepreneurial include:

- Buying and owning, or working within an existing business

'but she's sort of an entrepreneur, sort of cos she has bought a yarn shop, a small shop where she used to work when she was smaller. And she is now running that, as the daily leader and owner, so I guess there's some entrepreneurship characteristics' (Sam, Year 1, 1<sup>st</sup> interview)

'I suppose you could be an entrepreneur in somebody else's business so it wouldn't have to, they're not dependent on each other, but I think often when I think of being an entrepreneur, I think of starting my own business and having a new idea, but ya there's no reason why they can't be separated' (Heather, Year 3, 1<sup>st</sup> interview)

- When money is not the main focus, but personal development or other goals is

'there's got to be, like surely there are people out there that are entrepreneurial, or entrepreneurs but aren't monetary focused, or it might be a personal focus, seeing yourself develop or something but, I would say the predominant one is money' (Tom, Year 4, 1<sup>st</sup> interview)

- When entrepreneurial skills are applied in a non-business setting

'ya I mean cos you can take the qualities and skills involved in being an entrepreneur and apply them to something that wasn't starting a business, it would just be possibly running a project of any sort of nature and in a certain type of way. But I suppose usually it's pretty much used to describe some sort of individualistic business skills and activities ya' (Darren, Year 4, 1<sup>st</sup> interview)

There are also a few participants that believe entrepreneurial skills can be developed, not necessarily through education, but through life and work experiences, particularly where one can take initiative, as stated by Lucy (Year 4) below:

'there's always things that you are entrepreneurial, you do it yourself don't you and that's how you get it' (Lucy, Year 4, 1<sup>st</sup> interview)

It is, however, generally believed by most participants that prior experience is required before attempting entrepreneurial pursuits, especially for knowing what to do within a chosen domain that is new and different, as explained by Tom (Year 4) here:

'ya probably being creative is probably the biggest thing, um having some sort of ability to think outside the box and um not just do what's already been done um. I think that's probably the biggest skill that you've got to have, but then also having experience in an industry or um having some sort of knowledge of what you're trying to change if you get what I mean, so if you've got to be creative with what's already gone before' (Tom, Year 4, 1<sup>st</sup> interview)

So far, the participants' general views about entrepreneurship have been imparted. The next sub-section will concentrate on illustrating their perceptions of entrepreneurship as relating to music.

### 5.2.2 Music-related perceptions

In relation to music, the participants often considered entrepreneurship in reference to freelancing, particularly as performers or composers, which is mentioned by Helen (Year 1) here:

'ya I think um like, especially performers actually, because they are essentially their own business that they kinda have to sell themselves, so I think for them especially, or like well composers as well I guess' (Helen, Year 1, 1<sup>st</sup> interview)



Entrepreneurship is viewed as being related to or important for freelancing due to the understanding that it involves self-employment, self-management, and self-promotion, as pointed out by Sam (Year 1) below:

'I think it especially applies to musicians in the way that um you have to do freelance, commissions, many artists that I know about set up their own record companies, their own publishing, how to get their music out there, cos music is such an unforeseeable business sort of, that you're kind of dependent on having an entrepreneurial spirit to really be successful' (Sam, Year 1, 1<sup>st</sup> interview)

Pursuing a freelance music career is also not considered a path that suits everyone, similar to entrepreneurship. Lucy (Year 4), for example, makes this exact point:

'you either get somewhere like, people like Nicola Bennedetti and things, but you have to be so outstanding and you have to have other things as well like, she's good looking and that and obviously it makes her much more marketable, so I don't think possible for everyone to do that.' (Lucy, Year 4, 1<sup>st</sup> interview)

In order to carve out a successful and sustainable freelance career, the students believe that musicians need to be versatile, confident, opportunistic, proactive, and have a unique selling point or marketing feature, which is exclaimed by Lucy below:

'but then that's the same as any musician really, you've got to find your unique angle, why people should want you, what you can do that other people can't, and then market yourself, make it happen, even if marketing yourself just means like take an opportunity where someone's saying they want this, or I dunno. Try and do something memorable so that people want you back or I dunno.' (Lucy, Year 4, 1<sup>st</sup> interview)

The most successful or remarkable musicians are, however, not generally regarded by the participants as needing to be entrepreneurial, but that they can be managed by an agency to help establish their careers, which Barbara (Year 4) talks about here:

'that's why some think of musicians as self-employed unless you're incredible and you get snapped by an agent straight away and then you're just managed, so you don't have to worry about all the, when's my next concert gonna be or where do I have to be ya.' (Barbara, Year 4, 1<sup>st</sup> interview)

Nevertheless, to reach that stage of success, or to be considered for the scarce employment positions available in the music industry, some participants believe that musicians will likely require, and benefit from, taking that first step in initiating a self-managed and self-promoted freelance career, as Lucy (Year 4) states below:

'cos there's some things where if you want to be a musician in an orchestra, you sort of give away a part of your autonomy away, because you know you're getting a job, and you do what you're told by the conductor or whoever else, but at the same time, you have to do quite a lot to get yourself in that position, you have to get your experience and I think a lot of the time, you can only go, you can only say you've got that experience if you've gone out there and got it for yourself, you know. Cos, lots of people need musicians, but there are a lot of musicians, so if you don't go and find the opportunities, they're not gonna be handed to you necessarily.' (Lucy, Year 4, 1<sup>st</sup> interview)

It is also recognised by many of the participants that freelancing as performers or composers is often supplemented by teaching part-time. Teaching is, however, not considered as relating to entrepreneurship, but rather to “the other” career choice i.e., employment. Most participants identified being employed as a teacher to be a safe job, one that will provide a steady income, and therefore not ridden with risk and uncertainty like entrepreneurship. Helen (Year 1) provides one such example of this view:

'I mean maybe still the core jobs like teachers you might still be a little bit more safe, but pretty much anything else I suppose you are kind of at risk of it not working' (Helen, Year 1, 1<sup>st</sup> interview)

One participant (Ted, Year 2) did mention the practice of private teaching, although he was uncertain whether that could be considered entrepreneurship. In his mind, business is a large-scale endeavour, whereas teaching privately is on too small a scale to be considered a business:

'Um, I don't know if teaching would count as entrepreneur. I'm inclined to think it wouldn't, but I'm not too sure... Um, cos it's more, it's private tuition, it's kind of not on a business scale, it's more independent, kind of private stuff' (Ted, Year 2, 1<sup>st</sup> interview)

Indeed, a few other participants also found it hard to relate their idea of business and entrepreneurship to the music context. In fact, they did not consider freelancing as professional musicians necessarily to be relatable to entrepreneurship because it did not resemble a business. Apart from businesses needing to be relatively large-scale as

mentioned above, it is also believed that businesses must have a concept, ethos, objectives, plans, and are based on consumer needs and wants. Freelancing musicians are, on the other hand, not generally believed to operate on the same basis with a mindset that is business- and consumer-oriented. Instead, musicians are believed to be driven by passion and a love for their craft which would be undeterred by the market, as explained by Heather (Year 3) below:

'So for me a business has a whole concept, it has an ethos, it has objectives which may change, but it's much more of a plan this is where I'm going, this is what I want to do, and this is the reason for it. And I think being a freelance musician, you are just as self-employed as the first person starting their own business, but it's much more about finding work rather than starting, starting a new, I guess you can start a band, well I know a group of friends who have just started a band, but they don't, they have they're style of music, but in terms of objective, their objective is to just get, well not just get gigs [laugh], is to get gigs, go on tour, enjoy themselves, do what they love, and if their music impacts somebody then great. But I wonder with businesses and products and new things, there's more of a, is this what people want, because if people don't want it then my business is gonna fail kind of aspect. Whereas the musician continues to love performing whether there's 10 people in the audience or 100, ideally they'd be building but, I think they both come under the bracket of self-employed, but I think they're different' (Heather, Year 3, 1<sup>st</sup> interview)

However, aside from freelancing as performers or composers, other music pathways have been mentioned that do lend themselves well to the business structure, such as music instrument or record sales and community music projects, as mentioned by Ted (Year 2) and Gabrielle (Year 2) here:

'Well music there's a lot of kind of, there's different parts, there's obviously there's instrument sales, and record and CD sales, and kind of online, kind of online blogs and online music sale, selling.' (Ted, Year 2, 1<sup>st</sup> interview)

'ya I think so, I think there definitely could be um space for entrepreneurship to do with music, but maybe not, like musicians maybe more of like, I'm not sure, like a community thing, like some kind of community-based, like a music project or, but not necessarily just people doing, like making music being musicians professionally, but, like an idea.' (Gabrielle, Year 2, 1<sup>st</sup> interview)

Creating and organising music projects is certainly seen as an ideal way to link music to business, which Tom (Year 4) marked as an opportunity to channel creativity into non-musical pursuits:

'going back to what I said at the beginning, it's having that kind of creativity which I think, as musicians, most musicians are quite creative because they are involved in music in some way, um so that skill is already there but it's learning

how to channel it into making, achieving a goal or something.’ (Tom, Year 4, 1<sup>st</sup> interview)

However, it is also believed that pursuing other music pathways apart from freelancing as performers or composers need not relate at all to entrepreneurship, since music businesses also provide employment opportunities, as noted by Leonard here:

‘But then again, there are other sides of the music job, you might become a session musician, or you might become a um an engineer in a studio, and in that sense I think that’s, if I was gonna parallel that with the maths degree and working for an accounting firm, then your engineer would say ya, here’s your starting salary, you’re gonna get this every month, you got your security in your employment and after x amount of years you might become a producer who will work for, with this artist, or this artist, or that artist and in that sense it’s more clear about how you, your career may progress and you’ve got that security so I think it depends what you do within that music industry’ (Leonard, Year 3, 1<sup>st</sup> interview)

There is some agreement, nevertheless, that learning about or having experience in entrepreneurship can help prepare music students for entering the music industry, particularly as freelancers or starting a small business, but also to gain employment i.e., to understand and become accustomed to the working world in general, allowing them to avoid unnecessary mistakes on entering it. This sentiment is expressed by Barbara below:

‘and I think being taught about it, especially being taught about it from the people in the industry, I think is extremely helpful because they can sort of, I think as you go along you’re gonna make mistakes anyway, but I think having learnt something about it, will help you dodge a few mistakes and like help you further your career, maybe a bit quicker than if you knew nothing about it’ (Barbara, Year 4, 1<sup>st</sup> interview)

It would seem that the way entrepreneurship is perceived in relation to music correlates with the individual’s understanding of business, entrepreneurship, the different types of work available within the industry, and their personal ambitions. The following section will begin to look at how these views came to be.

### 5.3 Influences on perceptions

There are five external sources from which the participants derive their knowledge and perspectives regarding entrepreneurship and the music profession. These are media and/or social media, family, friends, teachers, and professionals. Additionally, personal experiences through participation, observation, and reflection add to, or coincide with, external sources of information.

The media and/or social media is cited most as the main source from which an outlook on entrepreneurship originates, which is generally identified as an entrepreneur who started a business for profit, based on an original and innovative idea, as exemplified below:

‘when I think of entrepreneurship, I think of business, um and like all the skills that come along with that. I always think of *The Apprentice*, [laughing] cos that’s like my main insight into like being an entrepreneur and start up business and that sort of thing’ (Barbara, Year 4, 1<sup>st</sup> interview)

The widespread acceptance of this depiction of entrepreneurship as commonplace speaks of the strength that media and/or social media holds in influencing public opinion. Portrayals in the media and/or social media occasionally provide inspiration and stimulation by offering insight into the opportunities and processes involved, which can be gleaned in James’s (Year 3) example here:

‘Ya Instagram’s covered in it, that’s shaped my understanding a lot through social media...Um, just like a routine of an entrepreneur, sort of early mornings late nights, long days, you know these sorts of stereotypes. Um, and how it’s a lonely road, you know you’ve got to do it for yourself. Um and just relentless hard work really. Networking as well.’ (James, Year 3, 1<sup>st</sup> interview)

Other times, it provides topics of discussion and reflection that otherwise would not normally occur in the context of musical or non-business studies, as Darren (Year 4) exclaims:

‘must be what I have been told and seen in tv and media and uh everywhere like that that would’ve, ya probably largely television content and film and a little bit of general broad discussion in life, um I certainly have not ever read a book that would have instructed to me, or discussed it with anyone like a parent or a teacher particularly. Don’t think I learnt it in school, I didn’t do any business subjects...I’ve not taken any higher education learning that would have discussed

it, I've done mostly arts and science subjects um and ya it's not something that I've ever been, it's not a word that I'd associate with myself or anyone I know particularly around me.' (Darren, Year 4, 1<sup>st</sup> interview)

Though the media and/or social media supplies most of the general knowledge and impressions of entrepreneurship, it is more the influence of, as well as participation in and observations of more immediate social interactions that shape and bolster subjective opinions of entrepreneurship, particularly in relation to music careers. This includes interactions with, and of, family, friends, teachers, and professionals.

Family presents a strong influence on the formation of values, interests, and awareness, stemming mainly from the experience of family members, but is also dependent on family support and dynamics. Most of the participants with sufficient interest and knowledge of entrepreneurship either have family members who:

- have started or managed their own businesses;

'I think the only reason I sort of think like that is that, is because my mum and dad have always been self-employed, so I'm sort of, I've got, I've been sort of taught that if you want to go and do something, or if you've got an idea in your head to do something different, just go and do it' (Lucy, Year 4, 1<sup>st</sup> interview)

- are very active members of society;

'I've always been encouraged to stand up on my own and if I want to achieve something just go and do it, like my gran um...just um made a massive charity, like literally she had no business experience at all, she like worked in shops and things like that but as a, I think she worked in a cinema or whatever, and she just made an entire charity by herself, like it became huge, so I think that's the thing of like the entrepreneur, but with the heart and soul, so it was to help people. Um, so ya my whole life she's just been like, if you wanna do something just do it, like nothing will hold you back ya.' (Ann, Year 2, 1<sup>st</sup> interview)

- have expressed a dislike for large corporations;

'I always have been kind of intimidated by the concept like huge corporations and companies where nobody really knows what they're doing [laugh] it's just like ya I work for this firm and ya. Um, this is what my dad has been doing for his entire life and he would always say like ya this is like you get money but is it like a great career path, I would say no.' (Anja, Year 2, 1<sup>st</sup> interview)

- or encourage supplementary considerations of occupational prospects.

'Ya my mum...She thinks it's just to add that extra bit of weight in terms of having something in the business school as well, slightly looks good on paper so, that's kinda why I wanted to do it' (James, Year 3, 1<sup>st</sup> interview)

Participants who expressed little to no interest in entrepreneurship, however, do not have families with start-up backgrounds, though the latter three points above are nevertheless present in their family's influence. Thus, those latter three are non-exclusive to the nurturing of entrepreneurial preference. Families without start-up experience simply foster different career knowledge and interests that are related to the specific experiences and values embodied or provided by the various family members, which is clearly demonstrated by Helen's (Year 1) example below:

'I've always been volunteering like for as long as I can remember (ya ok) so it's just kinda in me...just like I really like helping people and I really like the idea of working for a charity...ya that's probably the main thing, I mean my sister also works for a charity, but like that's not that she started herself' (Helen, Year 1, 1<sup>st</sup> interview)

Indeed, as shown in the quote above, valuing helping others and doing good often comes from family example and exposure. This particular value is commonly pitted against the want of making money for selfish gains, which is one of the chief unappealing aspects of entrepreneurship for the participants, as demonstrated in the previous section.

Having families with start-up backgrounds, however, does not necessarily guarantee interest or added knowledge in entrepreneurship. One participant (Gabrielle, Year 2), for example, has a father who started a company. She does not see him as an entrepreneur based on the idea she garnered from the media that entrepreneurs are original, whereas she does not view her father as being so:

'I don't know, my dad isn't an entrepreneur but he did start his own business so I guess that's something like that...Maybe in my eyes an entrepreneur is someone with a more original idea, something a bit more like that hasn't been done before, whereas I think my dad's company was a, is like an IT management company which I guess there was a gap in the market for it at the time, but I think in my view it was not like original like an entrepreneur is.' (Gabrielle, Year 2, 1<sup>st</sup> interview)

In her case, it does not seem that her family exerts upon her any pressure or direction as to her career prospects, as evidenced in her own relaxed manner regarding the subject:

'ya I'm not bothered about my career but I just kinda wanna be, I think I'm more personally about, like like the people around me um, whether I have enough free time for myself or whether it's something that I enjoy, but I'm not that concerned about whether I'm successful, I just wanna be like in a nice environment' (Gabrielle, Year 2, 1<sup>st</sup> interview)

Whereas other participants with more interest in entrepreneurship often indicate conversations with relatives involving insight and direction on work-related activities and opportunities, regardless of their families having entrepreneurial backgrounds or not. Barbara (Year 4), for example, often receives career advice from her dad who works in a large corporation:

'ya my dad's in the business world, well corporate world...So he's always doing like my CVs and stuff with me, he's very very good at that so. Oh ya my dad! He's my biggest influence probably when it comes to like trying to teach me business skills, um cos he knows so much' (Barbara, Year 4, 1<sup>st</sup> interview)

It would thus seem that family dynamics that explicitly cultivates and supports future prospects has greater influence on entrepreneurial awareness than simply having members that set an example or have the experience. Although both factors together produce the greatest effect. For example, Leonard (Year 3), who recently started his own business, has family members who are experienced in entrepreneurship and also offer support in the way of career advice and discussions:

'My granddad came over to visit and we had a few drinks and he, he's always said he used to have a business...so he's always had that mindset...His brother had his own business and still does, but he recently sold. Um so then, we've always chatted about ideas and stuff like that' (Leonard, Year 3, 1<sup>st</sup> interview)

Nevertheless, not all participants necessarily want to abide by their family's wishes, though the advice and support may be gratefully received, as Barbara (Year 4) expresses here:

'But I think that like thinking realistically saying ok well obviously you can come home and live with us like that's not a problem at all. Um they're saying you know maybe you need to get like a job for a year so you can like save up, get the funds and then pursue being a musician, so I think they think about it in a much more logical way, but also they don't quite understand me because I'm saying, you know ya, cos I can't picture myself working, and I might love it, but I can't



picture myself working in London for a year doing some office job' (Barbara, Year 4, 1<sup>st</sup> interview)

Some participants may seek or be drawn to entrepreneurship despite their families, or indeed, perhaps even without any input from relatives, as some have not mentioned any such influence. Inspiration and appeal, in these cases, are seen to be drawn from elsewhere in their social relations.

Awareness and understanding of entrepreneurship can also be gained from friends and peers, as well as teachers and professionals through social cues. These cues can be explicit or implicit, as in openly conversed or subtly observed and interpreted. From these cues come realisations and reinforcements of appropriate practice and important considerations relating to professional matters.

Familiarity with entrepreneurship, both in terms of feeling at ease, as well as having insight, can be observed in participants who have close acquaintances with entrepreneurial experience, which can be demonstrated by Mary's (Year 1) example here:

'I did grow up in an environment where a lot of my friends study business, I have a friend who's an entrepreneur, so this wasn't a complete like foreign thing to me.' (Mary, Year 1, 1<sup>st</sup> interview)

If these close acquaintances are from a musical background, connections are then made between entrepreneurship and the music profession, seeing the link as possible or even desirable. For example, participants with friends who have entrepreneurial training were prompted to recognise its value and importance in seeking a self-employed music career through their friends' knowledge, as shown by Barbara's (Year 4) quote below:

'I know that other colleges do it...you know they have talks and modules specifically related to how to be a self-employed musician and stuff like that' (Barbara, Year 4, 1<sup>st</sup> interview)

Professionals within the industry, including teachers who are also active outside teaching, tend to stir up eye-opening realisations of the entrepreneurial elements of a music career. Those participants who have gained insight into a professional musician's work life gather there are possibilities to:

- create one's own work in a desired area;

'Ya so it was um she started a, um kinda like a youth club but like music based here in Leeds for kids to come to. So and I thought like, ya I thought it was really nice cos that's the kinda work that I would like to do, but I never thought of like actually creating it myself kinda thing' (Helen, Year 1, 1<sup>st</sup> interview)

- use networks as a resource for sourcing different jobs;

'well my piano teacher is a massive influence on that, cos I see what he does, and he opens up, you know he, I see all the different things that he does and different groups that he's part of, especially reading biographies in concert programs, you see like where people have come from, and you realise then they're not just one route, they're like a spider web of contacts and what they do.' (Barbara, Year 4, 1<sup>st</sup> interview)

- and juggle employed and self-employed work for sustainability.

'like they'll be my teachers um and often they have...cos they often combine for example a part time teaching job at a school and then doing their own entrepreneurship thing' (Sam, Year 1, 1<sup>st</sup> interview)

It is similar with general entrepreneurship that understanding the personal development of real entrepreneurs offers the greatest insight into what the vocation entails, as noted by Anja (Year 2) below:

'we have like guest speakers throughout the year every now and then, just you know come and talk to us...to talk about like their companies, their experiences. I think that was like the main source for me to like get to know like the idea of like having your own business, like entrepreneurship and things like that. So just people who actually do it, it's like we didn't have any actual classes about that' (Anja, Year 2, 1<sup>st</sup> interview)

Certainly, within the education context, industry professionals are often employed to impart their knowledge and expertise to students. Thus, it is through this context that several participants have gained their initial exposure to industry professionals and industry knowledge. Indeed, professionals with first-hand industry experience are trusted above lecturers with second-hand knowledge to deliver true insight into the state of the industry, which Anja (Year 2) exclaims here:

'Ya I mostly learned it through my classes that I was taking...we had a lot of classes about how the recording industry looks right now, how things are

changing, how you know like people stop buying music, there's like a decline in sales, um but also there's an increase in like other things like live shows and how um the smaller companies and independent labels and things like that are like taking charge over a lot of things right now, so like the larger companies just being, you know um leading the industries, so ya mostly ya just classes. I, like most of my professors they say, or all of them actually, like careers they're still working in the industry or they stopped working now they are teaching, so they were not just you know people who studied music industry, they actually work and then there's managers, publishers and people who do a lot of other things so they um, they mainly like shared their experiences and knowledge just from what they were doing their entire lives ya.' (Anja, Year 2, 1<sup>st</sup> interview)

Some participants have demonstrated that industry knowledge and learning how to navigate the job market (for employed or self-employed work) can also be gained through observing or participating in work experience, rather than through education. Objects of observation include professionals, professional environments, and peers traversing their way towards building a career. Learning through observation can happen intentionally or unintentionally. Participation, on the other hand, provides a more active seeking and development of knowledge, through the experience of looking out for, and responding to work demands. Lucy (Year 4) explains this clearly below:

'I've just watched other people when they've been in a similar situation, so when they want to advertise themselves, get some jobs, what they do...But just from experience I know that those pit orchestras and things like that, it's just one of those things you learn by going to see a performance, or you hear about it through a teacher or a friend or you get offered, will you come join my thing...And you often find out cos people say we want this, like so you find out cos someone wants something, they want to use you for three hours, they just want you to play some string sounds. So you hear about what's available through what the demand is.' (Lucy, Year 4, 1<sup>st</sup> interview)

Indeed, personal experiences form another way by which the participants gathered information to formulate their perspectives on entrepreneurship. For example, the idea that entrepreneurship can be applied outside of business contexts or for socially-beneficial purposes stems from their knowledge of, and involvement in, projects or ventures that are not financially-driven, but nevertheless require some entrepreneurial flair to jump-start and sustain. Ann (Year 2) provides one such example:

'But then also I don't believe, like I do believe in indie record labels and stuff and I know that there is a much nicer side of it and I, like in my own life did do, so like recently I'm setting up like a helping the homeless kind of thing, which I do by myself, like produce the food, go and source like the boxes, go and hand it out myself, so I guess that's being entrepreneurial' (Ann, Year 2, 1<sup>st</sup> interview)

Exposure to freelance work engagements also spark entrepreneurial revelations to secure and sustain more opportunities as self-employment becomes more evident as a possibility, which Barbara (Year 4) had experience of:

'so I think this year the opportunities have like happened, opened themselves up to me, so I've realised, started to realise how I need to like somewhat manage a career and think about it [laugh], that's only through opportunities that I've come across this year I think.' (Barbara, Year 4, 1<sup>st</sup> interview)

However, having entrepreneurial experience does not always lead to positive impressions or inspirational moments. Eva (Year 1), for example, took part in a compulsory start-up project in school. She neither enjoyed nor felt she benefitted from it, even though she had successfully accomplished the task:

'it was kind of voluntary and then no one opted to do it, and so it became compulsory for everyone in the sixth form to come up with an idea in a group. And because we were doing a play at the time we just thought we'd combine the two and get some extra funds for the costumes and stuff' (Eva, Year 1, 1<sup>st</sup> interview)

She remained steadfast in the idea that she had no interest in entrepreneurship, nor felt herself capable of accomplishing it. It was not until reflecting upon her past experiences during the interview, and realising her own abilities either through making her own connections or through interviewer prompts, that she came to appreciate a different, more optimistic view of entrepreneurship in relation to herself:

'I think I'm more entrepreneurial than I think I was, um ya I think if I was pushed to do like management or performing under pressure I could do it. Um, maybe it was just in my mind I think I don't want to do it, so like I'm not good at it, but looking at that I think like oh maybe I'd be better than I think I would be.' (Eva, Year 1, 1<sup>st</sup> interview)

It would appear that reflecting on entrepreneurial experiences help to bring entrepreneurial actions and abilities into perspective, and forms a crucial part of developing subjective views and opinions of entrepreneurship, especially as it relates to self-identity. This applies as well to experiences that may not have been intentionally or obviously entrepreneurial, but upon reflection reveals an entrepreneurial slant, as with Tom's (Year 4) example below:

'I think I probably saw it as more entrepreneurial when I was reflecting on it, rather than at the time, I probably wasn't thinking this is really innovative and things, I was just kind of focused on getting a job done or something and then looking back, you kind of look at the way that you did it and then go, oh actually that was quite creative, or that was quite clever or something ya' (Tom, Year 4, 1<sup>st</sup> interview)

It could also be said that because Eva's experience had not been self-sought and did not relate to her own interests and priorities that the self-reflection and self-discovery was eluded. Certainly, with Tom's example, he had entered his endeavours of his own accord and on his own terms. Thus, it would seem more natural for him to have reflected on the processes and outcomes of his pursuits:

'probably through just experience of doing things myself (oh right ok). Not, I guess entrepreneurship, in, if it's, whether it's specific to business or whether it's kind of with like a society or an orchestra or group of people, like a band or something, that's kind of where my experience lies' (Tom, Year 4, 1<sup>st</sup> interview)

From this it can be postulated that there are other factors that regulate how information is absorbed and internalised, which accounts for individual differences in reaction to external influences and circumstances. This section has, to some degree, explained the separate sources from which the participants have extracted information and sometimes inspiration to formulate their own views and opinions about entrepreneurship. These include external sources such as media and/or social media, family, peers, teachers, and professionals, as well as personal experiences in education or labour contexts. It has not, however, revealed the complexity by which these factors interact with each other, and with the self, that eventually leads to a willingness to engage with entrepreneurship. This will be exposed and discussed over the next three chapters. However, prior to that, a summary of this chapter will be provided along with a discussion in relation to existing literature.

#### 5.4 Summary

The aim of this chapter was to capture an overview of the participants' perceptions of entrepreneurship, as well as the influences that led to those perceptions. In general, the participants strongly associated entrepreneurship with starting a profitable business that is based on an original idea, which they normally viewed as an individual endeavour and a

career choice or profession. This association seems to be quite universal, as students from other disciplines and countries have also been found to view entrepreneurship in much the same way (Goliath, Farrington, & Saunders, 2014). However, this view is quite different from what educators in the present day would like to portray entrepreneurship as, which is to emphasise the entrepreneurial competences and mindset that can be applied to a variety of situations to create value of some kind (QAA, 2018; Bacigalupo, Kampylis, & Punie, 2016). The narrow perspective that the participants have is strongly influenced by the portrayal of entrepreneurs on the media and social media which all the students would have access to. Only those who have close acquaintances or have had personal experiences that gave them a different impression of entrepreneurship would tend to hold additional alternative views.

Throughout this chapter, it has been noted that family, friends, teachers, industry professionals, and participation in entrepreneurial activities can all help shape an individual's perception of entrepreneurship. On the one hand, it was evident that by being exposed to entrepreneurship through the example of others, passive and implicit learning took place through observation and interpretation. This means that the students have come to understand the role that entrepreneurship plays within professional practice, particularly as musicians, without much conscious effort or instruction (Ellis, 2009). On the other hand, explicit (though still passive) learning was also evident where knowledge was shown to be directly imparted to the learners (Ellis, 2009). It was noted that individuals with first-hand experience are particularly trusted above those with second-hand knowledge to impart the appropriate knowledge, marking industry professionals as more influential figures compared to teachers with no industry experience. It was also pointed out that students can be explicitly nurtured to be more mindful of their future prospects, which together with entrepreneurial exposure may allow them to become more attentive to entrepreneurship as a future possibility. Furthermore, active learning also took place for those students who participated in entrepreneurial activities. Active learning is generally considered more superior to passive learning for enhancing subject-specific knowledge (Michel, Cater III, & Varela, 2009). However, it has been highlighted in this study that while participation leads to knowledge, it does not always lead to further willingness to engage.

Indeed, it has been indicated throughout the chapter that, although music students may to some degree find entrepreneurship to be appealing, applicable, and beneficial, there are several perceptual barriers that deter their willingness to engage, despite the appeal. Many of the participants, for example, feel intimidated by the risk and uncertainty

involved in entrepreneurship, the time and effort needed to succeed, and the exposure to judgement by others. These barriers, again, are also similarly reported by students of various disciplines in other countries (Belwal, Balushi, & Belwal, 2015). Furthermore, the values that the music students have of seeking fulfilment and helping others also tend to clash with the relentless profit-seeking image they hold of the entrepreneur. This issue, too, has appeared regularly in literature (Beckman, 2007; Bridgstock, 2012; Pollard & Wilson, 2013). There are also several participants who feel insecure about their abilities to create ideas, lead others, deal with business and financial matters, and in general to act alone for such an overwhelming task. The issue of needing to develop business and leadership skills in music students has already been raised before (Rowley, Bennett, & Schmidt, 2018; Bennett, 2007). However, having to counter their perceived lack of ability to create ideas and perceived pressure to work alone as entrepreneurs is an uncommon idea. These issues will both receive more attention in Chapters 7 and 8 as barriers that need to be overcome to encourage motivation. In general, there tends to be a belief amongst many of the participants that one is required to possess the qualities and knowledge needed for success prior to engaging with entrepreneurship. This belief presents a misconception that the students have of entrepreneurship. In reality, educators would emphasise entrepreneurial competences as being *acquired* through engagement rather than *required* for engagement (Bacigalupo et al., 2016). This relates to another issue where, though the students may have a general awareness of the skills involved in entrepreneurial pursuits, there is very little understanding as to what they actually entail, and whether or how they can be developed. This is another barrier that will be discussed in more detail later in Chapter 8.

There are also inconsistencies and misconceptions in how the participants relate entrepreneurship to the music profession. Generally, the problem pertains to their overall narrow conception of entrepreneurship as relating to starting a business rather than a set of widely applicable competences or mindset. Only a few participants who had some experience of applying entrepreneurial thinking and skills to other contexts believe entrepreneurship can have a wider definition. Most of the students, however, tend to relate entrepreneurship to self-employment as performers or composers, but not as teachers, which they normally regarded as an employed position. This not only demonstrates their misunderstanding of self-employment, but also points to a tendency for students to view different professions in a boxed-up fashion, which may not be reflective of the fluid nature of the work. Though freelance musicians (i.e., performers or composers)

can be considered as entrepreneurial, they are not generally viewed by the students as businesses which bow to the needs of customers. This reflects the notion portrayed in literature that musicians often become entrepreneurs accidentally or reluctantly as a consequence of wanting to continue making music and carve out a career as a musician rather than out of any genuine interest to create businesses that fill a gap in the market (Coulson, 2012; Haynes & Marshall, 2017). Considering professional musicians have been shown to be a major influence on the perceptions of music students, it is perhaps unsurprising that similar ideas would underpin their notion of the drivers behind pursuing a music career. There are, however, other music-related activities such as those involving sales and large-scale projects where the application of business and entrepreneurial concepts are considered to be more suitable. However, such associations and perceptions are not prevalent or stable amongst the majority of participants. This reflects somewhat the varying reports that have appeared in recent literature on music students' interests in entrepreneurship, which suggests that some students seem more keen and aware than others (Schediwy et al., 2018).

It is, thus, clear that misconceptions and confusions abound amongst music students on the topic of entrepreneurship. Differences in their understanding can be explained in part by differences in their exposure to entrepreneurship. However, similar exposures may not necessarily elicit similar responses. This suggests a more complex relationship between perception and exposure. The chapter, thus, highlights the necessity for misconceptions about entrepreneurship to be cleared in order to move more successfully towards motivating music students to engage with entrepreneurship. It also indicates the need to better understand the way in which music students can be exposed to entrepreneurship that would lead to more consistent positive reactions to engage. In the following three chapters, the focus will turn towards deciphering the complex relationship between perception and exposure, which has practical implications for enhancing offerings of entrepreneurship education to become more appealing and motivating for music students. More details regarding these discussions will be provided in the introduction to the next chapter.



## Chapter Six: Perception of Reward versus Risk

### 6.1 Introduction: Motivators and demotivators

Gaining knowledge and understanding through external sources and personal experiences, as demonstrated in the last chapter, is but one aspect in the process of developing interests and motivation. Exposure forms the initial grounds on which interest can begin to germinate. However, whether or not that interest develops, or indeed the direction in which that interest develops will be shown here to depend on how information is filtered through the individual's perception, regulated by an appraisal of its importance and relevance to the individual. This study has revealed three considerations by which the participants evaluate information received in relation to entrepreneurship, the music profession, and themselves. These relate to perceptions of compatibility; manageability; and of reward versus risk.

The perception of compatibility refers to how compatible an individual deems incoming information to be in relation to their identity, including interests, ambitions, values, and purpose. The perception of manageability signifies the judgement of one's capabilities against what is perceived to be needed to accomplish certain tasks. The perception of reward versus risk links with both the above in that one's identity, as well as the certainty in one's abilities to achieve certain ends, affect what one perceives to be rewards and risks. Although the data will show that the participants naturally lean towards behaviours that bring rewards and tend to be risk-averse, differences occur according to what the individual determines to be rewarding or risky. Furthermore, the degree of certainty of reward governs how much one can tolerate risks that may or do arise.

Throughout this chapter and the two that follow, the factors that encourage or hinder the development of the participants' entrepreneurial motivations will be examined in detail. A discussion of the perceived rewards and risks will be presented first, bringing an understanding of the overall drives and barriers that are associated with entrepreneurship, but also life ambitions more broadly. This will pave way for examining the factors that contribute to individual differences as pertaining to perceived compatibility and manageability later.

The concept of rewards emerged from three conversation points: the participants' descriptions of what they found appealing about entrepreneurship; the positive aspects they gathered from participating in entrepreneurial activities; and what generally motivates them, both entrepreneurially or otherwise. From these points, it became apparent that there are two types of rewards that the participants seek, namely intrinsic and extrinsic. As arising from the analysis, intrinsic rewards involve aspects to do with personal growth and life satisfaction, while extrinsic rewards deal mainly with seeking validation and compensation. In other words, intrinsic rewards satisfy personal fulfilments, and extrinsic rewards are externally-sourced gratifications. Extrinsic rewards also feed into intrinsic rewards in that external gratifications can regulate one's feelings of satisfaction and fulfilment.

