ENTREPRENEURSHIP AND CAREER DEVELOPMENT IN HIGHER MUSIC EDUCATION WITHIN THE CONTEXT OF THE CREATIVE INDUSTRIES IN COLOMBIA

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ABSTRACT

Over the last two decades, research related to entrepreneurship and career development in arts and music programs has identified challenges and possible solutions for providing education that allows arts and music students to develop their careers (e.g. Beckman 2007; Bennett 2016; 2007a; Strasser, 2006; Thom, 2017; Welsh et al., 2014;). However, there is no consensus in regard to arts entrepreneurship's meaning (Beckman, 2007; Bridgstock, 2013a; Thom, 2017; Welsh et al., 2014). This has brought to light difficulties with delivering entrepreneurship education in arts and higher music education.

In the Colombian landscape, where this project is situated, there is little research regarding entrepreneurship in arts and music programs. Where research is available related to entrepreneurship in higher education in Colombia, it is normally focused on administration and business programs.

This study investigates how entrepreneurship is understood within the arts and music fields and its relationship to higher music education in the Colombian context. Using a qualitative approach in which Colombia is the case studied in this project; industry, state/government, and music education sectors were interrogated to analyse current practices and perspectives in relation to arts and music entrepreneurship, and initiatives in music programs in delivering entrepreneurship education.

Findings in this investigation revealed that legislation focused on the music sector is scarce, as well as that providing a unified definition of arts and music entrepreneurship is unrealistic considering that agreeing in the fundamentals of the concept might be challenging. The study proposes some recommendations for legislative development, and strategies and content to be implemented in music programs. Additionally, a set of principles to understand arts and music entrepreneurship is presented. These recommendations and principles are designed to inform arts and music field's development including the participation of state/government, industry, education, and cultural sectors.

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LIST OF ABBREVIATIONS

Bancóldex   Banco Colombiano para el Desarrollo (Colombian Development Bank)

IADB   Inter-American Development Bank

ICETEX   Instituto Colombiano de Crédito Educativo y Estudios Técnicos en el Exterior (Colombian Institute of Educational Credit and Technical Studies Abroad)

IDARTES   Instituto Distrital de las Artes (District Institute of the Arts)

Innpulsa   Agencia de Emprendimiento e Innovación del Gobierno Nacional (National Government Entrepreneurship and Innovation Agency)

SENA   Servicio Nacional de Aprendizaje (National Training Service)

STATEMENT OF ORIGINAL AUTHORSHIP

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature: <u>QUT Verified Signature</u>

16/07/2022

Date: _____

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Chapter 1: Introduction

This research investigates how entrepreneurship is understood within the arts and music fields and its relationship with higher music education in the Colombian context. Through a case study approach, in which Colombia is the case studied, this project aims to put together different perspectives from different sectors related to arts and music entrepreneurship in general and in music education.

This chapter introduces relevant literature and sets the problem. The study was conducted using different methods of data collection including semi-structured interviews, and document analysis. The data was thematically analysed, and the findings were used to understand the current Colombian scenario for artists' and musicians' career development and their potential entrepreneurial intentions. Findings inform how entrepreneurship, and arts and music entrepreneurship are understood in the Colombian context. They also provide suggestions regarding how and what to teach in undergraduate music programs in order to help music students in their career development. Consequently, entrepreneurship is suggested as a mean for this purpose.

As a result of this investigation, a set of principles to understand and frame music entrepreneurship is posed. A set of recommendations for state/government, industry, cultural, and education sectors is also provided in order to support future policy and legislative improvement, and curricula development in undergraduate music programs in Colombia.

In the next pages I outline the research problem and I present my own background in regard to this inquiry (section 1.1). This is followed by the aims (section 1.2), research questions and the objectives of this project (section 1.3). The following sections present the significance (section 1.4) and scope (section 1.5) of this inquiry. Finally, several definitions and clarifications (section 1.6) are presented followed by the thesis outline (section 1.7).

1.1 Background and context

1.1.1 Research problem

Traditional music education has focused on developing the music disciplinary competencies required for musicians rather than skills that help them in developing

sustainable careers (Bridgstock, 2013a). As a consequence, it can be difficult for music students to sustain an income, to find a job, to become entrepreneurial artists, or to maintain their careers (Bennett, 2007a; Thom, 2017). Music educators have kept teaching skills, which are focused on performing, and are commonly useful solely in educational environments (Shah, 2011, p. 57) or in the performing arena. Furthermore, music students and graduates have claimed the need for acquiring entrepreneurial skills during their studies (Bennett, 2009; 2007a). Previous research (e.g. Beckman 2007; Bennett, 2009; 2007b; Bridgstock, 2013a; Kelman, 2020; Thom, 2017) has shown that providing students with the skills and knowledge that allow them to move towards developing sustainable careers is an imperative. Although universities and programs might be aware of this issue, they have not developed meaningful plans to address it. As a consequence, it remains a gap in the research about how students explicitly acquire these skills and knowledge. This study attempts to recommend how music programs in Colombia might incorporate entrepreneurship education, informed by the different sectors investigated in this project.

Defining entrepreneurship is a challenge that has been posed by scholars across the literature. There is a large amount of literature that discusses this issue, with a lack of consensus not only in regard to entrepreneurship's meaning in general (Gámez-Gutiérrez & Abril, 2019; Kobia & Sikalieh, 2010; Peneder, 2009), but also in other subdisciplines such as arts entrepreneurship (Chang & Wyszomirski, 2015) and social entrepreneurship (Forouharfar et al., 2018). Challenges related to the types of skills, how they should be learnt or acquired, and the monetary and non-monetary purpose of entrepreneurship are topics commonly discussed in the academic literature. These topics are explored in this investigation.

Skills related to creativity and innovation, business and venture creation, teamwork and problem solving, are widely posed by authors as related to entrepreneurship. However, these skills are not necessarily defined or established, and conversely, it is common to find different skill sets in the literature. While these skills are presented in academic papers, it is not clear how they should be taught (Vanevenhoven & Vanevenhoven, 2021) or even if they are learnable. This has led scholars to carry out research that aims to answer these questions.

Approaches to entrepreneurship education suggest that entrepreneurial skills may be acquired through experiential learning (e.g. Bridgstock, 2017; Nielsen & Stovang, 2015). For example, simulations and internships have been discussed as

useful methods of entrepreneurial learning (e.g. Kopplin, 2016; Strasser, 2006). Similarly, real-world projects developed in music education contexts have presented some evidence related to the acquisition of entrepreneurial skills (e.g. Kelman, 2020). Learning through experience is not a new topic and several renowned authors such as Freire, Dewey, Vygotsky, Piaget, and Kolb among others have proposed and discussed this type of learning. Kolb (2104) deems that knowledge is developed through the transformation of experience. Similarly, Kolb highlights the importance of understanding the individual during the learning process. This project advocates for learning options that involve personal experience through real-world approaches even when they may require deep changes in curricula and the traditional way that education is delivered. A deeper analysis of these types of initiatives is developed in Chapter 2.

In the Colombian landscape, in terms of research, there has been very little attention given to entrepreneurial education in arts and music programs. Existing courses focus on cultural management (González, 2013, p. 96), but such programs are still far from the artists' entrepreneurial needs (Beckman, 2007). González (2013) presents how the scenery has changed in Colombia since the last decade, which has now become a growing territory for the creative and cultural industries.

The Colombian Government has presented some policies through strategy reports that encourage artists to be entrepreneurs in the arts (e.g. Ministerio de Cultura de Colombia 2013a; 2010; 2006). Different legislation that has impacted the cultural and the creative industries has been created in Colombia during the last 25 years. Nevertheless, in these documents there is no advice regarding how the education sector may and should participate. This is unfortunate because legislation should include the educational sector to better inform law and policy development. This might help in developing legislation that is closer to people's realities rather than create normative that is focused on small groups of people and that do not benefit the majority. Although current legislation has received some criticism published in newspapers and cultural magazines (e.g. Ahumada, 2017; García; 2017; Rey, 2019), the 'orange [creative] economy' and the 'orange' Law have been strongly promoted by the current Colombian government.

The Orange Economy is a book published in 2013 and written by Felipe Buitrago Restrepo and Iván Duque Márquez. Duque is the current president of Colombia and Buitrago worked as the deputy minister of creativity and orange economy during 2019 and 2020, and as the minister of culture in Colombia in 2020

and 2021. *The Orange Economy* was published by the Inter-American Development Bank (IADB) where the authors worked at the time. The authors consider the creative economy as an important opportunity for the development in Latin America and the Caribbean. They state that the creative economy "encompasses the immense wealth of talent, intellectual property, interconnectedness, and, of course, cultural heritage of the Latin American and Caribbean region (and indeed, every region)" (Buitrago & Duque, 2013, p. 8). However, Buitrago and Duque (2013) adopt the term 'orange economy' instead of creative economy and that is how the creative economy is commonly known in Colombia. Buitrago and Duque state that

> The Orange Economy is the group of linked activities through which ideas are transformed into cultural goods and services whose value is determined by intellectual property. The orange universe includes: i) The Cultural Economy and the Creative industries which share the Conventional Cultural Industries; and ii) creativity supporting activities. (Buitrago & Duque, 2013, p. 38)

Felipe Buitrago (*The Orange Economy* book's co-author and participant in this inquiry) also explains why they decided to adopt this term:

> One of the difficulties for people in the creative sector to approach the concept of creative economy, is that it was a concept without identity, something very similar to what the 'environmental economy' was at one time, until we started talking about 'green economy' … So, we did our analysis with President Duque at that time and we both agreed, for different reasons … that orange was a suitable colour to describe the creative sector … if you look at the attention that the creative economy has received thanks to giving it an identity, a branding, it is much greater than what it was before that, and that was the purpose we had with the book. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

This understanding presented by Buitrago and Duque (2013) has transcended their own view and it influenced the development of the current Colombian legislation in this matter. In 2017, the Colombian parliament ordained the Law 1834 commonly known as the 'Orange' Law. Before it became a law, that bill was proposed by the

current president of Colombia, one of the *The Orange Economy's* authors, who was a congressman by 2017 as it was mentioned in Chapter 2. This Law states that its main objective is "to develop, to foster, to encourage, and to protect the creative industries. These will be understood as the industries that generate value through their goods and services, which are based on the intellectual property" (Ley 1834, 2017, Article 1), which aligns with the definition presented by Buitrago and Duque above. Additionally, this Law considers that the national government will foster a proper funding for entrepreneurship projects within the creative economy (Ley 1834, Article 11). Although this legislation has been criticised, as mentioned above, and this criticism can be subjective, academic literature in this specific normative is scarce. This project, therefore, attempts to contribute in the development of literature in this regard. In Chapter 4 this topic is addressed again from participants' perspectives.

Literature specifically related to entrepreneurship in arts or music higher education in Colombia, if it exists, is quite limited. Available literature is normally related to entrepreneurship in administration or business programs (e.g. Sanabria-Rangel et al., 2015; Sanchez et al., 2017). Published articles regarding higher music education have been focused, for example, on topics such as curricula musical content and the diversification of research methodologies in music education (e.g. Castellanos & Santamaría-Delgado, 2015; Ochoa, 2016). Consequently, this research is relevant in the Colombian landscape contributing to research in the field. It also is the first study in Colombia that offers a set of principles and recommendations, which is informed by analysing different sectors' perspectives and related to teaching and learning in music entrepreneurship. As such this is the study's significant contribution to the music education context in Colombia.

In order to understand entrepreneurship's scope for the purpose of this study, topics related to neoliberalism, entrepreneurship, music, and music education are discussed in Chapter 2. For instance, Moore (2016) considers that common traits of entrepreneurship, such as innovation and flexibility are "especially prized [sic] in the neoliberal project" (p.36). However, this subjective opinion does not consider other numerous traits of entrepreneurship that might not be considered neoliberal attributes. This investigation does not advocate for business development and economic growth as an aim, but as possible consequences that may occur depending on individual purposes and interests. Conversely, this project proposes to understand entrepreneurship as a means to create projects that are economically sustainable, and

that generate social impact. At the end, this investigation aims to help music students in the development of their careers providing them with tools, skills and knowledge that allow them to achieve personal goals and to live with dignity in a sustainable way.

1.1.2 Personal background

I still remember when I decided to become a musician, and consequently, to study music in a 'formal' way. By that time, the typical passion that art creation generates did not allow me to think or visualise further than my deep desire to become a pianist. This career has brought me an immense personal satisfaction and I probably would not change my professional choices if had the chance of doing it. However, I would have liked to have a better understanding of the artistic professional realities during the time I was in college. I happily remember those days, full of technical and performative work, but completely unlinked from what was outside of my university.

I am not sure if I was lucky or if my precarious student's income led me to find a job. Different to developed countries, at least by the time I was in college, in Colombia it was not easy to find a job as a waiter, or these types of jobs that commonly help college students to pay the bills in developed countries. However, I could find a job in my profession. This job was teaching piano to kids in a public school of music. I had that job for the rest of my studies, which normally, in Colombia, last at least five years. It was during these years when I realised how difficult was to make a living being a musician. I rapidly understood that if I wanted to develop my career as a performer I had to work extra hours in order to achieve a competitive technical level. Nonetheless, I also realised that I liked and wanted to do other things that were not necessarily related to perform the piano. Thus, I realised that I should make my decision. Fortunately, I found in teaching not a financial aid, but a passion that has brought me until these words. However, I have always kept the same concern: how musicians do to make a living?

Since I have had different roles in the university I work for, I have been able to be aware that music students rarely have any guidance, neither formal nor informal, regarding the way they interact with society. Furthermore, talking about money is normally a difficult topic because nobody knows where to find it. It is not uncommon to see musicians that have three, four, or more jobs to pay the bills. Although I am sure that in a poor country such as Colombia this might be common in different professions, I feel that I must work for my field. I strongly believe that arts and music are powerful

means to generate social change. For this reason, I decided to undertake studies in a master's level. It was there where I realised the importance of researching in this topic to help future musicians.

I previously carried out a study related to this topic as the final project for my masters degree. In that study I found that students, graduates and educators from the music program in Pontifical Xavierian University (PXU) considered entrepreneurial education as an essential part of students' training. Participants also considered that students should acquire entrepreneurial skills during their studies in order to develop sustainable careers. Similarly, I recommended that creating new courses, which allow students to develop the skills and the knowledge required, was imperative. However, the study was limited to students, graduates and educators in the PXU music program and did not include other sectors' perspectives. Consequently, this new study helped me in addressing that gap that was out of the scope of the previous study by investigating other institutions and sectors. This allowed me to develop a set of recommendations for state/government, industry, cultural and educational sectors in regard to music entrepreneurship, and for the inclusion of entrepreneurship education as part of formal study in Colombian music programs. Additionally, through this study, I also provide a set of principles to frame entrepreneurship in art and music contexts.

This project, I hope, is meaningful not only in my personal career development but in this life-long purpose of finding ways of providing a better music education that allow musicians to live with dignity in a sustainable way.

1.2 Research aims

The overall aim of this study was to identify entrepreneurship and career development aspects that should be learnt by undergraduate music students by analysing and interrogating different sectors within the Colombian context. For this purpose, sectors such as higher music education, state/government and industry where included. The main aim was to make propositions regarding how to develop programs, which assist undergraduate music students to acquire and identify entrepreneurial skills in order to help them in their career development and economic sustainability. However, since literature related to musicians' career development and entrepreneurship in the music sector in Colombia is scarce, it was necessary to establish the Colombian context in which artists and musicians develop their careers.

In order to contribute to the development of an adequate curriculum in entrepreneurship music education; to set the Colombian context for musicians' career development; and to understand entrepreneurship's meaning, recommendations for action for state/government, industry, cultural, and education sectors; and a set of principles to understand arts and music entrepreneurship's meaning were developed in this investigation. These principles and recommendations may inform undergraduate music programs in their future curricula development.

1.3 Research questions and objectives

According to these aims previously presented, the research questions for this inquiry are:

1. How is arts and music entrepreneurship understood in the context of the Colombian creative and cultural industries?

2. What is the current state of arts and music entrepreneurship, and career development in higher music education in Colombia?

In order to answer the research questions, the following specific objectives frame this research:

- To understand the current Colombian scene for artists and musicians career development

- To understand what entrepreneurship means in the arts and music context in Colombia

- To identify current efforts and trends in undergraduate music education in Colombia related to entrepreneurship and students' career development

- To develop a set of recommendations and principles that address the realities of musicians in terms of entrepreneurial needs and career development

1.4 Significance

In terms of significance, this study is aimed to be mainly significant to undergraduate music students and educators. It is easy to identify across the literature that it is imperative to find ways to allow music students to acquire the skills required for developing sustainable careers (Beckman 2007; Bennett, 2009; 2007b; Bridgstock, 2013a; Kelman, 2020; Thom, 2017). It is arguable that providing them with a better education in terms of career development, they will be better prepared to face the realities of the world of work once they start their careers as music practitioners.

Consequently, any effort in this direction is significant for their careers. However, it is important to highlight that this study is significant as far as further research is carried out. Tracking graduates' careers in the future after recommendations have been posed as well as encouraging state/government sector to develop legislation that addresses musicians' needs and realities, can provide the data to identify best practices and future needs for students, educators, and society.

Given that undergraduate music programs concentrate on subjects directly related to the music/performing discipline (Johansson, 2012), it is important to find ways to implement changes and new proposals in current music programs' curricula. This project may contribute to current music programs to make decisions regarding entrepreneurship and students' career development in music education.

Different authors have claimed for conducting more research related to entrepreneurship education in the music and arts sectors (e.g. Thom, 2017; Tolmie & Nulty, 2015). Entrepreneurship education in general, is a field that has gained special attention as a research field, and arts entrepreneurship education is a relatively new field that needs more exploration (Gangi, 2015; Pollard & Wilson, 2014). Moreover, little research has been developed in order to understand different sectors' perceptions regarding entrepreneurship music education. Within the Colombian context research in this topic is quite scarce, if it is available. Consequently, this study will be significant for the entrepreneurship music and non-music education fields, and other sectors, such as state/government and industry allowing them to integrate their work and develop legislation with current music programs. This is important as far as this study advocates for providing students with scenarios that allow them to acquire relevant skills applicable in real-world circumstances. Equally the study is relevant to potential employers (industry) and policy makers (state/government) to enable them to better prepare music practitioners for the future.

1.5 Scope

The scope of this investigation is framed by the data collected, through interviews and documents, and the literature reviewed. This means that due to the features of this qualitative inquiry, it does not aim to generalise about the best way to acquire and identify entrepreneurship skills nor to establish a unique understanding of entrepreneurship, and arts and music entrepreneurship. It aims to understand current educational approaches in a specific context that is not necessarily a global one.

Similarly, the Colombian context is analysed through current legislation; available support for artists and musicians; and participants' perspectives in order to identify the types of opportunities that musicians have rather than embrace all the existing legislation and normative, or to assume that this investigation covers all current initiatives for musicians' career development in the whole country. It is important to acknowledge that not all Colombian undergraduate music programs are studied and therefore, some potential current initiatives might have not been included in this project. Even when this study aims to foster the development of curricula, it is after this investigation that music programs may develop new curricula and then, by tracking graduates' paths, it will be possible to accurately establish how successful the recommendations were. Accordingly, it is important to clarify that this investigation is a step towards the improvement of undergraduate music education and legislative development rather than establishing a unique approach in entrepreneurship music education.

1.6 Definitions and clarifications

There are several concepts and words that are used along this project, which are important to clarify. For example, when participants provide a specific amount of money using the Colombian currency (COP), these values were converted to Australian dollars (AUD). The exchange rate used is the average rate between May and November 2021 [i.e. AUD $ 1 ≈ COP $ 2,817] (Oanda, 2021).

The expression 'real world', which is possible to understand as everything that surrounds us, for the purpose of this project is used to understand common practices in specific contexts. For example, although universities are part of the world, and they are real, the 'real world' approach used in this project is related to all those other activities that not only include the disciplinary ones but external ones that impact a person's life. More specifically, the term helps in framing those labour realities that artists and musicians frequently face as practitioners.

The word 'sustainable' is used in this project from an economic view. It refers to achieving a stable income that allows artists in general to live sustainably, and with dignity. The word is used under this view unless something different is stated.

Words such as 'state' and 'government' are frequently used in this investigation. Although their definitions are slightly different, in this project are commonly used together. This, since the 'state' is understood as the whole entity and the 'government'

as the body that administrates it. Additionally, the words 'participant' and 'interviewee' are used interchangeably along the whole document to refer to the people who were interviewed during this investigation.

The terms 'entrepreneurship' and 'career development' although are occasionally together along the document, should not be understood as synonyms. While career development is focused on musicians and students' professional paths and realities, entrepreneurship and entrepreneurship education are means to support and help music students and practitioners. In other words, I advocate for entrepreneurship education as an instrument to educate music students in order to face the realities of the world of work, and therefore, to help them in their career development.

Finally, throughout the document the term 'arts and music entrepreneurship' is used consistently. This is because the project is focused on undergraduate music education, and data collected was intended to be focused on music education. However, it was not uncommon to find that both participants and the documents analysed refer to the arts in general when talking about music education. Although it would be possible to discuss the differences between 'arts entrepreneurship' and 'music entrepreneurship' data collected in this investigation and the literature show that they are closely related. Furthermore, participants in this project commonly used them interchangeably. Consequently, the term 'arts and music entrepreneurship' is frequently used in this project. It is important to reiterate that this investigation is focused on and located within the music education field and it is encouraged that other artistic fields (e.g. visual arts, performing arts, etc.) develop further research in this matter.

1.7 Thesis outline

This thesis has been built through seven chapters. In this first chapter I outline the whole document providing a brief overview of the problem researched, my personal background, the project's aims, the research question and objectives, as well as the significance, the scope and some definitions and clarifications that may help the reader in understating the document.

In Chapter 2 I present the literature reviewed for this project. Although the majority of the literature showed in that chapter is peer-reviewed, a few non-scholarly sources such as newspapers and cultural magazines were included. I decided to use

these sources since within the Colombian context, literature specifically related to the research topic is scarce. Additionally, these sources provide important criticism that aligns with the findings of this investigation. However, this does not mean that academic literature related to the research topic within the Colombian context was not included. Conversely, several studies were analysed to understand how entrepreneurship is understood in higher education in the country. Literature related to entrepreneurship in arts and music education; the types of skills that are considered entrepreneurial; the meaning of entrepreneurship; strategies for entrepreneurship's teaching and learning; the relationship between music and neoliberalism; and social entrepreneurship, are explored along the chapter. The chapter concludes that new approaches to entrepreneurship education are necessary and that entrepreneurship's meaning is unclear.

In Chapter 3 I show the research design of this project. I discuss the methodology used, which is a qualitative approach. This, since I aimed to answer *how* and *what* questions that are commonly used in qualitative inquiry. Colombia is presented as the case studied in this project and the methods for data collection, which were interviews and document analysis, are also explained and discussed. The participants recruitment process and the selection of documents are explained, as well as the data analysis process, ethics and limitations. Finally, the chapter concludes with a discussion considering the trustworthiness of this investigation.

In Chapters 4 and 5 I explore the findings in this inquiry. Chapter 4 is focused on answering the first research question setting the Colombian context and analysing entrepreneurship's meaning. In the first part of the chapter (Section 4.1), which is related to the Colombian context, I not only present descriptive data in order to understand current legislation that impacts the arts and music sector, and available support for artists and musicians' career development, but also an analysis of participants' perceptions and relevant documentation in this matter. Consequently, this is a context and analysis chapter. Although some context content included in this first part of the chapter might be solely included in the literature review section, I chose this approach to easily connect documentation, with participants' perspectives, and therefore, analyse the data. The second part of the chapter (Section 4.2) is focused on analysing participant's opinions regarding what they understand by entrepreneurship.

In Chapter 5 I analyse the findings related to entrepreneurship and career development in higher music education. The second research question is answered in

this chapter presenting interviews' excerpts, and analysing subjects' syllabi that are offered to music students in several Colombian universities and that are potentially useful in students' career development and entrepreneurial intentions.

In Chapter 6 I discuss the main findings of this investigation providing recommendations for state/government, industry, cultural and education sectors as well as principles for understanding entrepreneurship's meaning. Findings in this chapter are presented according to the four objectives proposed in this chapter (Section 1.3).

In Chapter 7 I provide an overview of the research. I explore the contributions and the limitations of this inquiry as well as I suggest future research in this field.

1.8 Summary

I have presented a brief overview of this investigation. I have proposed entrepreneurship as a means for musicians' career development. I consider that musicians in general develop the knowledge of their sector once they face the realities of the world of work in the arts and music sector. I argue that higher music education must provide academic scenarios for this purpose. Although this might be happening in other countries (probably developed ones), in Colombia deep changes are incipient. I, therefore, consider that universities have the responsibility in preparing music students to face these labour realities and helping them in developing meaningful but also sustainable careers.

Chapter 2: Literature Review

This chapter contextualises the problem that undergraduate music students face in order to access to entrepreneurship education. The literature reviewed is divided in five main sections: 1) A broad landscape (section 2.1) is presented in order to identify the problem, 2) previous suggestions and findings from empirical research (section 2.2) present approaches that have been explored in several undergraduate music and arts programs, 3) entrepreneurship and education (section 2.3) are contextualised in order to understand entrepreneurship through an educational perspective, 4) the current state in Colombia (section 2.4), where this study was carried out, is explored to understand the Colombian context in this topic, and finally, 5) avoiding assumptions in entrepreneurship's meaning, the concept is framed for the purpose of this investigation (section 2.5).

2.1 A broad landscape

This research project is informed by a range of literature that recommends undergraduate music students are provided with the skills, experiences and knowledge that allow them to develop sustainable careers and therefore, help them with their employability once they finish their undergraduate studies. Beckman (2007) states that "as a response to poor professional outcomes … the development of innovative career strategies for arts students is a growing priority in higher education" (p. 88). This does not mean that arts graduates are not, artistically speaking, professionally prepared, but they lack of work-related training. Although depending on the context (i.e. different countries, cities, cultures, etc.), the scenario can be different, Bennet (2007b) asserts that in the Australian music sector, artists trained under the classical performance-based education do not acquire the skills required to achieve sustainable careers (Bennett, 2007b). Furthermore, Shah (2011) deems that "educators continue to teach repertory skills that allow students only to become teachers and nothing more" (p. 57). Lorenzo de Reizabal (2020, p. 254-256) presents six different music education models showing that they are commonly focused on the music discipline. Although some of these models go beyond higher music education, none of them presents trends related to entrepreneurship nor career development. This does not mean that programs are not

trying to develop curricula with this purpose, but shows generalities in current programs. In this line, programs that have addressed issues related to arts students' employability, have done it through entrepreneurship as a component of their curricula (Beckman 2011; 2007; Pollard & Wilson, 2014). However, arts entrepreneurship, and therefore, music entrepreneurship is an emerging field that must be explored in depth in order to understand what and how it should be taught (Beckman & Hart, 2015). As presented by Bennett and Bridgstock (2015), "institutions have an ethical responsibility to represent the career opportunities" (p. 274) as part of the programs offered to students. Furthermore, Munnelly (2020) considers that students expect to be trained as proficient and employable musicians.

Universities have been pushed to show positive employability outcomes in their students, which has led to include some contents related to this issue in their curricula (Bridgstock, 2017; Pollard & Wilson, 2014). This has happened not only at undergraduate level but also in higher music degree programs (Harrison & Grant, 2016). This is important because, regardless of the educational level, universities used to be indifferent regarding graduates' employability and therefore, education used to be limited to transfer knowledge rather than linking students with real labour scenarios and developing work skills (Harrison & Grant, 2016, p. 205). However, it is arguable that being employable is not enough to succeed financially or make a living as an artist. Working in the music sector and other arts disciplines does not follow the traditional model of full-time employment (Bennett, 2007a). It is hard to find a full-time job opportunity in the creative industries sector and normally graduates in this sector must self-manage their careers (Bridgstock, 2011) as self-employed or entrepreneurs (Vanevenhoven & Vanevenhoven, 2021). Consequently, universities have included entrepreneurship as a component in undergraduate music programs (Beeching, 2015, p. 120) in order to allow students to develop the skills and knowledge that they may require as practitioners.

Although it is important to acknowledge current efforts in arts and music programs, literature suggests that defining arts entrepreneurship in the arts context is a need (Gangi, 2017; Vanevenhoven & Vanevenhoven, 2021) in order to incorporate changes in curricula (Welsh et al., 2014). However, including entrepreneurship content as part of current curricula will not guarantee musicians financial sustainability but might provide music students with the knowledge, tools and/or skills to better face the world of work. Additionally, since there is no consensus regarding what

entrepreneurship means in the arts context (Beckman & Hart, 2015) it is important to review available literature that discuss arts entrepreneurship definition. The following sections discuss arts entrepreneurship definition, why entrepreneurial skills are important and what skills might be considered entrepreneurial.