Risks, on the other hand, are mainly interpreted from the worries and disinclinations that were raised. Like rewards, the participants' perceptions of risk are either internally or externally-inclined. This means that risks are perceived either to prevent the fulfilment of a personal aspiration, or bring losses, disapproval, or disappointment from others. A risk, therefore, thwarts the possibility of obtaining rewards.

In the ensuing sections, the rewards and risks that the participants have associated with entrepreneurship and other life aspirations, particularly musical aspirations, will be presented. To begin, the rewards will be discussed before the perceived risks. Relating the findings to existing literature will then follow, along with introducing the concept that minimising perceived risks and maximising perceived rewards can work to enhance motivation. This paves way for connecting the perception of reward versus risk with the following two chapters, which will discuss the motivational factors that contribute to individual differences as relating to the perceptions of compatibility and manageability. The idea is that by manipulating these factors to help students perceive less risks and more rewards, their motivation can be raised. Practical implications for enhancing entrepreneurship education for music students will thus be derived from this notion in the subsequent chapters.

## 6.2 Rewards

In total, there are three intrinsic and two extrinsic rewards that have been mentioned by the participants. The intrinsic rewards will be introduced first, deriving the testimony initially from their portrayal of entrepreneurial aspirations prior to their musical ambitions. Bringing up the rear will be the two extrinsic rewards before transitioning into the 'Risks' section.

The primary intrinsic reward associated with entrepreneurship is *autonomy*, which was generally commented upon in relation to life satisfaction. Many of the participants value autonomy, and described it as having freedom and control over one's choices, which can be found in Leonard's (Year 3) example below:

'so working for yourself gives you more freedom, I can decide when I get up, I can decide when I go to bed um ya...a lot of people start business because they want to be financially rewarded but what's the point in doing that if you don't have the time to spend that money, or the time to spend that money on or with people that you want to' (Leonard, Year 3, 1<sup>st</sup> Interview)

Independence and financial freedom are also aspects that fall under the idea of autonomy, whereby the ability to sustain one's livelihood without the need for dependence will allow for the freedom to pursue activities of, and at, one's choosing. Money was rarely mentioned as a reward in itself, but predominantly as a means to an end to fulfil the desire for autonomy, as stated by James (Year 3) here:

'The reason I want money is for freedom' (James, Year 3, 1<sup>st</sup> Interview)

Another intrinsic reward associated with entrepreneurship is a sense of *achievement* gained from accomplishing challenging tasks. Achievement or accomplishment is discussed here in relation to personal growth, which can either occur as part of the process of overcoming challenges, or is itself the achievement sought for. Mary (Year 1), for example, talks about gaining a sense of achievement from applying and seeing her own ideas grow, which she recognises as being part of a learning curve:

'I guess the idea of seeing an idea grow, of actually applying your own creations, and also that whole idea of, so many of the guest lectures that we, they really emphasised this idea of learning from your mistakes, so the whole idea of like

having downfalls, learning from them, having peaks that kind of thing' (Mary, Year 1, 1<sup>st</sup> Interview)

As part of the challenging aspects of the entrepreneurial process, a student currently engaged in entrepreneurial pursuits briefly made a mention of money. Leonard (Year 3), who is at the beginning stages of growing his business, referred to money in relation to financial goals. He explained that in meeting the financial goals he set out to accomplish, a sense of achievement can be gained:

'it's a challenge as well isn't it, like if you set yourself a goal, starting this business now, um if I earned, if I turned over 5000 pounds a year I'd see that as a failure because I've got this great, it's like I wanna you know I don't want to earn money cos I want money, you know I want to earn money cos you know it's the challenge of doing it, like [sigh] do you do a piece of coursework to get 40 on it, you do a piece of coursework to get as close to the high mark as possible don't you' (Leonard, Year 3, 2<sup>nd</sup> Interview)

Thus, again rather than being a reward in itself, making money becomes part of the learning curve for personal growth and achievement.

There is another intrinsic reward mentioned by the participants that is regularly spoken of, though is not highly associated with the idea of entrepreneurship. This means that not many participants spoke of it in relation to entrepreneurship, but mainly in terms of future aspirations and general life satisfaction. It involves the seeking of *enjoyment*, and is mainly expressed as an expected outcome underlying motivation. In other words, actions are often driven by the knowledge that enjoyment will be derived from it. Anja's (Year 2) quote below clearly expresses this sentiment:

'obviously I want to be successful and I want to do things that make me happy and satisfied' (Anja, Year 2, 1<sup>st</sup> interview)

Some also communicated another key motive, that of confirming enjoyment as an outcome in order to reach a more conclusive decision about directions to take in the future, which Gabrielle (Year 2) shows she is seeking in this example:

'it's for a music-based company and they run festivals and gigs...so I'm gonna see what that's like, I might enjoy it or I might hate it so I'm not sure, but I'm just hoping to do something involved in music' (Gabrielle, Year 2, 1<sup>st</sup> interview)

Still others have stated that receiving unexpected enjoyment from an activity provides incentive for future revisits of the same activity. For example, Eva (Year 1) expressed that she wanted to be a primary school teacher. This aspiration was newly acquired after unexpectedly deriving joy from a teaching experience:

‘at the time I didn’t really want to be a teacher I just thought that it would be something good to do with my time. Um, but then I realised I really enjoyed it and ya like before I thought oh no I can’t teach, the kids are too cheeky and I just wouldn’t like it, but then when I got there, it was like so much different than I thought it was gonna be’ (Eva, Year 1, 1<sup>st</sup> interview)

Overall, it could be said that motivations are often shaped by the assurance of finding either future or continuous enjoyment.

For the participants, the pursuit of musical aspirations was mostly driven by the enjoyment reward, whether in terms of motivations to study music, as shown by Gabrielle’s (Year 2) example below, or to pursue a professional music career, which Barbara’s (Year 4) example demonstrates:

‘ya I’m not bothered about my career but I just kinda wanna be, I think I’m more personally about, like like the people around me um, whether I have enough free time for myself or whether it’s something that I enjoy, but I’m not that concerned about whether I’m successful, I just wanna be like in a nice environment, in a nice, it’s like the reason that I’m studying music isn’t because I was motivated to go get a job afterwards, it’s mainly because I enjoy studying the subject’ (Gabrielle, Year 2, 1<sup>st</sup> interview)

‘I kind of tried to branch out into other areas of music as like back up but, I’ve enjoyed them but they’re not really, they don’t make me extremely happy. They’re not very satisfying, I think it’s probably more the, I just want to be satisfied, I wanna be happy [laugh] ya...it’s just like they’re ok but they’re not as good as playing [instrument] and doing concerts and stuff’ (Barbara, Year 4, 1<sup>st</sup> interview)

Autonomy as well forms a large part of what is fulfilling, or sought after, by the students in musical activities, as explained by James (Year 3) here:

‘I didn’t quite have the confidence like I do now with the band to do my own solo or do my own piece, I would always learn someone else’s cos I was scared of not getting the standard, but then I’d perform it, and cos it’s someone else’s work, you can’t play it with that same feel’ (James, Year 3, 3<sup>rd</sup> interview)

Achievement or accomplishment also plays a major role in influencing the students' considerations to further their musical aspirations. However, achievement in this case is often fulfilled or validated through external rather than internal means. In other words, their belief in their musical accomplishment is more strongly derived from extrinsic endorsements and assurances than it is from an intrinsic acknowledgement of personal growth. This can be seen in Tom's (Year 4) example below, where his belief in the possibility of pursuing a music career was instilled in him by an external endorsement:

'[professional musician from music company] contacted me after that concert and was like let's meet up and um so he's kinda been helping me so far, getting me along to rehearsals...and things, so that's probably the biggest change actually in terms of um that actually I've kind of realised that there might [laugh] there might be an opportunity there that I could actually go and become a [professional musician] or something so that would be nice' (Tom, Year 4, 2<sup>nd</sup> interview)

Thus, music students tend to seek and rely on the extrinsic reward of *validation* to bolster and authenticate their sense of achievement. This reliance can also be demonstrated by the often strongly negative impact of unfulfilled extrinsic validations, though this will be more fully discussed in the next section on 'Risks'.

The final reward mentioned by the participants is the extrinsic reward of *compensation*, where money is referred to for the first and only time as a reward in itself. The contrary was noted throughout the previous passages, where money is generally viewed as part of the process of obtaining other rewards. It has been mentioned that money contributes to autonomy and provides a challenge to overcome. It also helps bring enjoyment to life, as exclaimed by Ted (Year 2) below:

'now I have money my life has improved [laugh]' (Ted, Year 2, 3<sup>rd</sup> interview)

This therefore means that money is regularly desired, though mainly as a stepping stone towards achieving intrinsic rewards. It has, nevertheless, been discussed purely as an extrinsic reward, though it is mostly of secondary importance when coinciding or compared with intrinsic rewards. For example, when enjoyment is present, money is considered as a treat or "bonus" reward on top of the intrinsic reward, which is expressed in Darren's (Year 4) example here:

'because any money we earned from it was kind of a bonus uh to some extent. Um, so ya it was, we just um, we kinda wanted to see if we could and then, and

then it was really enjoyable...the fact that we were, the fact that we did make a bit of money off it was just purely nice, not the main thing for me I suppose' (Darren, Year 4, 1<sup>st</sup> interview)

However, money becomes a primary reward when intrinsic rewards are not present or are marginally present in an activity. The reward sought for, in this case, is compensation to offset the absence of intrinsic rewards. Ted (Year 2) in this following example talks about earning money being the reason for work which one may or may not like doing:

'I just think I'd hate it, and obviously [laugh] work isn't about what you like or hate, it's about what gives you money as long as you don't, as long as you can kind of sustain it' (Ted, Year 2, 3<sup>rd</sup> interview)

Apart from money, other forms of payment that show appreciation for services rendered also fall under the reward of compensation, as detailed in Darren's (Year 4) example below:

'no it's not for my course at all it's just like other music, people I know friends and other bands who wanted to get recordings, I've just been trying to do as much as possible, in a really like, not even like trying to build my work and portfolio, literally in a genuine uh real way of just enjoying it and helping them out...um it's just for, for them, for their benefit I suppose, and I enjoy doing it...I haven't done any recently that I got paid for anything I think. Um, sometimes people buy me food' (Darren, Year 4, 3<sup>rd</sup> interview)

Again, the above example illustrates an intrinsic reward, in this case enjoyment, eclipsing the want of compensation to the point where a non-monetary form of appreciation is deemed satisfactory. However, having adequate financial compensation becomes more of a priority when entering a life stage where the consideration for sustaining a living takes precedence, which is evident in Tom's (Year 4) example:

'as in the pay would have to be good enough for me to do it properly, because the pay for those, pay for sort of entry level arts organisation jobs um in orchestras or whatever is usually rubbish (oh right) um, like sort of, there's kind of, I've seen jobs advertised at LSO something like that and it's working, living in London, and you're not getting much more than £15000 a year which is like, that's tough for living in London, that's really tough for living in London, and then you're working full time on top of that, and you're not getting very much like return for it, and I know because of experience, I know how hard it is to work for nothing just from doing that year in industry' (Tom, Year 4, 3<sup>rd</sup> interview)

Tom, who has been navigating his final year, takes into consideration the cost of living when evaluating suitable jobs. This concern arises more prominently as the end of his studies draws near. It is brought into even higher regard due to him having encountered a struggling, rather than purely rewarding experience while working in an unpaid music placement previously. Though studying and participating in music is largely enjoyable and therefore rewarding for him, some of its positive impressions wanes in the wake of competing concerns that divert his attention towards the significance of other rewards for the sake of his wellbeing. Thus, it becomes apparent that though rewards drive motivation, there are other considerations that influence the magnitude of each reward's significance to an individual. These other considerations will be the topic of discussion in later chapters pertaining to the perceptions of compatibility and manageability.

Another interesting observation can be noted in the above quote where Tom says, 'and then you're working full time on top of that, and you're not getting very much like return for it'. This suggests that there is an expectation for financial compensation to indicate the appropriate recognition and appreciation that corresponds with the time and effort required for a job. Thus, again it highlights that the reward of compensation relates not only to monetary returns but also to gestures of appreciation and recognition. Tom may feel entitled to reasonable compensation due to him having acquired work experience that reinforced his confidence in his own expertise. Other students, however, have expressed feeling unworthy of pay due to their lack of experience, such as shown in Ted's (Year 2) example below:

'I feel like you need to have some kind of experience before you can kind of start pushing to charge more. You have to put on a professional kind of, professional business before you can like get away with charging for it' (Ted, Year 2, 1<sup>st</sup> interview)

This notion of being undeserving of compensation also led some students to consider avoiding paid opportunities based on concerns of not meeting expectations of professional standards. However, this falls more within the territory of the perception of risk and will thus be discussed in more detail in the next section.

Both the extrinsic rewards (i.e., validation and compensation) as laid out above have only been spoken of in relation to musical aspirations. Partaking in entrepreneurship, as perceived by the participants, correspond mainly with the intrinsic rewards (i.e., autonomy, achievement, and enjoyment). Pursuing musical aspirations, on the other hand,



is influenced by both the extrinsic and intrinsic rewards. Rather than being a dichotomy between entrepreneurial and musical motivations, however, this demonstrates two interesting points. Firstly, it presents the ideal rewards the students strive to attain. This is most obviously displayed through the mainly imaginary and projected views of entrepreneurial motivations, as most of the participants have little to no experience of entrepreneurship. The musical motivations, however, are derived from lived experiences and therefore illustrate a more realistic, and perhaps more flawed set of motivations.

The ideal rewards therefore point to the intrinsic rewards. While the students strive for the ideal, reality sometimes compels them to regard extrinsic rewards more highly than they might desire or realise. For example, the need to earn a living intensifies the want of compensation over intrinsic rewards. Extrinsic validations are also often relied upon to support their sense of achievement when inner confidence is lacking. This latter statement was touched upon only slightly during the discussion of rewards, but it will become more apparent once the perception of risk has been elaborated upon. It is, thus, to this that the discussion now turns.

### 6.3 Risks

As with rewards, the risks exposed by the participants are either extrinsically or intrinsically oriented. Extrinsic risks hamper external expectations and prevent the acquisition of extrinsic rewards (e.g., validation and compensation). Intrinsic risks, on the other hand, hinder personal expectations and preclude the earning of intrinsic rewards (e.g., autonomy, achievement, and enjoyment). Due to its unrewarding nature, a risk is an event or occurrence which one perceives to be unable or unwilling to bear. As such, the perception of risk tends to surface from negative experiences, past or present, which guide future actions or decisions mainly as deterrents to avoid further unpleasantness.

The majority of examples of extrinsic risk as indicated by the participants are concerned with being negatively judged by external bodies, to be viewed as a failure or disappointment in the eyes of others. This includes failing to meet the expectations of others, as mentioned at the end of the previous section. In the example below, Lucy (Year 4) discloses her unwillingness to participate in paid opportunities if she perceived herself unable to meet the expectations, thus averting disappointing others:

'I'm not one for saying I'll do this, that and the other, if I know that I'll do a bad job on it, how can you, it's just not right, especially if someone's gonna pay you, you can't just turn up and be like oh ya well, it's gonna be alright, we'll just play it when we get there. I just can't do it [laugh]' (Lucy, Year 4, 1<sup>st</sup> interview)

There is also an element of integrity involved, where there is an expectation of herself to uphold moral conduct towards others. This value she holds as part of her identity further impedes her willingness to act in a way that would fail or disappoint others. Factors of value and identity will be discussed in more detail later in Chapter 7 about the 'Perception of compatibility', but this example offers a glimpse into the intricacies of different motivational factors at play that affect merely one rationale.

Indeed, there is more at play here in terms of fearing or expecting failure. Lucy reveals in a later interview that she accumulated a great sense of self-doubt and loss of confidence in her musical ability throughout university:

'I think performance classes really threw me, really really threw me because I just felt silly, I felt like I wasn't good enough and I just didn't feel like, like when I was in that environment and the feedback and the experience that I got, you know I like the people that run the course and things like that, just always felt like um they didn't value what I was doing, you know I felt like I didn't have that talent or that thing that made them want to listen to me or, you know and that made me just, you know that just makes you feel like you don't want to play before you even begin...I didn't feel good when I played and when they gave me their feedback it didn't make me feel good, it made me feel inadequate' (Lucy, Year 4, 3<sup>rd</sup> interview)

From one of the phrases above – 'that just makes you feel like you don't want to play before you even begin' (Lucy, Year 4, 3<sup>rd</sup> interview) – it is also evident that she developed a self-fulfilling quality to her anticipation of failure, developing a pattern of fearing and expecting failure that surfaces in unfamiliar instances of exposure to judgement. The negative judgement and unconstructive criticisms she received in class made her insecure and begin to fear future occasions of exposing herself to similar external judgement:

'I found that I sort of developed performance anxiety that I didn't really have before I came to uni, so I find solo performance really quite difficult now, which is sad' (Lucy, Year 4, 2<sup>nd</sup> interview)

Thus, when faced with new perceived instances of risk, it becomes habitual to react with fear and avoidance, as with her self-defeating reaction below towards performance opportunities outside classes:

'someone posted on events saying that they needed a quartet or a trio or whatever to play for something that was going to be filmed for a program that was gonna be on, and I was a bit shy but I thought I can't get it together' (Lucy, Year 4, 1<sup>st</sup> interview)

The above description also illustrates the strong negative impact of unfulfilled extrinsic validations, a point initially brought up in the previous section about 'Rewards'. The negative judgement and criticisms noted above signify the unfulfilled extrinsic validations which produce a negative impact, manifesting as self-doubt and loss of confidence that in turn create fear. It is thus clear that when extrinsic validations are unfulfilled, it affects how one approaches or handles future judgement, often negatively by fearing and avoiding it, essentially breeding perceptions of risk. It was also pointed out in the 'Rewards' section that students tend to rely on extrinsic validations for authentication, as shown in Barbara's (Year 4) example below:

'I've kind of written off being a, being a musician ya, cos my second year was quite um difficult and I was really, my confidence was completely taken away from me on [my instrument] in 2nd year. So in 1st year I was like fired up and at the end of first year I was like talking to my teacher I was like right I'm gonna get out into Leeds, I'm gonna do concerts in like Yorkshire, I want to put myself out there, and I was all fired up, came back in 2nd year and ya cos of circumstances um and people, my confidence was taken away from me, so I had a really bad year abroad in terms of being a musician, um like I didn't want to play the [instrument] anymore, I didn't want, well I want to play the [instrument] but I didn't want to make a career out of it. And then when I came back in fourth year suddenly I had all these opportunities which like came up and it got me excited again' (Barbara, Year 4, 1<sup>st</sup> interview)

This example not only displays the negative impact of unfulfilled extrinsic validations, but also how strongly students depend on extrinsic validations to substantiate their career choices, fluctuating between options with the presence of positive or negative reinforcement. It also hints at another reaction when faced with the extrinsic risk of negative judgement, which is to seek alternative ways to be rewarded. In effect, students would evade similar means of obtaining rewards when previous attempts have proven ineffective or unfruitful (i.e., risky), and instead seek alternative paths that bring more rewarding outcomes. This process of evasion and seeking alternatives can often be seen in

how the participants rationalise their career and study choices. The example from Eva (Year 1) below demonstrates a change in career interest after experiencing a rejection from a performance-focused institution, but incidentally finding enjoyment in a different profession:

'I originally wanted to be a performer, but then I kind of did music college auditions and I realised I was getting a bit bored of [my instrument] so I came to university and now I want to be a primary school teacher' (Eva, Year 1, 1<sup>st</sup> interview)

This exhibits the consideration of an alternative rewarding career path after attempts to follow the initial choice was frustrated and further attempts avoided. In another example, Gabrielle (Year 2) speaks of losing enjoyment when met with unpleasant situations of judgement:

'I stopped the performance module this term, last term, because it's just getting a bit too stressful, it was making me not enjoy my instrument ya' (Gabrielle, Year 2, 1<sup>st</sup> interview)

'I don't think I was as good as the other [instrumentalists], I'm not just saying that because I'm like putting myself down, I wasn't as good as the other [instrumentalists] and it was making me feel a lot worse than I was, and like we had to do like criticisms of other students, I found it quite hard to like receive criticisms from like my friends and stuff' (Gabrielle, Year 2, 1<sup>st</sup> interview)

In avoiding exposure to further unpleasantness, Gabrielle discontinued the subject which once brought her joy. Instead, she chose a different subject that she perceived would be more rewarding:

'I'm in the choir...it's part of ensemble performance so we get graded for it, um it's just like a good way of getting easy marks and it is a nice thing to do as well so [laugh]' (Gabrielle, Year 2, 1<sup>st</sup> interview)

Gabrielle's example also shows the blurred boundaries between extrinsic and intrinsic risks. As demonstrated by her reasoning for discontinuing her solo musical studies, the extrinsic risk of negative judgement inhibited the receipt of an intrinsic reward, that of enjoyment. Thus, arising from an extrinsic risk (i.e., judgement), the intrinsic risk of no longer deriving joy from an activity is also perceived, resulting in Gabrielle's eventual withdrawal from future participation in the activity. Given that extrinsic rewards (e.g., validation) can feed

into intrinsic rewards (e.g., accomplishment), it is perhaps unsurprising that extrinsic risks can obstruct the obtainment of intrinsic rewards.

Nevertheless, the perception of risk can be formed internally within an individual without any external pressure. As with the reaction to extrinsic risks, perceiving intrinsic risks can also result in a preference for pursuing alternative paths, which can be seen in the following example:

'like it's not necessarily bad to do an unrelated job, cos at the end of the day as long as you are relatively enjoying the job it is what makes you money and you need money to actually do things you want to do, so it's not necessarily actively bad, it's just definitely not actively good...so I mean, so ya I prefer to do like an unrelated job out of the music sector than do a music sector job that's awful [laugh]' (Ted, Year 2, 3<sup>rd</sup> interview)

The intrinsic risks perceived in this case are loss of enjoyment and developmental stasis:

'actually cos with this [music job] thing I actively didn't enjoy it, it's quite um, it's quite, any sort of playing in kind of {inaudible} situation should improve your playing, but I kinda felt that it was actually making me worse as a player' (Ted, Year 2, 3<sup>rd</sup> interview)

These risks are intrinsic as they hamper the fulfilment of expectations that originate from within the self. In a sense, Ted (Year 2) has personal expectations to gain enjoyment and growth from his employment. Both expectations were, however, not being fulfilled in this position, and thus a perception was formed that in persisting with it, he would risk a continual loss of enjoyment and a lapse in skill development. The subsequent decision was to gain employment elsewhere, where he could at least find enjoyment.

In a different example, the perception of intrinsic risks can be seen to drive one towards the pursuit of core aspirations as opposed to alternative paths. In this scenario, risks are considered as part of the reasoning to pursue one's core goals based on the perception that alternative paths would be less rewarding:

'I feel like that's the only thing I'm really motivated to do, of course I could go the safe way and take an engineering or something and have a pretty stable job but I feel like I wouldn't be happy doing that, um but I at least should try to make the music work while I still have the chance and then if it fails then I just have to get a straight job later. Like I've heard so many stories of people that are like suddenly in their 40s and just regretting not at least trying to do music' (Sam, Year 1, 2<sup>nd</sup> interview)

The primary assumption here is that enjoyment would be lost if pursuing alternative paths, although regretting not facing up to the challenge and making the effort to achieve one's original goals is asserted strongly as well. Sam (Year 1) also understands that he may not achieve his eventual goal, though the risk is not considered compelling enough at this point to outbalance the rewards he would receive from pursuing his aspirations. From this example, the constant interplay between rewards and risks in governing decisions can be deciphered, but also that other factors must hold weight in determining which presides. Before exploring this idea further, more attention will be given to examples pertaining to entrepreneurship more generally, as previous examples have dealt mainly with musical aspirations as relating to freelance performance careers.

The main barrier that commonly drove the music students away from engaging with entrepreneurship is the fear of uncertainty. Since the participants generally understood entrepreneurship to be a career path which involves setting up a business, the uncertainty attached would seem too great, and the path towards success too elusive, which is eluded to in Eva's (Year 1) quote below:

'again it would be the uncertainty, like how it would turn out, I'd rather just get a kind of um, I guess some people might see them as like a boring job but I'd rather get like a kind of consistent job rather than something for the, in the air all the time d'you know what I mean' (Eva, Year 1, 1<sup>st</sup> interview)

This fear, however, is due more to inexperience and a lack of knowledge and understanding about what entrepreneurship entails than it is about lacking courage, as Barbara (Year 4) admits here:

'it scares me to be honest because it's unknown and because I know nothing about it' (Barbara, Year 4, 1<sup>st</sup> interview)

Without appropriate knowledge, the perception of risk is understandably high regarding the pursuit of entrepreneurial endeavours. Alternative career routes known to the participants, where the steps and outcomes are better understood, offer clearer and simpler paths towards accomplishment. The certainty of gaining monetary returns is also greater, thus these routes provide less risky and therefore more attractive options than attempting to blindly engage with entrepreneurship, as exclaimed by Tom (Year 4) below:

'if I'm employed by someone, you then get like perks of being secure, there's pension schemes, there's um kind of opportunities to increase your pay or

whatever, you can get promoted and things, um and take on more responsibility, whereas if you're on your own, you're, you are on your own' (Tom, Year 4, 2<sup>nd</sup> interview)

The perceived risks commonly associated with entrepreneurial pursuits are therefore both intrinsic and extrinsic, with the former indicated by the reward of achievement being compromised, and the latter by the indefinite lack of compensation.

One example of a music student preferring to pursue a non-music related business start-up, as opposed to employment in music or other areas, seems to defy the norm. Upon closer inspection, however, the motivations behind the preference bares no difference to the rest in that it is guided by the seeking of rewards and the avoidance of risks. Leonard (Year 3) perceives the employment choices available to him as less enjoyable, and offering less autonomy compared to starting his own business:

'I applied for a consultancy job um, the other day I went for an interview and they said look, we pay you this much which is a lot of money, um but in time you're expected to work 12 hours a day, and I didn't get the job because my feedback from the interview was we want someone that seems totally committed to a career path in this sector, and you didn't appear to come across in that way, and to be fair I didn't because I wasn't completely passionate about that, I was just keeping my options open. So running my own business as much as anything, it's more about freedom and the time that I can afford myself, um as it is a possible financial reward' (Leonard, Year 3, 1<sup>st</sup> interview)

Furthermore, embarking on the entrepreneurial journey will allow him to self-develop, gaining the knowledge and skills he is certain will benefit him in the future, either in seeking other employment, or in building the music business he envisions:

'I don't feel like I'm wasting my time, you know I'll come to the end of the year and whatever happens from now, I think I'll be in a better place than when I graduated, you know I will have had that extra thing I can say I've done so, even if I come to the end of the year and I've sold no more than, I'll be disappointed but I'll be content with the fact that I've given it a go and it's given me the experience to go and say to you know an employer or whatever you know look' (Leonard, Year 3, 3<sup>rd</sup> interview)

'that's the big dream to have a record label cos then it's doing what I, you know, enjoy doing...it's something I'm always looking at um, if I was to do it now, it's out of reach for me still now, but I'd have the confidence in myself to go you know write a business plan for how I'm gonna do it, you know go to the bank or whatever to try and get a loan to start it all off you know, I'd have the confidence in my ability to do that' (Leonard, Year 3, 3<sup>rd</sup> interview)

Leonard also perceives no extrinsic risks he is unable to endure. Rejection and financial expenditures are viewed as temporary setbacks that can be tolerated as he holds a high level of certainty that the rewards of validation and compensation (i.e., customers liking and buying his product) will supersede the risks, given enough time:

'basically cost, risk...I sell my product in a tin like this and to make the flyer that goes with it, to make the label that goes on it and to produce the liquid that goes in it, and to buy the can, for one of those it costs me 59p. To sell it, I did sell it at £10 so if you think about it, realistically investing that money, investing that £200 that my grandad gave me, I could make back selling 20 cans, that goal seemed very achievable um, so I knew really it was safer, it was gonna happen at some point, at some point 20 people were gonna buy my product, so I could say to my grandad look you gonna get your money back, if it was my own money I'd say £200 eventually I'm gonna get that £200 back, it might take a week, it might take 2 years, but I'm gonna get it back because 20 people are more than likely gonna buy that product' (Leonard, Year 3, 1<sup>st</sup> interview)

In contrast, Leonard has no clear view regarding the ways in which to begin carving out the music career he desires:

'let's say now I wanted to go into the music industry, it's so, I'd find it so difficult, I wouldn't have any idea where to start in terms of...how do you go from building your portfolio to getting a job, does someone come and find you, do you take your portfolio to someone, I don't know how it works, so there's so much uncertainty and I'm not sure how I would go about turning my portfolio into a job, and I don't know where to find out, I don't know who to speak to to understand how it works' (Leonard, Year 3, 2<sup>nd</sup> interview)

A strong sense of uncertainty and self-doubt prevails, which marks the music career choice as the riskier option.

Again, the interplay between rewards and risks in governing decisions can be clearly observed in this example. Once more too, queries arise as to the additional circumstances or reasoning behind the dominance of one or the other when weighing up options. For example, why is Leonard certain of obtaining rewards despite the risks involved and experienced in starting his business? In other words, why are some risks less overbearing than others? In an example mentioned earlier, a similar scenario was exhibited where Sam chose to study music in pursuit of a musical career despite knowing there is a risk of not achieving his ambitions. It is, thus, clear that risks are not always avoided but are tolerated when rationalised as negligible.



The next section looks more closely at this idea of minimising the perception of risk. Linked to this will be an explanation of how it relates to the perceptions of compatibility and manageability still to be discussed in the following two chapters. Furthermore, a proposition will be initiated which conceptualises the utilisation of 'minimising risks and maximising rewards' as an idea that could provide suggestions to improve or inform entrepreneurship education for music students. Prior to this, a summary of the chapter will be provided with reference to existing literature.

#### 6.4 Summary: Minimising risks, maximising rewards

Throughout this chapter, the perception of reward versus risk has been discussed. It has become clear that the students' motivations stem from the seeking of rewards, be they intrinsic or extrinsic. The participants' examples have shown that they are driven on the one hand by personal fulfilment and growth (i.e., intrinsic reward), and on the other by external gratifications (i.e., extrinsic reward). They are personally fulfilled by the attainment of autonomy, a sense of achievement, and enjoyment. Extrinsic gratifications, on the other hand, come in the form of external validations and compensation. Risks, on the other hand, are perceived in situations where rewards are felt to be unattainable or jeopardised. As such, risks can also be intrinsic or extrinsic. Intrinsic risks are sensed where the fulfilment of personal expectations and rewards are compromised. Extrinsic risks, on the other hand, pertain to situations of unfulfilled external expectations and rewards. The boundary between intrinsic and extrinsic rewards or risks has also been shown to become blurred at times, particularly when personal fulfilment (an intrinsic reward) is maintained primarily by extrinsic rewards. This, thus, can lead to extrinsic risks, such as negative judgement, becoming a barrier to intrinsic rewards.

The above portrayal of reward-seeking and risk-averse behaviours as underlying the participants' motivations bear some resemblance to the psychological notions of intrinsic and extrinsic motivation that are central to the Self-Determination Theory (Deci & Ryan, 2002), as well as the decision-making Prospect theory which emphasises loss aversion behaviours when faced with risk (Levy, 1993). This implies that the process of making choices and the motivational process appears to have shared commonalities, which will be explained in more detail below. In the first instance, intrinsic motivation as denoted in the Self-Determination Theory refers to an inner autonomous drive, while extrinsic

motivation indicates external forms of stimuli, similar to the intrinsic and extrinsic rewards as labelled in this study. Self-Determination Theory also posits that intrinsic motivation is derived from one's psychological need for autonomy, competence, and relatedness, which overlaps with some of the intrinsic rewards mentioned above. Being driven by rewards and avoiding unpleasantness is, therefore, not an uncommon idea in motivation theories. However, motivation tends to be framed as a cognitive state, which is present when the conditions are right, and absent when the conditions are not. While reflection forms part of the process of assessing whether conditions are ideal, it is not normally viewed as a decision-making process. However, it would seem from the data presented in this chapter, that decision-making theories such as Prospect Theory can coincide with motivation theories in explaining behaviour, particularly since choice and motivation can both be affected by the evaluation of gains and losses (i.e., rewards and risks). Reducing loss as a reason behind the decision to avoid risks relates better with the avoidance reaction as demonstrated by the participants, than the psychological construct of avoidance which normally refers to a state of being or regulatory function (Roskes, Elliot, & de Dreu, 2014). Given that risks concern situations that are essentially unrewarding, unpleasantness is strongly associated with it. As a result, paths which bring more rewarding experiences are generally sought, whether that be to follow an alternative route or to stay on course. This clearly demonstrates that choice is intertwined with motivation.

This study also shows that risks are not always avoided, but can be tolerated given the right circumstance. Being certain of rewards despite the presence of risks was found to be the main driver behind this endurance, but what instigates that certainty remains to be clarified. Uncertainty, conversely, proved to be a major demotivator. It is characterised by a greater perception of risk than reward, as the method of obtaining rewards is unknown or unfamiliar. Indeed, uncertainty is a key barrier to entrepreneurial pursuits, fuelled by a lack of knowledge and understanding, which has already been discussed in the previous chapter. However, uncertainty also prevents the pursuit of other career paths, while certainty encourages pursuits. Thus, the phenomenon of appraising risks and rewards in determining one's level of certainty to carry out a decision is universal rather than exclusive to any one career choice. This point is important to stress as it means that entrepreneurship can be encouraged in the same way as any other profession. This means that by focusing on increasing the perception and certainty of reward, while simultaneously reducing uncertainty and the perception of risk, music students can be encouraged to pursue entrepreneurship as much as any other career. Thus, by drawing on the knowledge

of what students find rewarding or risky that may boost or diminish certainty, it is possible to inform and enhance the educational provision to encourage interest, motivation, and eventually pursuits in entrepreneurship.

It has already been identified in this chapter the various rewards the students strive for. However, a deeper level of complexity has also been uncovered regarding the weighing of risks and rewards in influencing decisions. It appears that there are other factors that impact the strength of their weight which require further unravelling. One of these factors made a brief appearance in the chapter, when it was mentioned that Lucy's personal values compounded her view that participating in paid opportunities is a risky endeavour. Personal values and other identity-related factors fall under the perception of compatibility, which encompasses aspects to be considered that maintains congruence with the self. Still more factors will be introduced under the perception of manageability, which covers aspects of appraisal in relation to one's abilities. As these above concepts will be fully explained over the next two chapters, no further clarification will be provided here. It is only necessary at this point to emphasise the importance of identifying the additional variables to better understand how risks are minimised, or rewards maximised, in an individual's regard. Thus, the following two chapters dealing with the perceptions of compatibility and manageability will offer this insight by imparting the factors in question, and also the circumstances under which they affect motivation. Each chapter will also provide suggestions based on the findings to inform and enhance entrepreneurship education for music students.

## Chapter Seven: Perception of Compatibility

### 7.1 Introduction

The perception of compatibility is a key part of the process in which the participants make judgements about what information to absorb and consider in order to guide their decisions and actions, particularly with regards to their careers. It refers to the phenomenon of spotting similarities that allow connections to be made between the self and external entities. External entities in this case refer to people and experiential settings as discussed in section 5.3 in Chapter 5, which include the media and/or social media, family, friends, teachers, and professionals, but also activities and environments where experiences can be gained. The term external entities will thus be used throughout this chapter to refer to the above as a whole.

This chapter will discuss how students tend to engage more with information and activities that relate to their identity, which in the context of this dataset is taken to encompass the way they view and define themselves. This deals on the one hand with the matter of relevance, whereby notice and attention is activated if applicability is perceived in relation to their personal interests, ambitions, and circumstances. On the other hand, it also concerns a striving towards achieving harmony between purpose and identity. Harmony, in this case, implies both congruence and concord. This pertains mainly to the acceptance or rejection of actions and decisions depending on the degree of their alignment with one's personal values and beliefs. It also involves the struggle of finding a true sense of identity and purpose.

The chapter will begin by denoting how the recognition or realisation of relevance affects motivation, particularly in relation to entrepreneurship. Following that will be a discussion of the desire for harmony and its influence on entrepreneurial motivation. Finally, the summary section entitled 'Minimising Risks, Maximising Rewards' will review the themes presented throughout the chapter and relate them back to the perception of reward versus risk. Furthermore, emerging recommendations for enhancing entrepreneurship education for music students will be outlined based on the themes discussed. As a reminder, the findings will first be presented without any reference to existing literature. This is to ensure that an undisturbed flow is maintained in exhibiting the

themes as deriving from the data. Links between the findings and the literature will be established in the final and concluding section of the chapter.

## 7.2 Relevance

Relevance in this context refers to the discernment of likeness when evaluating or comparing an external entity against what one does, has done, or wishes to do. Therefore, when contemplating relevance, the participants are assessing whether an external entity can relate to their personal interests and circumstances (encompassing what they do and have done), as well as to their ambitions (what they wish to do). These differ from the identity factors that will be dealt with under the next major section 'Harmony', which appraises compatibility according to what one stands for and finds meaningful.

Interests held by a participant refer to activities or topics that they may deem themselves to be proficient in, or that may appeal to them personally in terms of bringing joy or igniting passions. Personal circumstances, on the other hand, denote the considerations of their current or past situation in life. Lastly, ambitions signify short and long-term goals that the participants wish to accomplish in the future. Separately or together, interest, circumstance, and ambition form the three identity factors that are central to scrutinising relevance between the self and external entities.

The data to be presented in this section will show that when relevance is detected, the students become more alert, proactive, and can change their views. Alertness refers to the acquisition of awareness whereby a new idea gains attention. The first sub-section that follows will provide evidence of alertness being activated due to the detection of relevance. Alertness can lead to actions being initiated (i.e., proactivity) or views being changed. Further sub-sections will ensue depicting scenarios in which proactivity or transformations occur. These will be presented under three separate sub-themes involving creativity, personal evolution, and shifting priorities as catalysts. Each sub-theme will be explained under the relevant sub-section using examples drawn from demonstrations of general motivation as well as entrepreneurial motivation. This is to emphasise that the development of entrepreneurial enthusiasm is not unlike the formation of other drives.

### 7.2.1 Activating alertness

Perhaps the best example demonstrating the occurrence of alertness due to the detection of relevance can be found in Helen's (Year 1) interview. Helen, who had not contemplated entrepreneurship as a career option before, became more aware of it as a possibility after exposure to a professional musician who had started her own business:

'Ya so it was um she started a, um kinda like a youth club but like music based here in Leeds for kids to come to. So and I thought like, ya I thought it was really nice cos that's the kind of work that I would like to do, but I never thought of like actually creating it myself kinda thing' (Helen, Year 1, 1<sup>st</sup> interview)

The connection that sparked the alertness is the area of work concerned, which Helen is interested in and aspires towards:

'ya obviously the work really appealed to me, um but I think it was the first time that I'd really thought actually I could, I could like, I could obviously work helping people that's quite easy to, there are many jobs for doing that, but then I could go to the next step and kind of help people in the way that I want to by starting up something myself' (Helen, Year 1, 1<sup>st</sup> interview)

Upon recognising the relevance of this exposure to her own career interests and ambitions, Helen became more interested in entrepreneurship as a potential and desirable career option. Perceiving relevance is a key contributor to students being highly influenced by industry professionals, as the students aspire to do what they do, or are inspired by the possibilities that their experiences represent. There is, however, more to how students are influenced by industry professionals, which will be elaborated upon in the 'Social Assurance' section (8.3) in the next chapter that deals with the perception of manageability.

For now, the focus will be on the importance that detecting relevance has on developing motivation, which can also be demonstrated by the ignorance or dismissal displayed towards external entities that are considered irrelevant to personal interests and ambitions. The first example below demonstrates a lack of interest in an experiential or educational setting due to the content being deemed irrelevant to one's current concerns:

'but I think this year the university has kind of, they're really trying to get these talks more on board, because the feedback we've given the university is, we know nothing, please teach us, but then the talk that they, the career talk which

we've got, I dunno coming up soon is on how to write applications, job applications, and I'm a bit like, that's interesting but it's not completely relevant to me at this point in time' (Barbara, Year 4, 1<sup>st</sup> interview)

Here, Barbara (Year 4) shows a lack of interest in learning how to apply for jobs as her primary interest at the time lay in pursuing a performance career, which she understood to not depend on or require job applications. Furthermore, the specificity of her career ambitions precluded her from perceiving relevance in a similar yet distinct area of work from the one she is interested in:

'that was the only talk that I've had at university which was about how to be, they had different people who had graduate here doing music and talking about what they do and where they work, and one of them was like self-employed musician so it was, it was talk to her, but I didn't learn a lot from the talk... it was like how did she get to where she got to sort of thing, but she's a singer, not classical, she's in the popular so' (Barbara, Year 4, 1<sup>st</sup> interview)

Thus, while the recognition of relevance can lead students to widen their prospects as demonstrated by Helen's example previously, Barbara's examples show that there can also be a danger in having too specific a focus which causes students to overlook or discount information available to them. Students may fail to make connections due to misunderstandings, limited knowledge, and inflexible or habitual ways of thinking. Anja's (Year 2) example below illustrates this disconnect where she does not consider her involvement in voluntary activities as entrepreneurial:

'I am doing societies but I don't think they're necessarily very entrepreneurial it's just like, I like being involved in different things, like volunteering and things like that, I've always been doing that ever since I was a kid. Um, but I don't think that I would put it into category of doing something entrepreneurial like outside of my class' (Anja, Year 2, 1<sup>st</sup> interview)

This is mainly due to her understanding of entrepreneurship to comprise of starting a business rather than incorporating a mindset or set of skills that are applicable to other contexts:

'because I honestly can't imagine like starting a business at this point, so I'd probably just do something to learn more, or to have more experience, or to do things like that, instead of taking something really seriously. So ya all those other things I do they're like, ya more for the cause that I'm supporting rather than for myself.' (Anja, Year 2, 1<sup>st</sup> interview)

Additionally, she already has long-established reasons for participating in voluntary activities which were never associated with entrepreneurship. The connection is therefore not immediately apparent to her. Although Anja studies entrepreneurship formally alongside music, there does not appear to be any stimulus or guidance in her classes that highlight the relevance of entrepreneurship in other areas of her life besides starting a business. It is therefore unsurprising that the concepts remain segregated in her mind.

A case can be made that connections may need to be explicitly pointed out to help students recognise the existence of relevance between external entities and themselves. Indeed, Leonard's (Year 3) example below shows that by explicitly prompting him to apply his entrepreneurial experience from one context to another, a realisation of cross-contextual relevance is triggered. Leonard at first struggled to find a way to advance his musical ambitions though he had little difficulty figuring out how to progress with his non-music-related business:

'I think that's, my business is far more logical, um in the sense that I have a product, well you have to sell a product, where am I gonna sell it, how am I gonna make it and, these were all questions I knew, I had so many questions and I knew roughly how to answer them somehow... In that sense it's a lot easier than um I want to write film music, I've got a portfolio, who do I go and show it to, do I go and show it to someone, do they come and find me? If I want to show it to someone, who like, I don't know anyone' (Leonard, Year 3, 2<sup>nd</sup> interview)

He was then questioned about whether his experience of approaching and selling his product to unfamiliar customers could be transferred to pitching his music portfolio to equally unfamiliar customers in the music industry. This activated an alertness to the possibility of a new approach to pursue his musical ambitions that had not been considered before:

'I suppose the thought that you brought up, can I transfer the skills I've learnt in [my] business to music and just bite the bullet and go speak to some people that's made me think oh actually why not' (Leonard, Year 3, 2<sup>nd</sup> interview)

It is thus clear that explicit prompting can help students detect relevance which may otherwise be missed by themselves alone.

So far, the data has revealed that the recognition of relevance strongly affects what information an individual chooses to absorb and process, which can at times lead to an alertness or realisation of new ideas. While these realisations can be reached by individuals



alone, external prompts and guidance may sometimes be required to explicitly encourage the identification of relevance lest it be missed due to misunderstandings or set ways of thinking.

In the extracts that follow, the focus will shift towards aspects leading to proactivity or changes in views. Again, the importance of detecting relevance will be highlighted in these scenarios. Additionally, approaches to encouraging the entrepreneurial development of music students will gain particular emphasis during the discussion. The presentation of examples will be structured according to three sub-themes. The first concerns the transferability of creativity, the second deals with the desire for personal evolution, and the last sub-theme encompasses the shifting of life priorities.

### 7.2.2 Transferring creativity

The notion of creativity, or the act of creation, appears often in the participants' communication as a connecting theme between entrepreneurship and music. For example, Mary (Year 1) who is one of the two students on the Music with Enterprise programme, was convinced to adjoin the two subjects based on her interest in creating projects:

'I like the idea of creating projects, similar in music you create projects, so I think it's that mentality which, where my skills lie, and I know I can apply them to business as well as music.' (Mary, Year 1, 1<sup>st</sup> interview)

Project creation is something Mary feels capable of, enjoys, and is inclined towards. She also observes that it is relevant to both music and entrepreneurship. Both subjects, therefore, appeal to her on the basis that they relate to her interest, marking project creation as a valuable linking factor between music and entrepreneurship.

Emphasising creativity more broadly can also serve as a persuasive force to motivate music students towards entrepreneurship. Indeed, Ted's (Year 2) example below confirms that upon acknowledging that creativity is relevant to entrepreneurship, his perspective regarding entrepreneurship changed:

'Ya I see that now, I think maybe I didn't really consider that. I'm not sure I kind of saw the creative side and entrepreneurship as kind of being in the same kind of box, but obviously they do...it makes sense that kind of creative thinking and entrepreneurship go hand in hand cos a lot of starting a business and kind of

promoting the business takes a kind of creative side, like the publicity for one, kind of adverts, talking to people, and getting pitches and stuff, you need to be creative, good at kind of expressing why the business is good and suitable for investors and all that' (Ted, Year 2, 1<sup>st</sup> interview)

Ted initially regarded entrepreneurship only in relation to business and money. However, having been introduced to the idea that being creative is part of what it means to be entrepreneurial, he latched on to the idea and revised his notion of entrepreneurship in light of this new connection. It is interesting to note that Ted's concept of creativity as relating to entrepreneurship is different to that of Mary's. While Mary referenced the idea of creating projects, Ted focused on the promotional aspects. This again emphasises the significance of recognising relevance, as both aligned their views according to their own interests. In Ted's case, he considers himself to be good at presenting and persuading which to him requires creativity to conceive and generate:

'cos I think I would have, I would be quite good at kind of the, as I say with the pitches thing, the creative side' (Ted, Year 2, 1<sup>st</sup> interview)

Creativity can thus be broadly conceived, which is advantageous in allowing students to make connections according to their own interests. However, many of the participants carry a narrow definition of entrepreneurship and therefore fail to envisage the transferability of creativity from one context to another. For example, Gabrielle (Year 2) views herself as creative in a musical or artistic sense, but not in a business sense:

'I don't really have a business mindset, I don't think, I'm not, I'm creative, but I wouldn't be motivated enough to go out there and do something like that.'  
(Gabrielle, Year 2, 1<sup>st</sup> interview)

Even though she acknowledges that creativity is integral to both music and entrepreneurship, she does not perceive that it manifests the same way in both contexts. The benefit of employing creativity as a linking factor between music and entrepreneurship may be lost if this issue is not addressed. It is, therefore, important to emphasise and clarify the transferability of skills or concepts between contexts when helping students make connections.

Inspiration for methods of transferring creativity between different contexts can be taken from those who have already observed or experienced such a transfer. Through the

observations of Mary and Ted, for example, project creation and promotional acts can be highlighted as ways in which creativity could be expressed that is relevant to both music and entrepreneurship, which could help bridge the gap. Tom (Year 4) provides another example of someone who recognises that creativity can be adapted or “channelled” for different purposes:

‘it’s having that kind of creativity which I think, as musicians, most musicians are quite creative because they are involved in music in some way, um so that skill is already there but it’s learning how to channel it into making, achieving a goal or something.’ (Tom, Year 4, 1<sup>st</sup> interview)

His notion of creativity within an entrepreneurial context involves coming up with ideas to change something for the better, by applying the mind to establish and execute plans that go towards achieving a desired outcome. This can be considered as being innovative:

‘just through I guess it was kind of wanting to get more involved or having some sort of, something that I particularly wanted to change, um for me specifically with the, I’ll keep on using the [society] example just because we’ve started that the, having, it was in my first year not having kind of much integration with um different kinds of ensembles, I tried to really um, well me and the committee tried to really kind of break down those barriers and that was how, that was kind of another one of the goals, and then to that ya we used our minds but um, ya I think to come into it I was always kind of like I’ve always wanted to do something like that, I wanted to get involved, I always had that idea or view’ (Tom, Year 4, 1<sup>st</sup> interview)

Once again it can be seen that the relationship drawn between creativity and entrepreneurship arises from Tom’s own interests, circumstances, and ambitions. Tom has always been interested in getting involved with societies. The circumstances he found himself in upon experiencing disjointedness within a society led him to pursue the objective of initiating change. He, therefore, drew on creative thinking to formulate new ideas that could be carried out to achieve his goal. However, the labelling of his own actions as entrepreneurial or creative only came later upon reflection:

‘I think I probably saw it as more entrepreneurial when I was reflecting on it, rather than at the time, I probably wasn’t thinking this is really innovative and things, I was just kind of focused on getting a job done or something and then looking back, you kind of look at the way that you did it and then go, oh actually that was quite creative, or that was quite clever or something ya’ (Tom, Year 4, 1<sup>st</sup> interview)

Through his reflections, the relevance of entrepreneurship became apparent to him when he realised that being innovative not only applies within business or start-up contexts, but can also be demonstrated in broader contexts:

'ya I think it's probably become broad uh like, just it's a broader sense of the word as opposed to what I probably use to think when I was younger, probably thought that it was like, like *The Apprentice* way, go and you set up a business and um, ya create something, create new products or something like that, but it's I think that now it's a lot broader and it can come in many different forms' (Tom, Year 4, 1<sup>st</sup> interview)

The realisation was brought about through his own experience of being innovative in a situation which does not involve the creation of a business or product. This changed his view about entrepreneurship and its relevance in relation to himself.

Tom's example provides some ideas that may help music students relate to creativity outside musical contexts, and ultimately to entrepreneurship. Firstly, innovation in the form of improving something that is already existing can be communicated as a way in which creativity can be utilised for entrepreneurial purposes, particularly emphasising innovation that is unrelated to business or product creation. Allowing students to reflect on past experiences in search of instances where such deeds have been performed may allow realisations of relevance to occur, connecting the notion of entrepreneurship to past actions.

Indeed, the act of reflection proves a powerful tool for the detection of relevance. Mary (Year 1), for example, began to recognise more experiences in her past that relate to entrepreneurship as she recounted her creative involvement outside music:

'I guess kind of talking about being the vice-head of school and like global issues that has been put more into perspective, like the whole enterprise thing, that there is, like parts of my personality do lend themselves to that...I guess back home I was known as, you know the music girl, the one that does music. But when you actually step out of that environment and realise all the non-musical things I've done, it does reflect elements of my personality which I guess are more relevant to enterprise.' (Mary, Year 1, 1<sup>st</sup> interview)

Though Mary already feels positive towards entrepreneurship, the realisation that she may be more entrepreneurial than originally anticipated reinforced her resolution that her choice to study entrepreneurship alongside music was the right one.

Projection is another tool that can help students identify relevance, particularly in relation to future ambitions. Eva (Year 1), for example, is contemplating a career in teaching. At first, she felt entrepreneurship was irrelevant to her career choice as she intended to pursue employment as a teacher. However, after learning that entrepreneurship encompasses creativity and innovation that can be applied in broader contexts including employed positions (i.e., intrapreneurship), she was able to imagine how it could be projected in the career she desires:

‘even if I’m going into a teaching degree and job, and ya it just makes you feel like you can, like you can make your job of what you want with it, rather than you’re stuck with what you get’ (Eva, Year 1, 2<sup>nd</sup> interview)

In this case, Eva relates creativity and innovation to the possibility of shaping one’s job in a desired direction. Therefore, entrepreneurship, or rather intrapreneurship, gains relevance in relation to her career interest.

So far, examples depicting proactivity and changes in views regarding entrepreneurship have been presented and discussed in relation to creativity as a catalyst. Though creativity may be instinctively recognised as a linking factor between music and entrepreneurship, the transferability of creativity from one context to another may require further clarification when guiding music students to recognise the relevance of entrepreneurship in relation to themselves. Illuminating creativity as utilised within project creation, promotional acts, and innovation with reference to non-business contexts that are relevant to their personal interests, circumstances, and ambitions has the potential to bring enlightenment and ultimately motivate students towards entrepreneurial involvement. Furthermore, both reflection and projection have been noted as beneficial tools in aiding the recognition of relevance. Introducing intrapreneurship to music students may also help those preferring the employment path to relate to the concept of entrepreneurship.

Another aspect that appears in Eva’s quote above may also prove useful in persuading music students to acknowledge a connection between entrepreneurship and themselves. It pertains to the preference for variety and development over monotony and restrictiveness, and will be discussed in the next sub-theme.

### 7.2.3 Desiring personal evolution

In this sub-section, the desire for personal evolution will be introduced as an inner drive towards growth that the participants seem to possess, which proves a significant factor in directing their attention and efforts towards a specific focus. Personal evolution is taken to imply both improvement and diversification, which can either be obtained through incremental progress or by making a change. It will be argued throughout the sub-section that this desire can be taken advantage of in motivating music students towards entrepreneurship by establishing its relevance for achieving growth. Due to the brevity of the sub-theme, further divisions will be denoted to facilitate clarity of the topics involved. The first division that follows will start by demonstrating the participants' desire for personal evolution through both positive and negative narratives. Next will be display of instances in which the desire for personal evolution leads to proactivity and transformation, particularly where direction or progress is sought. These instances will be divided into four groups. The first of these groups concerns the choices the participants make regarding their learning and development. The remaining groups will discuss the considerations of intrinsic versus instrumental value, learning expectations, and the significance of real work contexts.

#### 7.2.3.1 *Improvement and diversification*

The desire for personal evolution is defined here as an inner drive to seek improvement and diversification. The first example below shows clearly this drive to improve and develop the self that is related to one's ambitions:

'I'm just constantly willing to improve, I wanna make it better all the time...Cos I feel like I'm on my own, on a sort of path um constantly looking to develop myself into my ultimate career after the university' (James, Year 3, 1<sup>st</sup> interview)

James's quote above signifies the improvement aspect of personal evolution. The extract below, on the other hand, demonstrates the appeal of diversification and variation, something which Anja (Year 2) postulates could offer her development, enjoyment, and directions for the future:

'I think it would be boring to do one thing all the time and at the same time I think it's good for you if you just get to learn about stuff that you had no idea before, or just simply you think it's interesting and it's fun and it's something that you might, I don't know do a master's degree about or something like that so' (Anja, Year 2, 2<sup>nd</sup> interview)

A similar sentiment is mimicked in Gabrielle's (Year 2) quote which portrays homogeneity as unattractive:

'Uh I think just cos I, I'm like interested in a lot of different things, but I don't think that I want to be stuck doing one thing.' (Gabrielle, Year 2, 1<sup>st</sup> interview)

Interestingly, the above was spoken in relation to entrepreneurship, which Gabrielle perceives as requiring long-term dedication and unswerving attention in one area of pursuit. Engaging in entrepreneurship thus means she gets 'stuck doing one thing', which is an unappealing scenario for her. This highlights a misconception about entrepreneurship which requires enlightenment. This can be achieved by emphasising its actual potential for offering opportunities for diversification and variation, as well as improvement and development. Through this emphasis, music students will be more likely to perceive relevance between entrepreneurship and their own desire for personal evolution. This notion will be further developed as more examples are examined throughout the subsection, beginning with the choices the participants make regarding their learning and development.

#### *7.2.3.2 Learning and development*

The desire for personal evolution can particularly be found in the choices made by the participants regarding their learning and development. Some choices are based on seeking progress and improvement in a chosen direction, while others are made in search of change or a new direction to pursue. Either drive emanates from the goal of expanding their horizons in terms of knowledge and skill. The following extract will first provide an example of a choice made based on a want of progress. Helen (Year 1) can be seen here approving her own participation in an extracurricular activity which would allow her to develop her skills in an area of work she already has some experience in:

'also look after the volunteers that are like underneath us um which should be good cos I have done loads of volunteering before, but I've never done it from like a higher level sort of thing' (Helen, Year 1, 2<sup>nd</sup> interview)

Furthermore, she acknowledges that the task would be a challenging one, but that developing in this area is important to her because she has invested interest in it:

'it will definitely be a challenge, but I think it's important for me to do (ya), ya cos it's, obviously it's something that I'm really interested in so, ya.' (Helen, Year 1, 2<sup>nd</sup> interview)

Helen's example shows that her desire for personal evolution underpinned her decision to proactively get involved in an activity. The opportunity to progress to a higher level of responsibility and grow her experience in an area already familiar to her was perceived to be relevant to her interests and ambitions.

A portrayal of making choices based instead on a want of change or the seeking of a new direction can be found in the excerpt below. In this scenario, Anja's (Year 2) initiative to study entrepreneurship stems from an interest to gain knowledge in an area that is new to her:

'Um but also I was kind of like interested in the more like entrepreneurial kind of side of the business as well and they didn't really have that aspect included in the [previous course] so I was like, why not try this, like I already know enough about the copyrights and how to um I dunno record a song or whatever, I might as well learn something new and that's why I was actually pretty interested in transferring to Leeds in specific ya.' (Anja, Year 2, 1<sup>st</sup> interview)

Anja saw little value that can be further derived from her previous study and preferred a change in direction. Nevertheless, the new area that captured her attention still related to her overall interest and somewhat to her previous area of study which concerns the music business. She perceived that studying entrepreneurship would still be relevant to her interests and also fulfil her desire for change and novelty. This example adds confirmation to the notion that emphasising involvement in entrepreneurship as an opportunity for diversification and variation would appeal to music students' desire for personal evolution.

Another aspect in Anja's quote that deserves attention is the fact that she perceived a gap in her knowledge pertaining to her wider interest (i.e., music business), which then propelled her to establish a new interest to pursue new knowledge. This notion



is also reflected in Sam's example below, where on perceiving his own lack of knowledge, he firstly became more alert to the opportunities that would bring him more knowledge. It also gave him the motivation to proactively engage with those opportunities:

'not really, I think it's not something that they taught us at school, like what it means to start your own business and uh, so I'm kind of lacking information and that's kind of the motivation for engaging with this project is uh going myself and think about what entrepreneurship means to me uh and gather information like from probably presented in this project sort of' (Sam, Year 1, 1<sup>st</sup> interview)

Furthermore, Sam perceives that gaining more knowledge in entrepreneurship would be beneficial for pursuing the career he desires:

'I feel I want to learn more and, I'm kind of actively seeking it, always enjoyed just knowing things uh and just I'm always curious, um and I feel like the more I know about this stuff the more it's going to help me personally in my career' (Sam, Year 1, 2<sup>nd</sup> interview)

The detection of relevance in relation to his ambitions, coupled with the acknowledgement that he lacked the knowledge that could help him achieve those ambitions motivated him to take action to remedy his situation. Thus, his desire for personal evolution was activated which drove him to want to learn more about entrepreneurship. This example supports the notion that developing an interest in entrepreneurship can be triggered and sustained by appealing to one's desire for personal evolution. Earlier it was established that to turn music students on to entrepreneurship, it may be beneficial to draw their attention to its potential for offering diversification and variation. Here it is the want of progress that is highlighted as the relevant factor of appeal.

Though it can be suggested that motivation towards entrepreneurship can be initiated and maintained by relating it to the students' desire for personal evolution, it is only effective when relevance is simultaneously detected in relation to other identity factors such as interests and ambitions. The following division will discuss this further.

### *7.2.3.3 Intrinsic versus instrumental value*

Entrepreneurship is generally considered by the participants for its instrumental value since it is often regarded as something which can help them develop their careers rather than

something of value in itself (i.e., intrinsic value). External entities such as activities that hold only instrumental value are generally ignored if they are perceived to be irrelevant to one's interests and ambitions. For example, Barbara (Year 4) had no interest in attending career fairs that had a general focus but was drawn to one that was more specific to her field of interest:

'they do fairs where they get employers to um come in and do talks, but they also, you know you can go around the stands are everywhere, you can just go and chat informally to get information about that company and what do they do and what can they offer you, but I don't think I've ever been to one of those fairs, they did have a, like for the PVAC, so like the performance (faculty) ya, they did have a week of like talks and stuff, and I did actually go to one of them' (Barbara, Year 4, 1<sup>st</sup> interview)

Similarly, Eva (Year 1) states that she thinks it is important to take part in extracurricular activities for the instrumental value they bring:

'but ya I think it's super important to do other stuff apart from your degree cos like that's what employers look at, like oh you have this degree but also you've done this, which kind of a lot of people have done extra stuff' (Eva, Year 1, 2<sup>nd</sup> interview)

However, she also stresses that she would not participate in them purely for their instrumental value if she did not enjoy them:

'no it's not the only reason, like I wouldn't do it if I hated it just to get experience like, I do want to do them, it's just like a bonus, ya.' (Eva, Year 1, 2<sup>nd</sup> interview)

The dominating drive demonstrated is thus intrinsic or interest-based rather than instrumental in nature. This suggests a hierarchy in which interest-driven motivations are weightier than instrumental motivations. Helen's (Year 1) excerpt below adds another dimension where she bases her study choices first on what interests her before considering more instrumental options:

'my initial thought was just what do I enjoy, cos I was like I can't carry on doing composition for example [laugh] um, but then ya now that I've like chosen stuff that I enjoy, I'm now thinking is this gonna open up the best range of opportunities for me' (Helen, Year 1, 2<sup>nd</sup> interview)

This confirms that pursuits based on interests are more motivating than pursuits with instrumental value. Certainly, interest-driven motivations prove to be highly enduring, where interests help to ensure perseverance and determination even under challenging conditions. This can be witnessed in Graham's (Year 3) example below:

'cos I really enjoy learning, I want to learn as much as I can um about what I'm interested in, uh but what I'm interested in is what I'm not very good at learning about (what? How?) cos I find particularly with the philosophy of music, I find that really interesting, but it's really difficult, and so I give myself this juggling ball which is quite difficult to juggle...ya so it's difficult, uh and that's why it's stressful because I want to do the best I can with what I'm interested in but it's um, it's not something I find particularly easy.' (Graham, Year 3, 2<sup>nd</sup> interview)

Thus, when it comes to maintaining the desire for personal evolution in a focused direction, interest is key. It would seem that in persuading music students towards entrepreneurship and to sustain their engagement with it, it would be imperative that they either develop an intrinsic interest for it, or integrate it with another interest. Darren's (Year 4) example here suggests that his involvement in an entrepreneurial pursuit originates from an integration with his interests:

'we started doing these uh sort of [music] service for bands and artists in [this city] ...Uh, and most people were pretty interested in that actually and I managed to do it because um, I enjoy live recordings of music and I wanted to do it...it's sort of a mixture between a small business and just a hobby project.' (Darren, Year 4, 1<sup>st</sup> interview)

Helen's (Year 1) example below shows that in general, an external entity (in this case activities and experiences) which integrates instrumental value with personal interests has elevated value akin to those based purely on intrinsic interests:

'well history because that's like my favourite thing, I really like studying the history of music, so that was kind of a given, um psychology like really fascinated me this year, so I just wanted to explore that further, and then the schools one, like teaching has always been a potential career path for me so I thought it would be a good idea.' (Helen, Year 1, 2<sup>nd</sup> interview)

Thus, the two examples above confirm that in order to motivate music students towards entrepreneurship, helping them integrate it with other interests may increase their motivation to engage. Apart from interests having a major influence on one being attracted

to and maintaining engagement with an external entity, expectations also play an important role. This forms the topic of discussion in the next division.

#### *7.2.3.4 Learning expectations*

The expectations that are held regarding the outcomes of engaging with an external entity can differ depending on the focus of a student's desire for personal evolution. They can either be looking to progress in a specifically chosen direction (i.e., improvement), or may be widening their prospects in search of a path to pursue (i.e., diversification). Below are two examples, both of which depict engagement with career counselling, though with different outcomes. The first paints a scenario in which Anja (Year 2) was disappointed and discouraged by her encounter as her expectation to discuss future possibilities was not met:

'I guess they're like fine if you want to have your CV and like your cover letter checked or something, like prepare for like job interviews or something that's fine, but I was there for like, ya just to chat about like opportunities and stuff like that, or like internships and placements and they were like [laugh] no so that was my experience ya, it was very discouraging to like ever reach out to them again' (Anja, Year 2, 3<sup>rd</sup> interview)

Eva (Year 1), on the other hand, had a very positive experience:

'I went to the career centre today and they were so helpful (today!) oh ya [laugh] I went again today, and um I had a lady and she just knew everything so she was so helpful' (Eva, Year 1, 3<sup>rd</sup> interview)

In this case, her expectations were met as she was given the information she sought that would enable her to progress in her search for placements in the specific area she identified to be of interest to her:

'I've had a look at kind of areas I want to do it in, and then places um in those areas, and then I've emailed like the module coordinator and stuff to have a meeting, and been to the careers centre, and um she gave me a few ideas how to get contacts and stuff' (Eva, Year 1, 3<sup>rd</sup> interview)

Though both Anja and Eva sought personal evolution with their career planning through the aid of career counselling, they went in with different expectations. One had a more

specific focus. The other had a broader and more vague objective and was seeking help to refine it. This suggests that when intending to engage students with an external entity, it is important that their expectations for personal evolution are properly understood so that they can be dealt with in a manner appropriate to that expectation.

The same concept is applicable to the issue of engagement with a subject or in a class. Anja (Year 2) talks here about experiencing an anti-climax in her learning when no new knowledge was gained:

'I don't know I feel like just the energy when it comes to those enterprise modules kind of slowed down and it became, like I've learned so much last semester that coming into those classes right now was a bit of like ok this is stuff that I kind of already know, it's good to have a, I don't know kind of a more in depth um I don't know analysis of certain things and talk about it more but at the same time, it wasn't as involving as some, engaging as the class before maybe because of the people that were teaching it, or maybe because of just in general the topics that were covered in class, but ya, it kind of got like, I don't know it was repeatable I guess' (Anja, Year 2, 2<sup>nd</sup> interview)

Repetitiveness is received unenthusiastically, particularly where there is an expectation of progress. This expectation was, in Anja's case, carried over from the occurrence of progressive learning that took place in a preceding class. It is, therefore, important to manage the expectations of students when helping them to relate the learning content to their notion of personal evolution. From the example, it is clear that engagement is diminished when learning expectations are not met, though reference is also made to the possibility of teacher characteristics influencing the level of student engagement. This factor does not relate to the theme of relevance, but will be discussed later under the 'perception of manageability' chapter. The key message to be extracted here is that student engagement is related to their learning expectations which can be managed by understanding and aligning with the focus of their desire for personal evolution.

Mary's (Year 1) example below offers a way in which engagement can be maintained even when the content of study remains static. As Mary moved into her second year of study in Music with Enterprise, she explained that the academic content covered is very similar to the first year:

'it just goes into more depth and um, ya it, ya it's the same structure really on how to make a business plan and then each chapter kind of is another week of the semester and at the end you have to make your own business plan, so it is very similar' (Mary, Year 1, 3<sup>rd</sup> interview)

However, the context to which it was applied changed. Real situations and considerations replaced the hypothetical:

‘so I think this year, it became a lot more realistic, whereas last year it was like, if you were to come up with a business, like it would just be very, everything was quite general, cos it was all new, it had to be very dumbed down with all very hypothetical not considering external factors, which I think this year we looked at’ (Mary, Year 1, 3<sup>rd</sup> interview)

Students were encouraged to branch out to look at new and broader contexts:

‘I find this year they really push like how you have to come up with your idea, yes but also look at existing competition, see where it can work, like really branch out an idea, I didn’t do last year, and I found...I think there’s a lot more freedom on what we can do, and ya it’s just quite nice to like look into different industries.’ (Mary, Year 1, 3<sup>rd</sup> interview)

This gave her a sense of progression and diversification in deepening and widening the application of her knowledge. In other words, it aligned with her desire for personal evolution, thus the classes felt relevant despite the repetitiveness of the content. This suggests that in maintaining student engagement with entrepreneurship, the inclusion of, and progression towards, application in real and different contexts is beneficial, and serves to trigger a sense of relevance in relation to their desire for personal evolution.

Work-related or work-relevant practice that has real application to future work possibilities indeed speaks strongly to the participants’ sense of relevance. Anja (Year 2), for example, felt that a subject she was studying became more relevant to what she was interested in when activities were introduced that applied theory to practice in the form of writing music reviews:

‘I mean philosophers and composers and artists and people who wrote about history of music, and we would talk about that and reflect on that in class, and then we had to incorporate certain aspects of their thoughts and their um ways of thinking to our reviews which is like write, I don’t really know, the class is a bit pointless to me, but um the only thing that I’m happy about is I got to actually write stuff um that I might, like things that I might then say like hey I would like to write a review for your website, for your blog I got like whole portfolio from one of my classes would you like to take a look at that, so I guess that’s useful in that aspect, but other than that I don’t think I, I could do anything else with that class to be honest [laugh]’ (Anja, Year 2, 2<sup>nd</sup> interview)

The activities were looked upon as useful not only in that she was gaining the relevant practical experience, but also that she was creating relevant materials that would benefit the possibility of her obtaining future work. Work-related practice and applications as acquired in the classroom is but one method by which students can gain personal evolution in relation to their career prospects. The next division will introduce real work contexts as another scenario where personal evolution is often sought and obtained by the participants.