2.1.1 Defining entrepreneurship in arts and music contexts

Entrepreneurship is a topic that has been broadly discussed almost during the last century. Although it has been a deeply explored field, a consensus for its meaning has not been achieved (Gámez-Gutiérrez & Abril, 2019; Kobia & Sikalieh, 2010; Peneder, 2009). Moreover, scholars have considered that this disagreement has been conveyed to other forms of entrepreneurship (Forouharfar et al., 2018) such as arts entrepreneurship or social entrepreneurship. However, arts entrepreneurship education is an emergent field that is still under-researched and needs to be understood in terms of how it is being practiced (Gangi, 2015; Pollard & Wilson, 2014). Similar to entrepreneurship in general, arts or music entrepreneurship are not defined, making it unclear as to what it means and how it should be understood (see e.g. Beckman, 2007; Bridgstock, 2013a; Gangi, 2017; Thom, 2017). As a consequence, "arts and creative industries educators are struggling to incorporate entrepreneurship into their curricula" (Vanevenhoven & Vanevenhoven, 2021, p. 289), making arts entrepreneurship education unclear (Sternal, 2017). Without a consensus on what arts entrepreneurship is, "educators will naturally approach the classroom largely based on their own experiences, beliefs and training" (Beckman & Hart, 2015, p. 127). Welsh et al., (2014) considers that the first challenge that educators and scholars face in order to develop an adequate curriculum is defining entrepreneurship in the arts sector.

The literature shows that there are a variety of definitions about arts entrepreneurship (e.g. Chang & Wyszomirski, 2015; Sternal, 2017). Chang & Wyszomirski (2015) reviewed issues published between 2003 and 2013 in nine different journals related to arts management, policy, entrepreneurship and non-profit marketing. Despite they consider there is a plethora of definitions, literature related to arts entrepreneurship is quite scarce. However, Chang and Wyszomirski identify "new ventures, locating new financial capital, and developing new markets" (p. 22) as the most common meaning of arts entrepreneurship in their review. Additionally, they present their own definition of arts entrepreneurship after reviewing the literature: "arts entrepreneurship is a management process through which cultural workers seek to

support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value" (p. 25). Sternal (2017) also presents some definitions or approaches to arts entrepreneurship. Although he does not provide a proper definition, he highlights that new venture creation and creating value are concepts that normally involve the understanding of arts entrepreneurship.

Sternal (2017), and Chang and Wyszomirski (2015), found the concept of new venture creation as part of an arts entrepreneurship definition in previous literature. Interestingly, it seems that when it is related to arts entrepreneurship education this approach might be problematic. For instance, Beckman (2007) and Bridgstock (2013a) suggest that arts entrepreneurship should be taught understanding the arts context and not only focused on new venture creation, which is normally the business schools' model. Similarly, Pollard and Wilson (2014) found that teaching arts entrepreneurship following the business model might not be the best option because "arts entrepreneurship [is] emanating from creative practice rather than a business idea and therefore being fundamentally different in context, process, and underlying motivation from business-oriented entrepreneurship" (p. 12). It is arguable then, that an arts entrepreneurship definition should be rethought in order to understand and consider arts realities.

Another issue discussed across the literature is related to the profit and non-profit nature of entrepreneurship. While traditional views of the concept consider profit as an aim by itself in entrepreneurship (Gámez-Gutiérrez & Abril, 2019; Kobia & Sikalieh, 2010), artistic and social approaches to entrepreneurship deem profit as a possible consequence but not an aim (Bacq & Janssen, 2011; Sternal, 2017), or even, profit might not be desired (Forouharfar et al., 2018; Preece, 2011). Furthermore, Ahlden (as cited in Forouharfar et al., 2018, p. 4) considers that profits, if they are available, should be reinvested in the entrepreneurial project. This shows another difficult in finding a common definition for entrepreneurship.

Participants in Pollard and Wilson's (2014) article, define arts entrepreneurship in a broader way and they understand it as "the dissemination of creative work" (p. 11). Even when this understanding might be considered vague, it is reasonable that it is closer to artists' realities. Consequently, this study aims to address students' realities, needs, and perspectives as part of arts and music entrepreneurship's understanding. Additionally, after analysing different sectors' perspectives in regard

to entrepreneurship's understanding, a set of principles that are part of the understanding of music entrepreneurship within the Colombian context is provided.

2.1.2 Understanding the importance of entrepreneurial skills

Scholarly literature (e.g. Beckman 2007; Beckman & Hart, 2015; Bennett 2016; 2009; 2007a; 2007b; Bridgstock, 2013a; Harrison & Grant, 2016; Johansson, 2012; Kelman, 2020; Pollard & Wilson, 2014; Thom, 2017; Welsh et al., 2014) has shown the importance of helping arts students in acquiring the skills that will prepare them for the world of work. Providing students with education that allows them to develop the skills required to develop sustainable careers is not only a governmental policy issue, but also a need expressed by students who ask to learn these skills (Pollard & Wilson, 2014, p. 4). Regardless of the educational level either undergraduate, or postgraduate, students feel that might need better training to face the world of work. For example, Harrison and Grant (2016) state that some HDR students do not feel prepared for facing their lives once they finish their degree, and Bennett and Bridgstock (2015) consider that graduates struggle with realities in the world of work. Additionally, students do not acquire the tools to be aware of their career potential as artist entrepreneurs (Thomas et al., 2014). Bennett (2007a) presents a study where musicians identified the need of including education related to musicians' careers and the music industry during their training. Another study carried out in the United States shows that 70% of undergraduate music students surveyed consider that "artistic/technical skills or career management/business skills were … equally important." (Munnelly, 2020, p. 6). This shows how more than a decade after Bennett's study, there are still studies that show the need for attention to career development in arts and music programs (e.g. Munnelly, 2020; Thom, 2017). It is important that arts and music programs in higher education pay attention in providing the education required by artists in order to help them in their career development.

Previous research shows that it is common that higher education students do not have a clear idea about what they could do once they finish their degree or how their field's industry works (Bennett & Bridgstock, 2015, p. 272). Bennett and Bridgstock (p. 273) suggest that students do not consider all the options they might have as practitioners or all these options are just unknown to them. Consequently, it is reasonable that many scholars and arts practitioners make a call to universities and programs. Scholars have claimed to include entrepreneurship education and to advise

students in acquiring and identifying the skills required for developing sustainable careers according to artists' needs (e.g. Beckman, 2007; Bennett, 2016; Bridgstock, 2013a; Myers, 2016; Pollard & Wilson, 2014; Thom, 2017). Beckman (2007) states that "the decision makers creating arts entrepreneurship curricula must confront the paradigm that views the mere mention of a relationship between money and art as pseudoreligious [sic] heresy and aesthetic treason" (p. 103). Similarly, there is a belief in which many music programs and conservatories consider that "arts and business are mutually exclusive" (Nie, 2011, p. 131). This shows why music programs and conservatories might not have included education that provides students with the tools to develop their careers. This is important because although recognised composers, who are commonly studied in music programs, struggled to make a living, and this topic is rarely discussed in the classroom (Clague, 2011, p. 167). Interestingly, despite this reality in which money and music are components barely included in music program curricula, the music career is quite entrepreneurial (Nie, 2011, p. 131). This means that musicians commonly take risks to secure a job or to perform, and they are competing constantly as part of their careers (Nie, 2011, p. 131).

It is important to highlight however, that art and music entrepreneurship is not solely understood as a making money concept, there are other concepts related to be creative, adaptable and reflective as part of being an entrepreneur in these sectors (Pollard & Wilson, 2014, pp. 19-20; Sternal, 2017, pp. 359-360). Entrepreneurship education will be considered as essential if faculty's members "change their perceptions of entrepreneurship from antithetical to synergetic with artist's purposes" (Gangi, 2015, p. 252). Although many arts and music programs have started including courses related to employability, industry and/or entrepreneurship, it is important not only to keep including these contents in other programs, but also to evaluate the outcomes of current arts entrepreneurship education models (Welsh et al., 2014).

2.1.3 Entrepreneurship skills required by artists and musicians

Other approaches to arts and music entrepreneurship education have been related to the acquisition of different sets of skills that would allow students to develop sustainable careers (e.g. Beckman, 2007; Bennett, 2016; 2009; 2007a; Bridgstock, 2013a; 2011; Kelman, 2020; Kopplin, 2016; Pollard & Wilson, 2014; Radbill, 2010; Thom, 2017; Welsh et al., 2014). Creativity and/or innovation are probably the most common features recognised by authors as essential qualities in arts and music students

in order to be entrepreneurs (e.g. Beckman, 2007; Beckman & Hart, 2015; Beeching, 2015; Juntunen, 2014; Myers, 2016; Pollard & Wilson, 2014; Radbill, 2010; Sternal, 2017; Thomas et al., 2014). In relation to business skills, scholars have presented economics and/or management as the necessary content for arts entrepreneurship education (e.g. Bennett, 2016; 2009; 2007a; 2007b; Bridgstock, 2013a; Harrison & Grant 2016; Thom 2017). Capabilities such as opportunity recognition, problem solving and conflict resolution, teamwork and collaboration, pedagogical and communication skills, among others, have also been posed in the literature (e.g. Bennett, 2007a; Bridgstock, 2011; Kelman, 2020; Thom, 2017; Welsh et al., 2014). Even though there is a vast number of skills presented across the literature, and just some of them have been named here, there is no agreement regarding how they should be classified, categorised or ranked.

Chang and Wyszomirski (2015) propose a "taxonomy of arts entrepreneurship components" (p. 25), based on previous literature, where competencies/skills and mindset, among other categories, are broadly presented. However, just a few skills are included in each category. Similarly, these sets found across the literature are established as common needs for arts and music students without considering their individual interests and capabilities. In this matter, Bridgstock (2013b) gives more importance to four groups of skills, or capabilities. She states that "these capabilities – career self-management, enterprise and entrepreneurship, transdisciplinarity and social network capability – are central to navigation of art and design careers and the application and distribution of creative work" (pp. 183-185). Nevertheless, it is not clear what other skills are part of each category. Accordingly, some questions might arise here; for instance, are those skills equally important and are all of them learnable? Is it possible to have a final list? However, according to the literature reviewed and for the purpose of this study, these skills are sorted in three different groups: 1) Discipline related skills (e.g. business, administration, management, economics, teaching, copyright, etc.), which are related to a specific discipline or field of knowledge; 2) generic skills, also called employability or transferable skills (e.g. communication, teamwork, problem solving, technology, self-management, research, etc.), which have been considered common across different disciplines (Bridgstock, 2011; 2013a); and 3) mindset and attitude related skills (e.g. creativity, innovation, risk-taking, self-confidence, critical thinking, leadership skills, opportunity recognition, etc.), which are related to people's attitude and behaviour. It is important to clarify that these

categories are not closed boxes but different groups that might be linked between them and therefore, the skills could be re-categorised according to different interpretations or needs. However, these categories serve to organise participants' opinions in this study according the skills they consider important to be developed by artists and musicians.

These skills presented across the literature are not necessarily defined as entrepreneurial skills. Researchers, however, identify them as skills that should be acquired by students in order to be entrepreneurs. Regardless of how these skills might be categorised, for the purpose of this study, all these skills will be named as entrepreneurial skills. Accordingly, this study aims to suggest how students may acquire or identify these entrepreneurial skills understanding and analysing perceptions, current efforts and practices from different sectors.

Even though these entrepreneurial skills, named across the literature, are normally presented as abilities required by arts students, it is still not clear how best to teach and/or acquire these capabilities (Vanevenhoven & Vanevenhoven, 2021). Since there is no consensus regarding what skills would be essential for improving students' career outcomes, it is important to avoid assuming that all skills are equally important or needed by each student or that all students will be able to develop these capacities. Beckman (2007, p. 96) states that skills like basic accounting, basic business and economics have traditionally been taught in undergraduate business programs focused on new venture creation. However, Beckman (2007, p. 98) also considers that these skills, in the artistic context, should be taught under the artist's realities; understanding, for instance, arts policies, arts culture and arts management.

Participants in Pollard and Wilson's (2014) study think that these business skills should be "tailored to the students' aspirations to artistic careers and the nature of the work environments they will encounter" (p. 12). Even when institutions might be trying to implement new practices that allow arts and music students to develop these entrepreneurial skills, and several articles have presented some empirical data in order to acquire them (e.g. Kopplin, 2016; Strasser, 2006; Tolmie & Nulty, 2015; Tough, 2012), there is still a lack of evidence regarding how these skills might be acquired by them in higher music education (Vanevenhoven & Vanevenhoven, 2021). Innovative and creative education is essential and research in this area is still necessary (Thom, 2017). There is a study however, carried out by Kelman (2020) that recommends effective ways and presents some evidence of how to develop

entrepreneurial skills within a music education context. Although Kelman's study was carried out in a high school context, any contribution to arts and music entrepreneurship education should be part of this discussion.

Arts entrepreneurship and being an entrepreneur artist is a place where many published articles, papers, studies, theses, books, government and industry reports converge (e.g. Arts Council England, 2018; Beckman 2007; Bennett, 2009; 2007a; 2007b; Bridgstock, 2013a; Kelman, 2020; Thom, 2017; Vanevenhoven & Vanevenhoven, 2021). Unfortunately, it is still blurred and polemic as to what exactly arts entrepreneurship or being an entrepreneur artist means (Thom, 2017, p. 722). Similarly, it is unclear what the skills required are (Johansson, 2012, p. 47) and, as shown above, there is no agreement regarding the skills or knowledge needed by students. As a consequence, changes in arts programs and curricula are insufficient in regard to artists current entrepreneurial needs (Bridgstock, 2013a). Accordingly, this research attempts to find out how entrepreneurship is understood within the arts and music context in Colombia, and specifically in the higher music education sector. Similarly, it aims to establish different entrepreneurial skills that might be relevant for musicians in order to develop sustainable careers, rather than define one set of skills that not necessarily would apply for every student and every context. At the end, entrepreneurship skills presented and suggested in this project are understood as tools that might be used by musicians for their career development when they consider they need them rather than expecting that music students develop a rigid group of skills assuming that those skills not only are learnable but the solution to their career difficulties, which would be unrealistic.

2.2   Approaching entrepreneurial learning

Gary Beckman (2007) provided an overview of arts programs in the United States of America where entrepreneurship was being taught within these programs. According to his findings, arts entrepreneurship was being taught mainly using two different approaches: 1) teaching entrepreneurship based on business schools' approach (new venture creation) and 2) courses that considered artists' realities (called by Beckman as 'transitioning' p. 91). Beckman concluded that it is likely that the 'transitioning' approach would be better for arts students and proposed a model called the 'context-based model', which considers artists' contexts and realities. Other authors have aligned with Beckman's view considering the 'transitioning' approach as

closer to artists' needs (e.g. Bridgstock, 2013a; Pollard & Wilson, 2014; Thomas et al., 2014). For instance, Pollard and Wilson (2014, p. 5) consider that the new venture creation approach, taken from traditional business courses, might not motivate arts students to engage with it and, conversely, students could feel disengaged with their creative practice. Thom (2017, p. 724) showed that arts students do not feel encouraged to learn entrepreneurship as a concept brought from business schools. Furthermore, they might refuse to attend courses based on traditional business models as far as they do not like to be framed as business artists (Thom, 2017). As previously mentioned, regardless of the approach used in arts and music programs, there is no agreement regarding what are the best practices that allow students to develop the entrepreneurship skills that might help them in their career development. Nevertheless, universities have identified the lack of education that allows arts and music students to acquire the skills and knowledge that might be useful for them in order to develop sustainable careers (Harrison & Grant, 2016). Although arts and music programs have attempted to help students in their transition to employability and have included content focused on entrepreneurship (Beckman, 2007; Harrison & Grant, 2016), this task has not been applied consistently inside the programs (Bridgstock, 2013a). In other words, universities have not developed meaningful plans to establish entrepreneurship education as part of their curricula to allow students to develop entrepreneurial skills and knowledge (Bridgstock, 2013a; Thom, 2017). However, several studies have presented some outcomes regarding entrepreneurial learning that have resulted from empirical research (e.g. Beckman & Hart, 2015; Johansson, 2012; Kelman, 2020; Kopplin, 2016; Strasser, 2006; Tough, 2012). In order to understand the current state of arts and music entrepreneurship, and career development in higher music education in Colombia these empirical studies present strategies and practices that inform this study. This is possible by comparing them with current strategies and practices in Colombian music programs, and participant's perceptions in this regard.

In general, these studies advocate for experiential learning. For example, Johansson (2012) states that students' experiences are highly valuable in order to acquire the skills for developing sustainable careers. Johansson argues that music teachers do not necessarily have had pedagogical training in order to teach. However, the author considers that this does not mean that there is a "lack of pedagogical ideas and development of methods" (p. 58). Their own experiences and music knowledge have allowed them to be practitioners not only as musicians but also as educators

(Johansson, 2012). This idea is also supported by Beckman and Hart (2015) who assert that "as arts entrepreneurship educators we are not trained in a traditional academic context to be in an arts entrepreneurship classroom: no theoretical, educational or pedagogical training, other than experience in the field and our own arts education" (p. 136). Nevertheless, previous research has shown that music practitioners would have wanted to learn some teaching skills during their undergraduate studies (Bennett, 2007a).

Johansson (2012) argues that music students must now acquire not only the 'old basic skills', which are the skills related to the music discipline, but also the 'new basic skills' that are related to the skills that might allow students to thrive as musicians. These 'new basic skills' are some of those named before as entrepreneurial skills. Consequently, she collected opinions, through semi-structured interviews and focus groups, from twelve experienced music teachers to evaluate practices in one-to-one tuition and identify what are the teacher's goals in teaching. She uses Vygotsky (1978) Zone of Proximal Development concept, which "describes how individuals may accomplish more together with a more experienced peer than on their own and, eventually, integrate this new capacity with their own behaviour" (Johansson, 2012, p. 50). Consequently, the author identifies, that even without teachers' purpose, entrepreneurial behaviour can be fostered by teachers in one-to-one tuition. This is possible through teacher's real-world experiences and expertise that once are shared with their students, they might develop a better idea about the kind of skills, apart from the musical ones, needed to develop an entrepreneurial behaviour (Johansson, 2012).

Walzer (2017, p. 26) also presents a similar approach, which suggests that bringing successful independent artists to the classroom, not as guests but as teachers, might help students to be closer to the 'real world'. Consequently, it is possible that this is the traditional way that musicians who have received one-to-one teaching have developed some entrepreneurial skills. However, this knowledge is not necessarily shared with this purpose. Johansson (2012) makes a call for being aware of this knowledge developed from own experiences as an important input not only in one-to-one tuition but also for "the collective of students, musicians and music teachers" (p. 58). Although Johansson's findings advocate for this kind of experiential learning in music education, they do not consider student's perceptions and opinions regarding this way of learning. In order to succeed in this task, it is important to invest time speaking and learning from the students (Beckman & Hart, 2015, p. 143). Therefore,

the study lacks in evidence regarding how students perceive their own entrepreneurial learning. This is an important limitation and further research related to understand students' needs from their own point of view would be required.

Students' points of view were considered in a study developed by Tolmie and Nulty (2015). The authors explore students' perceptions regarding entrepreneurship education within the music program offered by the Queensland Conservatorium Griffith University in Brisbane, Australia. Their study analyses students' opinions and perceptions of the last of a series of three subjects offered in the Queensland Conservatorium program related to employability and entrepreneurship. Tolmie and Nulty present the subject's assignments, with its own percentage assessment value that students must complete as part of the course, which include a five years business plan (25%), an electronic press kit (60%), and a scholarship or grant application (15%). Even when the authors do not specify about 'learning by doing' as an essential element, it is possible to identify that the subject's assignments aim to provide the students with real-world experiences that are likely faced by musicians during their careers. For example, the assignments related to writing for a grant application or the business plan, which are possible to assume as common tasks in artists' life, are a way to learn by doing. However, it is arguable that these tasks will be really useful if their application is a real one and not just a hypothetical assignment. This might be a limitation as far as students would not necessarily engage themselves with the task. This means that students may not participate actively in the task because it is not an authentic one. Indeed, Tolmie and Nulty's findings presented a student that did not engage with the business plan activity and she considered it unnecessary and unhelpful (p. 287). However, this student also found the grant application activity as vital for her career. This case presents a clear example of how students might engage themselves in the proposed activities according to their own interests. In other words, it is necessary to reflect not only about what students need to learn but also what and how they want to learn it. Tolmie and Nulty recognise this and conclude that, "the original course design did not take into consideration all students' career aspirations" (p. 288).

Tolmie and Nulty (2015) categorise students' opinions in three different types: 1) students that consider they do not need what they are learning, 2) students that consider they could use or need it later and, 3) students that consider they need it now. They suggest a different percentage value for each assignment in the future. Nevertheless, the study does not consider changing the assignments in order to allow

students to develop not only what they need but also what they want. This means that Tolmie and Nulty' study did not "take into consideration all students' career aspirations" (p. 288), as they had concluded before. It is important to highlight that this study analyses students' opinions after having an entrepreneurial education process. Consequently, Tolmie and Nulty propose further research informed by similar courses that promote entrepreneurship and employability in undergraduate music education.

Tough (2012) also presents a study that involves students located in his teaching context. In this study, Tough applies several learning theories, developed by Robert Milles Gagné, where a series of nine steps or "Events of Instruction" (p. 210) are used to achieve a specific learning outcome. In these nine steps suggested by Gagné, the teacher creates the scenario for each step and their aim is to allow students to solve a particular problem. The author considers that this approach can help students to develop a problem-solving skill, which is a common entrepreneurial skill recognised by different scholars (e.g. Beeching, 2015; Bridgstock, 2013a; Kopplin, 2016; Pollard & Wilson, 2014) as a required capability by current practitioners. Tough presents these nine steps as follows:

> [1] 'gaining the learners' attention' … Next, the instructor [2] 'states the objectives of the instructional effort' … The third learning event is to [3] 'stimulate the learners' memories of previous related learning' … Next, the instructor [4] 'sets out the new information' … then [5] 'guides the learners through examples' … The sixth learning event [6] involves … [that] learners' demonstrate that they have gained and assimilated new information. After this the instructor [7] 'provides feedback'… In the eighth event of instruction [8] the educator 'provides an assessment of learners' performance' … [and 9] 'provides reinforcement of the learners' memories of new knowledge' through helping the students apply new information to concrete scenarios (Tough, 2012, pp. 210-211)

According to these steps, it is possible to identify that experience is an important part during the process. Tough (2012) considers that students might not develop the capabilities required for solving a particular problem if teachers just describe the problem and its solution in the classroom. Conversely, students "must have the hands-

on experience" (Tough, p. 216) in order to develop these problem-solving capabilities. Although this study was developed with audio engineering students, Tough (p. 217) suggests that music business programs might include these types of theories in developing their curricula. Unfortunately, Tough does not present any methodology that may help to analyse this method of teaching. For instance, students' opinions or analysing the subject's assessment results would have allowed him to identify the pros and cons of this approach. As described by Tough, further research that tests the effectiveness of these theories should be carried out. Even when it seems that learning by doing might contribute to improve entrepreneurial education in the arts and music sector, it is arguable so far that there is a lack of evidence about how to acquire entrepreneurial skills.

2.2.1 Simulations and real-world practices

Kelman (2020) carried out a study that presents some evidence regarding acquiring entrepreneurial skills. In Kelman's study, high school music students developed entrepreneurial skills through real practices and projects. Although this study was developed with high school students, it is arguable that all the initiatives that embrace entrepreneurial music education are relevant for this investigation, as it was mentioned above. Design-based research as methodology, allowed Kelman to develop strategies to understand how students may acquire entrepreneurial skills. Research in which real entrepreneurial and/or employability practices are involved, will help students to acquire the skills required for developing sustainable careers (Kopplin, 2016).

Through a newspaper article, which was shared with her students, Kelman (2020) identified a "dearth of music venues where under-age musicians could go to gain performance experience, and to hear the music of their peers" (p. 5). As a result, her students, under her lead, created a venture that aimed to allow musicians to perform, record, publish, and broadcast their music. Different kind of events, such as concerts, a festival, and a conference, were hosted by the new venture allowing Kelman and her students to play different roles that provided them the scenarios for developing some entrepreneurial skills. Project and event management, marketing and publicity, talent searching and research, administration, and the management of various stakeholders are some of the skills named by Kelman (2020). Kelman's findings show that students identified the entrepreneurial knowledge required to

succeed in their project and, consequently, to pursue this need. It is arguable that through this approach, the students might have a better response in terms of participation and commitment rather than just being asked for an assignment, that even when it might be designed to satisfy real-world needs, it would not be a real-world project, as it happened in Tolmie and Nulty's (2015) study.

Different skills and knowledge were acquired by students in Kelman's (2020) study. Copyright, which might be considered as part of the required knowledge for musicians' career development, was a successful learning example presented by Kelman. In that case, a student used a song without the required permission allowing him to learn not only about possible legal issues, but also to learn about solving problem and the communication skills required to deal with the people involved. However, even when the student learnt the lesson, it is arguable that this kind of information might have been provided in a traditional way of learning. In other words, this case opens the door related to the kind of entrepreneurial knowledge that can be learnt in a classroom through a lecture. For example, a study carried out by Karimova and Rutti (2018) showed that students were able to develop some entrepreneurial capabilities, through real-world practices, after having received some basic theoretical entrepreneurial content. Even when learning by doing can be an effective method for developing entrepreneurial skills, it is important to analyse and test the balance between lectures and real practices in order to create and develop better programs. This may allow arts and music programs to have a more realistic approach for teaching since real-world practices are not always an option for universities and programs. Additionally, it is necessary to consider internships' roles in order to find the best practices in entrepreneurship music education. Although Kelman's study is based on real-world practices, she acknowledges that simulations might be a means to develop entrepreneurial skills.

Simulations are suggested in previous research as a method that may allow students to acquire entrepreneurial skills (e.g. Beckman & Hart, 2015; Strasser, 2006). Strasser (2006) carried out a study within a music industry program where, through a class, students were introduced to "the activities, concepts, issues, and techniques of music marketing" in order to allow them "to perform market analysis, research, and develop marketing strategies applicable to the music industry" (pp. 2-3). Through simulations, which included a marketing plan development, an advertising campaign,

and a focus group that evaluated the advertising campaign, students were able to be closer to music marketing realities.

Using a survey method, students' perceptions assessed "the impact of the simulations on [their] learning and how well the simulation met the course objectives" (Strasser, 2006, p. 4). Results in Strasser's study showed that students retained marketing concepts easily through the simulation and it allowed them to understand general marketing concepts (p. 5). Students considered experiential learning as an important component in music industry education as well as simulations should be used in future classes as a learning tool (Strasser, 2006, p. 5). Consequently, Strasser considers the study and, therefore, simulations have a positive impact in the students. However, there was a prerequisite for the students in order to participate in the simulation that involved previous knowledge in the music industry. It is arguable, once again, that students require at least some basic theoretical knowledge in order to succeed in the simulation. Unfortunately, even when it is necessary to discuss about the balance between theory and practice as it was mentioned above, it is not always possible to provide this theoretical knowledge. Students should not be limited to access to real-world practices or simulations just if they have acquired this theoretical knowledge before. Importantly, studies such as Kelman (2020) and Tough (2012) do not mention this kind of requirement in order to involve students in experiential learning.

Strasser (2006) poses some limitations that must be considered: 1) although the study is consistent with previous research in other fields, the study does not pretend to generalise its applicability in music industry education; 2) due to the study was carried out in just one course, it is not possible to know if similar results might been found in multiple courses; 3) even when the simulation was appropriate for that course, it might not work in other contexts; and 4) it is not possible to assert that students learnt more through this method in comparison with other approaches (e.g. internships, real-world activities, lectures, etc.). Accordingly, it is arguable that just following students' careers might help in understanding the efficiency of this method. Just tracking graduates, it will be possible to identify and measure their careers' success (Kopplin, 2016). Even though Kopplin (2016) found that several music industry programs do not track their graduates and others do not do it rigorously, these programs have found internships as a mean for developing the skills required to succeed in the music industry.

2.2.2 Internships

Kopplin (2016) considers that regardless of the learning method used (simulations, real-world practices or internships), in all methods, as well as the studies presented previously, experiential learning provides students with the scenario to learn effectively. However, he considers that internships may be a very effective way to learn about real-world practices. Furthermore, developing a blog (or diary) during the internship, allows the students to reflect into their actions and experiences in order to understand professional practices and improve themselves as practitioners (Rourke & Snepvangers, 2016). Although, in many cases, students do not have important responsibilities during the internship and therefore, the experience might not provide the expected results (Strasser, 2006), Kopplin (2016) considers internships as a better method of experiential learning rather than simulations. According to Kopplin, "internships are more important than any class simulation exercise because 'hands-on' experience is almost impossible to duplicate in the classroom" (p. 86). Kopplin (2016) collected data from a survey delivered within the Music and Entertainment Industry Educators Association (MEIEA) members, and from interviews carried out in different institutions across the United States. Findings in Kopplin's study revealed that even when internships might be a useful opportunity for students to develop entrepreneurial and employment skills, only half of the institutions interviewed reported internships as a study requirement. Similarly, critical thinking, being employed in a chosen field, and excellent communication skills were items considered by participants as a meter of career success (Kopplin, 2016). However, the study does not present a relationship between these items and the internship, which arguably, is necessary to consider internships as a better learning method over simulations. Indeed, Kopplin asserts that "critical thinking and communication skills can be developed in general education classes" (p. 83). Consequently, it is important to consider what are the specific benefits of each method (e.g. simulations, internships, real-world projects, lectures, etc.) rather than just assuming that one method might be better than the other one.