#### *7.2.3.5 Real work contexts*

A real work context is referred to as one which exists within an actual operational working environment where actions have real and serious consequences:

'cos university is different to the real world, there's no sort of um, there isn't the same pressure at university as there is you know if you...it's like if you make a mistake in the café you could ruin the café, whereas the managerial things I did at university were like societal, and a few um, in the grand scheme of things for them it doesn't really matter if the society carries on running or not, or if they got an event or not, because it's very loose, uni isn't as um structured as the real world, whereas um the realness of the café is, is quite exciting' (Graham, Year 3, 3<sup>rd</sup> interview)

Opportunities to learn from, or in, a real work context is regularly sought for by the students. They perceive these opportunities as prospects for personal evolution that would be relevant to their preparation for the future. Their expectations for these opportunities generally pertain to three outcomes. Firstly, they want to learn about how things operate within a real work context, as Barbara (Year 4) points out here:

'So I'm gonna work with them for a week um so kind of understand the music side of the industry that like publishing' (Barbara, Year 4, 1<sup>st</sup> interview)

Secondly, they want to feel challenged enough to improve their skills or learn new skills. The perception of being under- or over-challenged does not contribute to their sense of personal evolution, as explained by Eva (Year 1) here:

'from [pause] the company I kind of expect them, or hope that they um are kind of open to um taking me on, um and kind of help me to, and then if I get a placement help me to ease into the job and don't expect me to know too much

but also give me a bit of responsibility, um ya I don't expect them to do that necessarily, I just hope that they do, like I'm not just there making tea but they also don't expect me to do really technical things that I don't know how to' (Eva, Year 1, 3<sup>rd</sup> interview)

The last expectation they have in relation to engaging with real work contexts is the desire to gauge their own suitability and interest in an area of work, which is exemplified by Mary (Year 1) below:

'I have done internships in businesses...I thought the experience would be quite useful...it'd be good to know what the environment's like, who the people are...just get a better feel of the working environment and see if I want to go into that or not.' (Mary, Year 1, 1<sup>st</sup> interview)

More often than not, students are able to find satisfaction in meeting these learning expectations when immersed in a real work context, such as through work experience. Ann (Year 2), for example, displays satisfaction with the opportunities she had for work experience where she was able to meet all three expectations as set out above. In the first quote below, Ann talks about being able to learn from practitioners about how to work with people with special education needs and deal with difficult behaviours:

'I just talk to all of the teachers and stuff all the time, like I'm always asking questions...like I've spoken to a few of them about this kind of idea, um about everything like any child individually or like I didn't know a lot of autistic people struggle to read and write things like that or the thing with people with down syndrome needing visual, so just all the time I'm trying to ask, or what happened like have you ever been hit, like cos you get hit and bitten a lot' (Ann, Year 2, 3<sup>rd</sup> interview)

This met her expectation of wanting to learn about how things operated within her field of interest. She was also able to learn new skills through practical experience of dealing with different people and problems, rather than only being able to observe:

'you know I was hoping for the like maybe sit in the back of the class of SEN toddlers or something you know that would be great but this is so amazing...it's not just one type of person as well, it's like so many, like in the RVI that's everything like recent traumatic brain injury, terminal kids, you go and teach um while they're having dialysis, you know it's really, and then ya so you can say like every day is different and I love that I'm getting to do some stuff for adults as well' (Ann, Year 2, 3<sup>rd</sup> interview)



She was also able to confirm her suitability and interest in the area of work she chose to pursue, as exclaimed below:

'ya it's changed, the view of my future it's like confirmed a lot of things that I thought I wanted cos I think that's really scary isn't it when you invest in something and I was, actually ya last time I was talking to you I was like oh my god, I actually thought I've chosen the wrong course, and I've chosen the wrong path, music isn't what I want, I want to help people and be sort of like a general, why didn't I do psychology that kind of thing, and now I'm in it, I love that it's music and I really see the value of music in care' (Ann, Year 2, 3<sup>rd</sup> interview)

A different outcome which nevertheless still meets the expectation of gauging their suitability in a particular area of work is the realisation that they previously had wrong ideas about what they wanted or what suited them and thus may be propelled to pursue new directions. Ann, for example, had originally been interested in music therapy as a career. However, after getting involved in different types of work where music is utilised in an educational and well-being capacity, she realised the limits that music therapy presented as a method of helping people in the way that she wanted:

'uh no definitely not now, I know not now, so therapy, music in therapy like I'm doing is something I absolutely love and am really interested, but music therapy is just such a specific thing and I actually think it limits your options a lot' (Ann, Year 2, 3<sup>rd</sup> interview)

Her work experience, therefore, allowed her to see other potential paths she could pursue that she did not consider before, contributing to her desire to evolve in new directions:

'ya I think uh I actually really like SEN teaching...ya so that's something I haven't really thought about before I think it was because I didn't really have much confidence so I thought about working with them but I never thought about being an actual qualified teacher in the traditional sense or whatever, um but I seem to be quite good at it' (Ann, Year 2, 3<sup>rd</sup> interview)

The quote above also highlights a lack of confidence as a barrier to diversification which is echoed in Barbara's (Year 4) example below. Barbara, at first, was insecure about her ability to do any work other than music-related ones. However, after experiencing a situation where she found herself able to perform tasks in a different field, she realised that she was capable of more than what she gave herself credit for:

'I think before [the overseas volunteer trip] I was probably like, one all I can do is music and I just want to do music, and two um like I learnt that I can, I do have

other skills and I can also learn other skills um because like one of my main roles in [the overseas volunteer trip] I started and ran, you know facilitated this art club and I'm not an artist, but I learnt and I was able to teach the children um so I think I'm just, I think it was like a lack of confidence thing before [the overseas volunteer trip], I was like oh I don't have the skills I don't know how to, to do anything else, um but now I feel a lot more confident in the fact that I do, I can learn and I have these skills and I can apply them in other areas as well' (Barbara, Year 4, 3<sup>rd</sup> interview)

Her experience in a real work context, therefore, allowed her to recognise and develop her skills. She evolved in a sense that she gained the confidence to improve and diversify. This concept begins to overlap with themes that will be introduced in the next chapter relating to the perception of manageability. Confidence, in particular, will be discussed in more detail there. It is only important here to emphasise that exposure to real work contexts provides a powerful platform for personal evolution, particularly when expectations are met, which can propel students into further action or transform their views going forward. This can also offer an explanation for the significant impact that work experience poses for students and their preparation for the future.

Real work contexts may also be utilised to facilitate entrepreneurial learning, which may allow students to draw on their desire for personal evolution to help them realise any relevance entrepreneurship may hold in relation to their ambitions. James (Year 3), for example, grew up observing and helping his coach develop his business:

'my coach in [sport], his business is, he's an entrepreneur in his own way, you know he's set up his business and that's doing quite well, and I see how he operates, he's always working for himself, and doing it for himself and taking risks.' (James, Year 3, 1<sup>st</sup> interview)

This initial exposure set the grounds for an awareness that entrepreneurship relates to his personal ambitions and offers the way to achieve them:

'then also through social media, cos I was saying to you earlier about Instagram, there's so many quotes and success quotes about entrepreneurs and what an entrepreneur does and how they have to invest time, like two years to ultimately achieve, like put two years ground work in to ultimately achieve success. That's what I sort of aim towards.' (James, Year 3, 1<sup>st</sup> interview)

Therefore, basing entrepreneurial learning in real work contexts can be beneficial as suggested by James's example above. This offers a favourable recommendation to include

the exposure to real work contexts as an instructive element within the entrepreneurship education curriculum.

Nevertheless, not all exposure to work may produce positive results. Ted (Year 2), for example, was not motivated by his exposure to a real work context to pursue the same line of work, as he did not have the opportunity to evolve in the way that he desired:

'P: well that was like that was really tough cos like I started the job started kind of playing some relatively interesting kind of jazz and stuff, and then they like after a couple of weeks they came up to me and was like it's very nice but um people come out to the restaurant to have kind of a nice time and this isn't the kind of, we don't have the kind of customers that kind of like jazz so I had to spend 30 quid on a kind of the best of the 60's 70's 80's and 90's song book, and I had to just play pop and stuff, so obviously that kind of, that kind of gave me a bad opinion on doing that kind of work, that work cos obviously I approached it with a kind of, I approached it really excited like I could make money from kind of just

I: doing what you want to do

P: ya and then I wasn't allowed to do it so ya...cos with this piano thing I actively didn't enjoy it, it's quite um, it's quite, any sort of playing in kind of [unclear] situation should improve your playing, but I kinda felt that it was actually making me worse as a player' (Ted, Year 2, 3<sup>rd</sup> interview)

This highlights that a failure to meet expectations regarding one's desire for personal evolution can negatively impact motivation. It is, thus, important to stress that understanding and managing student expectations in relation to the focus of their desire for personal evolution is vital to nurturing motivation. Exposure to real work contexts may not in itself be beneficial or relevant unless expectations regarding its outcomes are managed and met.

Not all work is sought for evolutionary purposes, however, and student expectations may change depending on their priorities at the time. In the next sub-section, a new theme will be explored regarding the shifting of life priorities and how that affects expectations across different time periods.

#### 7.2.4 Shifting priorities

In this final sub-theme, priorities will be presented as another factor that affects how music students perceive relevance. More than that, it will be demonstrated that priorities change

over time. Particularly, it will be shown how, at various points in time, student expectations can differ in terms of what they consider to be relevant to their interests, ambitions, and circumstances. Firstly, however, the priorities that the participants hold in relation to their education will be discussed, establishing that there are several different expectations held in this respect. Nevertheless, certain priorities do seem to take precedence at each stage of study that appear to be shared across the participants. These shared priorities differ from stage to stage, and as students move through the stages, subtle shifts in priorities take place which changes what they perceive to be relevant to them at the time. Therefore, after the initial discussion of the participants' educational expectations, different priorities that take precedence during each year of study will be examined.

To begin, it can be noted that the music students tended to have different priorities when it came to what they wanted to get out of their university education and experience. Some arrived with a career in mind while others were more open-minded. Sam (Year 1), for example, came to university with the ambition to pursue music as a career, although he was not certain which path would suit him best and expected to find out as he develops his musical skills throughout university:

'up until now at least I think my plans have been sort of shifting because I don't know exactly what kind of area I want to work with, but I [?], like am I gonna be a performer or a composer, at the moment I'm doing both and I'm kind of divided, I don't quite know what's right for me, maybe a combination of those two.'  
(Sam, Year 1, 1<sup>st</sup> interview)

Graham (Year 3), on the other hand, believes that 'university is for studying' (Graham, Year 3, 3<sup>rd</sup> interview), and he chose to study music because he enjoyed learning about music rather than for pursuing a specific career in music:

'that was the reason I went to university in the first place, it's because I loved learning and I like learning about music specifically' (Graham, Year 3, 3<sup>rd</sup> interview)

Darren (Year 4) reiterates much of the same sentiments as Graham and states that studying music is unrelated to getting a job:

'like pursue thought and knowledge in the field of music unrelating to the world whether the world outside is one of, regardless of whether the world is a world of capitalism or an economic plan or any world of work, it's just, it seems to me quite unrelating to any of that, um, I mean obviously there's a bit of, they talk a bit about getting jobs in music in the department, but then that's like just to do

with you know pressures to do that kind of thing, you get people to come uh, to me I was very happy for it to be totally, totally separate from all that' (Darren, Year 4, 3<sup>rd</sup> interview)

Although Darren is not under the illusion that a music degree would naturally lead to a job in music, he does admit that he had thought he would likely discover a career through his studies:

'I probably thought I would discover a job while I was doing it whatever it is before I came to university, but I knew that doing a music degree...I knew that getting a job in music was not, not realistic and certainly doing a degree, already higher education it was not anything relating to actually getting a job like, and I always knew that, a lot of people didn't, a lot of people would be pretty, were pretty disappointed with that, but I was never really under that illusion.' (Darren, Year 4, 3<sup>rd</sup> interview)

Mary (Year 1) also wishes to pursue her passion for music despite knowing the difficulties it poses for her career prospects:

'well there is that, everybody says that ya it's difficult with a music degree, sometimes for employability' (Mary, Year 1, 1<sup>st</sup> interview)

However, unlike Darren, Mary does relate her university degree to the attainment of future jobs and career pursuits. To give herself more options, therefore, she opted to study the Music with Enterprise programme which she perceives would allow her to pursue her musical passions as well as to establish new career possibilities for herself:

'I guess not many first years, they have no idea what they want to do with their degree, um or a lot of them, ya I guess that whole idea, well me too I still don't know what I want to do after, but I took this so I could have a few more like doors open' (Mary, Year 1, 1<sup>st</sup> interview)

Aside from course options, extracurricular activities are also regarded differently, where some considered them as a way to collect experience for a future career, and others sought them for leisure or to support a cause. A combination of reasons may also occur. Eva's (year 1) example clearly demonstrates that her involvement in an extracurricular activity addresses her desire to support a cause as well as to gain the relevant experience that contributes to her employability:

'so I thought it'll look really good on my CV cos like it's a managerial role and it's volunteering, so I thought it would be kind of a double whammy' (Eva, Year 1, 2<sup>nd</sup> interview)

Leonard (Year 3), on the other hand, participated in sport instead of trying out for musical activities, though he was not interested in pursuing sport as a career:

'I do wish I'd been a bit more, productive is the wrong word, involved in the music side of things, because I was playing [this sport] for university as well so, a lot of my friends that did music you know, there were rehearsals three nights a week or whatever, really got involved in all the societies and everything, and I didn't have the time you know cos I was training for [this sport] three times a week and playing on Wednesday (oh ok), so would I have done, I don't know, cos you know I didn't play in all of these, see I would've loved to given it a go and trialled out for being the [instrumentalist] in Big Band or whatever, you know I didn't do that so (right) but I don't know whether I regret it because you know if I'd put all my time to music then I wouldn't have done [this sport]' (Leonard, Year 3, 3<sup>rd</sup> interview)

Leonard was, therefore, pursuing sport for leisure, while he concentrated on carving out career possibilities through his music course choices:

'I suppose I am pursuing it, I've based all my module choices in music around film and composition, my dissertation's on broadly speaking film music composition, it's composition you know I'm trying to, and then my applied project I'm working with a film director and I'm providing a score for his short film' (Leonard, Year 3, 1<sup>st</sup> interview)

Thus, it is clear that students have different priorities that guide their expectations for pursuing a university education or for participating in extracurricular activities. Some are more career-oriented than others, although pursuing interests and enjoyment tend to be a dominating priority regardless. Other shared priorities can also be found at each stage of the degree, which nevertheless differ from stage to stage. This will be discussed in more detail below.

In the first year, students are mainly concerned with two priorities. Firstly, they are more preoccupied with learning about the subject they chose to study and developing themselves in this area than they are about how their choices may impact their future. Mary (Year 1) states clearly below that thinking beyond the degree is not a priority on her mind when she first started university:

'ya I say it's not really attractive to think about because right now you're just so excited about studying what you want to study and you don't think beyond that, speaking generally.' (Mary, Year 1, 1<sup>st</sup> interview)

The notion of a career is deemed still too far in the distant future to warrant any immediate deliberation. Though a career may be vaguely in the minds of some of the students as a goal to work towards, it is generally considered at this stage that there is still enough time to direct serious attention to it later, as exclaimed by Sam (Year 1) below:

'right now I kind of, I don't know exactly what I'd be doing after my education, how long my education will last and so I'm at the very beginning...I think that during my final year or two final years. Then it's really time to start thinking and making plans' (Sam, Year 1, 1<sup>st</sup> interview)

It is perhaps not surprising that thinking about the future is not at the forefront of their minds at this point, as they have just entered a new period in their lives. The second concern that preoccupies the students' minds relates to this fact that they are in the midst of many new things, not only in terms of what they are studying, but also their physical and social environment. In settling into their new environment, the participants' preoccupations range from making new friends, to being independent, to learning and adapting to new social expectations. Mary (Year 1), for example, talks of her initial struggles settling into a new country to begin her degree, and in the process was concerned with understanding what behaviours are socially acceptable in this new environment:

'I think now that I've gotten more comfortable and more settled into Leeds, definitely see myself being like more confident in groups...I think ya the beginning I wasn't sure like what was acceptable or, ya different country and all that' (Mary, Year 1, 2<sup>nd</sup> interview)

Moving into the second year, however, the novelty of their subject matter as well as their environment begins to wane, and more of their attention is directed towards the future. More considerations are given to external entities of instrumental value, though at this point it is mainly aimed at deciphering their own strengths and weaknesses, or likes and dislikes, which would help them make choices about what careers to pursue in the future. Gabrielle (Year 2), for example, was contemplating in her second year to take an internship in order to determine whether she would be interested in a particular line of work within the music industry:

'it's like a marketing and promotion internship, I'm not sure if I'm gonna be interested in that but I'm gonna see, it's for a music-based company and they run festivals and gigs in [this city] and [this country], so I'm gonna see what that's like, I might enjoy it or I might hate it so I'm not sure, but I'm just hoping to do something involved in music, um but I'm not sure yet what that is [laugh].'  
(Gabrielle, Year 2, 1<sup>st</sup> interview)

Similarly, James (Year 3) thought he would try music technology as a subject but found that he did not excel in it, which then led him to resolve not to pursue it as a career:

'um second year...music technology which I thought would be a good idea for me, but it was not at all ([laugh] not at all) just not good at that. That's another reason I'm not into the music industry jobs because I'm not like, I'm not a tech guy at all' (James, Year 3, 2<sup>nd</sup> interview)

For the most part, the students feel there is still time to try different things in their second year before any concrete decisions need to be made about what careers to pursue. Eva (Year 1) states this clearly in the quote below:

'basically I started the placement and um it was, it's quite a tough school, and um I'm just kinda forcing myself to think this is just how it's going to be, kind of no one really likes their job, and I was just forcing myself into that kind of mindset (really) ya and then I was really thinking about it and I was like maybe I should like um, I'm in second year still, I still have time to look into other options um so I've been looking into more administrative and production roles, um so like in television, maybe like behind the scenes production roles stuff like that'  
(Eva, Year 1, 3<sup>rd</sup> interview)

In general, there is still a strong leaning towards their own interests and figuring out what suits them as the main priority that drives their decisions at this point. Leonard's (Year 3) example plainly illustrates that, during his second year, he had contemplated subjects that to him carried more instrumental than intrinsic value. However, he eventually picked the subjects that, first and foremost, interested him intrinsically and also held value for him career-wise:

'even last year I looked at a few discovery modules or electives or whatever they call them now, and I didn't take anyway any because they didn't seem more appealing than the film music one.' (Leonard, Year 3, 1<sup>st</sup> interview)

Darren (Year 4) mentioned a similar idea where he was uncertain he would choose to study entrepreneurship over other subjects, since to him studying music is about pursuing an



interest rather than a career (as established earlier), and entrepreneurship held no intrinsic value for him:

'let's say if it was an optional module in university for uh like entrepreneurship or whatever like in some respects or freelancing I don't know, it would feel like a weird one to be part of that course but like if there was, I don't even know if I would do it if it was a toss-up between that and some other stuff' (Darren, Year 4, 3<sup>rd</sup> interview)

Priorities, therefore, affect how students perceive the value of entrepreneurship education. This will be elaborated upon further after considering the priorities that surface in the final year.

On entering the final year, deciding what to do in the future becomes top priority in the participants' minds. The proximity of the end of the degree looms nearer and they feel their time to be running out. Students begin to reflect on what they have done and what they still lack in order to enter the work force. Leonard (Year 3), for example, does not wish to continue studying after finishing his first degree. Therefore, when he entered his final year, he was highly aware of the fact that he will need to find work soon:

'I'm gonna have to find work in a year's time and I don't want to do a masters so (you don't) no, so I needed you know, I needed to branch out as it were' (Leonard, Year 3, 1<sup>st</sup> interview)

He took to reflecting on his past work experience to decipher his level of employability and concluded that he lacked the skills he felt was required to obtain work unrelated to music, which he sought to remedy:

'on my CV I've basically have worked past jobs um for university um students association and I've taught [this instrument] just to make a bit of money in my A-levels and I worked as a brand ambassador for [this music company] last year, so that's what my CV consisted of, as well as music degree, but if I didn't want to do a career path that led in, that involved doing music then I needed something on there that proved that I can, I have certain skills' (Leonard, Year 3, 1<sup>st</sup> interview)

Clearly, the motivations and preoccupations of students in the final year are more instrumental than those in earlier years. Final year students also become less selective about their immediate futures as they fight against time to find a way to sustain themselves. Lucy's (Year 4) example illustrates this, which comes from a statement she made as she neared the end of her degree:

'I mean a job's a job, I'm not gonna say no to a job at the moment [laugh]' (Lucy, Year 4, 2<sup>nd</sup> interview)

Final year students also need to prioritise finishing their degree, which can be in conflict with their desire to plan for their life after the degree. This adds to the difficulties they experience at this time. Lucy, for example, was struggling to find work but was unable to allocate more time to this task as she had to concentrate on studying for her degree:

'I've not found anything in music, I mean I've not particularly applied or looked for anything in it specific, because obviously I've been trying to get my exams and stuff like that first' (Lucy, Year 4, 2<sup>nd</sup> interview)

The issue of sustaining a living and making money is also tied to a sense of maturity that emerges at this time, where they no longer wish to lead a student's life, and begin to consider their quality of life and other life goals as adults. Ted's (Year 2) example provides a clear illustration of this:

'I mean I've always needed spending money if one does, but 3<sup>rd</sup> year, I don't know it's just 3<sup>rd</sup> year is more expensive like I'm trying to have a higher kind of quality of life, I'm trying to eat nicer food and kind of live in a, I live in a much more expensive, nicer house now and that sort of thing, and obviously it all costs more [laugh], cos 1<sup>st</sup> and 2<sup>nd</sup> year obviously I was very much on a student budget and obviously most people like work to their budget so obviously it didn't matter that I was eating um Morrison's instead of Sainsbury's and stuff, and obviously I still eat kind of Morrison's but now I buy nice ingredients instead of like chicken nuggets [laugh]...I think I've, I think I've just matured a lot...just like higher quality of life is very important' (Ted, Year 2, 3<sup>rd</sup> interview)

Therefore, while instrumental motivations garner more strength towards the end of the degree, the students' interests also change somewhat. In the last section regarding the desire for personal evolution, it was established that interest-based motivations are stronger than instrumental motivations. Here it can be witnessed that the strength of these motivations can fluctuate depending on the priorities that are deemed relevant to the circumstances the students find themselves in. Interest-based motivations tend to be strongest at the beginning stages of study and may diminish towards the end, though they never completely vanish as the students' interests can also change. Instrumental motivations are, on the other hand, stronger towards the end of the degree. Understanding these shifts in priorities can help the planning of entrepreneurship

education to appeal to different types of motivations depending on which stage within the degree it is targeted at. This will be commented on further below.

It was noted earlier that priorities can affect how students value entrepreneurship education. When they are driven more strongly by interest-based motivations, they tend to disregard entrepreneurship particularly if they perceive it as something purely of instrumental value. In the last section it was suggested that a solution to this could be to help students integrate entrepreneurship with their existing interests to increase their motivation. After observing that priorities can shift across the years, it can be further suggested that integrating interests with entrepreneurship would be most necessary if introducing entrepreneurship education in the first and second years of study. It would be more likely for entrepreneurship education to be accepted for its instrumental value in the final year. Certainly, instructions relating to money-making and sustainability would seem to correspond better with their priorities at that time. However, to consider only to introduce entrepreneurship education in the final year is not recommended as the students also need to be prioritising the completion of their degrees. Although it may seem logical to concentrate more on career-related topics closer to when they are due to start pursuing a career, students are actually experiencing great difficulties in their last year while they struggle to deal with the uncertainties of their futures as well as the pressures of impending deadlines. It would, thus, be kinder and more helpful to introduce entrepreneurship education at an earlier stage to allow the possibility of reducing their uncertainties about the future once students reach their final year. Further indications to support this claim will be communicated during the discussion of the next major theme 'Harmony'.

### 7.3 Harmony

The seeking of harmony is another major component which guides the participants' considerations in terms of what is important to them, affecting the decisions they make and the actions they take. In seeking harmony, the participants are striving for both congruence and concord. Congruence is achieved when an alignment with their personal values is perceived. Concord, on the other hand, refers to their need to be in agreement with their true sense of self and purpose. Thus, the identity factors that are central to their search for harmony are personal values and purpose, which will be defined and discussed

in the sub-sections that follow. The first of these sub-sections will look more closely at how motivation is impacted by the perception of a correspondence in values between the self and external entities, while the second deals with finding meaning and purpose as significant drivers behind motivation.

### 7.3.1 Corresponding values

Values in the context of this theme is taken in its narrow sense to mean a set of guiding principles of moral calibre. It affects motivation in terms of directing what one will or will not do depending on whether it corresponds with one's values or not. The data has revealed two values that are strongly held by a large majority of the participants. The first is that they are not profit-driven, and the other is that they want to help others or have a positive impact on society. Both values are often not perceived to correspond with entrepreneurship, diminishing their motivation to engage with it. Thus, throughout this section, it will be argued that by changing their perception of how these values can correspond with entrepreneurship, it is possible to increase their motivation.

First and foremost, the participants find it difficult to comprehend or align themselves with the financial emphasis of entrepreneurship. Even though they might recognise the need for money, they justify it on the basis of needing it for sustainability or for other purposes, rather than for the sake of financially profiting themselves. Graham (Year 3) explains this clearly below:

'it just feels like life doesn't run on money, money isn't the be all and end all of life and so, I mean yes it's useful for things, especially as a musician when you know, you can upgrade your instrument, or if something goes wrong with your instrument you can repair it and stuff, or in order to get music or something, but it is a means for um I guess enhancing life, but it isn't um a necessity, and a lot of businesses seem to only be interested in making lots of profit and then at the end of, you know once they've made their billions and billions of pounds through selfishness, then giving away and acting all philanthropic, pretending to be a philanthropist at the end of all of these years of being selfish then giving away a fraction of what they've earned, it just, it doesn't seem as kind as just gradually giving money away throughout the whole model. Ya, so rather than doing it for the um, the egotistical sort of um philanthropy, more for the actual satisfaction of knowing that you're making a difference as you go.' (Graham, Year 3, 2<sup>nd</sup> interview)

While the participants may appreciate money for its instrumental value, they find it difficult to assign financial or instrumental value to acts of artistic or personal value, as stated by Ted (Year 2) below:

'turning something you love into something you make money from, kind of I guess...it's like, not ok, saying it's turning something, it's not saying something you love isn't the right term for it, it's turning something that kind of is personal and relates a lot to your personal growth and then kind of turning that into something that is kind of purely practical, cos I think there is an aspect of playing gigs and stuff until you get to point where you can just play the gigs you want to go on tour and kind of you get invited to festivals where they tell you play anything you want, whilst you're doing kind of freelance sessioning and stuff, you're not doing your own thing, and I'd say that that's a bit difficult to kind of make the step into cos in an art form or in like music and stuff, you're doing your own thing and you're doing what you wanna do and you're doing it in a way that you want to do it' (Ted, Year 2, 3<sup>rd</sup> interview)

The students also feel uneasy about receiving payment or monetary support without offering something they feel is deserving of that money. This is exclaimed by Barbara (Year 4) below:

'it's because most times like if you're doing a donation it would be, like most people don't get a service in return, whereas I want to give something to people in return for the fundraising, like I'm not someone who's just gonna be like please give to my page, I'm not doing anything but please just give me money, like I'd to try and offer a service in return' (Barbara, Year 4, 2<sup>nd</sup> interview)

Therefore, it is clear that the participants struggle to relate money-making to the moral values they hold. However, this can give an advantage to changing their perception about how entrepreneurship can correspond with their values. In essence, it is about clearing the misconception that entrepreneurship deals purely with the creation of financial value. Thus, bringing their attention towards the fact that entrepreneurship involves raising capital (including financial resources) as a process towards creating value of a broader sense has the potential to change their perception of entrepreneurship.

Emphasising business models like the social enterprise model, for example, which prioritises self-sustainability and social impact over profit-making will correspond better with the values they hold. Seeing the possibility of creating work that can positively impact others may help them feel that they can offer something that is deserving of pay. This may also allow them to evaluate any work of personal value in relation to how it may be of value to others and thus begin to grasp its instrumental and eventual financial value.

Essentially, this is akin to conducting market research to assess the value of a new product or service for a target customer group. Thus, it is possible to relate entrepreneurship to the values held by the students by presenting entrepreneurship as a way in which students can create value to help and positively impact others, particularly through the social enterprise model.

Indeed, social enterprise as a concept and business model presents a far more attractive option than traditional entrepreneurship or even the charity sector. While the mission of charities may correspond with the students' value to help others, they recognise the downfall of having to rely on funding as a way to sustain operations. Tom (Year 4), for example, expresses that he prefers the idea of having more control over how money is made and used:

'if you're a charity, well if you're reliant on funding, that funding is always gonna be out of your control, you can do as much as possible to apply for funding and things, but that funding is ultimately not your, you're completely reliant on getting that. Whereas if you're self-sustaining and you got your own product or something that's, uh then gives you income to then kind of keep it rolling, then that's, that's got to be the best situation you can end up in.' (Tom, Year 4, 1<sup>st</sup> interview)

There is also a recognition that it is better to be able to help some people rather than no one at all if no funding is available. This notion is conveyed by Ann (Year 2) in the quote below:

'it's easy to say oh it's not fair but also like there are rich mentally ill kids who need stuff [laugh] so you know you gotta help, if that's the only way you can help anyone it's better to help some people than no people so ya' (Ann, Year 2, 3<sup>rd</sup> interview)

This confirms that students are not against money-making per se, but that it is the selfish profiting that they are opposed to.

The main lesson to be learnt here about how entrepreneurship education can be made more attractive and agreeable for music students is to emphasise how entrepreneurship, particularly social entrepreneurship, can help them make a positive impact on society, and that money-making is part of the process in making that happen. Mary's (Year 1) example can attest to this where she was initially uncomfortable with the profit-driven associations of entrepreneurship:

'I think naturally I feel my intentions to go more like the social benefits sense, ya cos for me, I still can't wrap my head around just being profit driven, but maybe once I start learning a bit more about finance, I'll understand it. Again I'll say that that's something that I'm still not very use to.' (Mary, Year 1, 1<sup>st</sup> interview)

However, upon learning about social entrepreneurship and its emphasis on self-sustainability rather than financial gain, she became a lot more approving of entrepreneurship:

'I think for some reason I think when you, when studying social enterprise, it's like, I can see the big difference that I'm not studying business I'm studying entrepreneurship, I find when we were doing *Enterprise in Action* we were looking at just business elements like how to do marketing how to finance that type of thing, but I think with social enterprise you um the kind of motivation to be independent and self-sustainable is a lot more apparent, so um that made me a lot more confident about the course I think, it's that I'm glad I chose enterprise and not business.' (Mary, Year 1, 2<sup>nd</sup> interview)

The socially beneficial aspect of it also relates more to the things she cares about, thus elevating her interest in it:

'I did find that the whole aspect of social enterprise like giving back to community, analysing case studies was a lot more interesting' (Mary, Year 1, 2<sup>nd</sup> interview)

It can, therefore, be concluded that introducing the concept of social entrepreneurship to music students as a way to ease them into engaging with entrepreneurship more broadly can have a successful outcome. Appealing to their desire to positively impact others can also relate to their sense of purpose. Leveraging their sense of purpose as a way to motivate students towards entrepreneurship can therefore also form a possible solution. This will be the main topic of the next sub-section.

### 7.3.2 Meaningful purpose

In this sub-section, it will be established that students need to have a purpose that is meaningful to them for them to feel motivated. If they lose the meaning, they lose their purpose and thus their motivation. On the contrary, when they find something that is meaningful to pursue, they find their purpose and motivation. However, it will also become

apparent that it is not always clear whether their purpose is truly meaningful to them, or whether they want it to be. Furthermore, their perception of meaningfulness can change (become greater or lesser) as they interact with external entities and reflect on them. Also, different people tend to find meaning in different things. On the whole, however, a purpose that is meaningful implies something that matters to them, but also that makes them feel like they matter. There are some shared core experiences which reveal that students can lose or gain meaning. This can be helpful in understanding how to motivate students towards entrepreneurship by helping them find meaning. The section will begin by looking at the scenarios in which they lose meaning before covering those where they gain it.

Instances in which the participants found themselves losing meaning and purpose correspond with the experience of an identity crisis. This can refer to a loss of or drop in self-confidence in an area in which they previously had confidence. Barbara (Year 4), for example, felt confused about her musical ability after experiencing a series of highs and lows as a student and began to lose direction in terms of her ambitions as a musician:

'oh it just got very intense towards the end of uni, um and final year was very sort of, it was a very mixed bag, um I had some real highs and some real lows and it, I'm just trying to, I don't know, I just don't know how I feel about [my instrument] anymore, um I just need direction or something [laugh]' (Barbara, Year 4, 3<sup>rd</sup> interview)

Alternatively, an identity crisis could occur due to a rising conflict between the students' goals and the meaning those goals hold for them. Lucy's (Year 4) example below sets out clearly that she wanted to be certain about pursuing a musical career, yet it was not being fulfilled and she could not find meaning in her musical pursuits:

'even before I went to university, because there had been so much, I felt like there was so much pressure to, it was never from my parents or anything like that, but sort of from my school and from myself, so much pressure to know what I wanted to do and to have a way of doing it and everything should make sense you know and I felt like, I felt like things were kind of wishy washy and vague and I couldn't find the meaning in it because of that' (Lucy, Year 4, 3<sup>rd</sup> interview)

There is also evidence that the perception of external pressures or expectations added to her struggles to find certainty in pursuing a musical career even though it conflicted with her search for meaning. The impact of others can also lead to an identity crisis through the



experience of losing external validation. Barbara's (Year 4) confusion about her musical ambitions, for example, was heightened due to her teacher no longer showing the same care towards her after she left university:

'but um I did try like texting my teacher a couple of times, my [instrumental] teacher, and he just hasn't got back to me so that's probably another reason why I've been very very down about [my instrument] is because he, I thought that he, like we were friends as well um and that he really had my back because he always supported me 100% like he really fought for me as well on a few occasions so I'm, ya I'm a bit nervous' (Barbara, Year 4, 3<sup>rd</sup> interview)

The urge to be validated by others can also be found in the way they would compare themselves to others to set goals for themselves, which can be found in James's (Year 3) example below:

'I use to focus on myself but I was comparing up to others, whereas now it's mainly me on me...but I was looking at like what others would do and see how they were doing things' (James, Year 3, 3<sup>rd</sup> interview)

However, basing their identity and goals on the validations or expectations of others can be constraining. On the one hand, they are limited by how they want others to see them but also by what they think others see them as. This is demonstrated in Lucy's (Year 4) example below:

'I think because I don't go for things or people don't know when I'm putting myself out there for things, that people then assume I either don't want to do it or that's not what I do, I think it's more a sort of a perception that that's not what she does therefore we won't try and get her to do it, I think it's more like that rather than no we don't want them, I think [laugh]' (Lucy, Year 4, 2<sup>nd</sup> interview)

Thus, as Lucy and James did, students can pressure themselves to conform, either to an externalised version of identity, or to a 'right' way of achieving their goals that might be perceived as socially endorsed, which can feel incompatible, aimless and meaningless. Yet it is difficult to break free from these constraints. They may feel resistance due to their own perceptions of how others perceive them, or they may struggle to comprehend and interpret what truly matters to them or how they can matter in other ways. Lucy, for example, restricted herself from going for opportunities that she may have enjoyed due to her own lack of confidence but also due to the image she perceived others to have of her:

'I think I dismiss a lot of things cos I just don't think I could do them or people wouldn't want me to do them because I wouldn't be good enough, so I think I shut myself off to a lot of things that I could have a go at, and I'm trying to not do that, trying to just say just if you apply, just say you know you might wanna do this' (Lucy, Year 4, 2<sup>nd</sup> interview)

The constraints precluded her from moving out of the loop she found herself in and hindered her path towards finding meaning and purpose.

The way towards resolving their identity crisis is by focusing their attention inwards, as will be shown in the examples that follow. Experiences of the participants demonstrate that when they turn their attention away from comparing themselves to others or adjusting themselves to be validated by others, they are more capable of assessing and focusing on what matters to them. This focus on the self and building confidence from within places less regard on external validations such as material accomplishments. James (Year 3), for example, felt stressed and unmotivated by the performances he did for course assessment as he could not play what he truly wanted. Instead, he felt it was necessary to play in a certain way to meet the requirements of the assessment:

'The performance module was a stress towards the end, um I think with that I maybe would've done a combination of more practise for me in, I did put a lot of practise in, but I spent too much time on transcriptions rather than, as in (as in music transcriptions [laugh]) ya [laugh] ya, um trying to learn those rather than doing my own thing, I didn't quite have the confidence like I do now with the band to do my own solo or do my own piece, I would always learn someone else's cos I was scared of not getting the standard, but then I'd perform it, and cos it's someone else's work, you can't play it with that same feel' (James, Year 3, 3<sup>rd</sup> interview)

It was only when he joined a band that he rediscovered performing in a way that was meaningful to him, when he began to freely express himself on his instrument. This made him realise that he did not need to conform to any specific external conventions of performance in order to develop himself, but could find meaningful progression through other means:

'performing with the band guys, cos I'm having more fun than ever with my [instrument] and I've been performing at uni every year, I've decided not to this year because I was getting quite stressed by it, it was taking my passion out of the actual playing um, part of that's on me cos part of that is that I didn't do enough practise to be enjoying it, but the other part of that is I didn't want to be practising cos it was doing things I didn't enjoy doing, just to meet to syllabus do

you know what I mean (oh ok) so I didn't really relate to that, and I didn't relate to the system' (James, Year 3, 3<sup>rd</sup> interview)

Furthermore, by focusing their attention inwards and reflecting on what matters to them, students can become more realistic about their own abilities, and feel less ashamed about moving away from their old expectations of themselves, or what they perceive others to expect of them. Mary's (Year 1) example below provides a demonstration of this:

'in terms of music, I'd say, ya letting go of that, like early on letting go of that idea that I wanted to do performance, um and really trying to see what my, where my skills are in terms of like leadership and organising things, um but also always, I think I've really started to always question like what does that actually mean like what does it actually mean to work for music industry, what does it actually mean to do composition or like what is it, what does it mean like to do after you graduate, like is it better to get a masters, go into career, that type of thing so, so it's really thinking of it less like boxed sort of thing...ya and to kind of not be ashamed if, of my own response, like let's say actually that part of music doesn't really interest me, I'm not gonna be mad at myself because I've always said I really like music, like now I'm saying no it's just realistic' (Mary, Year 1, 3<sup>rd</sup> interview)

Additionally, Mary's example shows that her exposure to entrepreneurship has helped her broaden the way she thought about her work possibilities within the music industry.

Nevertheless, it can still be difficult or can take time for students to find what really suits them that can offer them the meaningfulness they seek. It becomes necessary and sought after to experience and test whether something is suitable and meaningful, which can be offered as another reason why work experience is so valued. Ann (Year 2) expresses this outlook below:

'I'm not sure at the moment I think, um I want to go, I think I just want to have a really excellent like background of working with all different kinds of people in all different uh fields, just so I can know that the course I choose or whatever I choose to do is really well suited' (Ann, Year 2, 3<sup>rd</sup> interview)

For Ann, a meaningful job is something that she is passionate about and that would make her feel good about having helped others and be able to change society for the better. Meaningfulness, therefore, is a strong factor that drives her motivation that also clearly relates to her values:

'there's a lot of stuff with racism and there's lots of stuff with sexism lots of stuff with homophobia, now the big thing is transphobia and all of that is so important and needs way more work, but ableism like, oh my god it's terrible... seriously it's

just not spoken about and I'm getting really angry and really upset at the state of our systems and just everyone like, so ya I think that's again really like encourages you to work really hard, and makes you passionate because it's a really necessary thing, so ya if I can't be bothered to get out of bed in the morning, I'm just like this is your dream job and [laugh] there's a lot of work to be done so it feels really good' (Ann, Year 2, 3<sup>rd</sup> interview)

If entrepreneurship education is to matter and become more integrated within the wider music curriculum, perhaps the focus can be less on the instrumental value it can bring and more on how it can help students develop inner confidence and find meaning in what they do. Combining this emphasis with relating entrepreneurship to the values they hold, there is huge potential for entrepreneurship education not only to appeal to music students, but also to help them deal with issues of identity and to come to terms with the role of money in their lives. Alleviating these problems may help to remove some of the uncertainties they have about their futures that stem from an identity crisis or from being uncomfortable with the idea of money-making, particularly as working musicians.

This brings a close to the examination of the 'Harmony' theme, but also concludes the discussions pertaining to the perception of compatibility. A summary of the chapter will be presented in the next section, along with how the themes relate to the concepts discussed in the last chapter regarding the perception of rewards versus risk, as well as existing literature more widely.

#### 7.4 Summary: Minimising risks, maximising rewards

In this chapter, two major themes, i.e., relevance and harmony, were discussed which demonstrated that the perception of compatibility highly influenced the students' motivations, either more generally or in relation to entrepreneurship. Perception is the filter through which the participants would sort the information they were exposed to, and upon detecting relevance and harmony, they would judge the information to be compatible with their identity, affecting their motivation. The overall concept described above has parallels with existing literature. For example, the idea that information is filtered and judged through one's perception correlates with constructivist or top-down theories of perception which postulate that perception involves 'the interaction between stimulus and internal hypotheses, expectations and knowledge of the observer' and thus

can be 'influenced by a wide range of individual factors' (Andrej, 2013, p. 31). Perceiving compatibility with the self as a factor that compels motivation is also not an alien concept amongst motivation theories. According to the Self-Determination Theory, for example, the concept of integrated regulation proposes that a more autonomous and internalised sense of extrinsic motivation arises from congruence being identified between an external experience and one's innate psychological needs (Hodgins & Knee, 2002). Similarly, Carver and Scheier (2012) theorise through a cybernetic approach to self-regulation that 'a model of hierarchical organization of the self and its goals appears to entail continuing pressure toward compatibility among the values that define the self and one's view of community' (p. 39).

While the motivational concepts introduced in this chapter are not new per se, there are two treatments applied to the presentation and structuring of the themes that set the ideas apart from existing literature. Firstly, this chapter has been structured in a way that highlights the detection of relevance and harmony as triggers that activate motivation. Relevance refers to the discernment of likeness and import in relation to one's interests, ambitions, and circumstances, while harmony refers to a yearning to act according to one's moral values and to find meaning and purpose. Both themes can relate to several existing theories of motivation (to be discussed below), though no single theory correlates with the entirety of both themes together. For example, Renninger and Hidi's (2016) Four-Phase Model of Interest Development deals specifically with interest as a motivational variable. Goal-based theories such as Achievement Motivation or Goal Orientation (Ryan, 2012) focus on factors such as ambition and purpose as the major drivers of motivation. Different motivation theories tend to deal with narrow sets of variables in detail, whereas this chapter seems to provide a framework that begins to map out the complexity of the phenomenon which has the potential to weave together the explanatory power of different theories in a complementary way. The idea that the perception of relevance and harmony impacts motivation is generally implicit within motivation theories. For example, it is noted in Social Cognitive Theory that people are selective of the 'environmental features to which they want to attend' (Ryan, 2012, p. 15), though it is not a central theme within the theory. Here, however, relevance and harmony are explicitly categorised as central triggers or drivers of motivation. Thus, the main argument arising from the data presented in this chapter is that regardless of the specificity of the exposure (through external entities) and the identity factors against which it is evaluated, as long as relevance and harmony are perceived, motivation can be triggered.

This argument is important for the implications for entrepreneurship education, which relates to the second reason why the findings presented in this chapter offer a fresh outlook.

It was noted in Chapter 2 that the theoretical basis for evaluative research on the effectiveness of entrepreneurship education is currently limited and more theories that help to explain how students can be motivated to engage with entrepreneurship should be explored. The findings in this chapter have certainly highlighted several new ideas with regards to motivating students which will be summarised here briefly before relating them in more detail to existing theories. Firstly, under the theme of 'Relevance', the main claim to be made is that by helping music students recognise the relevance of entrepreneurship in relation to themselves, they may change the perceptions they have and thus be more motivated towards engaging with entrepreneurship. Secondly, under the theme of 'Harmony', it was highlighted that entrepreneurship can become an appealing option for music students if they perceive it as aligning with their personal values, giving them a sense of purpose. Both these claims can relate to motivation and identity theories, emphasising these disciplines as a likely base with which to explore future research into the effectiveness of entrepreneurship education. The following paragraphs will clarify the existing theories that relate to the findings presented in this chapter, firstly in relation to 'Relevance' then to 'Harmony', addressing the practical implications of this research.

Under the theme of 'Relevance', it was demonstrated that the detection of relevance can lead to alertness, proactivity, and change. The recognition of relevance between the self and a potential role model has been suggested as an acceptable explanation of why industry professionals tend to have a strong influence on music students, motivating them to follow suit. Industry professionals can therefore help widen student ambitions. However, if relevance is not detected, this can lead students to limit their outlook on their future possibilities. Thus, it is important to help students recognise relevance, often by making explicit connections to help them see things differently, particularly by using reflection and projection.

Incorporating the entrepreneurial self into their image of 'possible selves' (Nurius & Markus, 1986) may be a helpful concept here. Possible selves refer to representations of future selves that can shape expectations, provide stimuli for selected attention, and determine the type of inferences that are drawn. It provides 'the essential link between the self-concept and motivation' (Nurius & Markus, 1986, p. 954). Creativity, which is often

already incorporated within the self-concept of many music students, was mentioned as a way to connect music with entrepreneurship. It can serve as an anchor point for students to reflect on and project ideas of their possible selves in relation to different creative outputs. However, the participants did report difficulties conceptualising how creativity can be transferred between the two contexts. It was suggested that focusing on activities such as project creation, promotion, and innovation, particularly in non-business scenarios or in relation to intrapreneurship can help in this respect to appeal to music students and allow them to channel creativity for different purposes.

Appealing to their desire for personal evolution was also highlighted as another solution to motivate music students towards entrepreneurship. The participants have shown that they regularly seek either improvement or diversification in terms of their learning and development, and their expectations can differ depending on their focus. Thus, entrepreneurship can be presented as a method by which students can achieve both improvement and diversification, though it will be necessary to understand or manage their expectations regarding the focus of their desire to make sure they are met accordingly. Meeting expectations is important for establishing a sense of relevance. Exposure to real work contexts, for example, has been noted as a powerful platform for personal evolution which may explain the significant impact that work experience poses for students' preparations for the future. However, if their expectations are not met, motivations are nevertheless diminished. The Expectancy-Value Theory can overlap somewhat with what has been described above in terms of the concept of task value (Cook & Artino, 2016). Task value refers to the expected gain of a task that is valued by the individual, which if unmet, or is not perceived to be a likely outcome, will hinder motivation. Thus, regardless if entrepreneurship is offered in the classroom or through experiential work settings, expectations need to be managed to ensure motivations are sustained.

It has also been established that entrepreneurship is generally valued by music students for its instrumental value, which can be problematic particularly when students prioritise pursuing their interests. The suggestion is thus to integrate entrepreneurship with their other interests to help increase their motivation towards it. This correlates with the integrated regulation concept from the Self-Determination Theory (Hodgins & Knee, 2002) that was mentioned earlier, which posits that as individuals recognise that the value of external experiences corresponds with their inner psychological needs, their engagement with the experience becomes more autonomous as opposed to controlled, which increases

their motivation to engage further. It was also noted that it would be particularly necessary to encourage integration during the early stages of study when interest-based motivations are particularly strong, and may help to lessen uncertainties about the future in later years.

Another suggestion for appreciating entrepreneurship beyond its instrumental value in simply helping students prepare for their future careers is to focus on portraying how it can correlate with their moral values and that it can provide the means to finding meaning and purpose. This was proposed in the 'Harmony' section (7.3) of the chapter. Social entrepreneurship was confirmed as being highly appealing, not only in terms of it agreeing with the students' values, but also that they preferred the higher sense of control it posed over the charity model. This can correlate with another concept from the Self-Determination Theory that individuals strive towards autonomy as one of their main psychological needs, thus opportunities to act autonomously are more motivating (Deci & Ryan, 2002). Doing work that corresponds with one's values can also offer a meaningful purpose. Nevertheless, finding and sustaining meaning and purpose can be unpredictable, particularly if students experience an identity crisis and are no longer sure what matters to them. This generally relates to the problem of relying on or conforming to the expectations of others to gain a sense of identity. Averting this crisis would be to focus on the self, and it has been shown here that exposure to entrepreneurship can offer the opportunity to reassess oneself, shed the expectations one has of oneself, and begin to discount the expectations of others in shaping one's identity. A recent call from Duening and Metzger (2017) stresses the profound responsibility of educators to help shape the individual identities of students, and that more emphasis should be placed on this in determining the purpose of entrepreneurship education. They recommend the use of identity theory and positive psychology to underline future designs of pedagogical strategies to help students develop a positive entrepreneurial identity.

On the whole, helping students to find relevance and harmony in entrepreneurial endeavours will give them more certainty that engaging with it will be a rewarding experience. They may be able to find more enjoyment in it, work their way towards achieving personal growth, and reduce their need to rely on external validations to reach personal fulfilment.



## Chapter Eight: Perception of Manageability

### 8.1 Introduction

The perception of manageability refers to the way in which the participants make judgements about whether they can accomplish the tasks they are faced with. This perception is mediated by both their social surrounding as well as the appraisal of their own abilities. The first section in this chapter will look at the issue of building or gaining the confidence to feel capable of accomplishing certain tasks (i.e., self-confidence). This will be followed by examining how assurances, as provided by the participants' own social circles (i.e., social assurances), can affect their perceptions of manageability. As with the previous chapters, examples pertaining to both entrepreneurial and more general motivation will be presented to demonstrate the various factors that are taken into consideration when discerning whether a task is manageable or not. These will also show the circumstances under which the participants are driven into action or inaction, or when changes in views occur. Though the themes of self-confidence and social assurances are presented separately, they are inextricably linked in that self-confidence cannot be acquired in a social vacuum. Both elements work together to affect motivation, which will be emphasised in the final section 'Minimising risks, maximising rewards'. A summary of the themes presented in the chapter will be provided there, along with the way they connect with each other and to existing literature more generally. Furthermore, these themes will be related back to the perception of rewards versus risk, while a final set of implications for improving entrepreneurship education for music students will be highlighted.

### 8.2 Self-confidence

One of the key barriers stopping the participants from getting involved in entrepreneurship is the belief that they do not possess the necessary competence (i.e., skills and knowledge) to do it. To a large extent, this is a result of them misunderstanding what entrepreneurship entails and what engaging with it means. In Chapter 5, it was established that entrepreneurship is most commonly understood by the participants as an individual endeavour to start a business based on an original idea and profiting from it. Very few of

the participants related it to non-business activities while only some felt that it can be relevant to freelancing as a performer or composer. They also do not generally believe that pursuing entrepreneurship, either related or unrelated to music, is suitable for everyone. As such, entrepreneurship is commonly considered by the participants more as a profession to be pursued as a career choice, rather than a set of qualities and skills that can be applied to a variety of contexts, or indeed to different professions as stipulated in the literature review (Chapter 2). Further to that, it is somewhat unnerving for the participants to think about shedding their identity as a student, and they often do not feel confident enough to enter the workforce as a professional. Since entrepreneurship is generally considered in the participants' opinions as a professional pursuit, it is understandable that lacking the confidence to operate in the working world would affect their inclination to engage with entrepreneurship. Logically this would mean that raising their confidence to work as a professional would have a reciprocal impact on entrepreneurial engagement. Alternatively, gaining more confidence in entrepreneurship could boost their confidence to work as a professional. The sub-section that follows will provide examples to substantiate the statements above. It will also suggest that there are particular skills which are specifically related to initiating entrepreneurial pursuits than general employment. However, not all the music students believe they possess those skills or fully comprehend what they imply. Another sub-section will therefore examine how demystifying entrepreneurship and the skills involved can have a positive impact on confidence, and ultimately motivation.

### 8.2.1 Progressive development

In this section, it will be shown that confidence to participate in the working world as a professional is normally built in a progressive manner. In the first instance, the students would typically feel confident to take on challenges that are related to areas where they have previously accumulated experience. Tom (Year 4), for example, based his decision to try out for an industry placement on the fact that he had previously developed the relevant skills when participating in extracurricular activities:

'sort of, um ya working with venues um, organising projects or concerts and um ya, that's kind of why I went for the [Industry] placement because it kind of followed my skillset, I followed what kind of skills I developed the year before.'  
(Tom, Year 4, 1<sup>st</sup> interview)

Furthermore, it is generally perceived that there is a “right” time to tackle the next level of challenge once enough confidence has been built after a period of preparation. Sam (Year 1), for example, feels ready to become serious about forming a band and doing more professional acts now that he perceives himself to have reached a competent level of musical skill:

‘then I want to get a group together and um just play at venues and stuff and try to maybe make an album um that sort of thing...I’ve just been quite close a few times with the bands I’ve had in the past...ya um but it hasn’t been anything too serious sort of, um but I’m feeling now that I’m getting at that, the level where it’s realistic to think that way’ (Sam, Year 1, 2<sup>nd</sup> interview)

This progressive approach to development is reflected in the actions that have already been taken but also in terms of the way they plan for the future. James (Year 3), for example, is aiming to be a music therapist, although there is an age limit on when he can begin to practice it professionally. He therefore plans to train initially for a related job while continuing to gather experience working in an assistant position to a music therapist:

‘ya only because of the age boundary on music therapy you have to be 25 to officially practise it, so I think teaching for the first, it’ll be like, I see myself teaching for maybe 2 years, 2 to 3 years and I’ll still do the [music therapy assistant job] and much else alongside you know.’ (James, Year 3, 2<sup>nd</sup> interview)

It can be speculated that based on their past experiences, their strategies for future development would be envisioned to follow the same formula of increasing confidence and competence through progressive steps. Indeed, James sees landing his dream job as something he needs to work up to, rather than something he can get into straight away, based on what he observes his graduate friends to be doing:

‘basically it’s sort of in milestones, so after uni I’m thinking teaching, and that’s my next sort of logical step, I always have a next step whether I want to do it or not, I think it’s important to have something in place like a lot of my friends who have graduated, they would’ve come out and not really known where to go with it, or worried about getting the dream job straight away, and I know it’s not gonna come straight away do you know what I mean, you’ve gotta work your way up to it.’ (James, Year 3, 3<sup>rd</sup> interview)

The above examples pertain to the obtainment of regular employment. However, entrepreneurial pursuits are similarly envisioned to require progressive development.

Entrepreneurship is often perceived by the students to be more difficult to pursue than employment, therefore it is thought that more time would be needed to build the confidence and competence for it. Helen (Year 1) clearly states here that pursuing entrepreneurship is the next step after gaining employment, which in her view is easier to obtain:

'I could obviously work helping people that's quite easy to, there are many jobs for doing that, but then I could go to the next step and kind of help people in the way that I want to (ok) by starting up something myself' (Helen, Year 1, 1<sup>st</sup> interview)

Helen, like some of the other participants, felt that entrepreneurship could be a natural extension or progression from having spent time working as a professional. Below, Helen talks about her sister having worked several years in the charity sector and wanting now to set up something of her own. This has led Helen herself to consider the possibility of doing the same after gaining the relevant work experience:

'ya I think quite a lot about starting something um but I feel like I'd want to get experience of working in the charity sector first, um cos I, ya I was talking to my sister about this and she said that she, now that she's worked for like well five, six years sort of, um she'd, she'd really love to set up her own charity, um and she's really grateful for the experience that she's got already, because it's not just um like when we were kids and we were volunteering, that's just you turn up you do your thing and then you go, now it's, that's it's her job, part of her job is all these different things like fundraising and um managing the money and organising things and stuff so, and that's what I'm sort of doing with the society that I'm with at the moment, um ya I'm getting more than just the experience of working with certain types of people, it's the like I don't know administrative side of it like um, ya everything' (Helen, Year 1, 3<sup>rd</sup> interview)

It is thus clear that there is a belief that through work, one could learn and understand more about business operations and opportunities, which could then lead to increased confidence in pursuing entrepreneurial endeavours. The students perceive that employment offers the opportunity to learn more about the operations and context of professional work, which with time would put them in a better position to know what to do as an employer. Graham (Year 3), for example, who wants to open his own café one day, has taken up a job in a café which he perceives is giving him more insight into running one himself:

'the coffee shop is helping a lot because you know it is a café, and I haven't had much café experience apart from being a customer so being on the other side of

the café is um really good. It opened my eyes to what is required to run it a bit more.' (Graham, Year 3, 2<sup>nd</sup> interview)

Alternatively, some students believe that joining an established organisation rather than striking out on their own would allow them to observe and learn about starting and sustaining new businesses in a more risk-free manner. This is portrayed in Mary's (Year 1) example below:

'I think especially like if you're in a security of being in university and that you're gonna come back in a year it's not actually your business, if you get the opportunity to go to a business who's taking their own risk and see how it works, that would be like so beneficial' (Mary, Year 1, 3<sup>rd</sup> interview)

Therefore, entrepreneurial endeavours are often perceived as ventures better suited for pursuing later in life, rather than during university or straight after graduating. In a sense, entering employment is seen as step towards building the confidence and competence as a professional that would be necessary for pursuing entrepreneurial endeavours.

Leonard's (Year 3) experience, however, throws this progressive visualisation of entrepreneurial development into disarray. Leonard, who started his own business while in the last year of his university education, had very little work experience prior to starting his business. His example, therefore, indicates that in practice, confidence to engage with entrepreneurship need not be built up progressively through employment. However, Leonard's reasoning for engaging with entrepreneurship does not detract from the notion that confidence to participate and thrive in the professional world requires opportunities that offer progressive development. In fact, Leonard saw starting a business as a way to build competence that would make him feel more confident to impress employers and land good jobs:

'I needed something on my CV other than doing a music degree and working in past jobs that have been useful, you know, if I wanna work in, if I wanna be employed by good employers, if I want to get the top grad schemes I need something that stands out in my CV, so I thought ok it'll be quite good to start a business' (Leonard, Year 3, 1<sup>st</sup> interview)

Additionally, his experience increased his confidence to deal with aspects of the business process for another entrepreneurial idea he wishes to pursue in a different industry:

'if I was to do it now, it's out of reach for me still now, but I'd have the confidence in myself to go you know write a business plan for how I'm gonna do it, you know go to the bank or whatever to try and get a loan to start it all off you know, I'd have the confidence in my ability to do that' (Leonard, Year 3, 3<sup>rd</sup> interview)

His whole experience is considered as a chance to develop his competence and confidence progressively as he slowly builds his business. Thus, involvement in entrepreneurship can provide a legitimate option to progressively grow one's confidence and competence to succeed in the professional world. The implication for education is thus to emphasise and provide entrepreneurial activities that students would recognise and envision as opportunities to progressively develop their confidence and competence to engage with work and succeed as professionals. Additionally, ongoing sessions may be more effective than one-off occasions which have more limited possibilities for progressive development. This offers a strong argument for the use of ongoing sessions as the appropriate method of relaying entrepreneurship education to music students.

Nevertheless, there are other factors which strengthened Leonard's confidence to pursue an entrepreneurial endeavour without having acquired prior experience. The first is the presence of support from others, which will be discussed more fully in the 'Social assurance' section (8.3) later. There are two remaining factors which involve having an idea in the first instance and the resources available to make it happen. These factors are generally perceived by the students to be difficult to come by or are simply unobtainable by everyone. This perception is often mistakenly conceived due to a misunderstanding of entrepreneurship and the skills involved. In the next sub-section, examples will be provided to illustrate the misconceptions held by the students about entrepreneurship. Furthermore, a detailed analysis of how some of the students came to be involved in entrepreneurial endeavours will attempt to demystify the entrepreneurial process that could inform educative practices for music students. It will also be established that by demystifying entrepreneurial skills for music students, they can come to change their views about entrepreneurship and also raise their confidence in their ability to be entrepreneurial.

## 8.2.2 Demystifying skills

In Chapter 5, it was determined that there are certain skills that the participants believe entrepreneurs to possess but which they perceive themselves often to lack. In a nutshell, these refer to the abilities to create and implement ideas, lead and direct others, and deal with risks, business operations, and the exposure to external judgement. Throughout this sub-section, these abilities will be discussed in relation to the misconceptions students have about them, and how these misconceptions can be dispelled by demystifying the entrepreneurial process. Illustrations that can lead to successful demystification will be drawn from instances in which participants have displayed realisations or demonstrations of entrepreneurial behaviour. Suggestions for improving entrepreneurship education for music students will also be framed from the examples in terms of informing effective practice. For the sake of clarity, this sub-section will be divided into three segments each dealing with a different set of skills, beginning with the ability to create and implement ideas.

### *8.2.2.1 Idea creation and implementation*

Having an idea or the ability to create ideas is recognised as crucial to initiating entrepreneurial pursuits, as expressed by Anja's (Year 2) quote here:

'I honestly think that's more about having a really good idea instead of just let's say having certain characteristics and certain um being this way or that way, or having, being an extrovert or introvert or, I don't think it matters that much'  
(Anja, Year 2, 1<sup>st</sup> interview)

However, many of the students do not see themselves as having this ability, or at least, as not being able to come up with ideas easily. Eva (Year 1), for example, shares this sentiment:

'I kind of don't think I'd easily come up with ideas for things, I'd rather someone told me what to do, and then I do the work for that.' (Eva, Year 1, 1<sup>st</sup> interview)

This is a major barrier to students getting more actively involved in entrepreneurship.

Gabrielle (Year 2) here provides a clear example that by not knowing how to come up with ideas, she is uncertain how to get started with entrepreneurship:

'uh I don't know, I think it's just like how to, I don't really know what, I know what it is, but I don't know what, I know it's like getting an idea and bla bla bla, like how to think, like just getting the idea I guess, how do you...how do you think of something, I dunno, I'd happily, I dunno, it is appealing to me the idea of entrepreneurship but I don't know just what to do, I don't really know what to do' (Gabrielle, Year 2, 2<sup>nd</sup> interview)

In Chapter 7, it was discussed in sub-section 7.2.2 about 'Transferring creativity' that music students sometimes have difficulty transferring the notion of being creative from a musical context to a different context. Thus, addressing this issue of applying creativity to the generation of ideas, particularly at an early stage of being introduced to entrepreneurship, could greatly improve their motivation to engage and take action.

Similarly, having the resources available, particularly money, is considered by the participants as essential in getting an idea off the ground. However, many often presumed that entrepreneurial endeavours will require a large sum of start-up money, which would generally need to be supplied by their own savings, or by friends and family. Little has been said about investors or other funding opportunities. The types of businesses that the students are inclined to imagine or aspire to, do tend to require large quantities of money and resources to build (e.g., recording studios, music venues). Thus, a sizeable amount of time is felt to be needed to obtain the necessary resources before being able to start and run a business successfully, even when an idea exists. Again, this leads to favouring entrepreneurial pursuits later in life rather than fresh out of education. Graham (Year 3), for example, recognises that his idea of opening a café requires quite a substantial amount of money to get started. While he contemplates acquiring some of that money through family support, he mostly considers saving up for it himself, which pushes the possibility of starting up to later in his life:

'I know that to start a business you need to have, you know it can't be the first thing you do, you need to have some sort of support somewhere, um [?] family and stuff, but there's only just so much money you can borrow from them, and just trying to think through actually opening up a café um you know requires firstly a lot of work and secondly you need all the equipment and everything, so I thought it would be something that I'd save until I've got a bit more of a disposable income' (Graham, Year 3, 1<sup>st</sup> interview)



Similarly, Ted (Year 2) is interested in pursuing a business idea with his friends, although he also realises the high costs that are involved:

'We haven't as such kind of got sure fire plans, but we've all kind of consolidated, we've talked about it quite a lot, like it's quite a, obviously it's a bit of a dream but like um, cos we've all got quite good knowledge of records and kind of record sales so that part's kind of, the only part that would just be like getting the money together to build like a shop I guess' (Ted, Year 2, 1<sup>st</sup> interview)

Due to their ideas being highly ambitious, they do not yet have any plans to get it started and also do not consider it to be possible to pursue anytime soon:

'well we're not sure kind of on what time scale it could happen, cos obviously that takes a lot of money, that's quite a big investment' (Ted, Year 2, 2<sup>nd</sup> interview)

Leonard (Year 3), however, who started his business before finishing his degree had an idea that was workable on a small scale, requiring few resources and none that were not already available to him. He was, at first, offered a small sum of start-up investment from his grandfather:

'Well I developed the idea with my grandad ya, and he said right here's £200...he invested in me that's how it usually is with a start-up, rely on family and friends and then uh he said I'll have that back once you've made it [laugh] and um it went from there' (Leonard, Year 3, 1<sup>st</sup> interview)

Within weeks, he was able to manufacture the prototype of his product and organised all necessary supplies to begin selling it:

'literally I had a prototype in about three weeks, (wow ok) ya that included liquid, cans... um so ya, then I had it ready, I had a leaflet to go with it, and I had all the envelopes I needed to send it in, and then I just needed someone to build me a website so people could buy it, so it took me in all about six weeks to have something set up as a minimal viable product kind of thing, so that will do and then I'm able to sell it.' (Leonard, Year 3, 1<sup>st</sup> interview)

Therefore, it is not only important to be able to come up with ideas, but also ideas that are achievable by means that are readily available. Having the resources at hand makes the implementation of ideas easier and clearer to visualise, as Leonard's example demonstrated. This increases the likelihood of acting sooner rather than later. Thus, in

motivating and helping music students become more actively entrepreneurial, it is important to guide them to learn to create workable ideas as well as to identify and mobilise available resources in order to implement their ideas. Essentially, students need to be encouraged to start small and to understand that entrepreneurship does not relate only to big ideas and hugely profitable companies.

Nevertheless, learning to create and implement ideas may still be a daunting undertaking if confidence in their own ability to succeed is low. In order to raise their confidence at the onset, it may help to aid students in recognising that they exhibit aspects of the behaviour already. The act of idea generation is often more relatable and feasible than imagined. Finding it in their everyday acts helps them build awareness and familiarity with the skill, thus demystifying the ambiguity that makes the notion of creating ideas intimidating. Eva (Year 1), for example, originally did not believe she could easily come up with ideas. However, when she was requested to suggest new ideas as part of her bid to become a society member, she was able to offer ways to improve the society:

*'also I need new ideas for next year so I just suggested cos at the minute, there's not a weekly thing so I just suggested something that would be done weekly or fortnightly or something to make it more of a society'* (Eva, Year 1, 2<sup>nd</sup> interview)

When it was indicated that this act, regardless of how mundane it may seem, exhibited her ability to come up with ideas, she quickly realised the simplicity of the skill which she once found problematic:

*'Interviewer: so in a way what you've said with the society as well you know bringing new ideas*

*Participant: oh ya!*

*Interviewer: and just developing things forward, um that would, it's not extremely entrepreneurial but it is still bringing something new to something that's existing, so um*

*Participant: oh ya, ya I didn't think of it like that!'* (Eva, Year 1, 2<sup>nd</sup> interview)

Thus, helping music students recognise that they already possess the relevant skills or experience will give them the confidence that is necessary for progressing to the next level of challenge, which is to apply the skill for entrepreneurial purposes. This strategy applies not only to the demystification of idea generation and implementation. It can also be used

to demystify other skills such as leadership and business skills, which will be discussed in the next section.

#### *8.2.2.2 Leadership and business acumen*

The participants have often likened entrepreneurs to business leaders who are decisive and assertive in order to run a successful company. While this may be true of entrepreneurs to some extent, the early stages of an entrepreneurial journey may not necessarily involve the need for leadership skills or sophisticated business knowledge. On the one hand, businesses have been started alone with no capacity for employing workers. Leonard (Year 3) provides one such example where he takes care of all aspects of his business from negotiating with manufacturers to dealing with customer sales. The workload is as yet small enough to be handled alone. In other cases, one can join those who are more willing to lead and steer projects towards a professional endeavour. James (Year 3), for example, joined a band which is led by two older musicians that want to push for a professional career as a band:

‘there’s two of us that are students and the other three guys were like out working you know, like they’re older, like 27, 30 sort of age. Um, so they were keen to rehearse, cos they want eventually, the two guys that are sort of leading the band want to make that their sort of full-time income you know, through playing at weddings things like that, so they really wanted to push it’ (James, Year 3, 2<sup>nd</sup> interview)

In neither of these cases are leadership skills particularly needed. The concept of leadership, however, does often take on a unidimensional meaning for the students, referring to the ability to direct others. Some of the students may not feel they are capable of this or they feel uncomfortable about such an idea. Sam (Year 1), for example, does not consider himself a good leader as he perceives himself not to be good at directing others:

‘I don’t consider myself a good leader though...point out the direction’ (Sam, Year 1, 1<sup>st</sup> interview)

However, upon discussing that leadership can take on different forms and need not only refer to the ability to direct others, Sam reflected on his past experiences of working with others and acknowledged his ability to bring people together to cooperate with each other:

'I like working with teams though and um getting along with other people and getting them to cooperate.' (Sam, Year 1, 1<sup>st</sup> interview)

Acknowledging this and other entrepreneurial skills he possessed gave him more confidence that entrepreneurship might actually be something for him:

'it does make me feel a bit more confident um, ya um, well firstly basically happy about if this is sort of the recipe for entrepreneurship then I guess it might be something for me.' (Sam, Year 1, 1<sup>st</sup> interview)

Again, allowing students to recognise previous occasions in which they have exhibited leadership qualities, and also broadening their knowledge to understand that there are different forms of leadership can help build their confidence.

Feeling that they lack business knowledge or skill is also a major barrier to engaging with entrepreneurship. Lucy's (Year 4) example below exhibits this issue where she feels unwilling to set up her own business until she has gained more knowledge and experience in business herself:

'I'm not sure, because trying to sort out doing my own thing, I don't want to try and set something up yet until I've had some experience of what it's like to be in a business properly, and understand how other people run theirs.' (Lucy, Year 4, 2<sup>nd</sup> interview)

Business insight is perhaps the most common factor the students prefer to acquire and build progressively through employment and work experience. They are generally not aware of the extent to which start-ups can and do rely on business advice to support their development from an idea to a business. Leonard (Year 3), for example, started his business with the assistance of several advisors on different aspects of the business process:

'so I got a lot of you know great training, advice, we had a bootcamp and everything where we learnt all this information cos I was kind of new to the whole business side of it at the time. (ya ok) um, and we also got some money to spend on the business, now I had all this advice from lawyers, solicitors, and everything like that' (Leonard, Year 3, 2<sup>nd</sup> interview)

He also continued to develop his business competence as he grappled with the daily processes of building his business:

'ya, um point of sale I should've done to start off with I don't know why, I don't know why I didn't do that it was silly but um, like adding the demonstration and changing my presentation and everything to try and increase my success rate as it were, it's just stuff that you learn from speaking to people, I'm seeing and I'm speaking to 20 pros a week, so that's a lot of feedback that I'm getting back to help me kind of change the way I do things' (Leonard, Year 3, 3<sup>rd</sup> interview)

Thus, engaging with entrepreneurship can be seen as an opportunity to develop business acumen, rather than one that requires a great deal of expertise to begin with. Raising awareness about this can therefore help students feel more confident to engage at the outset.