Internships are not only a valuable form of experiential learning for music industry students, but also, they "represent an important opportunity for employers to train and assess potential employees" (Christensen & Shaomian, 2016, p. 43). There might be, however, some difficulties and obstacles that do not allow students to achieve the proposed learning objectives during the internship. Internships in the entertainment industry do not have the best reputation regarding how they treat their

interns and students can be exploited during the internship (Christensen & Shaomian, 2016, p. 47). Christensen and Shaomian (2016) carried out a study where they posed ten common obstacles presented when students participate in an internship. Through observations and interviews with interns and supervisors, the authors collected and analysed data from 2001 to 2015 from internships developed within the music industry in Los Angeles. The study classifies these ten obstacles in four different groups where academic supervisors, worksite supervisors and students are involved. Table 2.1 presents these four groups and the ten common obstacles posed by Christensen and Shaomian.

Table 2.1

Common obstacles in music industry internships (adapted from Christensen & Shaomian, 2016)

People involved	Obstacles
1. Academic and worksite supervisors	1. Failing to embrace a team-teaching mentality 2. Failing to recognize [sic] differences in intern relationship Dynamics
2. Academic supervisors	3. Determining the viability of the internship offering 4. Ensuring that the worksite supervisor is actually working with the intern
3. Worksite supervisor	5. Worksite supervisors who are inexperienced at working with interns 6. Worksite supervisors teaching the way they were taught 7. Worksite supervisors who are not patient as the intern progresses up the learning curve
4. Students	8. Students who fail to connect their academic knowledge to their internship experience 9. Students who fail to use a learning agreement to guide the internship experience 10. Students who forget that the internship is an academic course

As it is shown in Table 2.1, Christensen and Shaomian (2016) identify obstacles related to the relationships between academic supervisors, worksite supervisors and students as well as obstacles that are just related to each supervisor or student. According to the obstacles presented in the relationship between supervisors, they find, that academic and worksite supervisors might not work together in order to co-educate the student/intern. There is a lack of communication between supervisors and, therefore, the learning objectives could not be developed for the student. Supervisors may have completely different points of view that may lead the student/intern to unclearly know which supervisor he/she should listen to. Similarly,

Christensen and Shaomian suggest that supervisors need to understand that the internship is not entirely a class nor a job. Consequently, the relationship between the supervisors and the intern/student should be based on this principle.

Regarding the supervision of students, Christensen and Shaomian's (2016) study suggests that, on the one hand, academic supervisors should assess internship's quality verifying its value in terms of learning and experience avoiding that the students just become unpaid assistants. Additionally, academic supervisors should verify that the worksite supervisor is someone who can supervise intern's daily job instead that some senior staff member, who might spend some time with the intern, but is not able to supervise the intern every day. On the other hand, worksite supervisors without experience supervising might give confusing instructions or just not having enough assignments for the student/intern. Consequently, worksite supervisors may be irritated as far as they could feel they need to explain everything to the student/intern. Similarly, worksite supervisors, without having a career as educators, may train the interns just instinctively or in the same way they were trained, which might not be the best option for them. Additionally, worksite supervisors should be patient with interns' learning pace, understanding the internship as an educational experience rather than just training another employee.

While some obstacles related to supervisors can affect the internship experience for students, other student-centred obstacles may occur as well. For instance, the student might not connect the knowledge learnt in class with the internship experience. This, according to Christensen and Shaomian (2016), may affect interns' performance and "they can appear undereducated and unaware of basic industry concepts, customs, and practices" (p. 58). Also, it is important that the internship learning objectives are clearly defined avoiding the interns learn just what they think it is important. Christensen and Shaomian suggest having a learning agreement that allows all the parties to know what exactly the intern should learn. Finally, Christensen and Shaomian present an obstacle that appears when students do not see the internship as an academic course. Consequently, students might not accomplish successfully their university's commitments.

Even when the study suggests what should be done in order to improve students' experience in internships, it is not clear how this might be done. For instance, knowing that worksite and academic supervisors should enhance their communication is not enough in order to solve the issue. Worksite supervisors may not be interested

in these kinds of initiatives and they may just want to see the student/intern as an unpaid employee. Accordingly, it is also important to find ways to change the mind of other sectors in order to understand the students' needs and the benefits that they can bring in the future if the quality of the education is improved. This is one of the reasons this project aims to bring together different sectors' opinions and, then, understand what they think and how they are willing to help and improve undergraduate music education. Additionally, it is important to consider the challenges of implementing internships at scale. For example, having more than 50 students that are interested in coursing an internship, might not be realistic and therefore, this would not be an option for everyone. Furthermore, internships require agreements between universities and companies, which might not be easy to develop a bigger scale.

Different points of view, related to internships and simulations as a tool for teaching, have been presented above. Although real-world experiences, simulations, and internships appeared as possible suggestions to be implemented in undergraduate music programs, after this investigation, other options that arose during the data collection were considered. The purpose of this project was to find solutions from the different sectors' points of view, understanding participant's perceptions from a variety of roles within each sector. This informed a broader landscape which may provide better solutions to be applied in higher music education. Analysing current practices in undergraduate music programs in comparison with participants' opinions in this inquiry, led to propose different learning scenarios, informed by multiple sources that might assist students to acquire and identify entrepreneurial skills rather than just advocating for a particular single specific learning method.

2.3   Entrepreneurship and higher education

Broadly speaking, recent studies in other fields have shown the importance of developing entrepreneurial skills through practice and/or experience (e.g. Breslin, 2015; Bridgstock, 2017; Karimova & Rutti, 2018; Nielsen & Stovang, 2015). This may be understood as 'learning to do it by doing it' (Freire, 1982) or a 'hands-on' approach to education. This educational perspective is not new and it has been explored and developed for several scholars since the twentieth century. Dewey (1986) considered people's experience as the main way of acquiring knowledge. Additionally, Dewey advocated that instead of following the traditional patterns of teaching and learning that have worked in the past for others, education must be progressive. Similarly,

Freire (1970, p. 72) stated that students should not be taught by trying to 'fill' them with knowledge and skills as if they were 'banking accounts' that receive and store the deposits, instead, Freire believed that individuals' knowledge emerged from their relationship with the world and other individuals. Interestingly, in 1984 David Kolb brings together previous educational models based on experiential learning and poses the experiential learning theory in his book *Experiential Learning: Experience as the Source of Learning and Development* (1984 first edition and 2014 the second edition). Kolb (2014) not only follows Dewey's ideas but also poses his experiential learning theory following Kurt Lewing and Jean Piaget learning models. Although Kolb presents this theory based on these three previous models mainly (Dewey, Lewing and Piaget), he recognises that other previous scholars, such as William James, Mary Parker Follett, Lev Vygotsky, Carl Jung, Carl Rogers and Paulo Freire, helped to his theory development.

According to Kolb (2014), "The experiential learning model pursues a framework for examining and strengthening the critical linkages among education, work, and personal development." (p. 3-4). This model proposed by Kolb, highlights the importance of considering the relationship between education, the world of work, and individual development. This is fundamental for this project as far as understanding current efforts and trends in undergraduate music education in Colombia related to entrepreneurship and students' career development is a main objective un this inquiry. While entrepreneurship represents, in this case, 'work', career development is closely related to 'personal development'. Undergraduate music education completes the model representing 'education'. The relationship between these are a starting point to deliver entrepreneurial education. Figure 2.1 presents Kolb's model and how it is represented in this study.

Figure 2.1

Experiential learning model (adapted from Kolb, 2014)
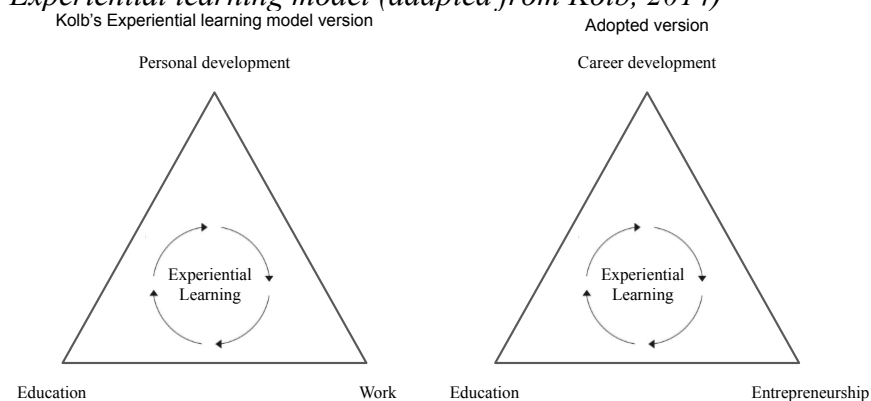
Kolb (2014) considers that the experiential learning model "offers a system of competencies for describing job demands and corresponding educational objectives, and it emphasizes the critical linkages that can be developed between the classroom and the "real world" with experiential learning methods. (p. 4). This means that Kolb's theory suggests that there is a straight relationship between 'theory' and 'practice' during the learning process. Kolb defines learning as "the process whereby knowledge is created through the transformation of experience" (p. 49). Accordingly, Kolb's experiential learning theory is based in two main principles: 1) acquiring experience and 2) transforming experience. Similarly, each principle is developed in two different modes. Acquiring experience is possible through Concrete Experience (CE) and Abstract Conceptualization (AC), and transforming experience is possible through Reflective Observation (RO) and Active Experimentation (AE). Figure 2.1 presents Kolb's experiential learning theory cycle.

Figure 2.2

"The Experiential Learning Cycle". (Kolb, 2014, p. 51)
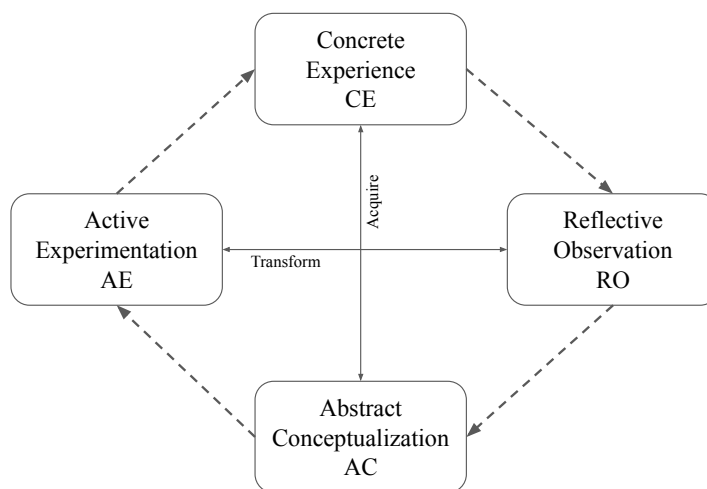
According to Kolb (2014), knowledge results from acquiring experience and transforming it (p. 51). Consequently, Kolb considers that experiential learning is different from "rationalist and other cognitive theories of learning that tend to give primary emphasis to acquisition, manipulation, and recall of abstract symbols" (p. 31). It is also different from "behavioural learning theories that deny any role for consciousness and subjective experience in the learning process" (p. 31). However,

Kolb does not aim to present a completely new different theory, instead, he aims to pose a theory that integrates experience, perception, cognition, and behaviour (p. 31). This is important since 'experience, perception, cognition, and behaviour', are not generalisable and each student may have slightly or significantly different interpretations and approaches to the learning process.

Kolb's (2014) experiential learning theory intention is to offer "a theoretical perspective on the individual learning process that applied in all situations and arenas of life" (p. xvii), as well as to present "a choice for learning and personal development" (p. 3). Kolb advocates for individuality understanding that each person is unique and that people have "an imperative to embrace and express that uniqueness" (p. 53). Consequently, student's career development as well as developing entrepreneurial skills is unique for each individual. Once again it is necessary to ask if all students can learn or develop the same entrepreneurial skills presented above. This is important because the recommendations presented in this study must consider individuality, as it is proposed by Kolb (2014).

While experiential learning theory has been deeply developed as an educational paradigm, research intended to deliver theoretical contributions in entrepreneurship education is quite little (Naia et al., 2015). Additionally, "there have been no impactful literature reviews on entrepreneurship education over the last decade" (Naia et al., 2015, p. 112). As a result, Naia et al. (2015) carried out a study where articles related to entrepreneurship in higher education between 2000 and 2011 were reviewed in order to identify theoretical contributions in this field, and provide an overview of the state of the field. Although the authors acknowledge previous works related to theory-building in management, which are used to frame their study, they argue that these works look for articles published in one journal and are not focused on entrepreneurship education research. Consequently, their study aims to cover a wider range of journals focused on entrepreneurship education. The sample for this study was sixty peer-reviewed articles selected from 29 journals. As part of the articles' selection criteria, it was expected that some keywords, such as "entrepreneurship education;" "educating entrepreneurship;" "teaching entrepreneurship;" among others, were presented in articles' title or abstract. It is important to highlight that other keywords (e.g. "learning entrepreneurship," "developing entrepreneurship," "becoming entrepreneurial") that were not included in the selection criteria might have helped in embracing a wider range of articles and journals. However, the authors

acknowledge this issue as well as the deliberated decision of reviewing articles between this period of time.

The articles selected by Naia et al. (2015), were organised in categories developed in a previous work. In these categories, or taxonomy (as it is called by the authors) the articles are classified according to the level of their contributions related to theory-building and theory-testing, which was the purpose of their study. However, not all the typologies presented were found in the articles reviewed. Table 2.2 presents the type of articles, the number of articles in each category and the contribution and content expected.

Table 2.2

Theoretical Contribution of Empirical Articles (adapted from Naia et al., 2015)

Type of articles (# of articles)	Level of contributions		Content expectancy
	Theory-building	Theory-testing	
Reporters (21)	Low	Low	"usually related to replications of conflicting findings in past research" (p.113)
Testers (17)	Low	High	"test existing theory in different contexts or samples" (p. 113)
Qualifiers (0)	Moderate	Moderate	"qualify relationships or processes established in past research" (p. 113)
Builders (18)	High	Low	"include inductive studies that develop new constructs, relationships or processes...builders can also include hypothetical-deductive studies that analyze [sic] a relationship that has not been analyzed [sic] before" (p. 113)
Expanders (4)	High	High	"focusing on constructs, relationships or processes that have not yet been theorized, while also testing existing theory" (p. 113)

Naia et al. (2015) show that articles classified as testers, builders and expanders present a higher contribution in theory-building and theory-testing (as it is presented in Table 2.2). According to Naia et al., reporters were case studies in most cases and they were "entirely descriptive, presenting different realities as examples of good practices, and [were] not intended to generate theory" (p. 18). Testers, even when examining theories, were not related to entrepreneurship education (p. 121). Although the authors consider that builders are "at the core of theory generation in the field" (p. 123) and expanders "produce theory that is directly related to entrepreneurship

education" (p. 125), it is not presented with a deeper exploration in these articles in order to identify what are the theoretical contributions and current progress in this matter. Articles classified as expanders were the smallest number of articles found in Naia et al.'s (2015) study. Consequently, if articles classified as expanders are expected to produce higher theoretical contributions, it is arguable that there is a lack of articles and therefore, research that aims to build and test theories in entrepreneurship in higher education. This is important because without defined theories related to entrepreneurship education it is more difficult to know how to teach it. Furthermore, this is important for this study as far as providing a frame for understanding entrepreneurship, rather than a closed definition, can help on developing future theory. As a consequence, this study presents a series of principles to frame the concept within the arts and music sectors.

Findings in Naia et al.'s (2015) study show that more than half of the articles reviewed asked for theory development and theory testing. However, there is still a lack of experimental evidence that supports and tests theories. For this purpose, Naia et al. suggest, for example, to follow up strategies and practices implemented in the classroom in order to evaluate how effective they are. Tracking graduates' careers would be an important step in finding supportive evidence.

The following section presents two models that have contributed to the field in terms of current practices in entrepreneurship education. In general, these papers present experiential learning, through a 'hands on' or 'learning by doing' approach, as an essential component on entrepreneurship in higher education.

2.3.1 New models for delivering entrepreneurship education

The models presented in this section aim to change current entrepreneurial education not only presenting new learning methods, but also making a call to universities in order to change and rethink how entrepreneurship education is delivered. This means to be open to possible deep changes in assessment and development of current courses and curricula. Students "often learn and are assessed using approaches (lectures, tutorials, readings, exams and essays) that are quite removed from those used in professional contexts, and thus may be underprepared to self-manage lifelong professional learning" (Bridgstock, 2017, p. 347). As a result, it is required a model that "involves a radical change in curriculum, teaching methods, teaching style, teacher-student relations, teaching space and assessment" (Nielsen &

Stovang, 2015, p. 987). Even when both models presented in this section propose activities that are linked to and based on real-world experiences, each model has its own approach. The following subsections explore these models.

Design thinking

Nielsen and Stovang (2015) propose a model based on a design thinking approach, which is focused on design principles where designers, who are able to solve complex problems, use an 'abductive' logic rather than an 'inductive' or 'deductive' logic (Dunne & Martin, 2006, p. 513). This means to think about 'what might be' rather than 'what is' or 'what has been' (Dunne & Martin, p. 513), which according to Nielsen and Stovang, is the traditional approach in entrepreneurship education. Table 2.3 presents some 'tensions' between traditional education and design thinking education suggested by Nielsen and Stovang.

Table 2.3

"Design thinking and entrepreneurship education" (Nielsen & Stovang, 2015, p. 980)

	From conventional education...	To design thinking education
Main question asked	What is?	What might be?
Logic	The future is predictable	The future is unknown
Problem	Defined up-front, tamed and solved	Complex, wicked, problem and solution co-evolute
Thinking mode	Rational and linier	Human-centred and iterative
Constrain[t]s	Something to be eliminated	Something positive and exciting
Practice	Decoupled from practice	Co-create with practice
Tangibility	Low (focus on tacit things)	High (focus on artificial things)
Pedagogy	Students passive receives of knowledge	Students active creators of knowledge

As it is shown in Table 2.3, the model presented by Nielsen and Stovang (2015) allows students not only to learn through practice but also to change their mindsets. For example, understanding constraints as a positive and exciting thing instead of something that should be eliminated. Similarly, it is expected that co-creation and collaborative skills should be developed by students through practice. Accordingly,

This model follows the teaching model for entrepreneurship education proposed by Fayolle and Gailly (2008) which addresses five interconnected questions: 1) why? 2) for whom? 3) how? 4) for which results? and 5) what? Figure 2.2 presents Fayolle and Gailly's teaching model for entrepreneurship education.

Figure 2.3

Teaching model for entrepreneurship education (Fayolle & Gailly, 2008, p. 572)
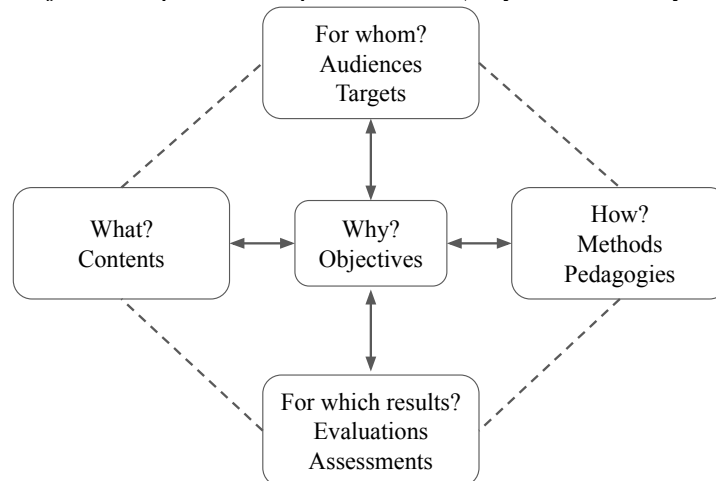
According to these interconnected questions (see Figure 2.2), the objective (the why) of Nielsen and Stovang's (2015) model is to "support students in thinking and acting like designers" (p. 982) rather than making "the students become designers" (p. 982). In terms of contents and methods/pedagogies (the what and how), the model proposes design knowledge, design methods and facilitating teaching. Similarly, it is highlighted that assessing entrepreneurship education (the for which results) under this model is "based on the rationale of design thinking" (p. 982). However, the authors consider there is not an explicit audience/target and, conversely, the model might be applied across different disciplines. The model also proposes a new question related to "where", which is linked to habitat and culture. This is important considering that including the student's personal context (habitat and culture) not only aligns with Kolb's (2014) vision, but connects the educational process with realities found out of the classroom. Nielsen and Stovang's model deals with these questions or dimensions (as it is called by the authors) and suggests different specific approaches to each one. Table 2.4 summarises these model's dimensions and its contents.

Table 2.4

Nielsen and Stovang's model

Dimensions	Contents
Design methods	- Design tools and methods
	- Business tools and methods

Facilitating teaching	- Typical tools and methods
	- Tools intentionally developed
	- Facilitating students' learning process
	- Learning by doing
	- Student autonomy
	- Teaching
Design knowledge	- Thinking as a designer
	- Building knowledge
	- Knowledge transformation
	- Tacit knowledge
Assessment	- Flexible and process-oriented
	- Assessment tools
Habitat and culture	- Cultural approach
	- Habitat approach

Table 2.4 presents the five dimensions presented by Nielsen and Stovang (2015). These dimensions are a starting point that can be implemented in different programs. Although a unique understanding of entrepreneurship seems to be unachievable, as it was shown above, having a program that is transversal to different disciplines can contribute in this regard. Nielsen and Stovang (2015) present a complex and well-grounded model that offers a solid rationale based on design thinking theories. It calls for a shift in current practices in entrepreneurship education focused on the processes of "idea generating and opportunity creation" (Nielsen & Stovang, 2015, p. 987). However, it is important to consider that might not be easy to encourage universities and programs to adopt the model and implement it across different fields. Thinking about teachers' motivations to understand learning design teaching methods, and how students engage with this kind of thinking would be necessary to consider. This is important as far as understanding and developing new methodologies requires a substantial amount of time and effort. Similarly, data related to the obstacles that the model has faced during the time it has been run would be useful for implementing it. Finally, even when limitations such as testing the model in other contexts and institutions are acknowledged by the authors, it should be considered that just testing the model is not enough and, therefore, tracking students' careers might help to identify the model's strengths and weaknesses.

Professional networks

Bridgstock (2017) proposes a model, which uses a collaborative approach, that aims to prepare students for future employment needs rather than just preparing them in developing skills that might be useful in work life today. Bridgstock states that universities are aware that students need to develop some skills or capabilities that

allow them to face the work realities. Therefore, education that engages with this reality has included 'graduate attributes' and 'employability skills' as part of the degree curricula. However, Bridgstock asserts that "a large number of scholars have criticised various aspects of the employability skills approach to graduate employability" (p. 340). She also argues, for example, that generic skills that are normally included in curricula contents, "cannot in fact truly be generic, because skills and knowledge are acquired and used in disciplinary and other highly contextually specific circumstances. Thus, generic skills cannot simply be 'transferred' from university to professional work, and between work roles" (p. 340). This means that some skills, such as communication or team work skills, considered suitable for different careers are not necessarily generic ones and, depending on the context, the way they can be useful could change.

Bridgstock (2017) considers that graduates must learn the skills required through an entrepreneurial approach, where the graduates can identify available job opportunities or generate them, acknowledging those opportunities that match with their interests and expertise. Similarly, the author states her concern about "the over-emphasis that we place on short-term employer and labour-market skill needs, and our under-acknowledgement of the massive disruptions to both education and the world of work that are being brought about by digital technologies" (p. 341). Accordingly, she asserts that instead of just educating students for today's realities, education should be focused on preparing students to face the society and the uncertain economy in the following years.

Digital technologies are changing the labour market that students will face in the near future (Bridgstock, 2017). Bridgstock (2017) states that technology is changing current human work roles, and many of them may disappear in the following years. Actually, "the human-job roles that remain will change significantly because of digital technologies, and in fact have already been changing for some time" (Bridgstock, 2017, p. 342). Bridgstock presents a complete argument, supported by the literature, that shows how technology and digital networks will change the way people work. Indeed, many of these changes are already happening and, for instance, social networks such as LinkedIn or Airbnb have allowed people to change their jobs more frequently than before or they have multiple roles or jobs. She considers that the skills required for current students to succeed in the world of work are not the same that the type of skills presented as 'employability skills'. She argues that social and digital

networks play an important role today and they will be more important in the future. Importantly, she states that networks are a key element in the world of work and "individuals who can build and use relationships effectively to learn in an ongoing way at, and for work, are more likely to have up-to-date and relevant skills and knowledge" (p. 346). Consequently, she suggests that students should develop capabilities that allow them to interact with and within these networks.

Rather than making a list of specific skills that should be acquired by students, Bridgstock (2017) proposes that "supporting the development of students' professional networks" (p. 344), will prepare them more effectively for their professional life. However, it is possible to identify some skills that she considers important to succeed in the world of work. Some of these are innovation and creativity, problem solving, risk management, and critical thinking. Similarly, due to opportunities for innovation and enterprise in the future will be developed in the digital world, it is important to acquire digital skills too (Bridgstock, 2017, p. 345). It is useful to recall that these skills have been identified as entrepreneurial skills for different scholars presents above.

Bridgstock's (2017) model is based not only in this idea related to the need of understanding networks (social, digital, professional) as an essential element to succeed in the world of work, but also it aims to work together between universities and the work sectors. Her model advocates for changing the idea of consuming knowledge but rather about creating it, which she considers is the current university model (Bridgstock, 2017, p. 347). She states that "universities must start to move away from 'delivering content' to meet 'industry skill requirements'" (p. 347). Accordingly, she proposes a model that argues for including what is happening outside the universities in programs' curricula. This is important because it considers other realities out of the academic environment that are part of artists' 'real world'.

The model proposed by Bridgstock (2017) is inspired by Kolb's (1984/2014) experiential learning theory. The model suggests a "progressive series of projects" (p. 348) where the industry and/or the community presents a brief and students develop a project based on this brief or, a more entrepreneurial approach, students define their own project. Teachers in this model guide and support students but it is the students who finally shape the projects. According to Bridgstock, this is a real-life approach to the world of work. The model emphasises that students do not just replay current practices but they are encouraged to "solve problems, identify and make the most of opportunities and generate new ideas, often by using or creating/modifying digital

technologies" (P. 348). Additionally, the model encourages working with people and students from different disciplines in order to promote transdisciplinarity, which arguably, will allow students to develop professional networks. In this model, students are assessed through evaluation of processes, completion, and outcomes. Accordingly, 'failure' becomes "instructive and an opportunity to build resilience" (p. 348). The experiential learning component occurs when a student regularly works and keeps in contact with other students, experienced professionals, and teachers. In this context, the student starts with small responsibilities and through the time more important tasks are delegated to him/her. Additionally, students may still attend virtual or face-to-face workshops and seminars in order to acquire some specific required knowledge.

This model also aims to be cyclical allowing students to learn not only from real-world activities but also from other learning spaces while interacting with other students and industry professionals (Bridgstock, 2017, p. 349). Through this model, Bridgstock attempts to allow students to develop capabilities of self-management and reflection that will help them during the rest of their professional lives. Similarly, as it was mentioned above, working in this collective environment will benefit students in developing important networks. Bridgstock (2017) states that universities play an important role here, where they can teach not only networking skills but also it will be an adequate space for sharing current networks previously developed by the universities. Consequently, this will become in a lifelong relationship that connects industry, universities and students.

Bridgstock (2017) proposes a complete model that will allow different groups to live and work together, breaking the distance between universities programs and real- world practices. This will allow students to be in touch with the world of work before they finish their studies, making them less traumatic this process in their lives, and establishing solid networks that will benefit not only future practitioners but also universities and the industry. However, it is important to be aware that this model may face some difficulties in order to be implemented. For instance, bringing the industry to the classroom or vice versa is not an easy task. This task will take time and resources that are not easily found or accepted in academic contexts. Similarly, it is arguable that some sectors inside the industry may not see the value of this approach and may become in obstacles. Although this model is not based on internships, it might be understood as if it was built on this principle, where students work –regardless of it is paid or unpaid– for established companies in order to acquire knowledge and

experience in real-world contexts. Accordingly, some issues, such as those presented before by Naia et al. (2015) should be considered for implementing this model.

Bridgstock's (2017) model is important for this investigation as far as it aims to integrate different perspectives in the educational agenda. More importantly, this investigation integrates not only educational and industry perspectives, as Bridgstock (2017) proposes, but also includes the state/government sector in this discussion. Finally, it is important to state that both of these models presented in this section (Bridgstock, 2017; Nielsen & Stovang, 2015) are a starting point for discussing some of the recommendations that are part of the outcomes of this investigation. However, understanding the Colombian context and analysing the findings in this project, ultimately inform the set of recommendations that is suggested in this project.

2.4   The current state in Colombia

Within the Colombian context it is possible to identify different initiatives from education, industry, and state/government sectors related to support and foster entrepreneurship. While research in this area is limited what is available shows that entrepreneurship in higher education is normally focused on administration or business programs but rarely addressed to the music or even the creative industries sector. In the following subsections the Colombian landscape related to entrepreneurship in music and music education is explored from two different perspectives: 1) industry, government and education approaches, and 2) entrepreneurship research in higher education in Colombia.

2.4.1 Industry, government and education approaches

Colombia has faced significant changes related to the creative economy and entrepreneurship in the creative industries. On the one hand, legislation that has impacted the cultural sector has been developed since 1968 when the Colombian Institute of Culture was created (Decreto 3154, 1968). However, it was until 1997 when the Colombian congress approved the Law 397 that stablished the creation of the Colombian Ministry of Culture. Since then, different laws have been discussed and approved by the congress. Legislation related to the film sector (Ley 814, 2003; Ley 1556, 2012), public shows (Ley 1493, 2011), copyright (Ley 1403, 2010; Ley 1835, 2017), and the creative economy (Ley 1834, 2017) has mainly been the normative related to arts and music fields. However, Flórez-Acero et al. (2018) present how the

film sector has growth during the last decades and has been benefited since legislative development in Colombia has favoured this sector. While having state support for the film industry is acknowledged and desired (Flórez-Acero et al., 2018), this can create an unbalance with other fields within the creative industries sector. Similarly, beyond the film sector, the current Colombian government has promoted the development of the creative economy in Colombia. Buitrago and Duque (2013) published *The Orange Economy*, which is a book that has led to the development of legislation related to the creative industries in Colombia, as it is mentioned in the introduction. The authors consider that this is an opportunity for the economic development of the country and the region. While Buitrago has worked in the Ministry of Culture as the deputy minister of creativity and orange economy, and as the minister of culture in Colombia during the last years, Duque is the current president of the country. Duque, who was a congressman in 2017, promoted the Law 1834 from 2017 that seeks to foster the creative economy in Colombia. Although it is important to highlight that this Law aims to specifically promote the creative industries in the country, including the arts and music fields, legislation that impact the specific music sector has not been approved yet. This law has received some criticism in cultural magazines as far as it might not consider the realities of creative industries sector (Ahumada, 2017) nor communities such as Afro-Colombians, indigenous and vulnerable populations (Rey, 2019). Similarly, it could foster the privatisation of some practices within the sector (García, 2017). Importantly, this legislation presented in this section and Buitrago and Duque's (2013) book are described, analysed, and discussed in Chapter 4 since these are part of the documents analysed in this investigation.

On the other hand, entrepreneurship in the creative industries has been promoted by government and industry organisations in Colombia. Although the Group of Cultural Entrepreneurship was a group created in 2008 by the Colombian government, and its purpose was to foster and to strengthen the cultural industries (Ministerio de Cultura de Colombia, 2021e), it is difficult to track its activity, or even know if it is still working, since its website does not exist anymore but the Ministry of Culture still provide outdated information about it. While this group used to offer open calls for cultural entrepreneurs in order to provide them with opportunities to participate in workshops and festivals related to entrepreneurship in the cultural industries, it is likely that the Ministry of Culture is the institution that now provides this support. This Ministry offers a number of calls and grants to support artists,

musicians, and practitioners in general in the creative industries (Ministerio de Cultura de Colombia, 2021a). The local government of Bogotá (Colombia's capital) also provides different grants every year to foster entrepreneurs in the music sector specifically and to support artists and musicians financially speaking (Secretaría de Cultura, Recreación y Deporte, 2020b). In 2019 the British Council in Colombia provided scholarships for students interested in coursing master degrees related to the creative industries in the United Kingdom (British Council, 2019). Interestingly, the Chamber of Commerce of Bogotá, which is a private organisation, offers not only short courses, seminars and workshops for entrepreneurs in the music sector, but it also held one of the most important events related to the music industry in Latin America, the BOmm (Bogotá Music Market) (Cámara de Comercio de Bogotá, 2021). The BOmm is an event that aims to allow "musicians, composers, producers, agencies, entrepreneurs, brands, record labels, and publishers to discover new business opportunities and to learn about the latest trends in the music industry" (Cámara de Comercio de Bogotá, 2021).

Some universities may also be promoting entrepreneurship in the creative industries. For instance, every two years, the PXU holds the Meeting of Art and Creativity. In this event some activities are related to encourage and support students, teachers and graduates from different disciplines, such as music and visual arts, to develop entrepreneurial projects (Pontificia Universidad Javeriana, 2018). The University of the Andes in Bogotá, offers a continuing education program related to cultural management and music businesses (Universidad de los Andes, 2019). However, there is little information related to how the program is delivered and how it might be linked with undergraduate music programs. Although these are some of the initiatives that are currently in Colombia from the government, industry and education sectors, it is important to highlight that it is not easy to identify how music programs link their curricula with these initiatives. This support available for artists, musicians and practitioners in general within the cultural and creative industries sector, is also explored in Chapter 4 as part of the analysis in this project.

Apart from the scenarios pointed out above, Colombia also presents a rich landscape where professional musicians may participate. Although there is no an official number, during 2010 there were at least five hundred festivals, including music, dance and theatre among other disciplines, that were supported by the Ministry of Culture in Colombia (Ministerio de Cultura, 2013b, p. 19). Similarly, cultural

magazines and newspapers report important numbers. According to Garzón (2015) this ministry supported one hundred and ninety-seven music festivals during 2015. Additionally, 1765 companies related to the music business had been created just in Bogotá until 2017 (Riomalo, 2018). Companies related to events and concerts, recording and mixing, music creation, radio broadcasting, manufacturing musical instruments, and music production are part of this list. However, opportunities for work and career development can be concentrated in the main cities of Colombia reducing the chances for other regions in the country to keep, develop and improve their artistic and cultural possibilities (Gobierno de Colombia, 2020b). Furthermore, it is not only unknown how the music education sector is participating in this matter, but little research in this topic in Colombia shows how important is to create links between the different sectors that are involved in this issue. It seems that even when there might be possible scenarios for the development of musicians' careers, there is no a dialogue between the possible players making harder the music profession.

2.4.2 Entrepreneurship research in higher education

Despite limited research related to this topic in Colombia, it is possible to identify literature related to the relationship between entrepreneurship and higher education. Literature available not only suggests entrepreneurship as a venture creation concept but it highlights typical skills presented across the literature (e.g. creativity, business, risk-taking, etc.) (Castillo-Vergara et al., 2018; Holguín, 2013; Saldarriaga-Salazar & Guzmán-Gonzáles, 2018). Although these authors consider that new courses and changes in curricula should be done, and propose to foster entrepreneurship through interdisciplinarity, and experiential learning (Holguín, 2013), they do not present specific practices nor examples to provide this type of education. More importantly, none of them consider the nature of different disciplines such as the arts, but present entrepreneurship as the creation and development of businesses and companies. The following paragraphs discuss several articles related to entrepreneurship in higher education in Colombia. Topics such as developing a state of the art (Sanchez et al., 2017), and the relationship between universities and its environment (Sanabria-Rangel et al., 2015) in regard to entrepreneurship in higher education are explored. Additionally, a case study in a program in entrepreneurship created in Colombia (Heriot & Campbell, 2005) is discussed below.

The state of the art developed by Sanchez et al. (2017) presents what it has been, what it is, and what it can be regarding entrepreneurship in higher education not only in Colombia but in general. The article explores data from 108 academic sources such as academic journals and books. Importantly, the data collected are focused not only on developed countries but also on developing countries in Latin America. The criteria for collecting the data related to Latin American countries, was to use sources not older than 20 years, and the programs researched were verified in order to corroborate that they were still running. Books, government reports, and databases such as ProQuest and Scopus were the main sources. Although the documents were analysed thematically, it is not stated how the themes were selected.

Sanchez et al. (2017) corroborate some ideas previously pointed out in this review. For instance, they state that even when it is not clear what skills an entrepreneur should have, it is commonly assumed that these skills are the same of a businessman. Skills such as, need for achievement, risk-taking, innovation and self-confidence are suggested by the authors (Sanchez et al. 2017, p. 410). They also consider that implementing strategies in educational programs in order to allow students to acquire entrepreneurial skills may be a challenge and therefore, traditional teaching methods such as lectures, literature reviews and assessments might not work (Sanchez et al. 2017, p. 412). Sanchez et al. assert that new teaching approaches should be developed for acquiring the required skills. Authors suggest that experiential learning should be the method that may work. For example, as previously suggested by other authors (e.g. Bridgstock, 2017; Tough, 2012), problem solving, development of projects, and teamwork should be included as essential experiential learning in programs' curricula.

In analysing some university programs, Sanchez et al. (2017) considered examples of successful programs in entrepreneurship in higher education. Programs in the Massachusetts Institute of technology or Stanford University in the United States were stressed in order to present the number of ventures created by these institutions or their students. Accordingly, the authors considered these programs as referents for the future education of entrepreneurship. However, there is not a deeper explanation regarding how these programs have achieved these goals and why these should be the referents.

In the Latin American context, Sanchez et al. (2017) assert that even when programs are trying to strengthen their curricula through an entrepreneurial approach,

current efforts may change depending on each country's problems and needs. Countries like Mexico and Dominican Republic are in low levels of achievement in terms of entrepreneurship compared with Argentina for example, which emphasises entrepreneurial initiatives (Sanchez et al., 2017). Related to entrepreneurship education, not necessarily provided by universities, Sanchez et al. suggest that countries such as Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Mexico and Dominican Republic have made little effort in contrast to other countries such as Colombia and Brazil. Conversely, Argentina, Bolivia, Chile, Paraguay and Uruguay are countries where universities are promoting entrepreneurship education.

The literature presented by Sanchez et al. (2017) also reveals that in the Colombian context, entrepreneurship education started in the 1990s. They also highlight that universities in Colombia have opened centres for developing entrepreneurial culture of an innovative nature. These centres promote entrepreneurship through the culture, new venture creation, training business leaders, entrepreneurial education, management of family businesses, and management of small and medium-sized enterprises (Sanchez et al., 2017, p. 424).

Sanchez et al. (2017) conclude that entrepreneurship education should not be considered just a solution for unemployment. The authors state that it is important to evaluate the meaning of entrepreneurship in order to understand self-employment not only as a work option but also as a means for personal and social development (Sanchez et al., 2017, p. 427). Attempting to enhance an entrepreneurial attitude in students, which was the purpose of their article, Sanchez et al. assert that even when Latin America may be rich in resources, there are challenges related to technology and competitiveness on an international level. They perceive this as an opportunity for developing curricula that integrate these challenges. They also consider that developed and developing countries cannot be measured equally. Consequently, Sanchez et al. propose to encourage students to interact with international initiatives in order to allow them to learn new entrepreneurial techniques that might be adapted and applied to their own countries' realities (p. 428). Finally, authors consider that entrepreneurial education should be promoted not only in universities but also in any educational space in which it transcends from its optional nature to a compulsory one (Sanchez et al., 2017, p. 429).

Even when Sanchez et al. (2017) present a complete state of the art that include Latin America as an object of study, their approach does not consider specific

pedagogical strategies or actions that may help students in developing an entrepreneurial attitude. Furthermore, it is possible that some programs and universities may acknowledge the lack of this kind of education but they just may not know how to improve or implement new initiatives. While research carried out in developed countries (e.g. Beckman, 2007; Welsh et al., 2014) has shown that entrepreneurship in the arts context should be understood differently than in a business context, the discussion presented in their paper is far from reflections related to entrepreneurship education in specific fields. Accordingly, this investigation is significant since it proposes practices that can be implemented in entrepreneurship education including perspectives from specific sectors in relationship to the music field.

Sanabria-Rangel et al. (2015) deem that the integration between universities and their environment may provide a better entrepreneurship education. Understanding teaching, research and extension as universities' purposes or pillars, this article explores each of these purposes in regard to entrepreneurship. However, the authors develop this paper emphasising extension as a means to understand the relationship between universities and their environment. They identify different approaches in which universities have worked within this pillar (extension). A cultural approach, a social development approach, and a university-industry relationship approach are pointed out by Sanabria-Rangel et al. Even when universities tend to cover those approaches, Sanabria-Rangel et al. consider that in Colombia, influenced by the market and international paradigms, the university-industry relationship approach has received more attention than the others (pp. 116-117). This means that although entrepreneurship might be a mean for developing sustainable careers, social and cultural realities must be considered in entrepreneurial initiatives. In order to strengthen the relationship between universities and their environment Sanabria-Rangel et al. identify several challenges that Latin American universities may be facing. For instance, they consider that universities must establish policies that clearly respond to social and context needs as well as establishing links with the state and the industry sectors (Sanabria-Rangel et al., 2015). The inclusion of internships must be promoted and assessed, and the inclusion of entrepreneurship in curricula should be encouraged (Sanabria-Rangel et al. p. 118).

Sanabria-Rangel et al. (2015) consider that entrepreneurship, according to the extension university's purpose, should be understood as a concept that it is not

necessarily related to creating profitable organisations. Consequently, their view of entrepreneurship is related to "the combination between the person's attitude and capabilities that allow him/her to develop any kind of project, generally a creative one. Entrepreneurship is the action of transforming an abstract idea in something real" (Morales as cited in Sanabria-Rangel et al. p. 119). This understanding is important because it might be closer to other fields' realities that not necessarily understand entrepreneurship as a lucrative initiative. Although Sanabria-Rangel et al. propose similar entrepreneurial skills presented previously, within the Colombian context, they consider that entrepreneurship has been taught emphasising wealth, venture, change, employment, value, growth, and innovation (Sanabria-Rangel et al., 2015). Although these features might be included as common topics in entrepreneurship education, Sanabria-Rangel et al. stress that this may limit the entrepreneurship definition presented previously in which "any kind of project" has the potential of being entrepreneurial.

According to the university's purpose (teaching, research and extension), Sanabria-Rangel et al. (2015) analyse them in order to identify how entrepreneurship education should be addressed. Related to teaching, Sanabria-Rangel et al. state that it is important to reflect if current approaches to teaching entrepreneurship such as number of teaching hours, compulsory quantitative assessment, and homogenisation criteria are appropriate for entrepreneurship education (p. 124). Even when the authors do not propose alternative approaches for teaching entrepreneurship, it is important that this is a reflection related to the Colombian context, which aligns with research that advocates for new teaching methods (e.g. Naia et al. 2015) in entrepreneurship education.

Related to research in the Colombian context, Sanabria-Rangel et al. (2015) assert that there is no a database that collect studies and research in this matter in the country. However, they identify, through academic events, different groups of researchers that are interested in investigating this topic. Additionally, investigators have been focused on researching topics such as training, venture creation support, small and medium-sized enterprises, entrepreneurs, opportunities, sectors, and finances (Sanabria-Rangel et al., 2015). Unfortunately, this general classification of topics researched is not explored further and there are no examples of these studies or investigations.

Finally, related to extension, Sanabria-Rangel et al. (2015) do not present specific approaches in the Colombian context. They suggest that universities explore this pillar through technological development, continuing education, and postgraduate programs, among other activities that are developed with companies, governmental offices and non-profit organisations. This is important in order to highlight how universities might be approaching current education with other sectors. However, there is still a gap in order to identify how these sectors may participate actively in universities' programs.

Sanabria-Rangel et al., (2015) conclude that any educational initiative proposed by the universities related to entrepreneurship should consider not only economic issues but also cultural, political, and environmental views among others, in order to succeed in entrepreneurship education. Thus, they deem that the state, the higher education institutions, and the companies are the most important actors for this purpose (Sanabria-Rangel et al., 2015). Although this is important in order to understand that entrepreneurship education should not be isolated from the environment realities, there are no examples in this paper that present evidence regarding how different sectors may work together. Once again, universities might be interested in developing meaningful entrepreneurship programs but they may not know how to do it. Sanabria-Rangel et al.'s article is an example about why is needed to develop research that involves different sectors in order to deliver better entrepreneurship education and generate suggestions in regard to how they might work together, as is presented in this research.

Heriot and Campbell (2005) carried out a case study in Colombia related to the creation of an entrepreneurship program in higher education. Although the study was developed seventeen years ago, it provides a good example of entrepreneurship education there. A private university in Colombia invited the study's authors to help them in developing a new entrepreneurship program in 2001 (Heriot & Campbell, 2005, p. 65). The authors state that they followed the entrepreneurship education models in the United States as a referent for creating the new program. However, they also recognise that implementing practices that may work in one country, may not work in others, as it was also presented by Sanchez et al. (2017). The literature reviewed in their paper points out that "cultural issues impact entrepreneurial education because perspectives on risk-taking, individual initiative and personal achievement are different in different cultures" (Schaper as cited in Heriot &

Campbell, 2005, p. 67). They highlight that by that time, there was no a unified model for entrepreneurship education neither a clear definition of entrepreneurship (Heriot & Campbell, 2005, p. 66). Consequently, they argue that "if we cannot agree on the phenomena we are discussing, it becomes very difficult to develop a curriculum or build an academic program based upon those phenomena" (p. 66). Even when they were facing these difficulties, they state that it was possible to identify courses in entrepreneurship programs that were commonly related to new venture creation, small business management, and small business consulting.

Heriot and Campbell (2005) develop a detailed description according to their perceptions regarding the Colombian university and its context. They describe the university as a small one in physical infrastructure with modern facilities. Additionally, the university offered other programs such as marketing, economics, and business administration. The authors state that these features were comparable with a college of business in the United States (Heriot & Campbell, 2005, p. 67). Nevertheless, Heriot and Campbell consider that there was an important difference regarding how students enrolled their courses. They stress that students in this Colombian university enrolled a few courses from other colleges rather than enrolling common professional courses across different disciplines as it occurs in the United States (p. 67). It is arguable that this difference shows the idea of interdisciplinarity was not embedded in that Colombian university.

In order to create the Colombian program Heriot and Campbell (2005) defined different criteria that explored what is taught, why it is taught, how it is taught, how well it works, and leadership support within the program. Although these criteria were taken from the literature reviewed by the authors, they added the 'leadership support' criterion. This is because they consider that having support for creating and maintaining a new program might be an issue in the Colombian context. This differs from programs in the United States or Europe where these initiatives might be supported by government sources or the contributions of individuals (Heriot & Campbell, 2005, p. 68). Additionally, they found a lack of leadership in the program because the program's founder had changed his position and a possible teacher that might have been the program's director had left the university. Consequently, Heriot and Campbell consider that this issue might become in an impediment to the program's success. Regardless of this was jeopardising the program, the authors present an analysis of how the program should be run.

In order to identify what should be taught, Heriot and Campbell (2005) suggest that a trial and error basis should be deemed. They also suggest that having an existing textbook for teaching an introductory course in entrepreneurship, may help teachers in delivering the program. However, these types of books were normally written in English and limited translations into Spanish had been done. This presents a potential issue in entrepreneurship education in Colombia in regard to having access to current research and initiatives that might not be implemented because the language. Although this issue is out of the scope of this investigation, it is important to consider it to understand the Colombian context. After reviewing several courses in the United States and Europe, Heriot and Campbell state that courses related to new venture creation and small business management were the most popular ones. Accordingly, they propose courses such as entrepreneurial marketing, entrepreneurial finance, legal and regulatory environment, and new venture creation II or entrepreneurship II, after an introductory course in entrepreneurship. In order to understand why these courses should be taught, the authors consider that the popularity of these courses in other programs is significant. Heriot and Campbell recommend courses in finance and marketing as well as a course related to legal and regulatory issues in order to understand the Colombian legislation and the possible constraints in the Colombian legal system (Heriot & Campbell, 2005, p. 70.). Finally, the authors point out that the courses related to entrepreneurship are important to teach fundamental concepts of entrepreneurship and apply knowledge by writing a business plan or developing a different major project.

Heriot and Campbell (2005) propose to teach these courses through "case studies, lectures, experiential exercises, business plans, consulting projects, and guest speakers". (p. 70). They also recognise that teaching entrepreneurship should not be limited to these techniques and therefore, any technique considered useful by the faculty might be incorporated. Although Heriot and Campbell expect that lectures may be the most common approach for teaching, they encourage the university to adopt other techniques where student's participation is involved in the learning process. This is important in order to emphasise the nature of entrepreneurship where creativity and innovation are fundamental players (Heriot & Campbell, 2005). In order to evaluate the program Heriot and Campbell propose to follow some metrics through time by analysing the size of the program, what courses have more interest for students, the number of academic publications, and the number of new ventures started or managed

by students as part of the program's assessment. This approach emphasises entrepreneurship as a lucrative concept, rather than a concept that involves the development of any kind of project as it is suggested by Sanabria-Rangel et al. (2015). Additionally, even when this program was not intended for music or arts students, it is important to highlight that this approach does not necessarily fits in artists' realities (Beckman, 2007).

Heriot and Campbell (2005) suggest that it would be an error if other faculties do not collaborate in the new program's development. They conclude that although it is possible to adapt different practices from programs in Europe and the United States, it is important to understand how these practices may or may not be adapted in developing countries. It is important to highlight that even when findings in Heriot and Campbell's study might have changed by now, it presents an important example regarding how entrepreneurship education was introduced to the country during the last decade.

Summarising, even when Colombian universities may be promoting entrepreneurship in higher education over other countries in the Latin American region (Sánchez et al., 2017), this approach is still in its infancy and it has been focused in the traditional business-related and venture creation view of entrepreneurship. More importantly, entrepreneurship should be understood not only as a potential unemployment solution but as an option for personal and social development. Universities must expand their relationships with society and to foster the inclusion of entrepreneurship in curricula understanding it beyond the business and profit conceptions traditionally considered as part of it. Importantly, other approaches to entrepreneurship in higher education should be considered to improve the Colombian landscape. Consequently, the following section aims to frame entrepreneurship in this investigation.

2.5   Understanding Entrepreneurship

This section poses the understanding of entrepreneurship for the purpose of this project. The aim is not to provide nor to establish a specific definition of the word but to understand the scope of the concept. Since neoliberalism and its relationship with music and music education has been discussed in the literature, the following subsections discuss these relationships (section 2.5.1), and present social entrepreneurship as a frame for entrepreneurship's concept (section 2.5.2).

2.5.1 Neoliberalism and music

The following paragraphs present some visions related to neoliberalism, music, entrepreneurship and music education found across the literature in which the relationship between these concepts is discussed. Various scholars have considered the phenomena of neoliberalism in terms of musician's careers and music education. For example, Moore (2016) considers that entrepreneurship has been pushed to be part of the arts sector informed by "the neoliberal discourse and ideals" (p.34). Similarly, articles related to how neoliberalism and the knowledge economy have impacted school music education (Aróstegui, 2020); and the search of new ways to "re-imagine music-educator professional self-understanding beyond tendencies and constraints created and imposed by neoliberal politics" (Karlsen, 2019, p. 185) have been published in peer reviewed journals. In order to understand different points of view regarding this relationship between entrepreneurship, music, music education and neoliberalism, these papers are presented and discussed in the following paragraphs. It is important to highlight that while these articles are not solely focused on higher music education they provide a foundation to this relationship.

Entrepreneurship

Moore (2016) deems that entrepreneurship is related to innovation and flexibility, which are features that are aligned with work opportunities in different sectors and are "promoted in formal music education" (p. 34). Similarly, she states that "this valorization [sic] of entrepreneurship is a corollary of neoliberalism" (p. 35) since "flexibility is especially prized [sic] in the neoliberal project" (p.36). However, reducing entrepreneurship's meaning to innovation and flexibility denies numerous features that have been attributed to the concept during the last decades. According to Moore,

> Entrepreneurship has become a much-lauded model for twenty-first century work across multiple sectors and is generally defined as a mode of working based on organizing [sic] a venture on one's own initiative and at one's own risk. It is often presented as a welcome alternative to old-fashioned, hierarchical labor [sic] conditions— union shops in particular—and hailed for its ability to foster flexibility and innovation. (Moore, 2016, p. 35)

This understanding of entrepreneurship follows the traditional view of the field related to venture creation. However, this view is simplistic and ignores the endless literature that discuses not only the meaning of entrepreneurship in general but the different meanings and approaches that entrepreneurship has had in diverse disciplines and sectors (e.g. Chang & Wyszomirski, 2015; Forouharfar et al., 2018; Gámez-Gutiérrez & Abril, 2019; Kobia & Sikalieh, 2010; Peneder, 2009; Sternal, 2017). This is important since entrepreneurship is a complex concept that has not been completely defined. Although definitions related to venture creation can be common assumptions, scholars have not agreed in its understanding neither in general nor in specific fields. Once again, this shows the importance of understanding entrepreneurship in the arts and music sector specifically, as it is proposed in this investigation. Furthermore, it is not clear how people, who are not necessarily academics or researchers, understand this concept. There are scholars who have advocated for unlinking these assumptions from the concept when defining other types of entrepreneurship such as arts entrepreneurship (e.g. Beckman, 2007). Accordingly, part of this investigation is focused on analysing perspectives of participants in this regard and discussing different views of entrepreneurship either in general or in music and arts in Colombia.

Moore (2016) states that commodification, which is a characteristic of neoliberalism, highlights common economic problems in the "classical music culture". She states that music scores and performances can be understood as products that normally have not succeeded in the open market because they have been relayed "on subsidy, patronage, and other forms of largely voluntary largesse instead." (Moore, p. 36). This view stresses the traditional ways of funding commonly adopted within the music sector. Unfortunately, this view does not consider individual interests and capabilities in order to develop a career in the arts. It presents how neoliberalism might not consider different economic dynamics forcing the music sector to adopt specific models that fit within the neoliberal philosophy. This is important for this inquiry because it presents recommendations that address the realities of musicians, which might be not generalisable.

Moore's (2016) paper presents how different arts university programs across the United States have implemented entrepreneurship and portfolio careers not only as part of their curricula but also as means to attract new students. She asserts that "a university degree is increasingly seen as a means to the end of "employability," rather than an end in its own right" (Moore, 2016, p. 41). Consequently, whoever who funds

the music or arts degree "may be especially anxious about employability" (Moore, 2016, p. 41). Unfortunately, this 'anxiety' is based on a reality in which graduates, sometimes having large study loans (Munnelly, 2020, p. 2), need an income to pay them back and for their own maintenance. In Colombia, for example, the Colombian Institute of Educational Credit and Technical Studies Abroad (ICETEX), which is a public organisation, offered loans in 2021 with an 11.61% interest annual rate (Icetex, 2021a). It is not uncommon to find iterative news that present many graduates that struggle paying their debts at this rate. This does not mean, of course, that university programs should have an "end of employability", as it is suggested by Moore, but to find a balance in which graduates have the necessary skills to survive.

Moore (2016) considers that music orchestras have always been dependent on external economic resources and they are not self-sustainable, and conversely, they are expected to make a profit. Consequently, stable music employment is declining (Moore, 2016). Although this assertion claims that it does exist stable music employment, other studies (e.g. Bennett, 2007a; Bridgstock, 2011) have shown that the nature of musicians' careers is different than full-time employment seen in other disciplines. Moore's view is focused on a small section of musicians who are part of music orchestras but who do not represent the majority of musicians' careers. It is important to stress that the article presents the challenges that western trained musicians have faced through time regarding employment precariousness. However, it falls in the assumption that entrepreneurship is directly related to neoliberalism denying efforts from researchers who have presented different, and not necessarily venture creation views of entrepreneurship. Finally, Moore acknowledges that music entrepreneurship might enrich the music scene providing better options for audiences, but this can lead to more work with less earnings for musicians. Unfortunately, the paper does not present other non-entrepreneurial alternatives for musicians' careers nor considers other realities beyond the traditional western music orchestras.

The knowledge economy

A different approach to neoliberalism and its relationship to music teaching and learning is presented by Aróstegui (2020). He considers that economic ideals, driven by neoliberalism and the knowledge economy, have permeated education. He establishes that "educating for the economic sphere is not new" (p. 42) and this education has coexisted with schools training. Aróstegui highlights that what is new is

how neoliberalism has turned education into another service. He asserts that education is now focused primarily on the economic dimension (Aróstegui, 2020). Although this approach may potentially lead to educate exclusively for the economy, educational institutions must find ways to balance curricula in which specific disciplinary learning is not affected by this economic view. Unfortunately, Aróstegui stresses that schools' curricula, which are state-driven, are now focused on "educating solely and exclusively for the economy with tangible results in the short term, and that for this purpose music and art education are not considered useful" (p. 43). He explains that in Spain mandatory music courses, which used to be a part of primary and secondary education, are now elective subjects in different regions within the country (Aróstegui, 2020). This is important as school mandatory curricula should be diverse in order to allow students to identify a large spectrum of disciplines that they may not have been previously exposed to, potentially identifying new college pathways. As a consequence, Aróstegui advocates for music education within this new school curricula focused on the knowledge economy.

Aróstegui (2020) argues that neoliberalism and knowledge economy are concepts that are commonly understood as similar when they are not the same. On one hand, the author states that

> liberalism is a political theory that prioritises freedom over equality as the major human right. This defence of individual autonomy leads to consider the private sphere as the appropriate place for the development of the individual, hence the importance that the right of private property has for liberalism. … [Economic liberal theories] seek deregulation of the market as much as possible, on the pretext that it will be regulated only by decisions taken freely by buyers and sellers. (Aróstegui, 2020, pp. 43, 44)

This view in which the private property and the 'free' market are prioritised within a liberal view is also shared by neoliberalism. Nevertheless, Aróstegui (2020) states that "liberalism is a political doctrine" while "neoliberalism is purely economic" (p. 44). On the other hand, Aróstegui asserts the knowledge economy is a "a new way of producing goods and services" (p. 44) in which the market and the economic production has changed. He stresses that the digital era has led to a faster knowledge development. This also leads to innovation since there are new tools for knowledge

development such as real-time access to information, and new ways of interaction between product developers, suppliers and final customers (Aróstegui, 2020). This differentiation is significant because although both concepts, neoliberalism and knowledge economy, can be related to the economy and the market, the former is a specific economic philosophy while the latter is related to a current reality that affects the economy. Something similar can happen with entrepreneurship. While neoliberalism advocates for a free market that should not be intervened by the state, entrepreneurship is a concept that does not have a general interpretation and that can be related to projects, people or institutions regardless of their view on the market or even the economy. This does not mean that neoliberalism will not influence entrepreneurship, but it will depend on the project, the person or the institution's economic view rather than a generalisation that assumes that entrepreneurship aims to promote neoliberalism.