Alternatively, collaborating with others who are more business-oriented can also instil confidence to get involved in an entrepreneurial pursuit, especially where potential partners have complementary skills. This, however, begins to overlap with the topics to be discussed in the 'Social assurance' section (8.3) later, which highlights the importance of social support in positively affecting one's perception of manageability. More regarding this aspect will therefore not be discussed here, only that there is an argument for dispelling another misconception that the students have about entrepreneurship. It is often believed that entrepreneurship is an individual endeavour that requires extraordinary ability to accomplish, as Darren (Year 4) states here:

'it's almost like actually, it's an impossibility of being a true entrepreneur because it's almost like you have to possess every single type of beneficial and positive skill as a person, you have to be able to do everything and be everything and understand everything...you would basically, it's like a, it's more like a, it's not an attainable, or wholly attainable state of being I suppose' (Darren, Year 4, 1<sup>st</sup> interview)

The examples have so far shown that, in reality, entrepreneurial pursuits can be a group endeavour and that one can develop business or leadership skills through the learning process rather than it being a prerequisite to engage. Entrepreneurs are also commonly perceived to be highly tolerant of risk and are generally unfazed by the judgement of others. These abilities are also largely misconstrued, which forms the next topic of discussion.

### 8.2.2.3 Coping with risks and judgement

As established in Chapter 5, the participants believe that entrepreneurs generally are or need to be highly capable of taking risks and coping with situations where they may be judged by others. However, many of the participants also believe themselves to lack such capabilities. Risks and judgement as associated with entrepreneurship generally relate to financial risk and the risk of failure, which also concerns the issue of reputation. Financial risk is normally determined according to whether they can raise the necessary funding, and sometimes whether they will be able to support themselves financially whilst running a business. Gabrielle's (Year 2) example below highlights the issue of financial risk as a major barrier to engaging with entrepreneurship:

'if I had an idea to do something, but I then, I dunno, I guess the big thing is funding, and how'd you actually get the money to actually start something and the risk and whether it's like an idea that's new enough and that will actually work' (Gabrielle, Year 2, 1<sup>st</sup> interview)

The risk of failure is also mentioned in the example above, however Anja's (Year 2) example below offers a more detailed account of the barrier it poses. Anja would rather not pursue an entrepreneurial idea unless she is certain of success, because she feels others would expect her to carry it through and succeed:

'it would put a lot of pressure on myself and I feel like other people will start putting pressure on me as well and I don't want to find myself in a situation I'm like ya I'm gonna do it but then it's like no actually I changed my mind so, I'd rather maybe if I was I would just keep it to myself and then after a while maybe share the idea with someone else, but at this point, I don't feel like it's the right time to do it.' (Anja, Year 2, 1<sup>st</sup> interview)

Thus, her fear of failing in the eyes of others (which includes changing her mind) precludes her from taking any actions. The risk of failure is not only related to their notion of entrepreneurship in that students would typically base their willingness to face *any* challenge on the perceived likelihood of their success. The less likely their chance of success, the higher the risk and the more they fear they will be exposed to negative judgement and a loss of reputation. Under these circumstances, rather than taking the risk and dealing with the consequences, the decision is usually to avoid or turn down the challenge. This was pointed out as well in an earlier section about 'Risks' in Chapter 6.

Considering students often imagine entrepreneurial pursuits to require a great amount of creative and business competence, it is perhaps natural that a perceived lack of skill or experience would reduce their willingness to take risks. Engaging with entrepreneurship is generally perceived by the majority of participants as involving high risks, i.e., challenges that are beyond their capabilities. Tom's (Year 4) example illustrates this clearly:

'it would be difficult basically to set up my own kind of charity, or set up my own youth music work or something, there's already a lot of organisations that do the same sort of, obviously that's, I guess it would be the entrepreneurial bit is creating something that would separate to that, or something slightly different (ok), but at the moment I probably wouldn't because I don't feel like I would have the skills to set it up...Just from lack of experience, not having any experience with running, running my own business or running a charity or something, cos there is a lot of, there's a lot of like legal stuff as well with this kind of, that I would have no idea about' (Tom, Year 4, 1<sup>st</sup> interview)

Pursuits with high risks would mean being faced with a greater chance of failure and the associated consequences. It is only natural that music students would not normally consider themselves to have the necessary tools to cope effectively with any emergent challenges under such circumstances.

Although students are not generally willing to take high risks, they deal often with low risks in their daily lives. Low risk, in this case, refers to smaller challenges where the risk of failing is still probable but less likely to occur than success. As mentioned earlier in subsection 8.2.1 about 'Progressive development', students would feel comfortable to take on challenges when they have built up the necessary confidence for it. Their perception of risk and fear of judgement is therefore relative to their level of confidence in their ability to succeed or accomplish their goal. This would also mean that regardless of the way they acquire their confidence, as long as they have the confidence to succeed, their perception of risk and fear of judgement would be low.

This is an important notion to emphasise, as it relates to another common misconception that needs dispelling. Music students may perceive entrepreneurs to have the confidence and ability to take high risks due to their own perception of entrepreneurship as being something high risk. In reality, however, those who take action to pursue entrepreneurial endeavours have generally acquired the confidence in their ability to succeed in one way or another, thus rendering their perception of risk to be low.

Leonard (Year 3), for example, did not feel it was a risk to start his business as he felt confident that the investment initially put in would more than likely be made back:

'basically cost, risk, am I allowed to include money simply in this sense because to me, I sell my can in um a little tin, I sell my product in a tin like this and to make the flyer that goes with it, to make the label that goes on it and to produce the liquid that goes in it, and to buy the can, for one of those it costs me 59p (ok). To sell it, I did sell it at £10 so if you think about it, realistically investing that money, investing that £200 that my grandad gave me, I could make back selling 20 cans, that goal seemed very achievable um, so I knew really it was safer, it was gonna happen at some point, at some point 20 people were gonna buy my product, so I could say to my grandad look you gonna get your money back, if it was my own money I'd say £200 eventually I'm gonna get that £200 back, it might take a week, it might take 2 years, but I'm gonna get it back because 20 people are more than likely gonna buy that product' (Leonard, Year 3, 1<sup>st</sup> interview)

To an outsider, however, it may seem a riskier act than it may be in reality. Therefore, it should be imparted that entrepreneurs do not necessarily take high risks as might be presumed. Instead, they are more likely to make pursuits because they perceive the risk to be low due to them having first acquired the necessary confidence. Conveying this notion may allow the undertaking of becoming entrepreneurial seem more relatable and achievable. Students can be made aware of their own capabilities to cope with low risks through reflections of past actions to begin building their confidence. This has already been demonstrated as an effective strategy during the previous discussions relating to other entrepreneurial skills.

Related to the misconception that entrepreneurs are somehow highly confident in taking risks, there is also the impression that they are not easily fazed by the judgement of others. However, this is perhaps less connected to their confidence than it is to the approach they take to coping with failure. For example, Leonard (Year 3) rationalised his encounters with rejections as a learning experience to improve his pitch and persuasion skills:

'the first club I saw was just a straight up no our shop's too small to even bother stocking stuff like this, you know no one can give you advice on what you do, I felt I was like right first club [enthusiastic clap] and I came out with a no and I was like urgh ([laugh]), so ya but I kind of, it's common sense really isn't it, you know if, cos I have a spread sheet and I write all the clubs I'm gonna see and I put visited yes, sale yes or no, and then it allows me to see um you know my success rate in terms of percentage of clubs I visit, how many of them are actually buying from me, so I can see that as a nice figure but if someone says no I don't want to buy it, then I'll ask them why and the three, you know there were main, main reasons for that...so that then helped increase my, it was just learning things you



know how you can get round people...cos I feel like people are just giving it as a bit of an excuse to say no, so just little things like that that happen along the way' (Leonard, Year 3, 3<sup>rd</sup> interview)

This shows that failures can be turned into strengths if approaching them as opportunities to learn. Rejections or other forms of negative judgement are often interpreted or experienced by music students as a blow to the ego. This marks a very different approach to tackling failure that often results in avoidance and withdrawals from such encounters. It is interesting to note that while Leonard feels comfortable dealing with judgement in relation to his business, he is less willing to confront judgement in pursuing music as a career. He considers that musical creation is more personal than the product he sells for his business:

'it's very subjective though music isn't it like, ya do people like what I do, that's another thing, do I have the confidence in my own um ability and what I've written to go and do that...again like product versus service that's something I've come across in that new business module, um they're two very different things, so ya, whilst a product you can see an end goal, you can see how you get there, service is a lot more um feedback and variables and subjectivity in the whole going from there to there, so I don't know.' (Leonard, Year 3, 2<sup>nd</sup> interview)

However, he does admit that perhaps he ought to 'bite the bullet' and try pursuing a music career as he had done with his business:

'I suppose the thought that you brought up can I transfer the skills I've learnt from [my] business to music and just bite the bullet and go speak to some people that's made me think oh actually why not' (Leonard, Year 3, 2<sup>nd</sup> interview)

Certainly, he found the ability to 'thicken his skin' as something vital he learnt throughout his entrepreneurial experience:

'one I've had to develop is like that thick skin or that, you shouldn't be afraid just because someone's had 20 years' experience in the industry when you're new to, shouldn't be afraid to speak to them you should value your idea and your ability, that was something I was wary of at the start, because I was ringing these people who earn God knows how much money and have so many years' experience and I was a bit intimidated speaking to them but um, overtime I've gradually got more confident the more people I spoke to and the more people that haven't said oh that's absolutely ridiculous' (Leonard, Year 3, 2<sup>nd</sup> interview)

Perhaps, offering entrepreneurial opportunities to music students could help them learn to cope with failures in a more constructive manner that can be transferred to other areas of their lives. It was mentioned in the 'Harmony' section of the last chapter that students' perceptions of how others view them and also how they want others to view them can restrict their behaviours to conform to those perceptions. Not wanting to appear as failures in the eyes of others, or to disappoint the expectations they perceive others to have of them as discussed in this section, relates to that notion. It was also argued in the 'Harmony' section (7.3) that for entrepreneurship education to really matter to music students, engaging with entrepreneurship can be emphasised as a way to help them find meaning and purpose by offering them the platform by which to (re)assess and (re)build their identities from within. This means focusing and relying less on the expectations and validations of others to define oneself. It can be further added here that it would be beneficial for entrepreneurship education to emphasise learning to cope with failures as a way to help students break free from fearing the perceptions or judgements of others and to begin building more confidence in themselves without relying on validations.

Although much has been said that emphasises the negative impact of social interactions on identity and confidence, positive outcomes can also arise. This will be discussed in more detail in the next theme which highlights social assurance as another major motivating factor that caters to an overall sense of manageability.

### 8.3 Social assurance

In this section, the significant impact that people have on the formation of motivation will be examined more fully. In the first instance, collaborating with others as a source of motivation will be considered in more detail before discussing how one's social environment can offer the appropriate assurances that lead to a greater sense of manageability and, thus, increase motivation. Clarifications of what collaboration and social environment encompass will be offered in their respective sub-sections, which will also illuminate the meaning of assurance in these contexts.

### 8.3.1 Collaboration

As touched upon briefly in the discussion about demystifying skills, collaborating with others offers a realistic and accessible opportunity for pursuing entrepreneurial endeavours. This sub-section will elaborate further on the fact that collaborating with others can provide a great source of motivation, as Gabrielle (Year 2) has expressed here:

'I think if I was with other people, definitely, but if I'm not, even though I'm independent, I don't think I have enough self-motivation, like confidence to go start something myself, but it was like a project that I could start with people who then like the social entrepreneurship thing, I think would be appealing' (Gabrielle, Year 2, 1<sup>st</sup> interview)

On the whole, when the participants find shared interests with others, they become more motivated by those interests. For example, Darren (Year 4) got involved in a venture where he began to charge for providing a music service. It was essentially an extension of an activity which he enjoyed, and that he found others were willing to pay for. However, his motivation to get involved did not come from himself. Instead, it was his friend who had pushed for the venture and got him involved. He admitted that he would not have pursued this entrepreneurial endeavour if not for his friend. In other words, it was the collaboration with his friend that elevated his motivation:

'over the last year and a bit, a friend and I have start, did start doing a sort of businessy type thing and where we've been paid money, have been paid money for services rendered. Um, but it's not in my nature to actually be driven to do it on my own and if I wasn't doing it with a friend, then I don't think I would've done it.' (Darren, Year 4, 1<sup>st</sup> interview)

Collaborating with others would thus seem helpful in motivating those who find entrepreneurship arduous or intimidating. Eva (Year 1), for example, feels more comfortable and confident in coming up with ideas collectively with others as opposed to on her own:

'so me and the coordinator laid out kind of um ideas of games we should do then I went to the group and said um do you have any ideas, we kind of suggested these things, but they came up with loads of things um they'd all had some experience in schools as well so it was more like a group effort.' (Eva, Year 1, 1<sup>st</sup> interview)

There is perhaps something in the camaraderie that supports idea generation and allows enthusiasm to grow. Certainly, Ted's (Year 2) example shows that in finding and interacting with others who have similar interests, entrepreneurial ideas can blossom:

'well we kind of, we got to know each other well because of common interests in kind of buying records and playing music and stuff. Uh, we spent a lot of money on records so it would make sense to sell them [laugh].' (Ted, Year 2, 1<sup>st</sup> interview)

Graham (Year 3) also says that the idea of pursuing an entrepreneurial endeavour seems less scary when it is being endured along with someone else:

'I think it's the I'd be scared to do it alone, and having someone there, to sort of, not hold my hand but be there if I slipped, someone to talk things through with, someone to ground me, because you can have all these wonderful ideas and then go off a bit too much, um and I think I was also before her quite scared of business I guess as a musician who's mostly done performing arts and very little to do with actual business stuff, it's a bit, it's quite a daunting thing, um so I think it's more that I am, I was a little afraid of starting a business as I have no guidance, no help, but with her it's a lot easier.' (Graham, Year 3, 1<sup>st</sup> interview)

It would thus seem that the belief and support from others offers assurances and builds confidence. Indeed, there are many examples with which to show that the endorsement of others helps students build the confidence and self-belief in their own abilities. Barbara's (Year 4) example below demonstrates that upon being encouraged to pursue an entrepreneurial opportunity, she felt there must be some qualities she possessed that she was not consciously aware of but that which others saw in her:

'there's a year internship doing some sort of entrepreneurship (oh really) um ya and I almost applied for it...me and my roommate, we spent hours and we talked about all our you know hopes and dreams and things we're interested in and you know it just you get to know someone very very quickly in a short space of time, um and she's very encouraging, and she, other people can sometimes see qualities and skills in you that you can't see in yourself, um and I think she probably saw things in me but she was like this might suit you would you be interested in it, and um so ya it was her that uh spoke to me about it' (Barbara, Year 4, 3<sup>rd</sup> interview)

Lucy's (Year 4) example illustrates that she feels more confident to get involved in activities when she was approached by others to collaborate, assuring her ability to do the task:

'someone posted on events saying that they needed a quartet or a trio or whatever to play for something that was going to be filmed for a program that was gonna be on, and I was a bit shy but I thought I can't get it together, and one

of my other friends approached me, so sort of she took the lead there but we went and did it, we went and got filmed [laugh]! God everyone's flustered when you film they're right in your faces, it's awful. But like, things like that, it was quite nice there cos I didn't have the edge where I was like oh I think I'll go and do that, I was like I don't think I can do that [laugh], but because I was approached by a friend it was nice, thought oh we could do it.' (Lucy, Year 4, 1<sup>st</sup> interview)

Tom's example shows that other's suggestions or approval can help make his mind up about what decisions to make:

'I guess it's, not really that I haven't thought of like setting up my own group but having someone like talk to you about it, probably I don't know like, I kind of, someone else telling me rather than me coming to my own decision it helps me make my mind up, it helps me give me ideas ya' (Tom, Year 4, 3<sup>rd</sup> interview)

Offering opportunities in which students can collaborate with others may therefore induce a greater sense of motivation to pursue entrepreneurial activities. Students may feel more confident and enthusiastic to get involved as they are assured by those around them in their ability and decision to take part. Collaboration as a motivating factor can nevertheless vary in its success. Other social factors can affect whether manageability is actually perceived by collaborating with others. This will be discussed further in the next sub-section.

### 8.3.2 Environment

Social environments refer to the groups of people that one is surrounded by or have access to, including family, friends, teachers, and industry professionals. In Chapters 5 and 6, social environments were clustered with experiential activities as external sources of influence or as external entities which would be judged to be worth attending to if compatibility was perceived. In this sub-section, the focus will narrow down on the specific impact that people have on motivation, as opposed to the impact of activities. It was also mentioned in Chapter 5 that social environments greatly influenced the participants' perceptions of entrepreneurship. It was noted that those within one's social environment often inspire and set examples as to what is possible and desirable as a career, and offer insight into the conventional norms and practices of a profession, particularly in relation to

music and entrepreneurship. One's social environment can therefore instil awareness and knowledge within an individual. It was, however, never substantiated how this can lead to motivation to engage with or pursue a particular activity or career path.

In this sub-section, gaining assurances from one's social environment will be introduced as a source of motivation that results, on the one hand from inspiration and insight, and on the other from support and encouragement. Students can thus gain assurances in two ways. Firstly, insight and inspiration can help students feel more capable and motivated to act in a certain way because they have observed or been advised by others to do so. Secondly, various forces can be exerted upon or forged between individuals, some of which can be positive, such as encouragement. Positive forces that are perceived by the participants to be exerted by their social environment can therefore offer them assurances. However, students can also be met with negative forces, such as pressure. Coupled with a lack of access to insightful opportunities, their sense of assurance, and thus motivation, can be impeded. Manageability is only perceived when the students feel assured by their social environment that they are capable of doing what they desire to do or have the support to endure difficulties. The discussion that follows will begin by giving a few examples whereby insight and inspiration as derived from the participants' social environments have provided them with assurances. This will be followed by instances of the different forces that are experienced by the students as they interact with their social environment, and the results thereof.

To begin, Tom's (Year 4) example below demonstrates how he was able to gain a sense of assurance through insight. His exposure to a real work context allowed him no longer to assume what it is that professional musicians do:

'getting some exposure to how professional [musicians] work and how they work with orchestras is invaluable really, cos otherwise you're kind of just assuming that that's what they do but um, without any kind of real experience of it.' (Tom, Year 4, 2<sup>nd</sup> interview)

This insight assured him what to do in similar contexts in the future and gave him more confidence to know what to work towards in his own practice.

James's (Year 3) example illustrates his adoption of a change in focus that was inspired by observing another's experience of overcoming a problem that he also faces:

'P:...so if I get feedback from him, I use to sort of come away a bit down just focusing on the negatives that I've gotta go away and work on and not really looking at what I've done well

I: ok so do they give you feedback on both? (ya) but you only focused on the negative before (I used to ya) and now why the change to?

P: cos I read um in someone's reflexive log on some work they've done that they did the same, they used to focus on negatives and that stopped them acknowledging how well they were actually doing, and then that decreased the motivation to go and, to go and do more of it' (James, Year 3, 2<sup>nd</sup> interview)

Therefore, the insight inspired and assured him that enacting the change can bring about a breakthrough and that he, being like the student he observed, can do it too.

The following two examples will also show that assurances as arising from insight and inspiration can lead to a sense of manageability. However, they also begin to intertwine with demonstrations of support and encouragement. Ann (Year 2), for example, is equally inspired and encouraged by her grandmother to be entrepreneurial:

'like literally she had no business experience at all, she like worked in shops and things like that but as a, I think she worked in a cinema or whatever, and she just made an entire charity by herself, like it became huge...so I think that's the thing of like the entrepreneur, but with the heart and soul, so it was to help people. Um, so ya my whole life she's just been like, if you wanna do something just do it, like nothing will hold you back ya.' (Ann, Year 2, 1<sup>st</sup> interview)

Her grandmother, therefore, offers her the assurance that being entrepreneurial is possible and desirable, and also that she has the support of her family to pursue this path.

Similarly, Mary (Year 1) felt assured by her enterprise lecturer for two reasons. Firstly, she was able to relate to her lecturer based on their mutual interests (i.e., compatibility detected) and was thus inspired and assured of the possibility to follow the same path:

'she taught my social enterprise um module last year, and she, I think she's one of the people who created *Music with Enterprise*, so she herself is a musician, um so she really understands like why we're doing this degree and all that, um she, she just gives like great help like one-to-one I think, um and really motivating when we have assignments uh really pulls out our strengths and gives really good feedback, and also shares about how she's also done like her own businesses and things, so I think ya just someone to look up to kind of like career wise, like someone who's actually, who actually had a music career and then went on to do something else, cos I think she was a performer for a while actually, um so ya just kind of almost like role model' (Mary, Year 1, 3<sup>rd</sup> interview)

Secondly, Mary greatly appreciates the support offered by the lecturer which she finds highly beneficial, drawing attention to her strengths and providing useful feedback, assuring her of her ability and motivating her to improve. Earlier in Chapter 7, it was mentioned that the detection of relevance offers an explanation of the strong impact that industry professionals have on students. Another explanation can be drawn here in that the examples professionals set and the insight and support given can offer students assurances as to whether they can manage the same pursuit through seeing it as a real possibility and knowing what it will really take.

Ann and Mary's examples above start to point towards the significance of positive forces (e.g., support and encouragement) that social environments exert on individuals. Positive forces as simple as friendliness expressed in social interactions can affect motivation. Barbara (Year 4), for example, who considers admin work to be boring began to look more favourably on it due to the friendliness of the work environment she experienced:

'so I did some work experience over Easter with [a publishing company] (yes) and that was amazing, I really really loved it, but I think that's because the office, like the people were so friendly and the office was, you know I got in because I knew the boss and he was really really friendly and at the end of the week he said you know I'm really sorry but we've got nothing to offer you, but please please do keep in contact with us because like basically we're like, we'd offer you a job or an interview or something, so um I'm gonna keep my options open there because um it is an office and the work was kind of boring but if it, even if I worked there for a year, it'd just be something to kind of set, set me off and give me just like a financial foundation.' (Barbara, Year 4, 2<sup>nd</sup> interview)

It would, thus, seem that pleasant work environments are much stronger motivators than the work itself. Certainly, the opposite is true whereby negative forces in social interactions decrease motivation, even when initial interest in the activity was high. Leonard (Year 3) provides one such example where his experience of a lack of cooperation between group members for a project lessened his enthusiasm and regard for a business course he was taking:

'it's ok, I had a group project, and it's one of those group projects where you seem to be doing all the work and the others are very lazy ([laugh] ok)' (Leonard, Year 3, 2<sup>nd</sup> interview)

Likewise, negative forces as perceived, rather than experienced, by individuals to exist within their social environment may also dampen motivation. For example, when Mary



(Year 1) first began her studies on the Music with Enterprise programme, she held doubts about her choice which was not dispersed by the unfamiliarity of her social environment and she felt intimidated by those who seemed to have more experience than her:

'like naturally I have more, I have a stronger passion for music, and I have more experience in the music world, so I think the whole enterprise thing is a bit, can be a bit intimidating at times. Not so much for the academic difficulty, but also difficulty, but um more for the practical side of it, that maybe some other people have more experience.' (Mary, Year 1, 1<sup>st</sup> interview)

Nevertheless, as she grew more familiar with her social environment and began to experience more positive forces, as with the support given by her enterprise lecturer, she became more satisfied, confident, and motivated.

Positive social environments can therefore help individuals grow and build confidence. However, there is a danger that positive forces may lead to a reliance on validation to raise and sustain confidence, which has been noted in previous chapters as having detrimental effects if external validations are no longer being fulfilled. It would, thus, seem that positive forces that foster an eventual reliance on validation are different from those which encourage independent growth and the building of confidence from within. It was established in Chapter 6 as well as in an earlier theme in this chapter concerning the demystification of entrepreneurial skills that students tend to fear failing in front of others. Heather (Year 3) explains here that a social environment which allows one to embrace and learn from failure has more potential to help individuals thrive:

'I think we come from a school environment where when teachers are in their offices or in their staffroom, you don't go in, you don't have an adult-adult interaction with your school teachers or your sixth form teachers...I also think we carry that through into university so we come to university and we find it hard to step over that child-adult line into this adult-adult relationship which I think our school, compared to other schools that I experienced and heard about in the university are very good at, our lecturers are so good at being like ya come and have a chat! But I think it's uh we feel weird about that as students, that's uncomfortable for us because we've not been allowed over that threshold before, but once you break that, I think people thrive more, I think people are more likely to reach their potential because they're not scared of bouncing ideas off people and getting it wrong, and some of our lecturers are so intelligent and know everything there is to know about their subject area and that can be intimidating, you don't want to go in and say something wrong, but they don't care they're just people, they want to get to know you, learn more about your interests and support you in that' (Heather, Year 3, 1<sup>st</sup> interview)

Barbara also exclaims that a safe environment is not one that necessarily shields individuals from difficult situations, but one which allows individuals to learn to deal with those situations themselves, while knowing help is available should they need it:

'it's because we were thrown in the deep end absolutely like, all the training that we had did not prepare us for what we went through, um in terms of working with the other team members and like each day, the UK girls would agree with me, but each day was a battle um so it was, but in terms of talking about it as a safe space, you know they were all there as volunteers and if something did go wrong we had you know [charity] people, we had people from [this country], like we had a huge support network from [this charity] so you know if things did really get, did go bad then they were there to support us, so maybe on the ground, cos the team leader didn't always, he sided with the [others] all the time unfortunately, um so ya I think it is wider safe space, but on the ground not really it's just you know [unclear] then you just have to deal with it and, but I wrote in a journal every night which helped me process and start each day anew even though I've been knocked down that day ya' (Barbara, Year 4, 3<sup>rd</sup> interview)

Therefore, support and encouragement from one's social environment that doesn't simply offer reassurances and praise, but promotes self-learning through failure without fear of judgement, and which offers help to overcome difficulties in order to improve, is best placed to foster a sense of manageability and positively impact motivation. It was suggested under the 'demystifying skills' theme that entrepreneurship education may be more appealing if it helps music students learn to cope with failure by focusing on learning from their mistakes. The evidence provided in this sub-section confirms this strategy as beneficial for raising motivation. It also highlights the significant role that people play in cultivating the ideal environment in which students can thrive and thus become more motivated.

Students would normally only take advice from people that they trust to have the knowledge that would help them get to where they want to be, as stated by James (Year 3) below:

'I only take advice from someone you'd be willing to trade places with...it's like loads of people will try to give you advice but only listen to the ones that you'd happily trade places with if that's where you'd wanna be' (James, Year 3, 3<sup>rd</sup> interview)

This is not only a matter of finding the advice to be relevant to their ambitions, but that they feel assured the advice and help offered will be appropriate to their development. Certainly, within one's social environment, conflicting counsel can exist. Eva (Year 1), for

example, noted that a lecturer found her seeking career advice in her second year to be early, which conflicted with her own views:

'like no one was really thinking about it last year, and like literally just now I was in a seminar and said to my friend I went to the careers centre, and the lecturer was like oh that's early, even though I'm second year and stuff' (Eva, Year 1, 3<sup>rd</sup> interview)

Similarly, Mary (Year 1) upon deciding on which programme to study, relied on teachers she trusted for counsel. Not all of them, however, agreed with her final choice:

'I'd say I had three different teachers that gave me different influence. My music teacher like, I think she was quite um, resistant, like resistant toward me taking that enterprise module, mainly because she thought I think I'd lose out on more of the music stuff which she could see like my like skill's at. Um, then there was my economics teacher who thought um that it was a good idea, maybe I needed even more business because he thought, as a musician I would need to know more about finance and things like that. And then there was my university counsellor who really praised my decision, um he said that, um I've seen articles on this, there are way too many people that come out with a business degree and then can't find a job because they don't really stand out as much. He said that it's a really original degree so ya' (Mary, Year 1, 1<sup>st</sup> interview)

Nevertheless, including her parents' support, more trusted persons from her social environment encouraged, rather than discouraged, her to pursue the Music with Enterprise option. This, therefore, assured her and made her feel more motivated and capable of going through with her decision.

It cannot be denied that assurances from one's social environment, particularly from trusted individuals, play a significant role in shaping one's decisions, and also in fostering feelings of competence, confidence, and motivation. This important factor therefore cannot be underestimated in the considerations for enhancing the appeal of entrepreneurship education for music students. The more trusted individuals that can offer students assurances, not only of the benefits of entrepreneurship, but also that the endeavour is possible, the more motivated they may become. Teachers and parents are particularly critical figures of influence. Strategies to bring them on board, therefore, can be beneficial in helping to persuade music students towards engaging with entrepreneurship.

The impact of assurances as derived from one's social environment has now been clearly demonstrated throughout this sub-section. A summary of the entire chapter will

now follow, which will once again include discussions of existing literature in relation to the findings, as well as how the themes relate back to the perception of reward versus risk.

#### 8.4 Summary: Minimising risks, maximising rewards

This chapter has focused on demonstrating that the perception of manageability, i.e., the judgement of whether one can accomplish a certain task, is an important precursor to motivation. A sense of manageability can either stem from one's self-confidence or be obtained through the assurances of others. These concepts bear some resemblance to two established motivation theories i.e., the Social Cognitive Theory and the Expectancy-Value Theory. With regards to the Social Cognitive Theory, the concept of self-efficacy is particularly apt here. Self-efficacy refers to the appraisal of one's own capabilities to perform a specific task, and which relies partly on social influences to realise or confirm the possession of those capabilities (Bandura, 1989). Similarly, Expectancy-Value Theory recognises that, in explaining motivation, self-beliefs about competence and 'interactions between an individual and a larger social context' (Cook & Artino, 2016, p. 1000) are both important elements. The overlap of these concepts with the perception of manageability confirms its prominence within the motivational process, and positions the two motivation theories as constructive for exploring future research into entrepreneurial motivation.

Further links to existing theories and literature can also be established when delving into more detail about the issues conveyed by the participants regarding their perceived manageability to engage with entrepreneurship, and the suggestions to overcome them. Two overarching concerns can be determined in this chapter. The first relates to the misconceptions that the music students have of entrepreneurship which often lead them to feel incapable of succeeding in entrepreneurial engagements. This relates to the second issue where the students experience difficulties coping with failure and are generally unwilling to engage in activities that may lead to failure. To overcome these obstacles, it is suggested firstly that the students' misconceptions need to be dispelled by encouraging students to recognise the entrepreneurial skills they already possess, and to understand the different ways of developing entrepreneurial competence that do not require big business ideas or working alone. Secondly, entrepreneurship can also be presented as an opportunity for students to develop their ability to cope with and learn from their failures in order to succeed in any endeavours they choose. The following

paragraphs will elaborate on these arguments, summarising the practical implications arising from this chapter and the literature they relate to.

Firstly, the participants tended to lack self-confidence in their ability to pursue entrepreneurship, which generally emanated from their misconceptions of entrepreneurship and the skills involved. In the literature, much of the focus on music students' misconceptions of entrepreneurship centres around their belief of the irreconcilable aspects of business and art (Beckman, 2007; Pollard & Wilson, 2013; Bridgstock, 2012), rather than their misunderstanding of the skills involved. The data presented in this chapter, however, highlights the latter as being a major barrier to music students engaging with entrepreneurship. In particular, the skills that surfaced as being problematic for many of the students are the abilities to create and implement ideas, needing leadership and business competence, and being able to cope with risks and external judgement. The students often perceive that one should be highly accomplished in these skills before attempting entrepreneurial pursuits, though they generally do not perceive themselves to have these skills or the potential for it. It was, therefore, suggested that clearing their misconceptions and doubts about these skills at an early stage of being introduced to entrepreneurship can greatly enhance their motivation to engage.

Furthermore, the students often perceived entrepreneurship as a career which would require a lot of time, resources, and experience. Engaging in entrepreneurial endeavours is, therefore, generally viewed as being highly challenging and risky. Most of the students would consider themselves unable to cope with such a challenge in their present state and would rather designate the task to later in life when they would have accrued the necessary resources and experience. This is due to their natural inclination to prefer taking on challenges that are perceived as manageable and build confidence progressively towards bigger challenges. However, by demystifying the entrepreneurial process for them, it is possible to change their perception to view it as more manageable, particularly when they have been guided to recognise that they already possess entrepreneurial skills in some way. Attribution theory may go some ways to explain this such that if students are able to attribute success to themselves as something within their control, the likelihood that they will do it again increases (Cook & Artino, 2016). Suggested methods for encouraging students to view entrepreneurship as a feasible pursuit include imparting the notions that firstly entrepreneurial ideas can start small with a focus on solving problems within one's vicinity; secondly that entrepreneurial endeavours do not need to be pursued alone; thirdly that business experience can be developed with guidance

from experts; and finally that even for entrepreneurs, their confidence is built up over time in terms of their tolerance of risk and judgement.

Engaging in entrepreneurial activities can also be presented as an opportunity for students to learn to cope with failure, building their confidence and competence not only towards future entrepreneurial engagement, but towards any other pursuits they desire. This argument can be supported by the literature which suggests that entrepreneurial failure can offer a useful learning opportunity to improve future practice, rather than to be seen as a disappointment to fear or avoid (Shepherd, 2004). This study also suggests that this approach to coping with failure is best fostered through a supportive and non-judgemental environment which will allow students to not be afraid of failing and to have the opportunity to deal independently with difficulties while knowing that help is available. These concepts correlate with literature relating to Mastery goals from the Achievement Motivation theories (Elliot & Dweck, 2005), and the Problem-focused form of coping strategies. Mastery goals focus on an intent to improve one's own understanding and abilities, while 'Problem-focused coping attempts to change stressful situations by taking proactive actions to change circumstances for the better' (Neff, Hsieh, & Dejitterat, 2005, p. 278). Both approaches have been found to be the most functional and adaptive forms of dealing with failure which leads to a greater sense of well-being, further endorsing the constructive practice of approaching failure as a learning opportunity.

Understanding the impact of social interactions on the development of these cognitive approaches to dealing with failure is still a growing field (Elliot & Dweck, 2005; Poortvliet & Darnon, 2010). However, this study has highlighted that the people that one is surrounded by (i.e., one's social environment) and their treatment towards oneself are highly important factors in cultivating an appropriate environment to support constructive coping behaviours as well as improve motivation. It has been demonstrated that music students are more likely to feel confident to pursue their ambitions and endure difficulties when they are assured by those close to them whose judgement they trust. Assurances can be offered through support and encouragement as well as through guidance that provides insight and inspiration. The more assurances students receive from trusted individuals, the more motivated they will likely become. Collaborating with others has been shown to motivate students more towards engaging with entrepreneurship based on the fact that they feel more assured by their peers in their ability, as well as decision, to participate. Thus, offering opportunities for students to collaborate with each other can be a beneficial strategy, although care may need to be taken to ensure that the collaborations are based

on trust and non-judgemental support. Teachers and parents are also important figures that students trust to provide the appropriate assurances to help them develop. Thus, educators of entrepreneurship may not only need to establish a safe and supportive environment that allow students to develop the skills and mindset to cope better with failure. Enlisting the help of parents and other teachers to offer students assurances regarding their ability and decision to participate may be beneficial in elevating their initial motivation to engage.

As with the previous chapter, the main message to be expressed here is that by allowing students to perceive entrepreneurship as a rewarding experience, they may become more motivated to engage. It has been highlighted that in raising the self-confidence of students in their ability to succeed, and providing the appropriate environment in which to foster that inner confidence, they may have the certainty to conquer challenges and gain a sense of achievement. Autonomy may also be achieved as they gain a better sense of control over themselves and their future possibilities.