The implications of neoliberalism and knowledge economy for education and music education, according to Aróstegui (2020), are also different. While organisations such as the World Trade Organisation, and the Organisation for Economic Co-operation and development have promoted neoliberal attributes in education in which standardised education promotes the development of STEM (i.e. Science, Technology, Engineering, and Math) skills, which are normally measurable, arts education has faced a decline (Aróstegui, 2020). This is problematic because students may not have the opportunity to know, understand and assimilate other human facets that would contribute in their personal development. More importantly, considering each person learning process and personal interests is essential for their personal development (Kolb, 2014). However, when talking about the knowledge economy, Aróstegui argues that "music is a considerable part of the economic system, moving in the United Kingdom £4.1 billion in 2016 and €5 billion in 2013 in Spain" (p. 49). Within the Colombian scenario the recording industry represented an income of USD $44 million in 2018, occupying the 32nd position globally (Cámara de Comercio de Bogotá, 2019, p. 8). Therefore, music education can help in developing "creative workers", which is a needed characteristic of the productive model of the economy (Aróstegui, 2020). Furthermore, entrepreneurship can potentially be a mean to connect music education with this economy.

Some disciplinary and non-disciplinary skills and content are presented by Aróstegui as part of a possible curriculum for music schools following some views

proposed by Patrick Jones (2007). Accordingly, education should "help students develop the skills, knowledge, habits, and dispositions to succeed in an economy focused on creativity, research, development, design, and innovation" (Jones as cited in Aróstegui, 2020, p. 49). Importantly, although the author does not name them, some of these attributes have been considered entrepreneurial skills.

Finally, Aróstegui (2020) points out that music teaching and learning has been criticised for being "just focused on its own aesthetic, emotional and self-improvement interests" (p. 50). The author also states that music education must be linked with social realities conceiving and understanding the social changes that the world has brought. This is important to understand that current music curricula, either schools or college, must be adapted to those social realities, but more importantly, that those curricula changes can be discussed in consultation with artists and musicians who understand and practice these realities. This scenario would be ideal as opposed to the neoliberal views that might be imposed on music education by politicians or practitioners from other disciplines. It is important to highlight that even when this article is focused on pre-tertiary education, it directly impacts any kind of artistic education. Possibilities for a growing interest in studying music might be affected if music education is not prioritised in school programs.

Resilience

A third point of view related to music, music education and neoliberalism is shown by Karlsen (2019). She stablishes a current scenario for music teachers in which some aspects have changed in their profession (Karlsen, 2019). For example, Karlsen states that music teachers have to develop their careers in multiple scenarios that they were not trained for as well as the repertoire presented today in teaching music is more diverse that that one that used to be studied before, allowing students to access to a richer musical spectrum. Accordingly, the music teacher has had to work in different fields making them to constantly update their abilities "according to the needs of society as well as the individual student" (Karlsen, 2019, p. 186). Karlsen deems that this has led researchers to discuss entrepreneurship, portfolio careers (See Bartleet et al., 2012; Teague & Smith, 2015) and competency nomad (See Johansson, 2012) in order to improve musicians' employability. This constant 'own-updating' and moving within different arenas is related to the competency nomad concept that Karlsen presents. The author states that she, as a music educator, sees herself not only as a

competency nomad but also as an entrepreneur. She explains that she has developed her career in multiple ways as a performer, a teacher, and a researcher (pp. 187-188) moving herself between different types of jobs and roles through time.

Karlsen's (2019) experience shows how changing and diverse music educators' careers can be. More importantly, her remarks do not emphasise on musicians that work as educators but that were trained in other sub disciplines such as performers, composers, or musicologists that might include other types of activities as part of their careers. Karlsen adds that although she had thought that her nomadic career was related to her own personality, societal patterns may have pushed her to develop resilience, adaptability, and flexibility to be able to work in that way. Interestingly, these are skills that have been considered entrepreneurial.

Karlsen (2019) points out that the word resilience has currently used in the neoliberal context. She highlights that although the meaning of the word can be related to "'flexibility', 'durability', 'sturdiness', 'strength' and 'toughness'" (p. 188), resilience for most people in the world has to do with survival needs in which people every day must find the way to make their living. This means that resilience even when it can be understood as a positive skill, under a neoliberal view that pushes the majority of population to be 'resilient' in order to survive in a capitalist society might not be the best choice for individuals. In other words, understanding resilience as a trait that can help people to face realities of life such as daily difficulties that are not necessarily related to an economic landscape, can be a helpful tool for people. However, if this is enforced by an economic philosophy that promotes freedom over equity and equality (Aróstegui, 2020), people's rejection to resilience can occur. Karlsen proposes that in order to act beyond neoliberalism music educators should embrace their own vulnerability. For this purpose, she suggests to openly "expose our own positioning, that is how we are (or have been) situated in terms of demographic and identity categories such as gender, social class, ethnicity, race, sexuality and disability, to name a few." (p. 191). Although Karlsen here is referring to teachers rather than students, once again, this view shows the importance of considering individual choices and contexts as part of the educational model, as Kolb (2014) proposes.

She adds that it is imperative to analyse how vulnerable the music education system can be. She recognises that some efforts on this task have been done but there are other shortcomings and difficulties to explore such as sexual harassment in higher music education (Karlsen, 2019). Karlsen advocates for music educators to take action

of their profession and the music education system since it has been a threatened field "that can easily be erased if politicians decide to do so" (p. 192). This is important in order to maintain and improve music education at any level and to demonstrate that the field is not only interested in its own individual improvement and development (Aróstegui, 2020) but it is linked to social realities and difficulties. For this purpose, Karlsen suggests to consider sustainability within music and music education as well as to work interconnectedly between practitioners that are in clear different contexts to understand intercultural music education and to provide future music educators with tools and knowledge that allow them to work in plural and diverse societies. Finally, although Karlsen advocates for activism as resilience resistance, the activism she proposes is based on knowing and discussing the music profession linked to social and cultural realities.

This section has presented different views in which neoliberalism might impact the music and music education fields. The section not only aimed to show how neoliberalism has been related to the music and music education fields, but also presented varied approaches to this phenomenon. In this matter it is important to understand neoliberalism as the economic philosophy that it is and that permeates the whole society instead of assuming that other concepts such as entrepreneurship, knowledge economy, resilience, or even others, are synonyms or even components of neoliberalism. Despite Moore (2016) deems that entrepreneurship's meaning is related to neoliberalism, her view ignores other approaches that have extensively discussed the word's understanding, not only in the arts but in social contexts such as social entrepreneurship (e.g. Bacq & Janssen, 2011; Choi & Majumdar, 2014; Dacin et al. 2010). In this line, Aróstegui (2020) and Karlsen (2019) articles suggest that the music profession cannot be unlinked from social realities and therefore, it must be prepared for a changing world. Although neoliberalism can bring some challenges for the music sector in general, musicians still need to find ways to survive and, entrepreneurship understood from different perspectives such as social entrepreneurship, might help them in this purpose. This view is important for this project since a social view that considers people's realities, including economic, professional, personal and others, is imperative to help musicians in the development of their careers. This investigation, therefore, does not assume an exclusive and unique meaning of entrepreneurship. Conversely, it acknowledges the difficulties of defining it and its flexibility depending on the field. In this line Bacq and Janssen (2011) stress that entrepreneurship's

definition can be influenced by the discipline in which is defined. However, some principles presented in the development of social entrepreneurship are presented in the following section in order to frame the concept in this project.

2.5.2 Social entrepreneurship

Social entrepreneurship is a concept that although it is not new it started to be discussed and studied in the academic world in the late 90s (Bacq & Janssen, 2011; Wu et al., 2020). Even when there is significant literature in which scholars have tried to define social entrepreneurship, there is no consensus regarding its meaning (Dacin et al. 2010; Wu et al., 2020). However, researchers have proposed different definitions that share some similarities. Table 2.5 presents some definitions that help in understanding entrepreneurship for the purpose of this project.

Table 2.5

Social entrepreneurship definitions

Author	Definition
Martin & Osberg, 2007	We define social entrepreneurship as having the following three components: (1) identifying a stable but inherently unjust equilibrium that causes the exclusion, marginalization, or suffering of a segment of humanity that lacks the financial means or political clout to achieve any transformative benefit on its own; (2) identifying an opportunity in this unjust equilibrium, developing a social value proposition, and bringing to bear inspiration, creativity, direct action, courage, and fortitude, thereby challenging the stable state's hegemony; and (3) forging a new, stable equilibrium that releases trapped potential or alleviates the suffering of the targeted group, and through imitation and the creation of a stable ecosystem around the new equilibrium ensuring a better future for the targeted group and even society at large. (p. 35)
Dacin et al., 2010	The final approach to defining social entrepreneurship focuses on the primary mission and outcomes of the social entrepreneur, which include creating social value by providing solutions to social problems. (p.42)
Bacq & Janssen, 2011	We define social entrepreneurship as the process of identifying, evaluating and exploiting opportunities aiming at social value creation by means of commercial, market-based activities and of the use of a wide range of resources. (p. 376)
Choi & Majumdar, 2014	Social entrepreneurship [(SE)] stems from the involvement of multiple sub-concepts which were identified as (1) social value creation, (2) the social entrepreneur, (3) the SE organization [sic], (4) market orientation, and (5) social innovation. (p 372)
Forouharfar et al., 2018	Social entrepreneurship is a socially mission-oriented innovation which seeks beneficial transformative social change by creativity and recognition of social opportunities in any sectors. (p. 33)

Wu et al., 2020	[Social entrepreneurship] refers to the process of identifying opportunities, stimulating innovations, and exploiting and allocating resources, is adopted by individuals and organizations [sic] through social enterprises to address social needs, create social value, and achieve sustainable social benefits in communities or wider regions. (p. 2610)

It is important to highlight that these definitions represent a larger universe of understandings of the concept because some of them are based on analysis of previous definitions provided by scholars during the last decades (i.e. Bacq & Janssen (2011), Dacin et al. (2010), and Wu et al. (2020) present their own definition after reviewing a significant number of definitions). Although the definitions presented in Table 2.5 can be slightly different, in general they agree on social value creation as part of social entrepreneurship definition. This suggests that despite economic aspects might be involved in the meaning of social entrepreneurship, it is not focused on economic value creation. Moreover, "the pursuit of social value is opposed to the pursuit of economic value" (Barman, 2016, p. 10). This is important in order to understand the scope of the concept and its main aim even without an academic consensus.

Martin and Osberg's (2007) definition has been broadly cited (i.e. more that 2500 times according to Google Scholar) and it was one of the first attempts to frame the concept. They conceived it based on three main principles. The first one is related to a "unjust equilibrium" in which a group of people or sector struggles financially speaking or does not have the political influence to intervene in terms of policy-making for their own benefit and, therefore, to eliminate the "unjust equilibrium" (Martin & Osberg, p. 35). This is easily identifiable within the music and arts sectors in which its practitioners commonly struggle to develop sustainable careers (Bennett, 2009; Bennett & Bridgstock, 2015; Radbill, 2010). This is not a recent issue and their precarity in terms of being employable and their career development has been academically discussed (e.g. Bennett, 2016). Similarly, it is not common, at least within the Colombian context to have political leaders that have come up from the arts sectors. Even when they might promote some development within the creative industries, as the current Colombian government does, the main political actors who promote this development come from areas such as law or economy[1]. This is important

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[1] The president of Colombia and the last two ministries of culture, who have strongly promoted the development of the creative industries in Colombia have developed their studies in law and/or economics (Duque, n.d.; Ministerio de Cultura de Colombia, 2021d)

since the music sector has hardly had any influence on policy development and politicians that might be interested in the sector's development see the sector from perspectives that are not necessarily closed to artists' realities.

The second principle is related to opportunity recognition to change this "unjust equilibrium" (Martin & Osberg, 2007). In this regard Bacq and Janssen (2011), Forouharfar et al. (2018), and Wu et al. (2020) also highlight social opportunities as part of social entrepreneurship meaning. Universities and education institutions can play this role being their music programs an opportunity to help music students to face their potential employment challenges, which by itself it is a social value aim. The third principle posed by Martin and Osberg is related to bringing a fairer equilibrium in which the group of people or sector affected achieves a stable condition in regard to the problem faced. In the case of musicians' employment and financial difficulties, this principle is a future one. Since current music programs have not implemented or are just trying to carry out projects on this matter, just through time it will possible to achieve this goal related to the improvement of labour conditions for musicians. Consequently, these principles proposed by Martin and Osberg, which according to them define social entrepreneurship, help, among others, in understanding entrepreneurship for this investigation.

Dacin et al. (2010) and Forouharfar et al. (2018) stress the social mission as the main driver of any entrepreneurial intention framed as social entrepreneurship. While a number of definitions analysed by Dacin et al. do not consider economic outcomes as part of the definition of social entrepreneurship, other definitions that associate economic outcomes with the concept do not consider these outcomes as part of the primary mission in social entrepreneurship. Similarly, Forouharfar et al. follow J. Gregory Dees' view of social entrepreneurship in which "social entrepreneurs are mission-oriented, not financially-oriented and seek 'mission-related impact' in the community" (Dees as cited on Forouharfar et al., 2018, p. 23). These views presented by Dacin et al. and Forouharfar et al. are important for this project not only because they frame the concept in terms of economic understanding but also because these studies are based on a plethora of definitions of social entrepreneurship that even when scholars might not have yet found a consensus, it is clear that being for-profit is not the end in this view of entrepreneurship. It is imperative to highlight that participants in this inquiry could consider or even advocate for being for-profit as part of their view of entrepreneurship and entrepreneurship in the art's contexts. However, that does not

mean that that is the lens through this project is created. On the contrary, this research is based on employment challenges that musicians have faced through time as part of their careers and therefore, it advocates for economic sustainability rather than being lucrative. In other words, the "social mission focuses on the benefits and positive changes for society, while the profit must be used to pursue financial sustainability for producing public goods for beneficiaries rather than private benefits for shareholders" (Wu et al., 2020, p. 2608). Understanding entrepreneurship as a social tool for improving artist wellbeing, from an educational point of view, it is an opportunity to educate music practitioners that understand the social and economic possibilities of entrepreneurship. At the end of the day they will decide which path they will take, but at least they have had the opportunity to know different views of the concept.

2.6 Summary

This review has explored relevant literature that addresses the problem of including entrepreneurial education in undergraduate music programs. Articles and studies showed in this review propose new approaches and models to deliver entrepreneurship education in the arts sector and other fields. Nevertheless, it is still necessary to develop a curriculum that dialogues with other sectors and is informed by music education, the state/government and industry sectors. Some researchers have provided evidence that experiential learning should be incorporated in higher education programs in order to allow students to acquire and identify entrepreneurial skills. The literature also revealed that the definition of entrepreneurship and entrepreneurship education in the arts context is still unclear. Even when studies have addressed this topic, this gap has not been filled and there is no agreement in regard to how these terms should be understood, neither in general nor in other specific fields. A unified definition might help programs to develop curricula based on that definition. However, that seems to be unrealistic. Consequently, this research proposes a set of principles to understand entrepreneurship, which are flexible and that can be a starting point to deliver entrepreneurship education in music programs.

The Colombian context shows that even when there are opportunities for musicians' career development and entrepreneurship has been promoted within the creative industries sector, entrepreneurship education is a topic that has not been deeply investigated. Although there are several articles that investigate entrepreneurship in higher education, these papers are unrelated to musicians'

entrepreneurial needs. Accordingly, there remains a gap related to entrepreneurship in music education in this country. Finally, entrepreneurship's understanding is discussed in order to highlight that being for-profit is not necessarily an aim in being entrepreneurial. More importantly, entrepreneurship must be understood as a means to achieve sustainability, social impact and development. Therefore, social entrepreneurship works as a lens in this study.

An important objective in this investigation was to start filling these gaps by exploring how entrepreneurship is understood in relation to the art and music sectors, and how entrepreneurship might be used as a means for musicians' career development within the Colombian context. Ultimately, findings in this investigation aim to inform undergraduate music programs in Colombia regarding how they might assist music students in acquiring entrepreneurship skills that can help them in the development of sustainable careers.

Chapter 3: Research Design

This chapter presents the research design for this project. It is divided in four sections: methodology; methods, participants, and data collection; data analysis; and ethics and limitations. The methodology section (section 3.1) presents the qualitative approach selected for this project that was developed through a case study. The second section (section 3.2) presents the methods chosen to collect the data. These were semi-structured interviews, and document analysis. The different participants, sources of data and the phases for collecting the data are also presented here. The data analysis section (section 3.3) presents the method used to analyse the data in this project, which was thematic analysis. The following section (section 3.4) presents how the ethics for this project were considered and it acknowledges some limitations in this inquiry. Finally, trustworthiness in qualitative research is presented (section 3.5).

3.1 Methodology

The methodology in this project is defined by the type of research questions proposed. In qualitative inquiry questions are open ended in order to allow the researcher to explore deeply a 'central phenomenon' (Creswell, 2012). Similarly, in this type of research, Creswell (p. 134) considers that it is desirable to formulate *why* and *what* questions as central questions in the investigation. This because a *why* question might be related to a cause and effect answer, which is common in quantitative research. Since the research questions in this project aim to understand *how* is arts and music entrepreneurship understood in the context of the Colombian creative and cultural industries? And, *what* is the current state of arts and music entrepreneurship and career development in higher music education in Colombia? A qualitative methodology is used in this investigation. Similarly, being Colombia the place in which this project was carried out, this project uses a case study approach.

3.1.1 Qualitative research

This project is located within a qualitative approach as far as it is intended to understand participants' perspectives regarding entrepreneurship in undergraduate music education in Colombia. It aims to analyse how participants understand their own experiences and build their own worlds in relation to this topic (Merriam & Tisdell,

2015). Denzin and Lincoln (2018) state that "qualitative research involves an interpretive, naturalistic approach to the world" (p. 10). This means "to study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 2018, p. 10). This is important because results in this study not only present and consider current efforts in undergraduate music programs, but also discuss perceptions and opinions from participants in different sectors. This, in order to present their view of the world in regard to how arts and music entrepreneurship is understood in the Colombian context. Similarly, this approach proposed by Denzin and Lincoln (2018) allows the researcher to better analyse the current state of arts and music entrepreneurship, and career development in higher music education in Colombia, which is directly related to the research questions.

Corbin and Strauss (2008) consider that qualitative researchers "hope that their work also has some relevance for non-academic audiences" (p. 14). This is relevant for this study because sectors, such as government and industry, which are not necessarily academic sectors, are important players in shaping and supporting undergraduate music students' careers. Additionally, findings in this investigation suggest to develop connections with society in general in order not only to help music students in their career development, but also in acknowledging social issues and needs that go beyond the academic discussion within the classroom.

Finally, as suggested by Creswell (2012), qualitative research explores a problem and provides a detailed understanding of a specific phenomenon through participants' perspectives. Furthermore, qualitative researchers need to explore because they do not know the variables (Creswell, 2012, p. 16) and therefore, they discover variables rather than test them (Corbin & Strauss, 2008, p. 12). In this matter Flinders and Richardson (2002) assert that "knowledge is viewed as something constructed rather than as something given, found, or solely existing independently of the researchers" (p. 1160). This constructivist view is a means to discover what happens in social life aiming to reflect on what kind of world people want to live in (Lincoln & Guba, 2016, p. 9). This is the basis of the phenomena studied in this project, which advocates for a better quality of life for musicians and the communities they interact with. Accordingly, participants' perspectives, opinions, experiences, and suggestions in this inquiry inform the findings and recommendations that are presented

with this investigation. They also inform the design of programs that will attempt to assist undergraduate music students in developing sustainable careers.

3.1.2 Case Study

Case studies in qualitative research are an in-depth exploration, description and analysis of a bounded system (Creswell, 2012, p. 465; Merriam & Tisdell, 2015, p. 37). Additionally, their purpose is "not to represent the world, but represent the case" (Stake, 2000, p. 448). This means that they do not aim to generalise. Similarly, "the term 'case study' is often used interchangeably with 'qualitative research'" (Merriam & Tisdell, p. 37). However, case studies are not a methodological choice; instead, case studies allow researchers to choose what is studied (Flyvbjerg, 2011, p. 301; Stake, 2000, p. 435). It is important to clarify, that a case study is not the same as a qualitative method (Simons, 2009, p. 19). Conversely, case studies are defined by a particular interest in a specific case, regardless of the qualitative research methods used in the study (Simons, 2009, pp. 19-20; Stake, 2000, p. 435). Accordingly, this project is interested in understanding the phenomenon of entrepreneurship as a means of teaching and learning in higher music education being Colombia the case studied.

According to Schwandt and Gates (2018) case studies are defined in different ways and there is no a unique understanding about them. They deem that a case can be "an instance, incident, or unit of something and can be anything" (p. 341), including societies or a nation-state (Swanborn, 2010). In this line, Byrne (2009) argues that not only nation states but the whole world can be considered a case (p. 104). This, because they "have all the properties of complex systems of their inherent nature and potential for change" (Byrne, 2009, p. 104). Since there is no a single understanding of case study Schwandt and Gates present different definitions posed by other scholars. These definitions, sometimes contrasting between them, present the complexity of defining 'case study' and it would be "a fool's errand to pursue what is (or should be) truly called 'case study'" (p. 344). However, it is important to highlight some definitions that allow this project to frame the case studied:

> [A case study is 1.] The preferred research strategy when how or why questions are being posed, when the investigator has little control over events, and when the focus is on contemporary phenomenon within some real-life context. (Yin as cited in Schwandt & Gates, 2018, p. 342). [2.] An in-depth exploration from

multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme, or system in real-life context. It is research-based, inclusive of different methods, and is evidence-based. The primary purpose is to generate in-depth understanding of a … programme, policy, institution or system to generate knowledge and/or inform policy development, professional practice and civil or community action. (Simons as cited in Schwandt & Gates, 2018, p. 343) … [3.] A research approach that is used to generate an in-depth, multifaceted understanding of a complex issue in its real-life context. (Crowe as cited in Schwandt & Gates, 2018, p. 343).

Through the lenses of these definitions it is possible to identify how real-life contexts have been pointed out as essential parts of case studies. This is important in order to validate what this project advocates in regard to provide a better education for music students based on the possible realities they will face as music practitioners. Additionally, having multiple perspectives or a 'multifaceted understanding' of a complex issue is an aim in this inquiry. This will be possible by exploring different sectors within the Colombian context. Accordingly, these definitions provide a frame for this case study.

Merriam and Tisdell (2015) state that a case study is a type of qualitative research that has its own characteristics "in addition to what it shares with other forms of qualitative research" (p. 37). For instance, "case studies share with other forms of qualitative research the search for meaning and understanding" (Merriam & Tisdell, 2015, p. 37), but also case studies are 'bounded systems' (Merriam & Tisdell, 2015, p. 37; Simons, 2009, 3; Stake, 2000, p. 436) that aim to understand and analyse the particularities of a specific case (Merriam & Tisdell, 2015; Simons, 2009). Accordingly, since it is not clear what entrepreneurship means in the arts and music context (Beckman, 2007; Bridgstock, 2013a; Thom, 2017), an objective in this inquiry is to understand this meaning, within the Colombian context, by analysing multiple perspectives from different labour positions and professions in the country. Thus, this research illustrates, from these multiple perspectives, the problem related to helping undergraduate music students in developing sustainable careers, understanding entrepreneurship as a means for this purpose, either acquiring entrepreneurship skills or recognising them as viable tools for music students' career development. Undergraduate music programs, industry, and state/government sectors in Colombia

inform this investigation (see Figure 3.1). This means that the research questions are addressed from the participants' perspectives and documentation from each of these sectors.

Figure 3.1
Case
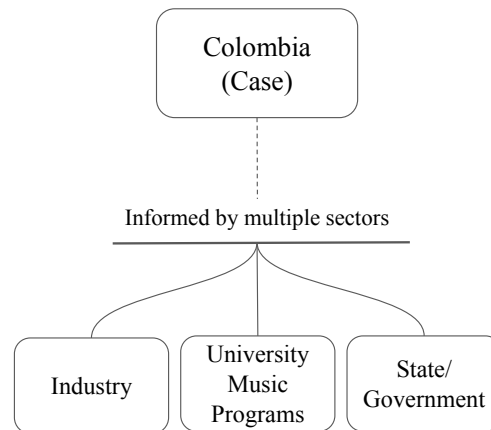
Finally, participants' opinions and perceptions regarding the topic explored in this inquiry are mainly collected through semi-structured interviews, and they will be triangulated with data collected from analysed documents. The following section explores in depth the methods used in this investigation.

3.2   Methods, participants and data collection

This project used semi-structured interviews and document analysis as methods for data collection. Participants in this inquiry were working in sectors such as education, industry, or state/government at the time that they were invited to participate and interviewed for this project. Mainly, documents such as subject's syllabi and descriptions, policy and legislation records, and websites were analysed. Similarly, the data were collected in Colombia between 2019 and 2020. The following paragraphs explore the methods used, how participants were involved, and the data collection process in this research.

3.2.1 Methods

This section explores the methods used for collecting data in this investigation. For this purpose, semi-structured interviews and document analysis were employed. Although one method may have provided more complete and meaningful data than

other, having used different methods, added "richness to the description and provided verification of the significance of issues" (Simons, 2009, p. 130). For example, participants' opinions regarding the type of governmental support available for them were compared with official information and available legislation in this regard.

Semi-structured interviews

Merriam and Tisdell (2015) present three types of interviews according to their structure: highly structured (also called structured), semi-structured and unstructured. They state that in highly structured interviews the questions are defined in content (wording) and order. They also assert that this type of interview is generally used "to gather common sociodemographic data from respondents" (Merriam & Tisdell, 2015, p. 110). Conversely, unstructured interviews are informal and researchers commonly use this type of interview to "learn enough about a situation to formulate questions for subsequent interviews" (Merriam & Tisdell, 2015, p. 111). Similarly, Merriam and Tisdell consider this type of interviews more "flexible, exploratory and more like a conversation" (p. 110). In the middle, semi-structured interviews are located. Brinkman (2018) states that,

> [c]ompared with more structured interviews, semistructured [sic] interviews can make better use of the knowledge-producing potentials of dialogues by allowing much more leeway for following up on whatever angles are deemed important by the interviewee, and the interviewer has a greater chance of becoming visible as a knowledge-producing participant in the process itself, rather than hiding behind a present interview guide. And compared with more unstructured interviews, the interviewer has a greater say in focusing the conversation on issues that he or she deems important in relation to the research project. (Brinkman, 2018, p. 579)

This means, that even when semi-structured interviews can be flexible, there is a structure in terms of the topics that will be asked. For the purpose of this study this type of interviews allowed me to develop a plan of the topics to be discussed during the interview, and allowed the interviewee to share her/his own perspective. For instance, although all participants were asked to share their understanding of entrepreneurship, in several cases follow up questions allowed me to inquire deeper in

their perceptions and experiences. Questions related to their own experience as potential entrepreneurs, how they considered a musician could be an entrepreneur or what attributes could make someone an entrepreneur provided a better insight in how entrepreneurship and music entrepreneurship are understood in the Colombian context.

In qualitative interviews the questions are open-ended and do not necessarily follow a specific or particular order (Creswell, 2012). This also allowed me to manage emerging topics or going deeper in respondents' answers (Merriam & Tisdell, 2015), and allowed interviewees to talk openly about the topic asked rather than pushing them to answer very specific questions that could have led them to limit their opinions. For example, in several cases participants answered not only the question they were asked, but they included other answers that responded to other questions that had not been asked yet.

Conducting this type of interviews in this investigation also allowed me an in-depth exploration in understanding different views, not only from different sectors but also from different people within the same sector, in regard to musicians' career development and entrepreneurship in music education. However, interviews might have some limitations such as the interviewee may filter the information provided, or can feel uncomfortable because the researcher presence, among others (Creswell, 2012, p. 218). Consequently, for the purpose of this study, analysing data from documents such as syllabi, legislation, programs' websites among others, these limitations were mitigated.

In this investigation, thirty-five interviews were conducted. They lasted between 21 minutes and 1 hour and 41 minutes, being 47 minutes the average of each interview. A detailed list of interviewees; their sector, position or profession; and how they were approached to be invited to participate in the project is presented in Table 3.2.

Document analysis

Document analysis, in this project, also provided data that was compared with data collected from interviews. Creswell (2012) considers that documents, "can include newspapers, minutes of meetings, personal journals, and letters" (p. 223). Documents can also include "a wide range of written, visual, digital, and physical material relevant to the study (including visual images)" (Merriam & Tisdell, 2015, p.

162). Consequently, subject's syllabi and descriptions, policy and legislation records, and websites were data analysed in this project. Similar to Merriam and Tisdell (2015, p. 139), Bowen (2009) states that this method "is often used in combination with other qualitative research methods as a means of triangulation" (p. 28). For example, current policy and legislation related to employment, entrepreneurship, and career development within the creative industries in general were analysed and placed in comparison with data collected from interviews in order to identify how they line up or not with the participants' perspectives. Additionally, subjects' syllabi and descriptions from several music programs were analysed and compared with interviews' excerpts.

Using different methods and sources of data allowed me to compare the data collected and support and/or deny findings and emergent themes. These are two types of triangulation suggested by Denzin (1978). Even when Denzin aimed to validate qualitative research through triangulation, and it is still "a powerful strategy for increasing the credibility or internal validity of your research" (Merriam & Tisdell, 2015, p. 245), this strategy has been widely discussed and challenged (see Flick, 2018). Consequently, this project follows Flick's understanding of triangulation where it is "aiming at broader, deeper, more comprehensive understandings of what is studied, and that often includes–or heads at–discrepancies and contradictions in the findings" (p. 449). Actually, the researcher may discover that the research problem is more complex than initially it was thought (Stake, 2010, p. 125). For instance, while several participants considered that there is not available support for musicians to develop entrepreneurial projects, governmental initiatives showed that, although they might not be enough, there are support and aid in this matter. This was important for this inquiry as far as utilising different methods made me possible to garner a better understanding of the problem related to what participants thought regarding available support and what it was actually offered by private and public organisations.

3.2.2 Participants and sources of data

In qualitative research, purposeful sampling is typically the approach used in order to recruit participants or select the sources of data (Creswell, 2012; Merriam & Tisdell, 2015). Using purposeful sampling, participants, sources of data and cases are not selected randomly. Conversely, "purposeful sampling is based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must

select a sample from which the most can be learned" (Merriam & Tisdell, 2015, p. 96). Accordingly, in order to have a broader landscape in the topic researched, as it was mentioned before, participants from different sectors informed this project.

Understanding that the research questions in this project were related to how arts and music entrepreneurship is understood in the context of the Colombian creative and cultural industries, and how the current state of arts and music entrepreneurship and career development is in higher music education in Colombia, not only undergraduate music programs but industry and the state/government sectors were included in this project to be studied. This allowed me to understand the whole real context that musicians might face in the world of work or as potential entrepreneurs. Through selecting participants from different sectors, it was possible to collect data from multiple perspectives with different interests in order "to present the complexity of our world" (Creswell, 2012, p. 207). This type of sampling is called maximal variation sampling (Creswell, 2012; Merriam & Tisdell, 2015). Consequently, using maximal variation sampling for selecting the participants and sources of data within each sector, provided data from different points of view that offered a broader picture of the problem researched.

Within each of these sectors, accordingly, there was a considerable number of potential participants and sources of data that could have been interviewed or analysed. Table 3.1 presents the types of potential participants, sectors, and sources of data that were considered for this project. Although participants and sources of data proposed might have not been the only ones in the Colombian context, it is important to note that they were selected as the most common ones. Accordingly, at the end of this study some types of participants presented in Table 3.1 were excluded since they did not answer the invitation or were not interested in participating.

Table 3.1

Types of participants and sources of data

Sectors	Participants and sources of data
University music programs	1. Management and administrative positions
	2. Teachers
	3. Students
	4. Graduates
	5. Established conferences, seminars and workshops
	6. Subjects' syllabi or descriptions related to entrepreneurship, career development and/or employment
Industry	1. Theatres (Owners/Directors/Managers/Coordinators)
	2. Recording and post-production studios

	(Owners/Directors/Managers)
	3. Events and concerts producers and managers
	4. Profit and non-for-profit cultural organisations (Directors/Coordinators)
	5. Music education institutions -excluding universities (Owners/Directors/Managers/Coordinators)
	6. Radio stations (Directors/Coordinators/Producers)
	7. TV producers
	8. Web content producers
	9. Arts and cultural magazines, and newspapers (Published sources/journalists)
	10. Record labels (Owners/Directors/Managers)
	11. Music producers
	12. Established musicians (Bands/Orchestras/Performers/Composers)
	13. Established conferences, talks and courses
State/Government	1. Policy makers (Administrative)
	2. Public directors and advisors
	3. Cultural governmental programs and organisations (Administrative positions)
	4. Established entrepreneurship events in arts and culture
	5. Current policies and legislation
	6. Funding sources (Grants/loans/scholarships)

Additionally, following the potential participants and documents presented in Table 3.1, Appendix A presents the actual selected participants and/or institutions that were invited to participate in this investigation. It is important to clarify that participants presented in Appendix A were not only the actual participants that were interviewed, but all that were invited. Actual participants in this project are presented in Table 3.2. Consequently, the number of participants presented in Appendix A is larger than the actual participants. This considering that some participants did not answer the invitation or were not interested in participating in this project.

Even when maximal variation sampling was used to select the participants and sources of data, snowball sampling was used too. This sampling approach involved selecting key participants, according to the criteria established (e.g. Teachers from different areas, theatres directors or managers, administrative positions in cultural governmental programs, etc. See Table 3.1), that provided information regarding other important potential participants and sources of data (Merriam & Tisdell, 2015).

In order to select the participants and the sources of data, the first approach was through the websites of established universities, companies and governmental institutions. For instance, undergraduate music programs in Colombia are easily identifiable through the internet and therefore, people who direct or coordinate these

programs were the first potential interviewees regarding this sector. Then teachers and people in other administrative positions were contacted. It was not difficult to find directors, coordinators, educators, and administrative roles' emails in the programs' websites. This kind of approach was done within each sector. Similarly, some key participants were approached through social networks. For example, a participant who has written articles for magazines and newspapers related to artists' career development was easily contacted by these platforms. Participants such as students and graduates were approached through the programs' directors or coordinators who were asked, if they agreed, to send them the invitation (snowball approach). Finally, in order to select documents that were analysed, the first approach was through the universities (undergraduate music programs), companies (industry) and governmental offices' (government/state) websites. Public documents, such as policy, legislation, and syllabi among others were analysed. However, a few subjects' syllabi that were not public, were asked to the programs' directors and educators in order to have their permission to analyse them as part of this investigation.

In order to apply a criterion for selecting the participants and sources of data, the maximal variation sampling was the criterion used for this purpose as it has been mentioned in this section. This means that it was important to select interviewees that had different roles and contrasting perspectives regarding the research problem even when they were from one sector. Accordingly, for the purpose of this research, it was more important to collect data from different roles within each sector rather than establishing a criterion for selecting a particular program, company or governmental institution. For instance, instead of interviewing only educators or directors in the education sector, students and graduates also were invited and interviewed. Similarly, in state/government, and industry sectors varied positions such as government advisors, public organisations directors and advisors, former ministers, a former president, music performers and composers, managers, private institutions directors and advisors, among others were invited and interviewed too. Table 3.2 presents participants interviewed, the sector or sectors they represented, how they were approached, and their position or profession.

Table 3.2

Participants and their profile

Participant's name	Sector(s)	Approach	Position/Profession
Alfonso Venegas	Industry Universities	Social network	Artistic promoter Music graduate

Oscar Olaya	Industry Universities	Social network	Composer Educator
Juliana Velásquez	Industry	Website	Music manager
Oscar Hernández	Universities	Website	Educator Cultural promoter
Germán Rey	State/Government	Website	Cultural advisor
Juan Pablo Salcedo	Universities	Website	Educator
Paola Vacca	Industry	Website	Cultural promoter
Felipe Buitrago	State/Government	Website	Creative industries promoter Former minister of culture
Laura Galindo	Industry	Social network	Pianist Magazine writer
Fernando Vicario	Industry State/Government	Website	Cultural advisor Government advisor
Luis Alberto Zuleta	State/Government	Social network	Economic advisor
Ernesto Samper	State/Government	Snowball	Former president
Alejandro Mantilla	State/Government	Website	Cultural promoter
Felipe Salazar	Industry Universities	Website	Cultural administrator Educator
Sandra Meluk	Industry State/Government	Website	Cultural promoter
Gareth Gordon	State/Government	Website	Cultural promoter
Mauricio Agudelo	State/Government	Website	Cultural promoter
Andrés Silva	Industry Universities	Snowball	Singer Educator
Juan Luis Restrepo	Industry State/Government	Snowball	Musician Cultural advisor
Alejandra Muñoz	Universities	Social network	Music graduate
Andrés Saavedra	Universities	Website	Educator
Mauricio Peña	Industry State/Government	Website	Musician Cultural promoter
Laura Castaño	Industry Universities	Social network	Singer; administrator Educator
Federico Jaramillo	Universities	Snowball	Music graduate
Wuilmer López	Universities	Snowball	Music graduate
Nicolás Vargas	Universities	Snowball	Music student
Camilo Linares	Universities	Website	Educator
Laura Arias	Universities	Snowball	Music student
Tomás Uribe	Industry	Social network	Cultural entrepreneur
Rodrigo Díaz	Universities	Website	Educator
Dora Rojas	Industry Universities	Snowball	Cultural promoter Educator
Rafael Suescún	Universities	Website	Educator
Luisa Russi	Universities	Snowball	Music student
Rolff Novoa	Universities	Snowball	Music graduate
Ramiro Osorio	Industry State/Government	Website	Cultural advisor and promoter Former minister of culture

Table 3.2 presents actual participants in this project. It was not uncommon to have participants that worked across sectors. Similarly, their position corresponds to the time they were interviewed between 2019 and 2020 and therefore, they might have

changed since then. As it is also shown in Table 3.2, participants were not anonymised, rather, they were named each time that their words were included in this document. Since the topics discussed during the interviews were not sensitive, providing their name was an opportunity to reward and recognise their contribution to this project. Upon signing the consent form, all participants had the choice of being identified or not. In the case of this research, all participants signed to be identified.

Representatives of music programs from public and private universities in Colombia were selected and invited to participate. It is important to stress that even when participants from fourteen universities were invited, and participants from eight universities answered and participated, it was expected to have no more than five music programs. Although there are more than fifty music programs in Colombia (Ministerio de Educación de Colombia, n.d.), it was out of the scope of this project to interview participants from all of them. In several cases there were more than one participant from a specific university. Additionally, due to the majority of the programs were located in Bogotá, most of interviewees were related to universities in this city. However, several participants from a university in Bucaramanga, Colombia were interviewed. This might be a limitation but it is important to highlight the best ranked Colombian universities and the majority of them are located in Bogotá (see QS Top Universities, 2019; Shanghai Ranking, 2018). Nevertheless, in order to generate some balance with programs in other regions, several subjects' syllabi and descriptions corresponded to three universities located in different regions and other two that operate nationally. It is important to stress that a few interviewees and syllabi were part of the university I had worked for before starting the research. However, they are a minority in relation to the whole data collected.

Finally, the process of data collection was carried out during two different phases. An additional preliminary phase was developed in order to organise everything for starting the data collection process. The following section presents the development of these phases for collecting the data in this investigation.

3.2.3 Data collection phases

This project collected the data through interviews and document analysis as it was exposed in section 3.2.1. However, these methods were not necessarily carried out simultaneously. The data collection process was planned in two phases that in some cases occurred at the same time. Additionally, a preliminary phase or phase zero was

developed in order to organise and prepare all the materials and details required prior to data collection.

During phase zero the questions included in the interviews were prepared. For this purpose, a pilot questionnaire was delivered in order to verify that questions were not confusing or leading. Questions were written in English and then they were translated into Spanish, which is the language spoken in Colombia. Although this process was undertaken by myself, some peers, who spoke both languages, were asked to verify the questions translation and suggested changes were discussed and done. This was important in order to facilitate participants clear questions and therefore, it allowed me to collect useful data. Questions conducted during the interviews were related to participants' understanding of entrepreneurship; the positioning of arts entrepreneurship in Colombia; entrepreneurial skills; and initiatives for entrepreneurship in higher music education. Although several questions were similar to all participants regardless their profession or position, other questions were slightly different depending on the participant's category. For example, participants within the industry sector were asked to describe how they had developed their careers within the arts and music industry sectors. This allowed me to inquire better in each participant depending on their sector. Appendix D presents the whole sets of questions.

During this period (phase zero) potential participants and sources of data for document analysis were considered and selected. This was done following the list of interviewees presented in Appendix A, which includes the name of all invited and actual interviewees, their sector, their institution, position or profession, and email or way to be approached (e.g. social network, website, etc.). Similarly, a list of possible sources of documents (e.g. governmental offices, undergraduate music programs, policies, legislation, current syllabus, etc.) was created during this phase. Tables 4.1, 4.2, 4.3, 4.4, 4.5, and 5.2 include the list of the documents analysed in this project (Appendix B condenses these tables). Additionally, in this phase the informed consent forms and the invitation emails/forms were created and delivered to the potential interviewees. Figure 3.2 presents the phase zero.

Figure 3.2

Phase 0 - Preliminary phase
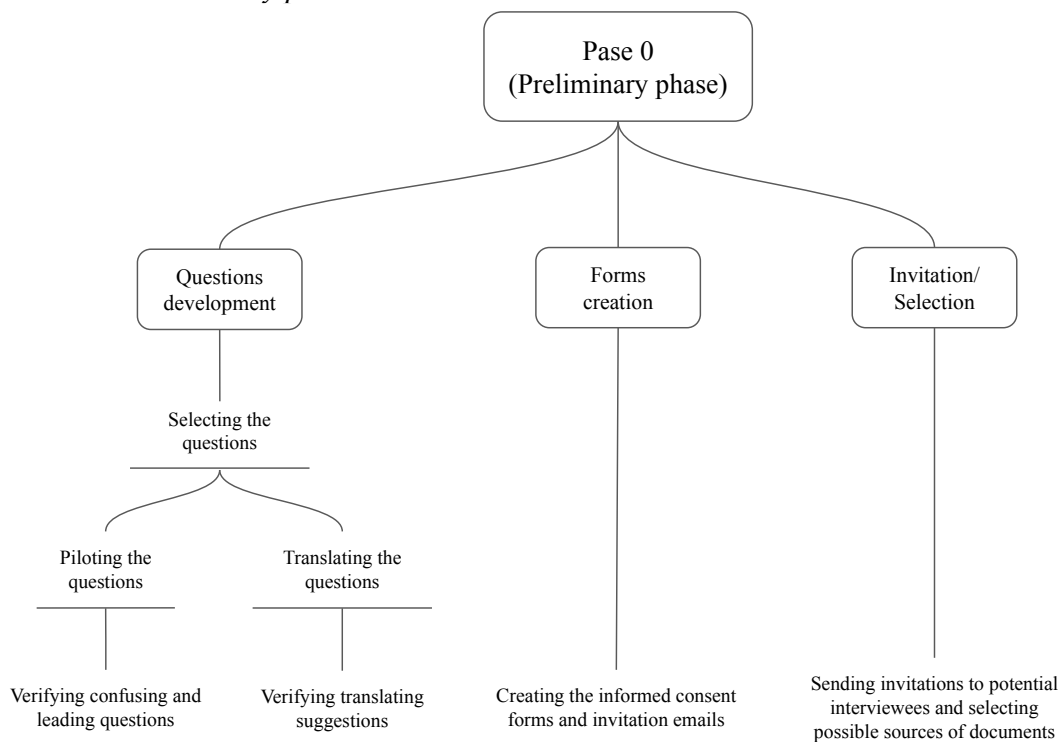
In phase one, data from interviews were collected. The first step was to send the invitations to potential interviewees. These were selected from the list presented in Appendix A. Although it was expected to interview between eight to ten people from each sector in order to collect data from twenty-four to thirty interviewees, finally, thirty-five people were interviewed. In order to have an accurate record of the interviews, these were audio recorded (Creswell, 2012). Questions and topics that were part of the interviews were sent to the interviewees previously. The majority of the interviews were conducted in the participant's place of choice, which commonly was their office, their university, and in a few cases in a cafe or a restaurant. Just a few interviews were conducted through a videocall because participants were located in another city or country. In all these videocalls only the audio was recorded. Additionally, some notes were taken during the interview. Once the interviews were conducted these were transcribed by myself. Although using a software for this purpose was considered, this was inaccurate and it still required significant work to correct the transcription. Consequently, I decided to transcribe the interviews, which allowed me to familiarise myself better with the data. After data from interviews were collected, a first data analysis approach was carried out. This was intended to add

documents to be analysed in phase two. These processes (interviewing and first approach to data analysis) were done between September 2019 and March 2020.

During the second phase, while data from interviews were being transcribed and partially analysed, potential documents to be analysed were selected. Several documents such as subjects' syllabi and descriptions, and legislation were found and organised during this time. This process was conducted between September 2019 and July 2021. Finally, after the whole interviewees were transcribed data from them and the documents were analysed. Figure 3.3 presents the data collection phases and when they occurred.

Figure 3.3

Data Collection Phases and Timeline
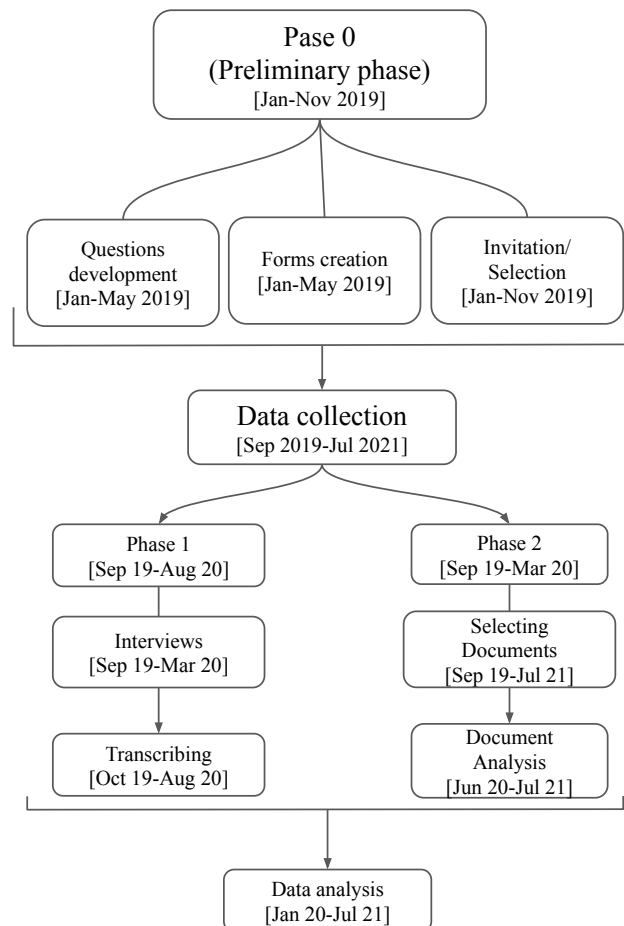
3.3   Data analysis

Data analysis in this project coincided as the data was being collected. In qualitative research the process of analysing the data is simultaneously carried out during the data is collected (Creswell, 2012, p. 238). Although this might not always

be the case, data analysis started during the time interviews were conducted. According to Merriam and Tisdell (2015), data analysis is "the process of making sense out of the data" (p. 202). This means that analysing the data is a process focused on answering the research question (Merriam & Tisdell, 2015). However, the first step in analysing the data must be organising them (Creswell, 2012). For this purpose, data from interviews (including recordings and notes) were transcribed. This process of organising the data, including their transcription, was carried out every time that data was collected. Furthermore, creating the firsts possible codes was process that started once the data collection begun.

In analysing data, coding is a common characteristic in qualitative analysis (Stake, 2010). Stake states that, "coding is sorting all data sets according to topics, themes, and issues important to the study" (p. 151). Additionally, coding is used for organising and storing the data rather than presenting them in the final report (Stake, 2010). Coding the data allows the researcher to classify the data in different categories (Merriam & Tisdell, 2015) or themes related to the research question. This process of "identifying, analysing, and interpreting patterns of meaning ('themes') within qualitative data" is defined as thematic analysis (Clarke & Braun, 2017, p. 297). Clarke and Braun consider that thematic analysis is an approach that allows the researcher not only to summarise the data content, but also "to identify, and interpret, key, but not necessarily all, features of the data" (p. 297). It is important to highlight that topics that were not related to the objectives or the research questions in this project were not considered. For instance, several participants considered that symphonic bands in Colombia are a phenomenon that should be studied. However, this reality was out of the scope of this investigation. As a consequence, thematic analysis was a flexible method that allowed me to identify meaningful themes or codes that were related to the topic researched but not necessarily all the topics that emerged from the data were coded (Braun & Clarke, 2012). This means that is the researcher who finally decides how to classify the data regarding to the research objectives and questions. Even when thematic analysis can be criticised, it "provides a robust, systematic framework for coding qualitative data" (Braun & Clarke, 2014, pp. 1-2). Accordingly, Table 3.3 presents the six steps proposed by Braun and Clarke (2006) in order to apply thematic analysis.

Table 3.3

"Phases of thematic analysis" (Braun & Clarke, 2006, p. 87)

Phase	Description of the process
1. Familiarizing yourself with your data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

These phases posed by Braun and Clarke (2006) are not strictly rules but a guide to follow in order to succeed using thematic analysis. Consequently, these phases proposed here were followed as a guide in analysing the data for this investigation. Additionally, in order to generate the codes from the data, an inductive approach was used in this project mainly. This means that codes and themes emerged from the data rather than having previous topics defined as codes or themes, which is a deductive approach (Braun & Clarke, 2012, p. 58). However, "in reality, coding and analysis often uses a combination of both approaches. It is impossible to be purely inductive, as we always bring something to the data when we analyze [sic] it" (Braun & Clarke, 2012, p. 58). Accordingly, some deductive codes or themes were proposed from specific topics developed in the questions asked during the interviews.

3.3.1 Coding process

In order to do codify the data, first main topics and themes were considered when transcribing the interviews, as previously mentioned (Braun and Clarke's phase 1). However, once all the interviews were transcribed these were analysed using NVIVO. The first approach produced five big broad topics that were called: 1)

Colombia, 2) Education, 3) Entrepreneurship, 4) The music industry, and 5) Others (without classification) (Braun and Clarke's phase 2). These topics were not only wide but they include around seventy themes, subthemes, and codes within them. This approach allowed me to start classifying all these codes in three main categories that finally became in the main topics discussed through this thesis (Braun and Clarke's phase 3). These were related to the Colombian context, the meaning of entrepreneurship, and entrepreneurship education. All the interviews were read and coded carefully. Nevertheless, when reading the codes and their excerpts key words related to the topics studied appeared. Although all the interviews were already coded, I searched for new potential excerpts using the keywords to enrich existing codes (Braun and Clarke's phase 4). This searching allowed me to refine themes, subthemes and codes (Braun and Clarke's phase 5). This means that this approach allowed me to differentiate topics and themes from codes making clear that topics and themes were the broad categories and different between them. Conversely, codes in several cases were closely related to each other. Finally, codes were organised to be explored logically in this document (Braun and Clarke's phase 6). Table 3.4 presents the final topics, themes, subthemes and codes presented in this thesis.

Table 3.4

Final codes

Topics	Themes	Subthemes	Codes
Arts and music entrepreneurship in Colombia	Government/state and music industry participation in regard to arts and music entrepreneurship	State and governmental legislative background	First cultural legislation
			Film industry legislation
			Normative restrictions
			Initiatives for music and arts legislation
		The orange (i.e. creative) economy and the Orange Law	Criticism
			Support and opportunities
			Challenges
		Supporting entrepreneurship and musicians' career development within the creative industries	Available support
			Perceptions regarding available support
	Understanding the meaning of entrepreneurship, and arts and music entrepreneurship	Entrepreneurship meaning	Entrepreneurship as project development/starting and materialising ideas

	within the Colombian context		Entrepreneurship as a process
			Entrepreneurship and skills
			Business, venture creation and entrepreneurship
			Impact as part of entrepreneurship's meaning
	Arts and music entrepreneurship's meaning		Arts and music entrepreneurship similarities in terms of business, profit, and commercialisation
			The nature of music as a product
			Social impact as a differentiating component in arts and music entrepreneurship
			The impact of the Colombian context in arts and music entrepreneurship
Entrepreneurship and career development in higher music education	The musicians' world of work	Musicians' 'real world'	
		The music student and the 'real world'	
		Personal interests as part of their career development	
	Criticism to higher music education		
	Contents and strategies for teaching and learning, and suggestions for future development	Skills suggested by participants and their implications	Business, administration, finances and related skills
			The value of music work: how much to charge?
			Interdisciplinarity and collective work
		Strategies and scenarios suggested for the development of entrepreneurial skills	
	Entrepreneurship in music and arts higher education: current situation in undergraduate music/arts programs		Colombian music undergraduate programs
		Music-related units	
		Units related to arts and/or the creative industries	
		Units related to non-artistic fields	

Table 3.4 summarises the final codes of the data analysed that are presented in chapters 4 and 5 in this document. As mentioned before, codes presented in this table are the final selected codes. This happened since some codes were repeated or similar to others, or they were no relevant for the analysis posed in this document. Although the amount of data presented in this document is significant it is possible that other codes and excepts might have been included as well.

3.4   Ethics and limitations

The process of ethical clearance was carried out according to the QUT Guidelines. All the participants were informed in detail regarding the whole project including the objectives of the project and possible risks or benefits. Participants' engagement was voluntary and they were informed that they could have decided to withdraw their participation at any point. All participants signed a consent form or declared verbally to agree in participating in this investigation when interviewees were virtual. As mentioned above, all participants agreed on being recognised by their name in the project. Additionally, prior to travelling to Colombia for collecting the data, forms and permissions required for traveling and risk assessment were submitted according to QUT regulations.

It is important to acknowledge some limitations in this investigation. As it has been mentioned through this document, this investigation does not aim to generalise, but to analyse in depth the current Colombian context regarding entrepreneurship in undergraduate music education. Accordingly, results in this project were related to participants' opinions and they do not pose any generalisation. However, this does not mean that other institutions may not adopt the findings of this project. Additionally, due to this investigation is based on participants' opinions and researcher's points of view, findings have a subjective component, which is normally found in qualitative research. Although there are more than 50 music programs in Colombia, it was out of the scope of this project to include participants from all of them. Finally, I am aware that findings in this research do not prove what are the best practices in undergraduate music programs but they suggest strategies, based on previous research and the data collected, that should be implemented and, therefore, tracking how these suggestions are developed in the future will provide the data and the evidence to know if undergraduate music students will develop sustainable careers. Section 7.3 in Chapter 7 presents a deeper explanation of the limitations of this project.

3.5 Trustworthiness in qualitative research

Creswell (2014) states that part of the study's validity and reliability should be to "clarify the bias the researcher brings to the study" (p. 202). He considers that acknowledging researcher's background, gender, culture, history, and socioeconomic origin are an important part of developing high quality qualitative research. In this line, I am aware as a researcher that my interpretation not only of the data collected but also the problem investigated is influenced for factors such as assumptions and personal values. Accordingly, before starting this investigation I was motivated by the precarity labour conditions I faced not only as a musician but as an observer and music educator within the context of Colombia, more specifically in Bogotá. I was trained in a private university under the western classical music paradigm. In my experience as an administrative and educator in a music program offered by a renowned Colombian university, I wondered how was the best way to include content in music programs that may help music students in their career development. After my master degree, in which I investigated the music program I have worked during the last twelve years, I identified entrepreneurship as a concept that I should explore further and deeper. These previous insights led me to understand and learn how was the real context in which this was happening, how entrepreneurship should be understood, and what were the current opportunities offered by universities. As it is inferable, these queries brought me to this investigation. However, in order to validate the findings of this project, acknowledging possible bias, some criteria have been considered.

According to Creswell (2012) "validating findings means that the researcher determines the accuracy or credibility of the findings" (p. 259). For this purpose, Lincoln and Guba (1985; 1986) consider trustworthiness as analogue to 'rigour' in qualitative research. Consequently, they developed a series of parallel terms to traditional inquiry. They establish "credibility as an analog [sic] to internal validity, transferability as an analog [sic] to external validity, dependability as an analog [sic] to reliability, and confirmability as an analog [sic] to objectivity" (Lincoln & Guba, 1986, pp. 76-77). These criteria are discussed in the following subsections.

3.5.1 Credibility

According to Patton (1990) credibility is more important in relationship to the richness of the data collected rather than the sample size. Lincoln and Guba (1986) deem that credibility is achieved through prolonged engagement with the problem

studied and the participants, persistent observation, triangulation, peer debriefing, negative case analysis, and member checks. These criteria were accomplished conducting interviews during six months; using different sources and methods for collecting the data (interviews, documents, literature); having constant conversations with peers in regard to the topic researched, comparing opinions and perceptions, in several cases contradictory ones, from participants that were not only from different sectors but from significantly different positions (e.g. a former president, a music student, a music journalist, among others); and allowing participants to access to interviews' transcriptions for feedback and possible modification.

3.5.2 Transferability

This criterion is related in traditional inquiry to the capacity of generalise the findings of the study (Hoepfl, 1997). Although qualitative research does not aim to generalise in a statistical sense (Connelly, 2016), it provides sufficient information that might be adopted by others thoroughly or a part of the findings in similar contexts (Lincoln & Guba, 1985; 1986). Creswell (2014) considers that providing "detailed descriptions of the setting, or offer[ing] many perspectives about the theme, the results become more realistic and richer" (p. 202). This is possible providing 'thick' descriptive data (Lincoln & Guba, 1986). In this investigation data collected and analysed was not only sufficient and 'thick' but recommendations and principles presented in Chapter 6 may be a useful tool for other researchers to be adopted and applied in other similar contexts.