## Chapter Nine: Discussion and Conclusion

### 9.1 Introduction

In this concluding chapter, the findings from the qualitative study will be assembled as a framework-in-progress towards understanding the development of entrepreneurial motivations in music students. A set of case studies will aid in the demonstration and verification of the claims that are put forward by the proposed framework. The quantitative study will then be recapped to facilitate triangulation between the two studies. Furthermore, the theories that have been discussed in previous chapters as relating to the qualitative findings will be reviewed in relation to the proposed framework. This is done in hopes of providing a clearer link between real life occurrences and abstract theory. Apart from validating that the findings can be supported by existing theories, bringing these different theories together within one framework can offer another contribution. Future researchers and practitioners in entrepreneurship education can gain an overview of relevant theories that can be drawn on or combined to expand the knowledge on entrepreneurial motivations in order to inform better practice. To initiate this development, suggestions for future research will be provided. Another section follows that outlines the practical implications for enhancing the provision of entrepreneurship education for music students. This leads into the conclusion of this thesis.

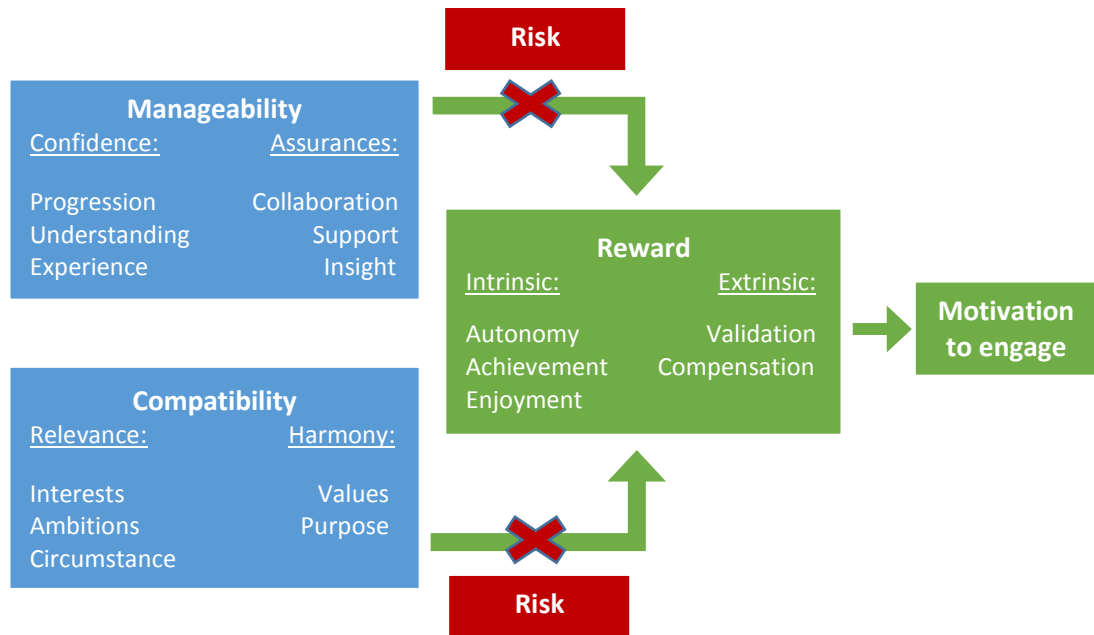
### 9.2 Understanding the development of entrepreneurial motivations

Having now presented the various independent factors that affect music students' motivation to engage with entrepreneurship, the purpose of this section is to bring together those various factors into a larger framework to discuss how they work together as a motivational process towards engagement. Five participants have been selected as illustrative case studies to aid in the explanation of the framework. The case studies will be outlined after detailing the components of the proposed framework. A discussion will then follow that clarifies how the case studies demonstrate the claims made by the proposed framework.



### 9.2.1 Towards an Entrepreneurial Motivation Development Framework

The framework proposed to capture the essential factors necessary for developing entrepreneurial motivation (i.e., the motivation to engage with entrepreneurship) is shown below:



*Figure 9. Proposed framework for understanding the development of entrepreneurial motivation*

It offers a snapshot of the process of change, which can occur iteratively over a longitudinal period, resulting in motivational fluctuations over time. Three main components lie at its core, representing the three perceptions through which judgements are made about motivational appeal. Perceptions pertaining to compatibility and manageability are first to become active at the point of contact before perceiving whether a rewarding or risky outcome is more likely. For compatibility to be perceived, either relevance in relation to one's interests, ambitions, and circumstances is detected, or there needs to be a recognition that harmony can be achieved in relation to one's values and sense of purpose. Manageability, on the other hand, is perceived if one feels confident in one's ability to progress through a challenge. This can occur either due to having some prior experience to draw on, or that a good understanding has been established through observation or instruction. Furthermore, assurances and constructive support from trusted individuals within one's social circle, or indeed collaborating with them, can also contribute to one's

sense of manageability. When compatibility and manageability are both perceived, the possibility of obtaining rewards is deemed to be more likely, thus raising one's motivation to engage. However, if one or both are not perceived, the realisation of rewards is considered to be less likely or even unlikely. The outlook turns, therefore, to that of risk due to the higher likelihood that one may not gain any sense of enjoyment, achievement, or autonomy, or receive any validation or compensation from others, leading to a diminished sense of motivation.

These final points have not been clarified in detail in previous chapters as the primary purpose then was to identify and explain the separate factors that contributed to the perceptions of rewards versus risk, compatibility, and manageability. Thus, to help illustrate the relationship between these three perceptions, five short case studies will now be presented to demonstrate real life scenarios whereby engagement (or a lack thereof) in a chosen activity occurred as a result of the motivational process portrayed in the proposed framework. Four out of the five case studies will demonstrate the course of entrepreneurial development in four of the participants, while one illustrates a more general career development. It has been emphasised throughout the past three chapters that entrepreneurial motivation can be encouraged like any other career motivation or simply motivation in general. Therefore, while the focus of this framework is to explain the development of entrepreneurial motivation, there is potential for it to also work for career motivation or motivation in general. Certainly, drawing parallels between the framework and existing motivation theories can point strongly towards that possibility. This, however, will be discussed later in section 9.4. For the time being, the case studies will be able to illustrate that the framework can be applied more universally.

### 9.2.2 Case Studies

To begin, the four case studies depicting entrepreneurial development will be presented before the one that illustrates a wider application of the framework to career development. Each of the four examples relating to entrepreneurial development demonstrates a different journey and outcome. Leonard (Year 3) presents the story of a final year music student who started a non-music-related business. Mary (Year 1) is one of the music students who had opted to study the Music with Enterprise programme. Ted (Year 2) is highly active in many musical activities with some entrepreneurial ideas for the

future, although his entrepreneurial motivation dropped as he transitioned into his final year. Helen (Year 1), on the other hand, began university with little interest in entrepreneurship but then gradually picked up more interest. The final case study follows Lucy (Year 4) through her transition out of university as she contemplates the careers she is interested to pursue. After the portrayal of case studies, evidence to support the claims as presented by the framework will be gathered for a final evaluation.

#### *9.2.2.1 Case One: Leonard (Year 3)*

Leonard's engagement with entrepreneurship grew out of several reasons. First, he felt the necessity to expand his skills and experience for employability purposes as he neared his final year. The possibility to start a business was on his radar as he comes from a family with entrepreneurial experience that is openly supportive of these endeavours:

'there was an element of, fear is not the right word, I needed something on my CV other than doing a music degree and working in past jobs that have been useful, you know, if I wanna work in, if I wanna be employed by good employers, if I want to get the top grad schemes I need something that stands out in my CV, so I thought ok it'll be quite good to start a business and then at that point I thought well how can I, what can I do? And um, I was speaking to my grandad who played [this sport], and we just had a discussion and threw some ideas out there and kind of thought, well hang on a second, you use to work at [this] industry where they clean [this material] which is what [these equipment] are made of, so then we thought ok let's see if we can develop something that cleans [this material] and then apply it to the [this sport], or industry, which then can later become [other sports]...ya, so that's how I started.' (Leonard, Year 3, 1<sup>st</sup> interview)

An implementable idea was created in collaboration with his grandfather, and both felt it had the potential to succeed. Further validation and support was given when he won funding to build his business, and gained access to a network of advisers and peers which he could rely on for business support and advice:

'so I got a lot of you know great training, advice, we had a bootcamp and everything where we learnt all this information cos I was kind of new to the whole business side of it at the time. (ya ok) um, and we also got some money to spend on the business, now I had all this advice from lawyers, solicitors, and everything like that' (Leonard, Year 3, 2<sup>nd</sup> interview)

He therefore grew in confidence and could see clearly how to proceed with building his business progressively. The journey was viewed as a learning experience in which to continuously improve himself and his business:

'ya, um point of sale I should've done to start off with I don't know why, I don't know why I didn't do that it was silly but um, like adding the demonstration and changing my presentation and everything to try and increase my success rate as it were, it's just stuff that you learn from speaking to people, I'm seeing and I'm speaking to 20 pros a week, so that's a lot of feedback that I'm getting back to help me kind of change the way I do things' (Leonard, Year 3, 3<sup>rd</sup> interview)

He did not find that it clashed with his values but it certainly gave him a sense of purpose. Although there are downsides to the experience, he appreciates the autonomy it affords him, and the small achievements he collects along the way. Ultimately, acquiring adequate compensation and achieving personal growth is what he hopes for as an outcome of this experience in the future:

'so if I can get it to the stage that by the end of the year whereby I can, I no longer have to go and tell people about it, people know about it, and come to me, even if that takes two years you know, if I, if I can see by the end of this year that the potential is there for that to be achieved, then it would be worth doing it until I get to that point, cos it's giving me freedom as well' (Leonard, Year 3, 3<sup>rd</sup> interview)

In relation to the framework, Leonard perceives both compatibility and manageability in engaging with entrepreneurship, which leads him to be certain of the reward at the end. It is compatible as he perceives relevance in relation to his ambitions and circumstance, and also harmony with regards to his values and sense of purpose. He felt the endeavour to be manageable as he had the confidence, understanding, and collaborative support to aid him as he progresses through the challenge. He is able to gain a sense of autonomy and achievement through his experience, and is certain it will yield some reward of significance to him in the future.

### 9.2.2.2 Case Two: Mary (Year 1)

Mary felt initially that embarking on the Music with Enterprise programme was the appropriate choice for two reasons. Her biggest influence was her parents and the majority of her trusted advisers favouring the choice they believed will be better for her future:

'I'd say I had three different teachers that gave me different influence. My music teacher like, I think she was quite um, resistant, like resistant toward me taking that enterprise module, mainly because she thought I think I'd lose out on more of the music stuff which she could see like my like skill's at. Um, then there was my economics teacher who thought um that it was a good idea, maybe I needed even more business because he thought, as a musician I would need to know more about finance and things like that. And then there was my university counsellor who really praised my decision, um he said that, um I've seen articles on this, there are way too many people that come out with a business degree and then can't find a job because they don't really stand out as much. He said that it's a really original degree so ya' (Mary, Year 1, 1<sup>st</sup> interview)

Although she felt it to some degree to be incongruent with her values, she was consoled in that it related to her interests to create projects, therefore she may find some enjoyment there:

'I like the idea of creating projects, similar in music you create projects, so I think it's that mentality which, where my skills lie, and I know I can apply them to business as well as music.' (Mary, Year 1, 1<sup>st</sup> interview)

She also felt she had the ability to create projects due to her own past experiences with such endeavours, however she still felt insecure in her entrepreneurial ability, not particularly knowing what it entailed:

'like naturally I have more, I have a stronger passion for music, and I have more experience in the music world, so I think the whole enterprise thing is a bit, can be a bit intimidating at times. Not so much for the academic difficulty, but also difficulty, but um more for the practical side of it, that maybe some other people have more experience.' (Mary, Year 1, 1<sup>st</sup> interview)

As she progressed with her studies, however, she grew in confidence as she gained more skills and experience in relation to entrepreneurship. She also become more inspired and passionate as she sees the possibility of pursuing her interests and ambitions through entrepreneurial endeavours, which can be combined with her values:

'she taught my social enterprise um module last year, and she, I think she's one of the people who created *Music with Enterprise*, so she herself is a musician, um so she really understands like why we're doing this degree and all that, um she, she just gives like great help like one-to-one I think, um and really motivating when we have assignments uh really pulls out our strengths and gives really good feedback, and also shares about how she's also done like her own businesses and things, so I think ya just someone to look up to kind of like career wise, like someone who's actually, who actually had a music career and then went on to do something else, cos I think she was a performer for a while actually, um so ya just kind of almost like role model' (Mary, Year 1, 3<sup>rd</sup> interview)

Thus, Mary grew in certainty that she can derive joy and a sense of achievement and autonomy from engaging further with entrepreneurship. Both of these pertain to intrinsic rewards. Her sense of certainty to obtain these rewards was at first derived mainly from social assurances, with some recognition of relevance in relation to her interests. However, her certainty grew based on her having developed more confidence in her entrepreneurial ability, thus increasing her sense of manageability. Furthermore, she perceived a greater degree of compatibility between her visions of future entrepreneurial possibilities and her own values and ambitions.

### 9.2.2.3 Case Three: Ted (Year 2)

Ted emanates an entrepreneurial demeanour through his proactiveness and creative flair for ideas. Though he shows some personal interest or ambition to pursue entrepreneurial ideas, much of his enthusiasm comes from collaborating with others:

'Oh look, I obviously um, I've had a lot of kind of, talked with my friends, selling music and starting shops and stuff' (Ted, Year 2, 1<sup>st</sup> interview)

Thus, when his interests changed and they no longer aligned completely with his friends' interests, his motivation waned somewhat:

'like what we talked about in I think the last interview thing, um kind of uh record store café kind of thing, I still, like me and my housemates still do talk about that a lot, and it is more likely that my housemates are gonna follow through with that, than necessarily me now, but um I would definitely be involved with it if they did, but obviously cos my interests have changed slightly, I'm still kind of very interested in kind of selling music and selling records and selling coffee upstairs [laugh], but um that's still, that hasn't in anyway kind of gone out the window, and it's still not, it doesn't necessarily seem like a pipe dream, it's obviously just kind of a long term thing' (Ted, Year 2, 3<sup>rd</sup> interview)

Due to his interests changing, his sense of purpose was also disoriented as he battled to renegotiate his musical identity and ambitions. The circumstance of entering his final year of study also provided him with much internal struggle. Time and effort had to be allocated to academic work, and his ambitions for the future were put on hold:

‘uh I guess more unsure because um I’ve been distracted from, I’ve been distracted from it, um so I haven’t really been thinking about what I wanna do, and like usually, I’d be quite kind of constantly kind of coming up with ideas of how I could kind of go through with something or what, or like kind of thinking, not thinking about my future kind of long term, but just thinking about activities and projects I could do, but my lines been kind of channelled into work [laugh]’  
(Ted, Year 2, 3<sup>rd</sup> interview)

Furthermore, he gained a glimpse into life as a freelance musician which he found little joy in and which he sensed would restrict his sense of achievement and autonomy:

‘well that was like that was really tough cos like I started the job started kind of playing some relatively interesting kind of jazz and stuff, and then they like after a couple of weeks they came up to me and was like it’s very nice but um people come out to the restaurant to have kind of a nice time and this isn’t the kind of, we don’t have the kind of customers that kind of like jazz so I had to spend 30 quid on a kind of the best of the 60’s 70’s 80’s and 90’s song book, and I had to just play pop and stuff, so obviously that kind of, that kind of gave me a bad opinion on doing that kind of work, that work cos obviously I approached it with a kind of, I approached it really excited like I could make money from kind of just’  
(Ted, Year 2, 3<sup>rd</sup> interview)

There was no assurance that pursuing a freelance career would be rewarding. Thus, his entrepreneurial motivations dipped during this period of struggle and uncertainty and he turned towards other possibilities of work that gave him a greater sense of certainty of reward:

‘so ya I prefer to do like an unrelated job out of the music sector than do a music sector one that’s awful’ (Ted, Year 2, 3<sup>rd</sup> interview)

Although engaging with entrepreneurial pursuits has not lost all of its appeal for Ted, it became more irrelevant and incompatible due to his changing circumstances and interests. He also did not feel that pursuing entrepreneurship was manageable in his present circumstance, and there were no assurances that it would be a rewarding experience.

#### 9.2.2.4 Case Four: Helen (Year 1)

Helen never considered the option of pursuing entrepreneurship as a career when she first entered university. It was presented as a career option at school which she never took any interest to:

'you know like when we'd have like career days and stuff...it's kind of like when they talk about do you want to go into university or apprenticeship or entrepreneurship so' (Helen, Year 1, 1<sup>st</sup> interview)

'I think I wasn't thinking about any of this kinda stuff cos we were still quite young so...it got me thinking about what I wanted to do, um, of which entrepreneurship wasn't really one.' (Helen, Year 1, 1<sup>st</sup> interview)

However, her interest was piqued when she was introduced to an entrepreneur who started a business in the sector of work she was interested in, which made her realise she could find joy in such an endeavour:

'Ya so it was um she started a, um kinda like a youth club but like music based here in Leeds for kids to come to. So and I thought like, ya I thought it was really nice cos that's the kind of work that I would like to do, but I never thought of like actually creating it myself kinda thing' (Helen, Year 1, 1<sup>st</sup> interview)

Though she found that entrepreneurship could be relevant to her career ambitions and can relate to her values, she had little confidence in her ability to pursue such an endeavour, until at least she has gathered some work and life experience. Later, she confirmed her belief that entrepreneurship can be pursued after accruing work experience in the sector she was interested in, as her sister, being someone she trusted, provided an example of such a method of pursuit:

'ya I think quite a lot about starting something um but I feel like I'd want to get experience of working in the charity sector first, um cos I, ya I was talking to my sister about this and she said that she, now that she's worked for like well five, six years sort of, um she'd, she'd really love to set up her own charity, um and she's really grateful for the experience that she's got already, because it's not just um like when we were kids and we were volunteering, that's just you turn up you do your thing and then you go, now it's, that's it's her job, part of her job is all these different things like fundraising and um managing the money and organising things and stuff so, and that's what I'm sort of doing with the society that I'm with at the moment, um ya I'm getting more than just the experience of working with certain types of people, it's the like I don't know administrative side of it like um, ya everything' (Helen, Year 1, 3<sup>rd</sup> interview)



Helen was, therefore, assured of the possibility to pursue the same path, which gave her a more favourable view of entrepreneurship. To Helen, being able to accomplish such a challenging task would give her a great sense of achievement:

'I dunno, it felt, well I think I'd get a big sense of achievement from it, because it's not really something I've ever considered, so to then go down that route, I think it would be, ya quite an achievement' (Helen, Year 1, 1<sup>st</sup> interview)

Thus, Helen could see that engaging with entrepreneurship may provide a rewarding experience due to the fact that it is compatible with her interests, ambitions, and values. Although she has some assurance that the pursuit is possible, she does not have the confidence to manage the task yet, as she has not built up the experience to progress towards it.

#### *9.2.2.5 Case Five: Lucy (Year 4)*

Lucy's case relates less to entrepreneurship, and more generally to her career ambitions, as a demonstration that the development of entrepreneurial motivation is not that different from developing other motivations.

In her final year, Lucy felt lost with regards to her future ambitions. Though she had been studying a music degree, she was not certain whether she wanted to pursue a career in music. Her short-term ambition became to settle for a comfortable life and any work that could give her that:

'I wanted to graduate and get a job that would give me enough money to feel very comfortable, you know to feel comfortable as a graduate um and I wanted to work out what I wanted to do' (Lucy, Year 4, 3<sup>rd</sup> interview)

However, after she left university, she was introduced to a new idea which highly motivated her. Pursuing a career as a clinical psychologist was brought to her attention by her boyfriend and it was encouraged by both families as a suitable path for her. She agreed that it related strongly to her values and interests, which finally gave her the sense of purpose she craved. The course of action towards qualifying as a clinical psychologist was challenging but achievable in her opinion:

'you know how I was saying to you I just wasn't sure and I was in that position for a very very very long time, and it was suggested to me that um I should look into being a clinical psychologist (ok) that is [laugh], that is something that for the first time I sort of read through different job descriptions and people sort of talking about the job and I just felt like oh actually I can't see anything that I'm uncomfortable with or I don't like or you know that I wouldn't feel happy doing, and I feel like I would find it intellectually stimulating and sort of emotionally very rewarding and obviously you know it's got lots of other benefits as well of being sort of feeling like a professional career and chances to do different thing within the job so um that is something that I'm looking at and I am going to try get myself on a masters course um, a masters conversion uh after which you then need to do a PhD so [laugh] I'm taking it sort of little by little' (Lucy, Year 4, 3<sup>rd</sup> interview)

'it was my boyfriend actually, ya he suggested it, and then he sort of mentioned it to my family and my family were like ya that's a good, you know you should have a go at that, and he's family are like ya I think you should have a go at that [laugh] I was like oh really, it's just nice to think they sort of thought I could do it you know, goes from there doesn't it' (Lucy, Year 4, 3<sup>rd</sup> interview)

Thus, Lucy felt confident in her ability to pursue the career and was highly driven by the certainty of fulfilment it would bring her. The fact that she felt being a clinical psychologist would be both compatible and manageable gave her the certainty that the reward at the end is attainable.

### 9.2.3 Evidence to support the framework

The case studies each presented a different story, yet all support the claim that when both compatibility and manageability are perceived, a rewarding experience is anticipated, leading to an increase in the motivation to engage. On the other hand, if one or both are not perceived, motivation is less likely to occur. Leonard and Lucy's examples both portray strong motivations towards taking action and carrying out their goal. The only difference is that Leonard's goal is related to entrepreneurship while Lucy's is not. However, both perceived congruence between the goal and themselves, and they both received assurances from others, which provided them with the confidence to carry it out. Thus, they both had certainty in obtaining rewards, particularly in gaining personal fulfilment (intrinsic rewards), which raised their motivation to pursue the goal.

Mary and Helen's examples both demonstrate the development of stronger motivations to engage over time, although Helen had no entrepreneurial motivation to begin with. Helen only became interested in entrepreneurship when she realised that it

could be relevant to her ambitions and also related to her values. However, she was not confident in her ability to pursue such an endeavour, therefore her motivation to engage remained low. It was however raised somewhat when her sister confirmed the possibility of pursuing entrepreneurship after gaining experience in the sector. This gave Helen the confidence that the endeavour is possible through certain means. However, her confidence in her own ability at the time was still not sufficient enough to motivate her into action. Nevertheless, she was certainly more motivated by the idea of engaging with entrepreneurship than she had been before.

Mary presents a slightly different example of motivational development in that her motivation to engage was already quite strong to start with. However, Mary's initial motivations were less a result of her own aspirations but were mainly based on the assurances of others. Nevertheless, she did find some compatibility between entrepreneurship and her own interests and skills, which gave her some confidence in her ability to study Music with Enterprise. As she progressed through the programme, her confidence built and she gained more assurances that entrepreneurship related to her interests and values, which elevated her motivation to an even stronger status, resulting in a stronger desire to pursue it than before.

Ted's case illustrates the opposite effect. He began with fairly strong entrepreneurial motivations, but these diminished over time. His initial motivation was steeped in his interests and ambitions, as well as assurances from his friends through collaboration. However, his interests and ambitions changed, and his interest to collaborate with his friends for an entrepreneurial pursuit was also affected. Thus, those factors that underpinned his entrepreneurial motivation were disrupted, resulting in a decrease in motivation. The relationship between identity formation and entrepreneurial motivation undoubtedly played a role here. This will gain more attention when discussing identity theories later in section 9.4.2, as well as in the next section which will be bringing together both the quantitative and qualitative findings for further discussions to support the claims of the proposed framework.

### 9.3 Comparing and combining the quantitative and qualitative results

Attempts have so far been made to validate the qualitative findings through real-life demonstrations. This section will provide a different angle for triangulation by bringing together the qualitative and quantitative findings of this research.

It is clear from this project that quantitative studies that deliver a cross-sectional view have limited explanatory power, particularly concerning causality. However, they can highlight possible relationships between different variables which can be compared with, and developed through, a more in-depth and complex study that *can* explain causality. This was the reason for embedding a supplementary quantitative study within a larger qualitative study. The research design offers the opportunity to compare the factors that relate to or influence entrepreneurial motivation from different perspectives, and allows one study to provide explanations for the outcome patterns detected in the other. As the qualitative findings have already received much attention and clarification throughout this chapter, an outline of the quantitative findings will be presented briefly below. This will facilitate a clearer grasp of the relationship between the two studies in the discussions that follow. The case studies presented in the previous section will be drawn on for the purpose of relating these discussions back to the proposed framework in support of its claims.

#### 9.3.1 Brief recap of quantitative findings

As a reminder, entrepreneurial attitudes served as an indication of entrepreneurial motivation in the quantitative study, therefore the outcomes have been interpreted in relation to motivation rather than attitudes. There were four main points observed in the quantitative study that calls for further verification and explanation in order to make better sense of the results. The *first* point is concerned with the comparison between arts and business students where, in particular, music students showed stronger entrepreneurial motivations than either business or other arts students, especially in the *achievement* and *innovation* constructs. The *second* point pertains to the issue where arts students in their second year of study tended to be less motivated than first year students, particularly in relation to the *self-esteem* construct. Furthermore, final year students who have engaged in broadening experiences exhibit stronger entrepreneurial motivations than those who

have not. This relates to the *third* point, which confirms that students who have had work experience either in a self-employed position, or have been exposed to an entrepreneurial work environment, have stronger entrepreneurial motivations than those who have not been exposed to such experiences. *Finally*, it was found that studying business or entrepreneurship either formally or informally, or having friends and family who are experienced in entrepreneurship, does not seem to relate to stronger or weaker entrepreneurial motivations. Each of these outcomes will in turn be discussed in relation to the qualitative findings and more broadly with literature below.

### 9.3.2 Evidence to support the framework

With regards to the first point of interest outlined above, it is possible from the perspective of the qualitative study to say that music students do tend to be entrepreneurial, sometimes more entrepreneurial than they think themselves to be. Certainly, it has been evidenced in Chapter 6 that music students are achievement-driven in that it is an intrinsic reward or fulfilment that they seek. Creativity or innovation has also been emphasised in Chapter 7 as a linking factor between music and entrepreneurship which can trigger their perception of compatibility and heighten their motivation to engage. However, while music students may self-report as being creative or innovative, applying that ability to entrepreneurial pursuits has been found to be problematic, and should not be assumed that music students can automatically transfer their creativity from artistic endeavours to entrepreneurial endeavours. This is particularly important in terms of informing practice, which will be further discussed in the 'Practical implications' section (9.6) later. It cannot be commented on whether music students are more entrepreneurial than other arts or business students as the qualitative study only focused on music students. However, literature does suggest that music institutions are leading the way ahead of other arts disciplines in terms of incorporating entrepreneurship education within the curriculum (Schediwiy et al., 2018; Thom, 2017), which could mean that there is more demand for it in music.

In relation to the second point of interest, there is also evidence in the qualitative study that demonstrates that entrepreneurial motivations can differ from year to year. Ted's case study (sub-section 9.2.2.3), in particular, shows a dip in motivation as he entered his final year straight after his second year, which correlates with the trend shown in the

quantitative study. Mainly due to him struggling with his identity at the time, entrepreneurship felt both incompatible and unmanageable under the circumstances he found himself in, which lowered his motivation to engage. Identity issues are also found to be connected with the sophomore or second year slump phenomenon (Sterling, 2018), which suggests that identity formation may be a significant factor not only in maintaining entrepreneurial motivation, but also academic or learning motivation more generally. A discussion about identity theories later in section 9.4.2 will develop this notion further. On a practical level, this also backs Duening and Metzger's (2017) call for identity development to be part of the responsibility of entrepreneurship education. Ways to achieve this will be suggested in the 'Practical implications' section (9.6) later.

While Ted's case correlates with the downward trend in entrepreneurial motivation from Year 2 to Year 3, it was not because he had little broadening experiences that supported his entrepreneurial development. In fact, he participated in many entrepreneurial activities in the past, and also engaged in work opportunities in his final year. This does not refute the fact that broadening experiences are beneficial for the development of entrepreneurial motivations, because there are many other cases (e.g., Helen's case 9.2.2.4 and other participants as well) that support that claim. What his case exposes is that it is not simply because of the work or entrepreneurial experience that would lead him automatically to develop stronger entrepreneurial motivations. The key factor that needs to be present is the fulfilment of expectations. It was established in Chapter 7 that most students benefit from their work experience because they were able to fulfil their expectations, while Ted was demotivated by his work experience because his expectations (e.g., to play the music that he enjoyed while making money from it) were not fulfilled. Thus, the reduction in motivation is due to him perceiving that engaging with the work is incompatible with his desires. This again has implications for educational practice, which will be discussed later.

The last point of interest highlighted by the quantitative study can also be supported by the qualitative findings, although it may seem counterintuitive at first. Regarding the first part where studying entrepreneurship has not been found to lead to stronger entrepreneurial motivations, this can easily be disputed on the surface by Mary's case (sub-section 9.2.2.2) where she demonstrates growing her entrepreneurial motivation as she progresses through the Music with Enterprise programme. However, it is not because she is *studying* entrepreneurship that her motivation to engage increased. She was motivated because she was inspired and assured by a trusted and admired individual. She

was also able to grow in confidence in her entrepreneurial ability and felt generally more comfortable within the learning environment. Thus, her motivation increased because entrepreneurship became more compatible and manageable in her eyes. If these factors were absent from her experience, studying entrepreneurship would not necessarily motivate her.

Regarding the second part that suggests that exposure to friends and family with entrepreneurial experience may not influence entrepreneurial motivation, this can also be contradicted on the surface by Leonard's case (sub-section 9.2.2.1) where his grandfather clearly helped him start his business. However, it was identified in Chapters 5 and 8 that the development of entrepreneurial motivation is due less to a passive exposure to the experience of others, but more to an active encouragement to engage with career considerations. This means that family and friends *without* entrepreneurial experience can in fact promote entrepreneurial engagement through active encouragement. Conversely, those who have family and friends that are experienced in entrepreneurship may not necessarily be motivated to engage if they were not actively encouraged to do so. Taken another way, by removing the focus on entrepreneurial motivation to centre on career motivation more generally, Lucy's case (sub-section 9.2.2.5) can support the notion that active encouragement by individuals close to her provided her with the assurance to transition towards a new career pursuit.

Thus, it can be concluded that both the quantitative and qualitative studies support each other's findings. The quantitative study alone cannot make any claims or suggestions for improving practice. It only raises interesting points for consideration which requires supportive evidence from the qualitative study to substantiate. Together the studies highlight that the factors that influence motivational development may not always be obviously observable. This speaks to the benefit of applying a critical realist approach to pry beneath the surface of observable events to discover underlying causal mechanisms. The correlation between the two studies offers an even stronger support for the proposed framework, which was able to provide satisfactory explanations for the outcomes of the questionnaire.

## 9.4 Theories: Motivation, Identity and Self, Coping, and Decision-Making

This section will offer a recap of the different theories that have been highlighted in previous chapters to coincide with the findings of the qualitative study. The aim is to further validate the proposed framework and emphasise its potential for wider applications beyond explaining the development of entrepreneurial motivation. It is hoped that by bringing the different theories together under one framework, it can also map out the complementary or overlapping positions between them. This can contribute towards helping future researchers realise the range of theories that can be utilised to explain the development of entrepreneurial motivation, and identify the theories that may be most suitable for their focus of inquiry by clarifying the different aspects that can be explained by the different theories. Several theories were mentioned in the summaries of the past three chapters, most of which were motivation theories. However, identity or self-related theories, coping strategies, and decision-making theories were also cited, emphasising the complexity involved in the development of entrepreneurial motivation. Each of the theories will be described here in more detail than in previous chapters, along with how each relates to the proposed framework.

### 9.4.1 Motivation theories

Six motivation theories were mentioned in total that correlated with the findings of this study. These are:

- Self Determination Theory
- Social Cognitive Theory
- Expectancy-Value Theory
- Achievement Motivation (or Goal Orientation)
- Attribution Theory
- Four-Phase Model of Interest Development

Self-Determination Theory is a general motivation theory which posits that humans are driven by three psychological needs, namely autonomy, competence, and relatedness (Deci



& Ryan, 2002). Intrinsic motivation refers to the inner drive to fulfil these needs, while extrinsic motivation is derived from, or enforced by, external sources. These resemble the intrinsic and extrinsic rewards labelled in this study, though they were also associated with the decision-making process which will be discussed later. Self-Determination Theory also distinguishes between different types of extrinsic motivation from the least autonomous (thus most enforced) form to an integrated form, which operates similarly to intrinsic motivation in that an inner satisfaction can be derived from its fulfilment. Integrating entrepreneurship with one's personal interests has been found in this study to be helpful in developing entrepreneurial motivation through the perception of compatibility, which correlates with the integrated form of extrinsic motivation above. Thus, Self-Determination Theory coincides with the Reward and Compatibility constructs of the proposed framework, confirming that humans are driven by the need for personal fulfilment and that external drivers can become internalised if it is perceived to be compatible with one's inner needs. This has clear implications for improving practice which will be discussed later in section 9.6.

Social Cognitive Theory is another general motivation theory that is most well-known and widely derived for its self-efficacy construct. Self-efficacy refers to one's belief in one's ability to bring about a desired outcome (Ryan, 2012). It is often likened to the notion of self-confidence (Lundberg, 2008) and indeed it is very similar to the idea of self-confidence as noted in this study that leads to a sense of manageability to accomplish a certain task. Apart from the concept of self-efficacy being central to human motivation, Social Cognitive Theory also posits that 'human performance results from reciprocal interactions between three factors ('triadic reciprocal determinism'): *personal factors* (e.g., beliefs, expectations, attitudes and biology), *behavioral factors*, and *environmental factors* (both the social and physical environment)' (Cook & Artino, 2016, p. 1005). This correlates with the social assurance and compatibility aspects of the findings, which concludes that Social Cognitive Theory fits with the Manageability and Compatibility constructs of the proposed framework.

Expectancy-Value Theory suggests a similar concept to self-efficacy termed *outcome expectation*. Outcome expectation is 'the belief that certain outcomes will result from given actions' (Cook & Artino, 2016, p. 1006), rather than a belief in one's ability to bring about those results. Therefore, while there can be some overlap between outcome expectations and the concept of manageability as noted in this study, it does not coincide as well as self-efficacy does. However, another aspect of the Expectancy-Value Theory is

*task value* which refers to the value an individual assigns to a task. Three types of values can be assigned including intrinsic value (interest), extrinsic value (utility), and attainment value (importance). The costs of the task can also be evaluated. Motivation is dependent on whether an individual values a task and whether the values outweigh the costs. This can correlate with aspects of the reward versus risk construct of this study as well as with the intrinsic versus instrumental issue which precludes music students from valuing entrepreneurship, an issue that will be explored further under the 'Practical implications' section (9.6). Expectancy-Value Theory also posits that motivation can be influenced by one's social environment and that 'these shaping forces are interpreted through the learner's personal perspectives and perceptions' (Cook & Artino, 2016, p. 1003). Therefore, there are many overlaps between Expectancy-Value Theory and the framework proposed in this study, covering all three constructs of Rewards, Compatibility, and Manageability. However, it lacks some of the depth that other theories can more satisfactorily explain, suggesting that it may be more beneficial to combine it with other theories to cover more depth.