3.5.3 Dependability and confirmability

According to Lincoln and Guba (1986) dependability and confirmability are criteria that require an external audit of the study. They state that "that part of the audit that examines the process [,] results in a dependability judgment, while that part concerned with the product (data and reconstructions) results in a confirmability judgment" (Lincoln & Guba, 1986, p. 77). Commonly, these processes are carried out by reviewers (Lincoln & Guba, 1985), participants that check the accuracy of the data collected (Creswell, 2012), and having an audit trail of the process and the results (Lincoln & Guba, 1986). In this case, some participants received their interview transcription and were asked to make changes if necessary. Similarly, in order to have as audit trail a field work reflexive journal was created (Lincoln & Guba, 2016). Additionally, a detailed description of appropriate methods for collecting the data and

how they were used was presented, as well as verifying that data interpretation represented the data collected. Finally, a detailed description and analysis of the data and their relationship with the conclusions of the study are presented to show the connection between them. It is important to highlight that this project has been evaluated at different stages by several scholars, including two seminars for defending the project, and a blinded external examination.

3.6 Summary

Throughout this section the methodological approach to this investigation has been presented. In order to contribute in filling the gaps posed in the literature review section, a case study, in which Colombia is the case, was selected for this project. Through the lenses of qualitative research, understanding points of view from different sectors and roles within them, may provide a better landscape regarding to the research problem. Due to the lack of empirical data related to entrepreneurship in music education in Colombia, different methods such as semi-structured interviews, and document analysis were used for collecting the data. These methods provided data from different sources that were triangulated in order to provide a more complete understanding of the problem. The data were collected in two phases mainly and were analysed thematically. Additionally, ethics, limitations, and trustworthiness in qualitative research are considered in this document. Results in this investigation may contribute significantly in the researched field in Colombia, which ultimately aims to benefit musicians' careers.

Chapter 4: Arts and music entrepreneurship in Colombia

This chapter provides an analysis of data collected relating to arts and music entrepreneurship from different perspectives. These perspectives come from representatives of state/government, industry and education sectors. The chapter is focused on answering the first research question:

1. How is arts and music entrepreneurship understood in the context of the Colombian creative and cultural industries?

The chapter's aim is to contextualise the research topic in the context of the Colombian creative and cultural industries identifying public and private initiatives regarding arts and music entrepreneurship and their relation to higher music education. It also aims to understand what entrepreneurship means in the music context in Colombia.

The chapter is organised in two main themes: 1) government/state and music industry participation in regard to arts and music entrepreneurship, and 2) understanding the meaning of arts and music entrepreneurship within the Colombian context.

4.1 Government/state and music industry participation in regard to arts and music entrepreneurship

This section shows previous and current initiatives in terms of policy, laws, financial support and resources availability related to entrepreneurship in the arts and artists' career development within the Colombian context. Section 4.1.1. introduces the government and state background in regard to cultural and artistic legislation. Section 4.1.2. presents the current legal provision related to the Colombian creative economy, followed by monetary and non-monetary support for artists and musicians, which are explored in section 4.1.3.

4.1.1 State and government legislative background

In the last 50 years, different institutions have supported and regulated the cultural sector in Colombia, within distinct legislative frameworks. Table 4.1 shows several legislative initiatives that have impacted the cultural and creative industries

benefiting the film sector mostly. These regulations are presented and discussed in the following paragraphs and are organised in different codes: first cultural legislation; film industry legislation; normative restrictions; and initiatives for music and arts legislation.

First cultural legislation

In 1968 the Colombian Institute of Culture (Colcultura) was created by the Colombian government at the time (Decreto 3154, 1968). This institute, which centralised the cultural state administration, had as its main aim "the promotion of the arts and literature, the development of national folklore, the encouragement of libraries, museums and cultural centres and the dissemination of the national culture" (Decreto 3154, 1968, p. 1). The presidential decree that created Colcultura did not consider a definition of culture nor specify what sectors might be understood as part of it. This is important since a clear definition of culture and the sectors that comprise it, may allow institutions, policy makers and other players to actively participate and articulate their intentions with the institute's interests. Similarly, the institute did not provide any guidelines that would have acknowledged the potential economic benefits that cultural expressions might bring to the country nor the economic needs that include cultural institutions or players. This shows a lack of understanding from the State, around the concept of culture and its possible social and economic impacts within the Colombian society. Despite this, and according to the last Colcultura director, the institute led to the creation of the Colombian Ministry of Culture in 1997 (de Norden, 2014). This was possible through a legislation that provided a definition of culture, which stated the sectors and disciplines that would be part of it, its social importance to society, and it posed some potential economic impacts from a few cultural sectors.

Table 4.1

Legislation that has impacted the cultural and creative industries

Name	Related to	Sectors involved
Decree 3154 from 1968	Creation of the Colombian Institute of Culture	The whole cultural sector
Law 397 from 1997 – 'Culture Law'	Defining culture and creating the Ministry of Culture	The whole cultural sector
Law 814 from 2003 – 'Film Law'	Film industry development	Film

Law 1403 from 2010 – 'Fanny Mikey Law'	Copyright	Audio-visual
Law 1493 from 2011 – 'Public Shows Law'	Public shows and entertainment	Performing arts
Law 1556 from 2012	Film Industry promotion and development	Film
Law 1834 from 2017 – 'Orange Law'	Creative industries and creative economy development	The whole cultural sector
Law 1835 from 2017 – 'Pepe Sánchez Law'	Copyright	Audio-visual

Law 397 from 1997 created the Ministry of Culture in Colombia, therefore ending the previous institute (Colcultura) and opening what is to some the modern era of the creative and cultural industries in Colombia, at least from the perspective of the State. This law defined culture as "the set of distinctive, spiritual, material, intellectual and emotional traits that characterise human groups and that includes, beyond the arts and literature, ways of life, human rights, value systems, traditions and beliefs" (Ley 397, 1997, Article 1). This definition points out not only different aspects of the human being in their interaction with the society but also that the culture is diverse and inclusive. Law 397 also settles what should be considered Colombian cultural heritage by establishing characteristics that embrace a series of disciplines that might be part of it. It poses:

> The Nation's cultural heritage is made up of all material goods, non-material manifestations, products and representations of culture that are an expression of the Colombian nationality, such as the Spanish language, the languages and dialects of indigenous, black and creoles communities, the tradition, ancestral knowledge, the cultural landscape, customs and habits, as well as material goods of a movable and immovable nature to which are considered to have, among others, historical, artistic, scientific, aesthetic or symbolic interest in areas such as plastic [visual arts], architectural, urban, archaeological, linguistic, sound, musical, audio-visual, film, testimonial, documentary, literary, bibliographic, museological or anthropological. (Ley 397, 1997, Article 4)

Additionally, in order to promote the cultural creation and its development, Law 397 states that the Ministry of Culture will create a series of programs and activities that could benefit different cultural players within different cultural sectors. Activities such as scholarships, annual awards, contests, festivals among others; and sectors such as visual arts, musical arts, performing arts, among others are embraced in this legislation (Ley 397, 1997, Article 18)

Socially speaking, Law 397 acknowledges that diverse cultural ways of expression are the foundation of Colombian society and nationality (Ley 397, 1997, Article 2). Finally, it states that "[Colombian] economic and social development must be closely linked to cultural, scientific and technological development." (Ley 397, 1997, Article 8). This is important since this legislation not only establishes and defines a landscape for the cultural sector but also provides a space in which the country's economic and social growth must allow different actors, from different sectors and disciplines, to interact, and potentially create economic and social impact.

Film industry legislation

Law 397 includes several articles specifically related to the development of the film industry sector. It declares that the Colombian state, through different ministries such as culture, treasury, economic development, and public credit, "will promote the conservation, preservation and dissemination, as well as the artistic and industrial development of Colombian cinematography" (Ley 397, Article 40). Although the Article 40 is focused on the film sector, this shows the intention of this legislation to articulate, both cultural and economic goals.

Law 397 also promotes the film industry through economic incentives specifically created for the sector, including tax exemptions for the industry's growth, and giving benefits when local film productions are created (Ley 397, Articles 41, 45-47). Although this could have been incipient but also significant for the development of the creative and cultural industries in Colombia, other fields such as music, visual and performing arts are barely named. They are included as part of the concept of culture but the legislation does not present specific guidelines for the economic and social development of these other sectors. Unfortunately, this emphasis in the film industry might reverberate over those other sectors creating an unbalanced growth within the cultural and creative industries.

This understanding of culture, however, has been a pillar for the development of the cultural sector, and based on this legislation, other laws have been created to assist people who work within the cultural sector. Specific legislation regarding the film industry (Ley 814, 2003; Ley 1556, 2012), public shows and entertainment (Ley 1493, 2011), copyright (Ley 1403, 2010; Ley 1835, 2017), and the creative industries (Ley 1834, 2017) have been approved by the Colombian congress since 1997.

In 2003, in accordance with the emphasis given to the film industry, the Colombian congress approved a law exclusively created for the development of the film sector. This legal provision establishes clear rules for the development of the film industry. It defines how this industry should be understood and developed under the Colombian legislation, and it regularises how the industry's players must economically contribute to the State, and show how these funds will be managed (Ley 814, 2003, Articles 5, 9, 11). It also provides economic incentives, such as subsidies, loans with preferential conditions, and tax exceptions among others (Ley 814, Articles 11, 16). Additionally, another Law approved in 2012 granted special benefits to those who film in Colombia, which might promote tourism, the Colombian international image, and the film industry's development (Ley 1556, 2012, Article 1). This legislative development (i.e. Legislation 397 of 1997, 814 of 2003, and 1556 of 2012) "claimed the film production as a valuable productive sector for the economic and cultural enrichment of Colombia" (Flórez-Acero et al., 2018 p. 2) and thus consolidated the Colombian film industry. Participants in this inquiry also point out that legislations such as these, have been significant to the development of Colombia's film industry. Mauricio Peña deems that Law 814 was a significant moment for the film industry, stating that "the film industry had the 'Film' Law [814 of 2003], which sets a breakeven point for the film industry in Colombia and that is absolutely clear" (Mauricio Peña [musician/cultural promoter], Interview, February, 2020). He also points out that the film and television industry is a sector that is succeeding regardless of whether film production is auteur or commercial cinema. He explains:

Film and television specifically, it is a sector that is doing very well in Colombia. Regarding the film sector, it has [the movie] *El Abrazo de la Serpiente* [Embrace of the Serpent], that being nominated for an Oscar is not just anything. The [film] production has immensely increased in quality. There is that debate between auteur cinema and more commercial cinema, and I think

that we have exponents of both sides, and the one that is more commercial is doing very well, and is highly commercial, and the one that is more artistic, I think it has also allowed them to take some risks and have some quite interesting products, I think they show a sensitivity and a way of making movies that is Colombian, clearly Colombian. (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

Mauricio Peña's excerpts show how a clear legislation can benefit a cultural sector. Although this improvement within the Colombian law is mostly focused on the film sector, this is an important step in policy development that potentially can be applied to other specific cultural sectors, such as music or visual and performing arts. It is important to clarify that other legislation that has impacted the music, visual and performing arts fields, has been developed with a broadly understanding of these sectors instead of a specific one, as it did happen with the film sector (e.g. Ley 1834, 2017; Ley 1835, 2017; Ley 1493, 2011; Ley 1403, 2010;).

Other participants also consider this legislative development as important for the progress of the Colombian film industry. Ernesto Samper, who was the Colombian president in 1997 when the Ministry of Culture was created, and Ramiro Osorio, who was the first Colombian minister of culture, both acknowledge the impact of Law 397 to the film industry and the cultural industries. They state:

We had an interest in developing the concept of cultural industries, that means to support them, and that is why the Law [3]97 of 1997, that created the Ministry of Culture … [also] created a section to encourage the film sector and all kinds of image-related activities, and practically a film fund was created and all the development that has taken place in the film sector has to do with that. (Ernesto Samper [former president], Interview, October, 2019)

That Law [397] opens up all sectors, for example, the audio-visual industries. That law establishes the creation of the National Cinematographic Fund, and a very important issue, it establishes the concept of co-responsibility, that is, that financing culture and the arts is not the responsibility of the state alone, it belongs to society as a whole, but for society as a whole to participate, there

must be incentives, that is, citizens are patrons of the arts. (Ramiro Osorio [cultural advisor/former minister of culture], Interview, March, 2020)

These excerpts show how important it is for the government to be involved with the development of cultural sectors. Ramiro Osorio's testimony also poses the importance of arts and cultural development involving the whole of society. This is important in order to create articulation across different sectors and for the society to understand the nature of cultural funding. The Minister of Culture in 2021 also acknowledges the importance of that legislation and how other laws have been created over the principles posed in Law 397. He states:

> Undoubtedly, the creation of the Ministry [of Culture] at the time, created a better balance than the one that existed before its creation, and that has allowed us to gradually create laws, such as the 'Film' Law [814 of 2003], the 'Public Shows' Law [1493 of 2011], the 'Pepe Sánchez' Law [1835 of 2017], the 'Orange' Law [1834 of 2017], which systematically moves us in a positive direction of building better analysis tools, better decision-making tools, which allow us to give culture, creation tools, production tools, cultural consumption tools to more Colombians and also a higher quality culture. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

Felipe Buitrago's statement poses a market-oriented view and does not include specific discipline needs. As opposed to broadly support a bigger group of disciplines, which are all different by nature, and do not always have well defined borders, the State should support specific creative and cultural industries economically and through legislation.

Other participants have posed this unbalance, where legislation might encourage some sectors over others. For example, Fernando Vicario states that it is important to build something similar to what has been built in the audio-visual and film sectors. He explains:

You have to get tax relief, to build something like it was done in Proimágenes[2] … that is why there is more and more money for the film sector in Colombia, because there is a group of people solely and exclusively focused on that … but the rest of the arts we stayed behind ... we have really had some art directors in the Ministry of Culture who have not promoted an equity of information in the territories to encourage entrepreneurship in other places. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

This excerpt not only supports the need to implement legislation specifically focused on sectors such as music, and visual and performing arts, but it highlights the lack of equal opportunities and benefits across different cultural sectors. Furthermore, Alejandro Mantilla who worked for the Ministry of Culture for 24 years in the music area, considers that ministers' personal political interests can bias policy development. He states:

… for some reasons or interests, let's say, social, also political, and surely economic, since a long time ago it has been prioritised to work, as a state policy, to the film sector, and it has been achieved a lot … but generally, from then on, the ministers' personal and political interests skew investment and skew policy, incredible … So, the process of developing policies and programs in the state, at least during that time that I was [working in the Ministry], it had a very strong bias in the field of the arts towards the film sector and nothing else … So, only the film sector has been fully promoted. (Alejandro Mantilla [cultural promoter], Interview, November, 2019)

Alejandro Mantillas' excerpt shows that current legislation has benefited the film sector as it has been shown in the paragraphs above. Additionally, he deems other concerns related to politics and ministers' personal interests. While this should not necessarily be considered as a legal issue, it presents the lack of presence, for instance, of music and other artistic sectors within political sectors that may work on favour of

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[2] Proimágenes is a non-profit public fund that promotes the film industry. Law 397 created it in 1997. Specifically, "Proimágenes seeks to consolidate and solidify the Colombian film sector, becoming a privileged setting for the concertation of public and sector policies, and for the articulation of rules of the game that specify and promote the country's film industry" (Proimágenes, n.d., para. 2)

these other fields. For this reason, it is necessary to articulate current music and artistic education with government and state initiatives. The academia can easily provide accurate information regarding the country's political context, and also help students with the development of tools and knowledge to understand political realities. This does not necessarily mean that arts and music programs should include full courses focused on politics and legislature, but embedding these realities within the program.

Juan Luis Restrepo also adds that the concept of industry within the creative and cultural sectors is quite limited. He states that "the industry, once again, industry [real] industry, is television, film, a little [the] phonographic [sector], a little live music, and great producers, but nothing else, that is, the rest is not industry, it is a number of service providers a little loose." (Juan Luis Restrepo [musician/cultural advisor], Interview, December, 2019). Once again, this testimony shows how different cultural sectors are developing unequally. This unbalance might influence music students in their decisions as artists and practitioners. For instance, Alejandra Muñoz, who recently graduated as a music composer, thinks that it might be easier for her, economically speaking, to work within the film sector rather than exclusively for the music sector. She explains:

> … if I can get much more involved in the film sector, then it must be much easier to be able to make a living within the film sector than just from composing [music for] concerts, of course … and what I'm telling you, on the film sector side I realised that it was easier, also because people consume that more, I would believe. (Alejandra Muñoz [music graduate], Interview, February, 2020)

This excerpt shows how graduates, or even students, might make professional decisions based on better economic opportunities. Although this might be a common and genuine decision, it should not be the only option for them. Musicians should be able to develop their profession according to their own artistic interests. Paola Vacca, who works in the Music Cluster in the Chamber of Commerce of Bogotá, acknowledges the inequity that the Colombian cultural legislation has generated between sectors. Accordingly, "two articles were included in the National Development Plan that seek to equate the benefits that the film sector already has in Colombia to other sectors of the cultural and creative industries" (Paola Vacca

[cultural promoter], Interview, October, 2019). Although the National Development Plan embraces different Colombian interests, and of course, not only the cultural ones, this type of initiatives could press for policy development in other cultural sectors.

Normative restrictions

Initiatives for the development of cultural policy for the music sector have been posed for some participants. Fernando Vicario (cultural/government advisor) and Garth Gordon (cultural promoter) deem that it is necessary to make a change in the current legislature in order to promote live music in small venues such as bars and restaurants. Fernando Vicario asserts that "when there is live music you have to pay to go in, you have to wait in lines, that is, it is very difficult to enter bars that have live music" (Fernando Vicario, Interview, October, 2019). Furthermore, Gareth Gordon, who was the music area's director for the District Institute of Arts (IDARTES) until 2019 states that current legislation makes things too difficult for current bar and restaurant owners to promote and facilitate live music. He exposes an example of why things might not work given the current processes, which are far from the live music scene reality. He explains:

> … as everything depends on everything else, the artists depend on the owners [of public facilities/establishments], the owners depend on the sale of drinks, selling drinks depends on the permits, permits depend on the police, it depends on ta, ta, ta [and so on]. So economically, there are many owners, many live music venues that remain in a precarious condition. Two days ago we were listening to a businesswoman in the district music assembly who says that the regulations screw her head because she has to register [the public facility/establishment as a] restaurant, but then the inspections arrive on Friday at 8:00 pm and people are drinking beer, then it is no longer fulfilling its function as restaurant because the people here [are drinking], but at 8:00 pm everyone has already eaten, there is a music band playing and the people want to have a beer. So, it is that the regulations are not adjusted at this time to the reality of what the experience of live music is like, in this city or in any city in the world. (Gareth Gordon [cultural promoter], Interview, December, 2019)

Gareth Gordon highlights how other kinds of business, such as selling alcohol and its regulation, may affect the development of live music in small venues. This shows how regulations may create obstacles for the development of a live music scene. Once again, if musicians in their early study years had this knowledge they might find ways to change current policy or to ask for a new one that fulfils their needs before they face the world of work. It would also give them an understanding of the reality of public performance.

Fernando Vicario also aligns with Gareth Gordon's vision in which alcohol is part of the live music scene. First, he asks for a legislative change questioning how live music in small venues in Colombia works. He states:

> … the first challenge, is a legislative challenge. In other words, it seems to me that there is a legislative challenge that Colombian musicians have to defend … when they want to play in a bar, they almost have to ask on their knees (Fernando Vicario, Interview, October, 2019).

Second, he compares a street in Madrid, Spain where several bars and restaurants are located and live music is common there. He explains how having a drink while listening to a band or a soloist may be part of the experience. He adds:

> … Remember how Huertas street is like in Madrid, and where there are some bars that present live music, four of which are classical music and where we go to listen to classical music, [and we say] 'hey, tonight this kid who just left [college] and I've been told he's great is playing tonight' and you listen to them in a bar, with a whiskey in your hand and you're listening a young boy, 23, 24 years old who is also paid to play, and who is also recognised and listened to, and [who] interacts with the public. So, the first thing, change the legislation. (Fernando Vicario, Interview, October, 2019)

These excerpts presented above show the lack of articulation between musicians' reality and the Colombian legislation. They also present that regulation for live music in bars and restaurants may be not that clear or simple to accomplish. For instance, Gareth Gordon explains how complex is to obtain the permits to present live music in some venues. He states:

… one applies to the Ministry of Culture for a permit, that goes through a committee that has like three district entities, each one presents a veto to say yes or no… police, firefighters, security, mobility… the list is long. … [for example] there is a venue enabled for events in Bogotá which is the [Tetro Mayor] Julio Mario Santo Domingo[3], but to reach that level, the demands are absurd and the businessmen say 'I have my bar, I have a room set up for a thousand people, and I have the option of setting up the venue, but it is less pain to get a permission per event. Then they already learned to follow a path, which is the opposite path to what one would like to see, [which is] to enable a venue [to hold events], that reduces the requirement of permits for each event, it makes life easier… but no, because the demands to become an enabled venue are very high. So, for example, any bar has to have sprinklers, so instead of putting sprinklers, to enable the bar, which is an investment of COP $ 50,000,000 [≈AUD $ 17,749], an absurd thing, they only put fire extinguishers for each event because that costs them COP $ 1,000,000 [≈AUD $355]. In other words, the regulations are distorting the functioning of the sector. (Gareth Gordon [cultural promoter], Interview, December, 2019)

This testimony shows the kinds of obstacles that musicians and people within the music industry could face as practitioners. Unfortunately, although these issues are not directly related to the music artwork, it might bring difficulties to musicians to make a living. Of course, musicians can find many other ways to develop sustainable careers but this situation potentially eliminates an important option for them. This can also be problematic because bars' and restaurants' owners could make questionable decisions in order to provide and support live music in their facilities. Gareth Gordon states that "music is considered from the regulations as a problem to be handled, not as a contribution, that is as the root [of the problem]" (Gareth Gordon [cultural promoter], Interview, December, 2019). This is important because this perception denies the

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[3] The Teatro Mayor Julio Mario Santo Domingo is a venue that is "part of the Julio Mario Santo Domingo Cultural Center [sic] and Public Library" (Teatro Mayor Julio Mario Santo Domingo, n.d., para. 1). It is an important public theatre located in Bogotá, Colombia that "has a sitting capacity of 1,303 and was built in order to offer any kinds of opera and musical shows, concerts, classical ballet, contemporary dance and plays" (Teatro Mayor Julio Mario Santo Domingo, n.d., para. 1).

cultural value of musical practice within society. This means that even when policies and laws state the importance of the arts for a society, such as Law 397 does, that is not enough when other regulations do not facilitate arts execution.

Initiatives for music and arts legislation

Another perspective regarding initiatives for the development of cultural policy and legislation from the music and arts sectors has been proposed by participants. Especially, where the creation of specific laws focused on music and arts are presented. Mauricio Peña (musician/cultural promoter), states that a 'patronage' law was proposed during many years within the music sector. He states:

> Misi[4] proposed, for many years she had been proposing a 'patronage' law, and in a meeting that we had with the government, they invited several of us to comment on what could be done, what could the new government do to benefit the music sector, and the proposal that Misi presented was very clear, it was a patronage law … So, that's one, there has to be something that makes it attractive, such as the 'Film' Law [Law 814 of 2003]. (Mauricio Peña, Interview, February, 2020)

These types of initiatives that include patrons or sponsors can be significant as long as the legislation include them as an option to support music and art practices. Mauricio Peña also explains how an organisation can struggle since there is not a patronage legislation that may allow artists or arts institutions to find these kinds of economic resources. He says:

> [The State] does not provide it for its own organisations, so we have the case of the National Symphony Orchestra that although it is a private organisation … [its] budget depends almost entirely on the State, but it has to continue fighting every year to see how much money the Ministry [of Culture] is going to give it, and usually, it does not give it enough [money] to really function, that is, it is an organisation that is struggling every year to find who helps it to

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[4] María Isabel Murillo, commonly known in Colombia as Misi, was a famous music theatre producer and music composer.

bring an artist, who finances something, and since there is no a patronage law either, then it is not easy for them to attract private capital or generate schemes where the common citizen, who likes the orchestra, can give [donate] COP \$ 100,000 [≈AUD \$ 35] and that citizen knows that next year those COP \$ 100,000 will not be charged in taxes, or stuff like that. (Mauricio Peña, Interview, February, 2020)

This means that a 'patronage' law that includes benefits for those who are willing to sponsor the music and arts sectors might be an option to collect funds to support and to make sustainable these sectors as Law 814 of 2003 demands for the film sector. It is important to highlight that the Misión de Sabios[5] in 2020 also considers the need to analyse how convenient a 'patronage' law could be.

Finally, Alejandro Mantilla explains how during the time that he worked in the Ministry of Culture he led a proposal for creating a 'music' law. However, he states that the Minister of Culture by the time did not support this idea. He asserts:

We worked on a 'music' law, because we need a 'music' law, … and the Minister [of Culture] did not allow us [to present it], that is, I retired with the frustration of not being able to complete a 'music' law that integrated industry, with education and with territorial development, that's right, the State as a support, but territorial development with industry and education. (Alejandro Mantilla [cultural promoter], Interview, November, 2019)

Alejandro Mantilla's remarks present the difficulties that can be found even working within the Ministry of Culture, in order to create legislation specifically focused on the music or other arts sectors, as it was the case of the film sector. His experience highlights the importance of political willing for legislative change and development. It is not enough to be aware of this legislative need. Linking sectors, such as

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[5] The Misión de Sabios (Commission of the Wise) (Colombia al filo de la oportunidad (1996) and Misión de Sabios (2019) in Spanish) in its 2019-2020 version, "is a group of 47 national and international experts whose objective is to contribute to the construction and implementation of the public policy of Education, Science, Technology and Innovation, as well as to the strategies that Colombia must build in the long term, to respond to the productive challenges and social in a scalable, replicable and sustainable way." (Ministerio de Ciencia, Tecnología, e Innovación de Colombia, 2020b, para. 2). In the 2019-2020 version of this Commission, the cultural and creative industries were included as part of the discussion.

government/state, education and industry, as proposed by Alejandro Mantilla, is imperative to develop better opportunities for musicians and artists in general. Although neither the Colombian government nor the congress have proposed specific legislation for the music, or even the visual or performing arts sectors, there was a law created in 2017, which aimed to promote the creative economy in Colombia, and has impacted the music and arts sectors. This law has been an iterative topic in Colombia since the current government proposed it. The following section (1.1.2.) will discuss that law and the participants' opinions regarding it.

Summarising, this section has exposed the Colombian background in regard to government and state legislative development within the cultural sector. Colcultura, although did not establish a clear definition and understanding of culture nor its potential economic impact, it led to the creation of the Law 397 of 1997 that framed the cultural sector in the country. This Law created the Colombian Ministry of Culture, and it settled several articles focused on promoting the film sector. The film sector has been benefited not only by this legislation, but also by the Law 814 of 2003 that was created to specifically promote the sector's development. This legislative emphasis to the film sector has created an unbalanced scene within the creative and cultural industries in Colombia. Participants in this study support this assertion and suggest that creating legislation specifically focused on the music sector is imperative. Additionally, current normative creates obstacles to players within the local industry in order to promote, for example, the live music scene. Finally, it is important to acknowledge the need to link the educational sector to promote new legislation that allow musicians and artists to develop their careers.

4.1.2 The orange (i.e. creative) economy and the Orange Law

As it was mentioned in the introduction of this document, the orange economy has been an important topic during the last years in Colombia. This book (*The Orange Economy*, 2013) and the Orange Law have become the centre of attention of different sectors within the creative industries. The following codes discuss criticism; support and opportunities; and challenges related to the orange economy.