Achievement Motivation refers to a cluster of theories that centre around achievement goals (Elliot & Dweck, 2005). Two types of goal orientations have received the most attention, namely *performance* goals, and *mastery* goals. Performance goals indicates an orientation towards doing or appearing better than others, while mastery goals focuses on bettering oneself. Students who tend to orientate towards performance goals often disengage, give up, or 'adopt defensive or self-sabotaging behaviours' (Cook & Artino, 2016, p. 1007) when faced with challenges. Those who adopt a mastery orientation, on the other hand, have a constructive approach to dealing with challenges and failure. It has been highlighted in this study that many students have a fear of failure. Yet it would seem that engaging with entrepreneurship requires one to face failure and learn from it, which would coincide with a mastery approach (as well as the coping strategy to be discussed later). Helping students to adopt a mastery approach may therefore increase their self-confidence to face the challenge of entrepreneurship, a notion that will be revisited in the 'Practical implications' section later. Thus, Achievement Motivation may coincide with the Manageability construct of the proposed framework. Achievement is also one of the intrinsic rewards listed in this study, meaning correlation can also be drawn somewhat with the Reward construct.

Attribution Theory 'postulates that humans have a tacit goal of understanding and mastering themselves and their environment, and act as "naïve scientists" to establish

cause-effect relationships for events in their lives' (Cook & Artino, 2016, p. 1004). An individual can either attribute an outcome to be within or out of their control. The data has indicated that many students feel success would be out of their control if they attempted to engage with entrepreneurship as they have little knowledge and skill on the matter. Thus, by demystifying the entrepreneurial process, they may gain a better sense of control over their path to success. Certainly, it is proposed that *environmental antecedents* such as social norms and feedback from others can impact the attributional process. Attribution Theory may therefore coincide the Manageability construct of the proposed framework.

Finally, the Four-Phase Model of Interest Development posits that interest, 'a relatively enduring predisposition to reengage particular contents over time' (Hidi & Renninger, 2006, p. 111), can be developed. A triggered situational interest can become a well-developed interest if it is sustained and maintained through encouragement and self-regulation. This theory resembles most the relevance aspect of the Compatibility construct where interest plays a central role. However, the social assurance aspect can also correspond to the role of encouragement in the theory. Therefore, some overlap with the Manageability construct is also possible.

It is clear that the proposed framework correlates on many levels with existing motivation theories, enhancing its validity and generalisability. It also highlights that each motivation theory correlates with different aspects of the proposed framework, where some overlap with multiple constructs, while others are more focused in one area. This therefore suggests that drawing from one theory alone to explain entrepreneurial motivation may not fully capture the complexity and nuance of the phenomenon. This also endorses the initial decision to not base this exploratory investigation on one or two existing theories, which may have limited its scope of discovery.

#### 9.4.2 Identity and Self theories

Three identity or self-related theories were mentioned in the previous three chapters, which includes:

- Identity Theory
- Possible Selves
- Self-regulation

All three of the above theories correlate with the Compatibility construct of the proposed framework, as identity factors are central to the detection of relevance and harmony. However, each theory can relate to a different part of the construct.

Identity Theory posits that ‘the core of an identity is the categorization of the self as an occupant of a role, and the incorporation, into the self, of the meanings and expectations associated with that role and its performance’ (Stets & Burke, 2000). However, while an individual may identify with a categorisation, they may not necessarily internalise or incorporate the associated meanings and expectations into their sense of self. Discrepancies may therefore occur causing confusion. Confusion about one’s identity may lead to a sense of disorientation, uncertainty, deliberate inaction, and avoidance (Duening & Metzger, 2017). This phenomenon can be clearly demonstrated by the students’ experience of an identity crisis and loss of purpose (e.g., Ted’s case). Applying Identity Theory can therefore help to explain this phenomenon and work towards a solution.

Possible selves represents one’s imaginings of one’s future selves, which can involve both aspirations and apprehensions (Nurius & Markus, 1986). According to Oyserman, Bybee, Terry, and Hart-Johnson (2004), ‘possible selves and other self-directed goals can serve to guide and regulate behavior, providing a roadmap connecting the present to the future’ (p. 132). The notion of possible selves is therefore significant in shaping expectations and developing identity. It has been shown in this study that by imagining how entrepreneurial behaviours can be incorporated into one’s future image of oneself, students can become more affiliated with it. This affirms that the notion of possible selves can be a powerful motivational tool.

Self-regulation refers to a cluster of theories that explain the metacognitions, motivations, and behaviours of directing and monitoring one’s own learning processes (Zimmerman, 2011). Self-regulation bridges the gap between adopting a new behaviour and maintaining that behaviour (Rothman, Baldwin, Hertel, & Fuglestad, 2013). Thus, in helping students learn, improve, and change their behaviour to incorporate entrepreneurial behaviours, self-regulation techniques may be beneficial in this respect. All the identity and self-related theories prove particularly helpful on a practical level to promote entrepreneurial motivation, confirming that perceiving compatibility is a highly important part of the process. Practical implications relating to these theories will be discussed in section 9.6.

### 9.4.3 Coping Strategies and Decision-making

Apart from motivation and self-related theories, decision-making theories and coping strategies also seem to correlate with the proposed framework. In particular, Prospect Theory, a decision-making theory related to Behavioural Economics was mentioned, as well as Problem-focused coping strategies.

Prospect Theory is a theory of decision under risk (Levy, 1993). It involves the evaluation of gains and losses in explaining how people make economic decisions. Prospect Theory was referenced in relation to the perception of reward versus risk as an alternative to Self-Determination Theory in explaining the participants' reactions to the perception of a non-rewarding (i.e., risky) outcome. It was noted that their reactions to avoid or approach a task were more akin to decision-making than a psychological regulatory function. In other words, they made decisions about whether to avoid or approach a task based on the rewarding or risky nature of the outcome they anticipated. The Prospect Theory, therefore, can offer a complementary or alternative explanation relating to the Reward construct of the proposed framework.

Problem-focused coping strategies were, on the other hand, mentioned along with the Mastery goals orientation (from Achievement Motivation) as resembling the constructive approach to dealing with failure that entrepreneurs would need to adopt in order to learn from failure. Problem-focused coping strategies refer to a method of tackling with difficulties by proactively making the changes necessary to improve the situation (Neff et al., 2005). Encouraging this kind of behaviour would help students to become less fearful of failure and become more entrepreneurial. Problem-focused coping strategies, therefore, also relates to the Manageability construct of the proposed framework like the Master goals orientation.

The inclusion of these two theories highlights that there may be alternative theories available that can also help to explain entrepreneurial motivation. Other decision-making and coping theories may therefore be explored using the proposed framework as a guide to assess suitability or fit.

## 9.5 Limitations and further research

Having now detailed the various theories that can be brought together to explain the development of entrepreneurial motivation, as well as clarified the claims and constructs of the proposed framework, it is necessary to declare the limitations of the study and suggest further research to be conducted in this area.

As the study is qualitative in nature, it was able to cover a lot of depth and tease out complex relationships to uncover new insights into the phenomenon of the development of entrepreneurial motivation. However, as the findings are fundamentally grounded in the data of sixteen undergraduate music students studying at one specific university in the UK, the generalisability of the findings to music students in postgraduate study, or in conservatoires, elsewhere in the world, or indeed to other disciplines, may be limited. The links made to existing theories and the quantitative study goes some way to indicate the potential generalisability of the findings. However, the relationships drawn are observational and interpretative, and thus prone to being limited by unconscious biases stemming from my own experiences as a music student. Though steps have been taken to mitigate researcher bias, the generalisability of the findings will require further testing and analysis to be confirmed.

Further research can, therefore, be conducted to test whether the proposed framework can be applied in other contexts, which may include music education contexts elsewhere, or to understand the development of entrepreneurial motivation in students from other disciplines. Future research into entrepreneurship motivation may consider the framework as a way to bring different theories together to better explain and indeed predict the process of entrepreneurial development. This may, for example, aid in the construction of new measurement tools by extracting test variables from different but complementary theories to capture more of the complexity that is inherent in the phenomenon. Delving further into the relationship between motivation and engagement, such as how certain motivational factors or processes lead to certain types or levels of engagement, may also contribute to establishing more targeted education interventions. As such, the literature on student engagement, an extensive and related field which was not examined in this project, may form another body of work to draw upon to better understand how to facilitate entrepreneurial development in students.

So far, literature within the entrepreneurship discipline offers little understanding of students' willingness i.e., motivation to engage with entrepreneurship (von Graevenitz, Harhoff, & Weber, 2010; Bechard & Gregoire, 2005). This is due to the field being dominated by quantitative methods of investigation grounded in an unadventurous and limited variety of theories (Rideout & Gray, 2013). Thus, it is hoped that the findings of this study can open up new avenues of exploration to enrich the understanding of entrepreneurial development through different theoretical perspectives. Although it is presumed that developing entrepreneurial skills is beneficial for music students or people more widely, it may nevertheless be important to keep in mind the possibility of negative consequences, and to ensure research perspectives cover those aspects as well.

## 9.6 Practical implications

Moving away from a theoretical focus to look at the practical implications of this study, this section offers a review of the suggestions that have been highlighted throughout the past three chapters to enhance the provision of entrepreneurship education for music students. These suggestions will be discussed in relation to how they can contribute to existing knowledge.

The basis of all the suggestions rests on the notion that by minimising the students' perceived risks and maximising their perceived rewards of engaging with entrepreneurship, they may become more motivated by it. On the one hand, this means helping students to find what is relevant and compatible between themselves and entrepreneurship. On the other hand, it is about instilling in them a confidence in their own entrepreneurial ability by offering a supportive environment that assures them of their ability and shows them that there is nothing to fear.

Educators can use a number of tools to help students perceive compatibility. Role-models whom students can trust and relate to may be helpful in mentoring and supporting their development by providing inspiration and insight to follow in the same path. Mentoring has been recommended before as a useful tool to help prepare music students for their futures (Gaunt et al., 2012; Essig, 2013). This study therefore adds further support to this notion, and also highlights the importance for mentors and mentees to be paired based on mutual interests to maintain a sense of relevance.

Projecting future entrepreneurial behaviour in visualisations of their future selves can also help students make links between entrepreneurship and their own aspirations. As mentioned in section 9.2.3.2, the notion of possible selves is a significant factor in helping one shape expectations and develop one's identity. Therefore, helping students incorporate an entrepreneurial self into their visions of possible selves may offer a start to developing their entrepreneurial motivation. Possible selves has been explored in past research as an identity building tool that helps students broaden their career aspirations (Freer & Bennett, 2012). This further strengthens the confirmation that projecting visions of possible selves is beneficial for developing entrepreneurial aspirations.

One of the reasons, however, that music students often cannot identify with entrepreneurship is due to its business-heavy emphasis (Bridgstock, 2012). Portraying entrepreneurship as being less of a career in business and more of a set of transferable skills and way of thinking that can be applied to non-business and employment contexts (e.g., intrapreneurship) may allow students to relate to it more. Presenting entrepreneurship as an opportunity to improve themselves or to diversify may also be more appealing to their general desire for personal evolution. However, it will be important to be aware of and manage the students' learning or evolutionary expectations to ensure their needs are being met, otherwise motivations may not be maintained. Theoretically, the drive to fulfil one's needs or desires is well documented in literature as a major motivational factor (e.g., Self Determination Theory, Expectancy-Value Theory), which if inhibited will thwart motivation. Thus, these suggestions are theoretical justifiable as beneficial for developing entrepreneurial motivation.

Furthermore, providing opportunities in which entrepreneurship can be integrated with their existing interests can help students elevate their motivation, which is supported by the notion of integrated regulation from Self Determination Theory (Deci & Ryan, 2002). Moving away from emphasising entrepreneurship purely for its instrumental value in helping students prepare for their futures may be more beneficial in shifting their perceptions towards viewing it as being more meaningful. Promoting entrepreneurial activities that are compatible with their desire to positively impact others (such as social entrepreneurship) can be confirmed as useful in this respect. This has been highlighted in previous literature as a method by which entrepreneurship can become more appealing to music students (Welsh et al., 2014; Korzen, 2015). However, this research has exposed that it is by allowing students to find meaning and purpose through engaging with



entrepreneurship that proves beneficial in motivating them to reconsider their aspirations towards incorporating an entrepreneurial slant.

In terms of helping students build confidence within themselves, assisting them to reflect on past experiences with a mind to identify portrayals of entrepreneurial behaviour may allow them to realise their existing abilities. Previous literature has highlighted that music students may come to accept entrepreneurship more when they realise they already possess the skills (ADM-HEA, 2006). Creativity is often advocated as a link between music and entrepreneurship, which this study can confirm is a valuable option. However, it also highlights that some students may find it difficult to transfer creativity from one context to another. In particular, the skill of generating and implementing ideas may come across as an intimidating task. Emphasising creative activities that are more familiar or instinctive to them may help in this respect. For example, instead of coming up with business ideas, it may be more useful to start with generating ideas to improve an existing process or activity, or to promote an event, or to create music projects. This may help students to recognise the simplicity and transferability of the skill, before learning to develop it for other purposes.

This study has also highlighted that students hold many misconceptions about entrepreneurship, not only in terms of the clash between artistic and economic value that is frequently mentioned in literature (Bridgstock, 2012; Beckman, 2007). Students are also often daunted by the idea of needing to be good at business and leadership skills in order to engage with entrepreneurship. This misconception, however, can be cleared by emphasising that these skills can be developed *through* engaging with entrepreneurship rather than something that is *required* for engaging with it.

Perhaps the biggest barrier, however, is the fear of failure and judgement that is associated with the uncertainty and risk involved in entrepreneurial pursuits. Exposing students to entrepreneurial work environments is one way in which students can learn without taking the burden of risk upon themselves. However, coping with failure is not a well-addressed issue in the training of music students (Burland, 2005). Entrepreneurship education can, therefore, attempt to fill this gap as failure is generally viewed as a learning opportunity that forms part of the process of working towards eventual success (Shepherd, 2004). Engaging with entrepreneurship can therefore offer students the opportunity to learn to cope better with failure. This, again, emphasises the added value of engaging with entrepreneurship beyond being just a tool for career preparation.

Providing a supportive environment that is non-judgemental and constructive will be important for allowing students to feel safe enough to fail in front of others. Offering opportunities to collaborate with others with similar interests and complementary skills can be beneficial in reducing their fear. Collaboration has also received previous attention in literature as a helpful tool for transforming entrepreneurial and musical development (Bridgstock, 2012; Essig, 2013; Gaunt & Westerlund, 2013). Thus, this study adds to that narrative, although it should be stressed that a supportive environment is crucial for a successful outcome. Fostering a wider social environment that is aware and approving of the benefits of entrepreneurship would be the ideal in motivating music students towards engaging with it.

It is clear that many of the problems that need to be overcome relate to the misconceptions that music students have of entrepreneurship and the fear and uncertainty that come with it. It is, therefore, imperative that these misconceptions are cleared early on when first being introduced to entrepreneurship to allow students to proceed over that initial motivational barrier as soon as possible. It has also been highlighted in this study that introducing entrepreneurship or career-related topics only in the final year of study can actually be detrimental, not because it may be too late, but because students experience an increased pressure to focus on completing their degrees. Introducing new and difficult demands on their attention may only increase their uncertainty and sense of helplessness and denial. Thus, this study supports the adoption of entrepreneurship education in the early stages of the degree (Hong et al., 2012; Tolmie, 2014), which may help students to reduce the uncertainty about their futures once they enter their final year. Furthermore, this study suggests that on-going sessions may be more beneficial than one-off sessions for the provision of entrepreneurship education, supporting other advocates of this notion (Tolmie, 2014). This is based on the finding that students tend to build their confidence progressively over time, which cannot be properly supported in one-off sessions.

## 9.7 Conclusion

The project set out to explore a relatively unknown phenomenon through an in-depth case study. The primary objective was to unravel the factors that encouraged or hindered the motivation of music students to engage with entrepreneurship. The secondary objective was to inform practice to enhance the provision of entrepreneurship education for music

students. An additional objective was to provide a means by which to help future researchers navigate amongst the variety of existing theories to select the most appropriate for further inquiries into the development of entrepreneurial motivation. All three objectives have been successfully achieved. Based on the findings of this investigation, a new framework is proposed that also serves as a guide to draw different theories together to explain the development of entrepreneurial motivation. The practical implications of this research range from providing support for existing good practice, to advocating for entrepreneurship education to be appreciated beyond its instrumental value. It is hoped that this research has contributed to, and will continue to contribute to, understanding and enhancing the development of entrepreneurial motivations in music students.

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## Appendix One: Interview Participant Consent Form

### **Revealing Entrepreneurship: Perspectives of Undergraduate Music Students**

#### *You are being invited to take part in this research project*

Before you decide, it is important for you to understand why this research is being done and what it will involve. Please take your time to read the following information carefully. Do not hesitate to ask the researcher if there is anything that is not clear or if you would like more information.

Your participation is completely voluntary. Refusal to take part will involve no penalty or loss of benefits to which you are otherwise entitled. If you decide to take part you will be given this information sheet to keep and be asked to sign a consent form. After deciding to take part, you are still free to withdraw at any time, without penalty or loss of benefits, and without giving a reason.

#### **Participant Information Sheet**

##### **Purpose of the project**

The aim of the project is to understand how undergraduate music students view entrepreneurship, what shaped those views, and how they can or have been changed. The results of the project is envisaged to contribute towards enhancing future education and career training for aspiring musicians.

##### **What will participation involve?**

You will be asked to participate in an interview that should last no longer than one hour. Please also be aware that follow-up interviews may arise. While there are no immediate benefits for those participating in the project, no reasonable discomforts, disadvantages and risks can be foreseen in taking part. If the study has to be terminated, the reasons and consequences will be explained to you. You will be debriefed immediately after data collection, where any further information you might need will be provided in order to complete your understanding of the research.

##### **Confidentiality**

All information which is collected about you during the course of the research will be kept strictly confidential. Any information about you that is disseminated will have your name removed so that you cannot be identified by it.

##### **Use of results and ethics approval**

The results of the project will be used for the researcher's PhD project, and may be presented at academic conferences or published in academic journals. However, you will not be identified in any reports. The project has been reviewed by PVAC & Arts joint Faculty Research Ethics Committee at the University of Leeds.

**Thank you for taking the time to read this.**

##### **Contact for further information:**

Sylvia Jen, PhD Researcher, [mcsjsj@leeds.ac.uk](mailto:mcsjsj@leeds.ac.uk)

Dr. Karen Burland, Lead Supervisor, [k.burland@leeds.ac.uk](mailto:k.burland@leeds.ac.uk)



## Participant Consent Form

**Title of Project:** *Revealing Entrepreneurship: Perspectives of Undergraduate Music Students*

**Name of Researcher:** *Sylvia Jen*

<b>Participant information:</b>		
Name: _____		
Contact number: _____		
Email address: _____		
<ul style="list-style-type: none"> <li>• I confirm that I have read and understood the information sheet for the project in which I have been asked to take part and have had the opportunity to ask questions.</li> <li>• I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.</li> <li>• I understand that my responses will be anonymised before analysis. I give permission for members of the research team to have access to my anonymised responses. I understand that all personal data about me will be kept confidential.</li> <li>• I understand that the investigator(s) must adhere to the BPS Code of Human Research Ethics.</li> <li>• I agree to take part in the above research project.</li> <li>• I agree for this interview to be recorded.</li> </ul>		
_____	_____	_____
<b>Print name (participant)</b>	<b>Date</b>	<b>Signature</b>
_____	_____	_____
<b>Researcher</b>	<b>Date</b>	<b>Signature</b>

**Researcher reference**

Participant Anonymised Identification:

## Appendix Two: Interview guides

### Pilot Interview Guide: UG music students

#### Understanding and opinion

1. What do you think entrepreneurship is about? **What does it mean** to be entrepreneurial? What do you think of when I talk about entrepreneurship? Can you **think of a musician** who might represent what it means to be an entrepreneur?
2. How entrepreneurial or how much like an entrepreneur do you think you are? Do you **think that you are entrepreneurial** or that you **can be an entrepreneur**? Would you **want to be**? Why or why not? What do you think of the idea of musicians being entrepreneurs, or you **being an entrepreneur**?
3. How much do you **think you know about** entrepreneurship? Is there something you feel you **don't understand** about entrepreneurship? What do you think it **takes to be** an entrepreneur? Where do you suppose you would you go to **learn more or seek training**?
4. What **appeals** or does not appeal to you about entrepreneurship? What is your opinion about whether or not entrepreneurship is **helpful or useful** to you as a musician? Do you think it's **necessary**? Do you think it's **desirable** to have?
5. How did you come to **have these opinions** about entrepreneurship? Have they always been this way? Did you have **different** opinions before? What **changed** them?
6. What influenced your views? Has your family/friends/education/environment **influenced** you somehow?

#### Interest

1. Do you have any entrepreneurial ideas for your **future career**?
2. Are you interested to **start your own business, freelance**, be **self-employed**, or engage in any entrepreneurial activity? Why, or why not?
3. Are you interested to learn (more) about entrepreneurship, **become more entrepreneurial**? Why, or why not?
4. Are you engaged in any **entrepreneurial training** now? Why, or why not?
5. Are you **planning to** and when?
6. If you are interested, what is it that you want or would **want to learn** about?

Indirect questions

7. Have you ever tried to **promote** yourself to get **gigs** or other musical engagements/get **private music students**/came up with an **idea for an event**? Have you ever done any **freelance** work?
8. Could you tell me more about what you did?
9. Why did you decide to do this? What interested you?
10. Do you think **making money is important** and why? How do you think you can go about **making money as a musician**?
11. Do you consider yourself to be **creative**, do you like to **do things differently** to others or from before, do you think of yourself as a **visionary**, do you think you're a **risk-taker**, are you able to **spot opportunities and take advantage** of them, are you good with dealing with **uncertainties**, being **flexible and adaptable** (show list of attributes)?

Change

12. Does knowing that you **already exhibit** some form or entrepreneurial abilities make you feel differently about entrepreneurship?
13. Do you think that making money not only for yourself, but also to **benefit society** is more appealing to you? Make you more inclined to do it?

Validation

14. **Have I influenced you** in any way about your ideas, opinions, or interests in entrepreneurship? **Has our conversation affected you** in anyway, particularly the way you think or feel about entrepreneurship?

**2<sup>nd</sup> interviews Guide (base topics): UG Music Students**

1. What are you planning to **do/study this year**, and why?
2. What have you **done recently or are planning to do** soon that (you think) is related to entrepreneurship?
3. Why or in what way do you **consider that as entrepreneurship** or as being entrepreneurial?
4. What is your opinion (now) of the **prospect of being an entrepreneur** or being involved in entrepreneurship (particularly as a musician)?
5. Have you **met or know any musicians who are entrepreneurs**, and has that affected you in any way?
6. What would you say **appeals or does not appeal** to you right now about entrepreneurship?
7. What would you say is **useful or not useful** about entrepreneurship for musicians?
8. Would there be anything that you are (now) **interested to learn more about or not**, and why?
9. Would there be anything that you (still) **do not understand about entrepreneurship** (what it means? What it takes?), but would like to understand or not, and why?
10. How would you **seek to learn or understand more if interested**, and why?
11. What do you think has **influenced (negatively or positively) your opinions, interests, or engagement** in entrepreneurship recently?
12. How do you feel you have **developed or not developed your entrepreneurial skills** so far? (use list of skills)
13. How do you feel (now) about associating the idea of entrepreneurship with being able to **benefit society**?
14. How do you feel (now) about relating the idea of entrepreneurship to what you would like to **achieve in your life/career**?
15. How do you feel (now) about **making money as a musician**, and does that relate to the idea of entrepreneurship?
16. Has our **conversation** today affected you in any way, particularly the way you now think, know, or feel about entrepreneurship?

Probe any differences with answers from prior interview.

### **3<sup>rd</sup> interviews Guide**

Follow the questions for the 2<sup>nd</sup> interviews guide plus the following final round-up questions:

1. Looking back on what you've done/achieved/learnt last year, what are the pivotal points for you, and why?
  - In general
  - Specifically, in relation to entrepreneurship
  
2. What did you want to accomplish by now?
  - Which of those did you accomplish, and how?
  - Which didn't you accomplish, and why?
  - What did you accomplish that you didn't expect to?
  - Have any of your goals changed in the past year and why?
  
3. Looking back now, would you have done anything differently this past year, and if so what and why? If not, why not?
  
4. How do you see your future career playing out, and what are you doing/planning to do to strive towards that? What support/information do you think you will need that will help you towards that?

## Appendix Three: Entrepreneurial skills list for participants

- Make judgements based on the assessment of risks and tolerates the uncertainty associated with taking risks
- Ability to be resourceful
- Innovator, agents of change
- Possess foresight, high self-confidence, and exceptional managerial aptitude
- Alertness to opportunities
- Sound decision-maker
- Need for achievement
- High internal locus of control
- Above-average risk-taking propensity
- Tolerance of ambiguity
- Independence and autonomy
- High self-efficacy
- Intuitive
- Resilience, perseverance, and commitment
- Challenge seeking
- Proactive, self-motivated and exercises initiative
- Positive outlook, open minded
- Takes responsibility
- Adaptable and flexible
- Action-orientated
- Strategic planning and problem-solving
- Creative thinking, design thinking
- Interpersonal, networking, communication, presentation, team-work
- Persuasion and negotiation
- Leadership
- Performing under pressure

## Appendix Four: EAO analysis scoring system

Each of the 75 questionnaire statements connects to one of the four attitude subscales below. The score for each subscale is the average of all the answers to the statements associated with that subscale. The statements marked with an asterisk denotes a reversed score, such that lower answers on the Likert scales is transformed into a higher score on the subscale and vice versa.

### Subscale Questions:

Achievement: 1, 3, 7, 9, 11, 20, 23, 24, 26, 27, 30, 31, 34, 35, 40, 44, 48, 57, 61, 65, 67, 70

Innovation: 2, 6, 13, 17, 19, 32, 38\*, 39, 41, 43, 46, 49, 52, 54, 56, 58, 59, 62, 63, 66\*, 68,  
69, 71, 72, 73\*, 74\*, 75

Personal Control: 4, 8, 10, 15, 36, 37\*, 42, 45, 47, 51, 60, 64

Self Esteem: 5\*, 12, 14\*, 16, 18\*, 21\*, 22, 25, 28\*, 29\*, 33\*, 50\*, 53, 55

## Appendix Five: Comparison of original and modified EAO

No.	Original	Modified
1.	I get my biggest thrills when my work is among the best there is.	I get my biggest thrills when my work is among the best there is.
2.	I seldom follow instructions unless the task I am working on is too complex.	I seldom follow instructions unless the task I am working on is too complex.
3.	I never put important matters off until a more convenient time.	I never put important matters off until a more convenient time.
4.	I have always worked hard in order to be among the best in my field.	I have always worked hard in order to be among the best in my field.
5.	I feel like a total failure when my <b>business</b> plans don't turn out the way I think they should.	I feel like a total failure when my plans don't turn out the way I think they should.
6.	I feel very energetic working with innovative colleagues in a dynamic <b>business</b> climate.	I feel very energetic working with innovative colleagues in a dynamic climate.
7.	I believe that concrete results are necessary in order to judge <b>business</b> success.	I believe that concrete results are necessary in order to judge success.
8.	I create the <b>business</b> opportunities I take advantage of.	I create the opportunities I take advantage of.
9.	I spend a considerable amount of time making any organization I belong to function better.	I spend a considerable amount of time making any organization I belong to function better.
10.	I know that social and economic conditions will not affect my success <b>in business</b> .	I know that social and economic conditions will not affect my success.
11.	I believe it is important to analyze your own weaknesses in <b>business</b> dealings.	I believe it is important to analyze your own weaknesses.
12.	I usually perform very well on my part of any <b>business</b> project I am involved with.	I usually perform very well on my part of any project I am involved with.
13.	I get excited when I am able to approach tasks in unusual ways.	I get excited when I am able to approach tasks in unusual ways.
14.	I feel very self-conscious when making <b>business</b> proposals.	I feel very self-conscious when making proposals.
15.	I believe that in the <b>business</b> world the work of competent people will always be recognized.	I believe that the work of competent people will always be recognized.
16.	I believe successful people handle themselves well at <b>business</b> gatherings.	I believe successful people handle themselves well at gatherings.
17.	I enjoy being able to use old <b>business</b> concepts in new ways.	I enjoy being able to use old concepts in new ways.



18.	I seem to spend a lot of time looking for someone who can tell me how to solve all my <b>business</b> problems.	I seem to spend a lot of time looking for someone who can tell me how to solve all my problems.
19.	I feel terribly restricted being tied down to tightly organized <b>business</b> activities, even when I am in control.	I feel terribly restricted being tied down to tightly organized activities, even when I am in control.
20.	I often sacrifice personal comfort in order to take advantage of <b>business</b> opportunities.	I often sacrifice personal comfort in order to take advantage of opportunities.
21.	I feel self-conscious when I am with very successful <b>business</b> people.	I feel self-conscious when I am with very successful people.
22.	I believe that to succeed in <b>business</b> it is important to get along with the people you work with.	I believe that to succeed it is important to get along with the people you work with.
23.	I do every job as thoroughly as possible.	I do every job as thoroughly as possible.
24.	To be successful I believe it is important to use your time wisely.	To be successful I believe it is important to use your time wisely.
25.	I believe that the authority I have in <b>business</b> is due mainly to my expertise in certain areas.	I believe that the authority I have is due mainly to my expertise in certain areas.
26.	I believe that to be successful, a <b>businessman</b> must spend time planning the future of <b>his business</b> .	I believe that to be successful, I must spend time planning the future.
27.	I make a conscientious effort to get the most out of my <b>business</b> resources.	I make a conscientious effort to get the most out of my resources.
28.	I feel uncomfortable when I'm unsure of what my <b>business</b> associates think of me.	I feel uncomfortable when I'm unsure of what my associates think of me.
29.	I often put on a show to impress the people I work with.	I often put on a show to impress the people I work with.
30.	I believe that one key to success in <b>business</b> is to not procrastinate.	I believe that one key to success is to not procrastinate.
31.	I get a sense of pride when I do a good job on my <b>business</b> projects.	I get a sense of pride when I do a good job on my projects.
32.	I believe that organizations which don't experience radical changes now and then tend to get stuck in a rut.	I believe that organizations which don't experience radical changes now and then tend to get stuck in a rut.
33.	I feel inferior to most people I work with.	I feel inferior to most people I work with.
34.	I think that to succeed in <b>business</b> these days you must eliminate inefficiencies.	I think that to succeed these days you must eliminate inefficiencies.
35.	I feel proud when I look at the results I have achieved in my <b>business</b> activities.	I feel proud when I look at the results I have achieved in my activities.

36.	I feel resentful when I get bossed around at work.	I feel resentful when I get bossed around at work.
37.	Even though I spend some time trying to influence <b>business</b> events around me every day, I have had very little success.	Even though I spend some time trying to influence events around me every day, I have had very little success.
38.	I feel best about my work when I know I have followed accepted procedures.	I feel best about my work when I know I have followed accepted procedures.
39.	Most of my time is spent working on several <b>business</b> ideas at the same time.	Most of my time is spent working on several ideas at the same time.
40.	I believe it is more important to think about future possibilities than past accomplishments.	I believe it is more important to think about future possibilities than past accomplishments.
41.	I believe that in order to succeed, one must conform to accepted <b>business</b> practices.	I believe that in order to succeed, one must conform to accepted practices.
42.	I believe that any organization can become more effective by employing competent people.	I believe that any organization can become more effective by employing competent people.
43.	I usually delegate routine tasks after only a short period of time.	I usually delegate routine tasks to others after only a short period of time.
44.	I will spend a considerable amount of time analyzing my future <b>business</b> needs before I allocate any resources.	I will spend a considerable amount of time analyzing my future needs before I allocate any resources.
45.	I feel very good because I am ultimately responsible for my own <b>business</b> success.	I feel very good because I am ultimately responsible for my own success.
46.	I believe that to become successful in <b>business</b> you must spend some time every day developing new opportunities.	I believe that to become successful you must spend some time every day developing new opportunities.
47.	I get excited creating my own <b>business</b> opportunities.	I get excited creating my own opportunities.
48.	I make it a point to do something significant and meaningful at work every day.	I make it a point to do something significant and meaningful at work every day.
49.	I usually take control in unstructured situations.	I usually take control in unstructured situations.
50.	I never persist very long on a difficult job before giving up.	I never persist very long on a difficult job before giving up.
51.	I spend a lot of time planning my <b>business</b> activities.	I spend a lot of time planning my activities.
52.	I believe that to arrive at a good solution to a <b>business</b> problem, it is important to question the assumptions made in defining the problem.	I believe that to arrive at a good solution to a problem, it is important to question the assumptions made in defining the problem.

53.	I often feel badly about the quality of work I do.	I often feel badly about the quality of work I do.
54.	I believe it is important to continually look for new ways to do things in <b>business</b> .	I believe it is important to continually look for new ways to do things.
55.	I believe it is important to make a good first impression.	I believe it is important to make a good first impression.
56.	I believe that when pursuing <b>business</b> goals or objectives, the final result is far more important than following the accepted procedures.	I believe that when pursuing goals or objectives, the final result is far more important than following the accepted procedures.
57.	I feel depressed when I don't accomplish any meaningful work.	I feel depressed when I don't accomplish any meaningful work.
58.	I often approach <b>business</b> tasks in unique ways.	I often approach tasks in unique ways.
59.	I believe the most important thing in selecting <b>business</b> associates is their competency.	I believe the most important thing in selecting associates is their competency.
60.	I take an active part in community affairs so that I can influence events that affect my <b>business</b> .	I take an active part in community affairs so that I can influence events that affect me.
61.	I feel good when I have worked hard to improve my <b>business</b> .	I feel good when I have worked hard to improve.
62.	I enjoy finding good solutions for problems that nobody has looked at yet.	I enjoy finding good solutions for problems that nobody has looked at yet.
63.	I believe that to be successful, a company must use <b>business</b> practices that may seem unusual at first glance.	I believe that to be successful, a company must use practices that may seem unusual at first glance.
64.	My knack for dealing with people has enabled me to create many of my <b>business</b> opportunities.	My knack for dealing with people has enabled me to create many of my own opportunities.
65.	I get a sense of accomplishment from the pursuit of my <b>business</b> opportunities.	I get a sense of accomplishment from the pursuit of my own opportunities.
66.	I believe that currently accepted regulations were established for a good reason.	I believe that currently accepted regulations were established for a good reason.
67.	I always feel good when I make the organizations I belong to function better.	I always feel good when I make the organizations I belong to function better.
68.	I get real excited when I think of new ideas to stimulate my <b>business</b> .	I get real excited when I think of new ideas to stimulate my work.
69.	I believe it is important to approach <b>business</b> opportunities in unique ways.	I believe it is important to approach opportunities in unique ways.

70.	I always try to make friends with people who may be useful in my <b>business</b> .	I always try to make friends with people who may be useful.
71.	I usually seek out colleagues who are excited about exploring new ways of doing things.	I usually seek out colleagues who are excited about exploring new ways of doing things.
72.	I enjoy being the catalyst for change in <b>business</b> affairs.	I enjoy being the catalyst for change.
73.	I always follow accepted <b>business</b> practices in the dealings I have with others.	I always follow accepted practices in the dealings I have with others.
74.	I rarely question the value of established procedures.	I rarely question the value of established procedures.
75.	I get a thrill out of doing new, unusual things in my <b>business</b> affairs.	I get a thrill out of doing new, unusual things.