Criticism

Although research regarding the orange economy and the 'Orange' Law in Colombia is scarce, some cultural magazines have posed some criticism. For instance, Ahumada (2017) states that the Law was discussed and written without considering

the views from artistic sectors and therefore, the Law does not consider artists' realities. Participants in this investigation express that even when the orange economy is a common topic within the music sector, artist practitioners and themselves may not know what the orange economy is about. They think it is not clear what it exactly means. For instance, Oscar Olaya, who is a film composer and a music teacher in a few private universities, not only acknowledges that he has not studied the orange economy but also expresses some mistrust. He states:

> Now people talk about the orange economy, which, to be very reasonable, I have not studied it yet [laughs], I don't know, it [the orange economy] is not something that I feel is the solution to the problem, but as I say, I do not know about it, but what the little I know, is that it is an economy that wants to benefit artists, but we must first look at what the disadvantages are before looking at the advantages, because unfortunately, behind those great things other political interests that harm us are hidden. (Oscar Olaya, Interview, September, 2019)

Ignoring what the orange economy is about is something that is visible across sectors. Sandra Meluk, who has mainly developed her career as a cultural manager but has also had teaching experience in music programs, states that music practitioners do not know about it. She explains:

> I believe that nobody is clear about what they have to do and what it [the orange economy] is … nobody has a clear definition, so I think there are no clear guidelines … this government is offering 'soft' loans, and this related to the arts is fine, but who is teaching them how to apply to that? Who is teaching them what is the new benefit of that? (Sandra Meluk [cultural promoter], Interview, December, 2019)

Sandra Meluk's excerpt presents her concerns in regard to how artists can be involved in an economy they do not know or do not understand. Fernando Vicario, who works as an orange economy advisor for the Organisation of Ibero-American States, also considers there must be educational advice regarding the orange economy. He states:

I do believe that there is a magnificent campaign [from the government], especially now with the topic of the orange economy, [that says] 'be an entrepreneur, you have to be an entrepreneur', the campaign is well done, but really tell me, you now, with everything what you know about the orange economy, would you know how to look for a loan? Would you know how to position yourself and look for a loan for yourself? And you are an academic with a solid education and a truly complete education … So, tell me what happens in Mitú, what happens in Tumaco [isolated towns in Colombia]. So [the orange economy] is highly positioned and the Ministry of Culture says "yes, we must launch the orange economy", [but] they are not explaining to people how it is done. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

In the previous excerpt, Fernando Vicario highlights a lack of understanding from people within the cultural sector in order to be part of the orange economy. However, he points out that this lack of understanding can be worse in isolated places in Colombia. This is important since this lack of understanding not only could block isolated towns to access to possible benefits offered by the government through the Law 1834, but also could increase the gap to access to opportunities for development in these communities in relation to people from bigger and more developed cities and towns in the country. Regarding this, the Misión de Sabios deems that current education and job opportunities within the creative and cultural industries sector are centralised in Colombian main cities taking away the opportunity to other regions, which may potentially have a significant contribution to the Colombian cultural heritage. They state:

The educational offer and job opportunities for creative and cultural industries, as for other sectors, show an enormous concentration in the main cities and an almost total absence in small cities and rural areas. This is contradictory, since it is in these regions where there are great possibilities of taking advantage of the cultural heritage. The offer of technical and technological education is far from satisfying the needs of the sector while the opportunities are too concentrated in main cities and in some subsectors such as film and publishing. (Gobierno de Colombia, 2020b, p. 148)

This is important because providing opportunities just in the main cities might impact the cultural development and benefits access for musicians and artists in rural areas. This excerpt also highlights how some sectors within the creative industries have been prioritised over others as it was discussed in the previous section (4.1.1.). Although Felipe Buitrago, *The Orange Economy's* co-author acknowledges that there have been some difficulties in providing information regarding the orange economy, he does not mention how to promote or implement the orange economy's policies in isolated towns and rural areas in Colombia. He explains:

> It is an exercise in participating in dissemination spaces, we obviously use social networks, but at the end of the day, in the world of culture one always depends on word of mouth, and perhaps we have lacked that some artists, some well-known managers understand that it is important that they help us to raise the level of the entire sector, maybe they could take the voice, because at the end of the day is much more powerful when a renowned artist tells others, who are in their growth process, that it is important understand entrepreneurship. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

Felipe Buitrago's excerpt proposes that well-known managers and artists, through their own experiences, can be a means to inform others what the orange economy is about and how it can benefit other artists. Buitrago's remarks, however, do not consider education, neither higher public/private education nor short courses offered by other type of institutions, as a means of dissemination and education for the creative industries sector in regard to the orange economy or the 'Orange' Law. Furthermore, Garth Gordon considers that *The Orange Economy* is a book that has its own flaws that are an obstacle in promoting and disseminating the orange economy concept. He states:

> The book was released about five years ago, it is worth noting that the book is super outdated … the book that comes with all the QR codes, [but] no QR code works nowadays, and that at the literary level says a lot too. If I analyse it more at the textual level, what is the message that in 2019 they send with this book?

A message of 'no, that's like a fashion thing, it's a passing thing'. No! it can't be that way, because when talking about entrepreneurship we are talking about life decisions, life options, sustainability, [then] there one has a book that has expired in five years. (Gareth Gordon [cultural promoter], Interview, December, 2019)

Gareth Gordon's excerpt shows that to educate and to inform people regarding the orange economy it is necessary to update and to be consistent with the information and the means used to spread de orange economy concept. If the means used it to disseminate information and educate people regarding the orange economy do not properly work, this might be a significant obstacle in embracing the majority of possible people that aim to benefit themselves and their sectors from this legislation. This might also create privileges for those who have been within the sector for a longer time and already have experience within the creative economy, or for those who have been closer to the legislative sector that might not need this kind of education.

In addition to the difficulties related to the orange economy's accessibility, meaning, concept's dissemination and understanding, Rey (2019) states that the orange economy, within the Colombian context, brings up some concerns. He considers that the orange economy's policies are focused on the economy based on loans, tax incentives and administration among others, which is not clear how they interact with other important issues such as inclusion, interculturality, cultural diversity, education and their linking with cultural projects from Afro-Colombians, indigenous and vulnerable populations (Rey, 2019).

Mauricio Peña, who is part of the public cultural sector in Colombia, also adds that the orange economy has not only been explained properly, but there might be some funding concerns. He says:

… right now, they [the government] are with the orange economy's tale, which I think has been very poorly explained and then it became an item of mockery of the political sectors towards the government … I think there is a lack of resources, that is very clear, that is very clear and, better said, not only with ordaining a law that dictates that everything must have some state funding, then money will appear. (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

This lack of funding posed by Mauricio Peña, in which the government and the 'Orange' Law promote state funding for the creative industries sector (Ley 1834, 2017, Article 11) may encourage the privatisation of cultural and artistic practices which might not be sustainable or profitable (García, 2017).

Including the academia in the discussion and its relation to the orange economy has also been posed for some participants. For example, Fernando Vicario points out the need of integrate the academia in the topic. He states:

> So, this articulating rush of the seven famous 'i'[6], so it lacked an 'a', that is, it lacked an 'a', without academia you cannot do anything, without academia you cannot do anything … the National Council for the Orange Economy has not invited the academia, and the Misión de Sabios (Commission of the Wise) is meeting without the industry and the government. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

From the government point of view, however, Felipe Buitrago considers that the Misión de Sabios will provide challenges and questions for the academia to offer a better education to the next generation. He explains:

> One of the main functions of the work that we are doing with the international Comisión de Sabios is precisely, from the thought leaders in Colombia, to propose those guidelines [to articulate different sectors], because we understand that the university has autonomy, and that is very good, and we would do wrong trying to tell the universities what to do. But through the Misión de Sabios, we must strive to raise the questions, the challenges to the academia for the next generation. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

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[6] *The Orange Economy* and the Law 1834 posed the seven 'i' (i.e. information, institutions, infrastructure, industry, integration, inclusion, and inspiration) as a "guide for the development of public policy to support the Orange Economy offering a practical framework for the development of comprehensive policies." (Buitrago & Duque, 2013, p. 160) and they "will be understood as the strategies that will be implemented to provide effective application to this law" (Ley 1834, 2017, Article 5).

The Misión de Sabios' (Gobierno de Colombia, 2020b, pp. 111-112) report states the importance of educating the community within the creative and cultural industries as participants above do. They also suggest how educating will avoid people to misunderstand these industries' nature. Additionally, they consider the importance of working transdisciplinary to also educate people in this matter. This, not only aligns with participants that state the need of educating cultural players in regard to the creative economy, but also highlights future challenges that involve working across different sectors. It also states the importance of understanding artists as leaders within the creative economy (pp. 111-112). This artist's understanding posed by the Misión de Sabios might be embraced by the academia and might allow music and arts students to see themselves in a different way within the society in which they are aware of their importance to it, as well as their potential contribution to the creative and cultural industries. Although this criticism and suggestions presented above have not been published in academic journals, they present the complexities of understanding the current approaches to the creative economy in Colombia and the need to include academic research in this discussion (Ahumada, 2017), which supports how important is to include the academia in the orange economy's discussion.

Support and opportunities

Despite of this criticism, participants in this study have also acknowledged the orange economy as an opportunity for entrepreneurship within the creative industries. Luis Alberto Zuleta, who is an economist that has participated in different studies related to culture and economics, considers the orange economy as an opportunity to the creative industries sector in Colombia to be visible, which is something that may not be long lasting. He says:

> Now, this opportunity, with this president, with the orange economy, [it] is an exceptional opportunity. In other words, with the knowledge that I have of the country's development plans, this is not something that is going to happen [again], it did not necessarily come to stay, but there are some incentives that, if used well, can give a trigger [to the orange economy]. (Luis Alberto Zuleta [economic advisor], Interview, October, 2019)

Luis Alberto Zuleta's remark shows the importance to be aware about the current political situation in the country. Future governments can bring different positions and,

consequently, different opportunities. Section 4.1.1 presented an example of this, in which political will might create important benefits for specific sectors. Thus, regardless of a particular political position, it is important to acknowledge current opportunities and take advantage of them as afar as they exist. Fernando Vicario also shares this view in which this opportunity, offered by the current Colombian government that promotes and supports the creative economy, might be something ephemeral. He states:

> It cannot be that there is a total rejection from the cultural sector to the orange economy without knowing very well what the orange economy is. The orange economy may have its shortcomings, but if we lose this battle, the culture in Colombia will be important again in the year 2120. So, if the cultural sector keeps [thinking] that 'Duque [the current Colombian president] is from a political party with an ideology that is not mine', it's fine, but he has given you the chance that your sector grows. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

This excerpt not only presents the orange economy as an opportunity that should be taken right now, but also it shows possible tensions between the cultural and government sectors. It also presents how political positions might be an obstacle, avoiding that people from the cultural sector can actively participate as entrepreneurs or promoters within the orange economy either.

On the other hand, Felipe Salazar, who works within the music industry sector as a musical theatre producer, deems that the government is working in order to provide financial benefits to the cultural sector. He asserts:

> I feel that the government is trying, and at this moment we have a great possibility, which is the Duque's government's policy related to the orange economy, which is a very interesting possibility, the benefits at the tax level are very important … the government is opening the doors to the creative field developing a lot. (Felipe Salazar [cultural administrator/educator], Interview, November, 2019)

Although these benefits presented by Felipe Salazar, such as tax reductions, might not be the only way for artists to succeed within the creative economy, they are an important step in providing opportunities to artists. However, universities and arts and music programs could help students not only in providing them with the available information about government benefits, but also encouraging them to be proactive in current policy and legislation development.

Challenges

Although participants pose different opportunities for the creative industries sector under the orange economy, it also faces several challenges. Oscar Hernández, for example, also considers that current government initiatives to promote the orange economy are an opportunity. However, he presents how difficult it might be for cultural entrepreneurs to take advantage of these opportunities. He explains:

> Opportunities for support, in this ecosystem, right now, there are millions. There are so many. I put one that is controversial, which is the seven-year tax exemption for cultural entrepreneurs. It has two very difficult conditions, but that does not mean that they cannot be [accomplished]. One is that one has to generate three jobs … but if I increase profits, the number of jobs I must create increases too; and another [second condition], is that I must achieve for three years an investment amount of COP $ 150,000,000 [≈AUD $ 53,248]. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Government benefits for cultural entrepreneurs can be challenging for them to be achieved. It is important to highlight that creating new job positions or having a minimum investment amount of money might not be easy to accomplish neither for cultural entrepreneurs nor musicians and artists in general. However, there are some resources offered by the Government and state institutions that might be underused. For instance, Juliana Velásquez, who is an artists' manager, complains since support offered by the current government is being lost. She points out:

> I would believe that the government is already helping ... Sometimes we think [that the government] has to do more in regard to money, as if they need to give us a lot of money to be able to say, 'oh yes! They are helping in this way' but now the government [is supporting us], for example this year the orange

economy scholarships for musical entrepreneurship were 10, [or] 15 [scholarships] if I'm not wrong, and I think they were all lost. Hardly anyone applied. (Juliana Velásquez [music manager], Interview, September, 2019)

This issue posed by Juliana Velásquez means that even when there is economic support from the Government, regardless of it is enough or not, people from the cultural sector may not be aware of its availability. This might be related to difficulties faced by the government for disseminating information and to educate cultural practitioners to foster and understand the orange economy. Felipe Salazar not only perceives government's support in regard to the orange economy, but he also describes that other sectors are offering loans focused for the creatives industries development. He states:

Now, the Bank of Bogotá, [and] Aval Group launched some credit schemes designed especially for entertainment, [that] are directed under the orange economy. There is already a Deputy Minister of Orange Economy, so the government is really strengthening itself, but until the academia decides to get into the field of making it productive, it is going to be very difficult because it will always get excellent guitarists and what are we going to do with them? Well, they know how to play very well, but so? So that's what we have to develop. (Felipe Salazar [cultural administrator/educator], Interview, November, 2019)

Felipe Salazar's excerpt is an example regarding how the music industry might be already involved in current legislation and opportunities related to the orange economy. Similarly, the Misión de Sabios report stresses that professional education has been focused on a high level of disciplines' development in which students might not really know what the 'real world' of work is (Gobierno de Colombia, 2020b, pp. 118). The report also highlights the need of higher education to be actively involved in educating musicians and artists for a 'real world' that includes further education that the disciplinary one (pp. 118, 148). It suggests that experimentation in the 'real world' will allow future music and arts practitioners to better understand the challenges of their field of expertise (p. 118). While Felipe Salazar and the Misión de Sabios deem the academia is who should take the step to be involved within the orange economy, Fernando Vicario poses that the academia has not been included in the government

plans as it was presented above. Once again, these excerpts expose tensions between sectors in order to work together for the development of the creative economy in Colombia.

This section has presented how the orange economy has been part of the current political and artistic discussion in Colombia. However, players within the creative and cultural industries might not understand what the orange economy is and how to be part of it. Although the current political scenario for the orange economy in Colombia can be an important opportunity for sectors that have not been included within the plans of previous governments, there is a call from some participants and the Misión de Sabios to include isolated towns and rural areas within the creative economy development. Although participants recognise that there is state and governmental economic support, this support might not be being used. Finally, this section has shown the importance of including the academia into the discussion. Nevertheless, this relationship should be a two-way dialogue rather than isolated efforts from the government, the industry or the education sectors. The following section presents available support for musicians and artists' career development and entrepreneurship within the creative industries. This includes grants, scholarships, conferences, talks, business roundtables, and short courses among other helpful resources.

4.1.3 Supporting entrepreneurship and career development within the creative industries

Different organisations and institutions have supported musicians and artists career development in Colombia. Similarly, entrepreneurship for the cultural and creative industries has been promoted from different public and private sectors and entities. For example, public organisations and offices such as ministries, banks, training institutions, government dependencies, among others, support and encourage people within the cultural and creative industries to be entrepreneurs and to develop their careers sustainably. Private institutions such as chambers of commerce, banks, universities, and independent groups of people have also motivated and helped players from the cultural and creative industries sector to explore entrepreneurial and career development options. The following tables and paragraphs present different types of support and resources available for artists and musicians in order to be entrepreneurs, and to develop and to sustain their careers. Similarly, after available support is described, participants' excerpts in regard to the topic are presented and discussed.

Although there are a few exceptions, this support is normally addressed to people within the cultural and creative industries, or even other sectors in general and it is not specifically created for artists or musicians.

Available support

Grants, prizes, loans, tax benefits, education, training, conferences, seminars, talks, workshops, scholarships, and business roundtables are mainly the kind of support and resources available for artists and musicians for the development of their careers. These resources are presented in four different tables bellow: the first two tables present monetary support that is provided through grants, prizes (Table 4.2), loans and tax benefits (Table 4.3). The following tables present non-monetary support, which is provided through education, training (Table 4.4), and other types of resources (Table 4.5). Although the information presented in these four tables might not be the only available support in Colombia for musicians and their career development, it is the kind of support that is commonly known and it is offered by recognised public and private institutions. It is important to highlight that these groups do not pretend to embrace all the available support options nor to hide individual or small support offered in specific cities or towns by other public and private institutions.

Table 4.2

Support through grants and prizes

Institution/Organisation	Name	Type
Mayor's Office of Bogotá	Grant's District Program for Culture	Money
Ministry of Culture	Different calls	Money
	Grants of the Orange Chapter	Money
	ReactivArte	Money
Ministry of Information Technologies and Communications	Different calls	Money
Ministry of Science, Technology and Innovation	InvestigARTE 2.0	Money
SENA (National Training Service)	Call 73	Money
	Call 74	Money
	Call 78	Money

iNNpulsa (National Government Entrepreneurship and Innovation Agency)	Orange Capital Program	Non-refundable resources
	Co-financing resources for early-stage companies of orange industry	Non-refundable resources

Table 4.2 shows organisations that offer grants and prizes for practitioners within the cultural and creative industries. Public institutions are mainly the ones that offer this type of support. On one hand, Bogotá's Government provides an important number of grants, prizes, residences and internships to artists in general. These funds are normally offered every year through different local government dependencies (Secretaría de Cultura, Recreación y Deporte, 2020a). Disciplines such as music, visual arts, performing arts, dance, cultural heritage, and literature among others are supported by the local government. For 2021, Bogotá's Government presented more than 180 open calls in these disciplines and 41 were available for musicians that embrace different categories and types of support (Secretaría de Cultura, Recreación y Deporte, 2020b). Grants and prizes offered by the local government are available for music practitioners such as music composers, performers, chamber music ensembles, symphonic bands, and music educators among others (Secretaría de Cultura, Recreación y Deporte, 2020b). Although these options are normally available for people who lives in Bogotá, other local governments from departments[7], cities or towns in Colombia also offer some kind of support to the cultural sectors (Alcaldía de Medellín, 2021; Alcaldía de Santiago de Cali, 2021). However, this support is small in comparison to Bogotá's options.

On the other hand, every year, Colombia's Ministry of Culture provides support nationally. For 2021, the Ministry provided 141 open calls addressed to practitioners from different sectors and disciplines such as visual arts, music, dance, literature, theatre and circus, audio-visuals, libraries, heritage, museums, and orange economy among others (Ministerio de Cultura de Colombia, 2021a). The Ministry offered open calls and prizes for the music sector, specifically addressed to performers, composers, and researchers mainly, as well as incentives related to the orange economy. It is important to highlight a single call that aims to support theatres and the

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[7] Departments in Colombia are national territories divisions. These might be comparable to states in other countries such as United Sates, Australia or Mexico.

preforming arts sector that have been economic affected by the pandemic, was published in March 2021 (Ministerio de Cultura de Colombia, 2021b).

The Colombian Ministry of Culture and Bogotá's local government are the only public institutions that offer a complete group of economic incentives for musicians in Colombia. Other ministries such as the Ministry of Information Technologies and Communications, and the Ministry of Science offer several calls that are mainly focused on technological development, and artistic researcher respectively are also an option for artists (Ministerio de Cultura de Colombia, 2021c; Ministerio de Ciencia, Tecnología, e Innovación de Colombia, 2020a; 2019). Other organisations such as The National Training Service (SENA) and the National Government Entrepreneurship and Innovation Agency (iNNpulsa) also offer some support for the development of entrepreneurial initiatives that is not necessarily addressed to artists nor musicians (Innpulsa Colombia, 2018; Sena, 2020).

In terms of free monetary support, Colombian institutions and organisations offer a range of grants and prizes, mainly, that help musicians in their careers' development. Although there is available support for artists entrepreneurs, this support is not addressed for them specifically. This is important in order to understand that many different practitioners from other sectors and disciplines, which do not necessarily know the artist's nature and realities, have access to these resources. These players that can also obtain these funds may have a better understanding and knowledge of legal and finance issues that could be an advantage for them, leaving out of competition artists that lack of that knowledge. However, other organisations and institutions provide education and training support to musicians and artists that could help them to develop the knowledge required to successfully apply to and obtain these funds (See Table 4.4).

Apart from the monetary support presented above, artists and musicians can apply for loans as well as to receive tax benefits that promote entrepreneurship within the cultural and creative industries. The following table (Table 4.3) presents this available support.

Table 4.3

Support through loans and tax exemptions

Institution/Organisation	Name	Type
Ministry of Culture	Tax deduction	Tax deduction
	Income tax exemption	Tax exemption

	VAT exemption	Tax exemption
	Reduced withholding tax	Tax exemption
	Discount investment	Tax exemption
National Guarantee Fund	Loans' support from the cultural and creative industries	Loan/credit
Bancóldex (Colombian Development Bank)	Support Line for the Growth of the Orange Economy	Loan/credit
	Culture Forward Line	Loan/credit
	Credit Line for the Creative and Cultural Sector of Medellín	Loan/credit

Table 4.3 presents organisations that offer support in terms of loans and tax incentives for musicians and artists that are willing to create or develop a business within the cultural and creative industries in Colombia. Although public institutions are mainly the organisations that offer this kind of support, some of these resources are available through commercial private banks that act as intermediaries.

The Colombian Ministry of Culture benefits entrepreneurs within the creative industries with tax exemptions and deductions (Ministerio de Cultura de Colombia, 2020). Additionally, benefits such as income tax exemption for several years for companies within the creative industries, and VAT exemption for performing arts shows are, apart from grants and prizes, the support offered by the Ministry of Culture (Economía Naranja, 2021; Ministerio de Cultura de Colombia, 2019). However, it is arguable that even when there are options for artists that might be interested in these types of benefits, it can be challenging to achieve them.

Other public institutions such as National Guarantee Fund and Colombian Development Bank (Bancóldex) have different programs to promote entrepreneurs within the creative industries through loans (Bancóldex, 2018; Fondo Nacional de Garantías, 2021). In this cases people apply for a loan in commercial banks, which, as it was mentioned above, act as an intermediary between the person or company that applies for the loan and National Guarantee Fund or Bancóldex. It is important to stress that although National Guarantee Fund and Bancóldex support different sectors, they

offer special support for business development within the orange economy (Bancóldex, 2021; 2020; 2019; Fondo Nacional de Garantías), but not addressed to artists or musicians specifically.

In terms of education and training that is not offered as undergraduate programs, several public and private organisations offer this kind of support. Table 4.3 displays the organisations and the type of educational aid available for artists, musicians and practitioners in general within the cultural and creative industries.

Table 4.4

Education and training support

Institution/Organisation	Name	Type
British Council	BRICC Scholarships in alliance with Colfuturo	Scholarships
ICETEX (Colombian Institute of Educational Credit and Technical Studies Abroad)	Young Talented Artists	Scholarships
Banco de la República (Central Bank of Colombia)	Postgraduate in plastic arts	Scholarships
	Postgraduate in music	Scholarships
Colfuturo	Postgraduate in different areas	Loans-Scholarship
IDARTES (District Institute of the Arts)	Training modules	Courses
SENA (National Training Service)	Technical and complementary education	Courses
Bancóldex (Colombian Development Bank)	Structuring business models for creative and cultural companies	Courses
Superintendence of Industry and Commerce	Intellectual property	Courses
Chamber of Commerce of Bogotá	Learn to use digital platforms in music	Courses
	Key aspects of being a music manager	Courses
Inter-American Development Bank	The Value of Creativity and Innovation: The Orange Economy	Courses

Table 4.4 presents different institutions that provide education and training support to artists, musicians and practitioners from other disciplines interested in understanding key issues related to the creative industries and the orange economy, or to carry out postgraduate studies in music, art or creative industries. Different organisations such as the British Council, ICETEX (Colombian Institute of Educational Credit and Technical Studies Abroad), Banco de la República (Central Bank of Colombia), and Colfuturo, offer scholarships to study abroad. These are normally studies a postgraduate level related to the creative industries (British Council, 2019; Icetex, 2021b), arts, music (Banco de la República, 2018; Icetex, 2021b), or any discipline (Colfuturo, 2020). It is important to highlight that while Banco de la República's scholarships not only include tuition fees but also stipend expenses during the program (Banco de la República, 2018), Colfuturo offers a loan-scholarship that provides a specific amount of money regardless of the program and country where the studies will be done (Colfuturo, 2020). Although these scholarships are not necessarily focused on providing study opportunities related to the creative industries nor the orange economy, they are an option for artist and music practitioners who want to experience postgraduate academic studies abroad as part of their career development.

Other institutions such as IDARTES, SENA, Bancóldex, Superintendence of Industry and Commerce, Chamber of Commerce of Bogotá, and Inter-American Development Bank offer different types of courses related to the orange economy or topics that might affect artists' professional careers. Courses related to intellectual property, copyright, networking, entrepreneurship, business and business models, cultural management among others are the options available for musicians (Banco Interamericano de Desarrollo, 2021; Bancóldex, n.d.; Cámara de Comercio de Bogotá, n.d.; Economía Naranja, 2021; Idartes, 2021; Superintendencia de Industria y Comercio, n.d.). As presented in the paragraphs above, this support is not specifically focused on musicians nor artists but any kind of people that might be interested in developing knowledge and skills in the orange economy and the creative industries. This is important since musicians might not know about these options nor be interested in these topics that are not related to the music artistic craft. As a consequence, once again, people from different sectors can become artists' agents who may not know the sector and artists' realities. Nevertheless, apart from the support presented above, musicians and artists have access to other resources that might help them in their potential entrepreneurial intentions and career development.

Other resources and support that are not monetary or specific education courses, are presented in Table 4.5. These options are normally free and the type of support is provided through conferences, talks, seminars, workshops, projects' guidance and advice, business roundtables and networking sessions.

Table 4.5

Support through other resources

Institution/Organisation	Name	Type
Ministry of Information Technologies and Communications	Support/advice and technical assistance programs	Projects' support/advice
Bancóldex (Colombian Development Bank)	Orange Productivity Factory	Projects' support/advice
iNNpulsa (National Government Entrepreneurship and Innovation Agency)	Creative Escalation Program	Projects' support/advice
	Aldea	Projects' support/advice
	MEGA	Projects' support/advice
	Emprendetón	Projects' support/advice
	Orange Business Roundtable	Business roundtable
Network of Latin American Cultural Producers	Circulart	Business roundtable, networking
Chamber of Commerce of Bogotá	BOmm – Bogotá Music Market	Business roundtable, networking
National Directorate of Copyright	Orange Network	Business roundtable
	Copyright seminars	Seminars, conferences, talks
British Council	The Selector Pro	Conferences, talks, support/advice
	Pan Afro	Conferences, talks
Procolombia	Export training program	Seminars, talks, workshops
Pontifical Xavierian University	Cultmarts	Talks, conferences
	Zumo+	Projects' support/advice
GRITA	GRITA	Talks, conferences

Table 4.5 shows different types of public and private non-monetary nor educational support available for artists, musicians and creative industries practitioners. Public organisations such as the Ministry of Information Technologies and Communications, Bancóldex, and iNNpulsa offer different kinds of support and advice for projects' development. For instance, this Ministry have several programs that support entrepreneurial projects within the creative industries. However, this support is addressed to digital business such as videogames, audio-visuals, and digital educational content (Economía Naranja, 2021). Musicians might have benefits from this type of support but it is important to point out that it is unlikely that these types of benefits will impact a majority of music practitioners.

Bancóldex and iNNpulsa also offer several programs that provide guidance, advice, and monitoring to small, medium-sized, large enterprises, business, and projects that aim to foster investment and growth within the creative industries (Economía Naranja, 2021; Innpulsa Colombia, 2021). iNNpulsa, as well as the Network of Latin American Producers, the Chamber of Commerce of Bogotá, and the National Directorate of Copyright also offer annual business roundtables. However, the Network of Latin American Producers and the Chamber of Commerce of Bogotá hold renowned events (i.e. Circulart and Bomm – Bogotá Music Market) focused on the music industry instead of the creative industries in general as iNNpulsa and the National Directorate of Copyright do. These events that aim to promote and to network the music industry players also offer talks, workshops or seminars for curators, music producers, artist directors, composers, agencies, entrepreneurs, brands, record labels, and musicians in general (Cámara de Comercio de Bogotá, 2021; Circulart, 2020).

Finally, organisations from education, government and state, and music industry sectors offer periodically events in which conferences, talks, seminars and workshops are offered to practitioners within the music industry and the creative industries (Culmarts, 2020; Dirección Nacional de Derecho de Autor, n.d; Grita, 2020; Procolombia, n.d.) that might impact in musicians' careers.

These resources presented in Table 4.5 are diverse and more importantly, some of them are specifically created for musicians' career development. Although these initiatives do not provide financial support they can be significant for musicians' careers and their entrepreneurial intentions.

The four tables presented above show the different types of support available for musicians, artists and practitioners within the creative industries. Although the

local government of Bogotá and the Colombian Ministry of Culture offer important economic resources specifically created for artist and musicians, this support follows the traditional kinds of aids that are commonly available for artists in western societies. Additional grants and monetary support, such as loans, is available for different practitioners within the creative industries and the orange economy applying to them through commercial banks. Other types of support such as business guidance and advice, entrepreneurship training, business roundtables, networking sessions are available for all players within the orange economy. Although this includes artists and musicians, some questions arise. For example, how far are artists and musicians interested in participating in these activities? Or do they know this support existence and the potential importance or impact of it in their careers? It is important to reflect on these questions since the kind of available support may not consider musicians and artists' realities in terms of how they see themselves in economic and business scenarios.

Education and training support is also available for artists and musicians. On one hand musicians can apply for scholarships to study postgraduate music and art related courses abroad. However, these courses do not necessarily help musicians in their career sustainability nor their entrepreneurial intentions. On the other hand, education and training focused on entrepreneurship and career development within the creative industries is available for artists and musicians. This type of support is significant as far as musicians and artists may have a better understanding of the economic realities of their profession. However, this support is rarely focused on musicians or artists but it is addressed to the whole creative industries sector. Available conferences, talks, seminars, and workshops can be an important way to support musicians' career development. More importantly, some of them have been specifically created for the music sector. This is an opportunity for the sector's growth and musicians' sustainability.

As it has been posed in the paragraphs above, musicians might be out of competition for some of these resources since they could not have the knowledge, experience or interest required to apply for them. Since practitioners from other disciplines such as law, economics or even engineering can access to these resources too, the artists' representation can be bias for other disciplines' points of view. This is not necessarily an issue but an important reality that should be under consideration when practitioners from different disciplines are agents of the music industry. The

following paragraphs present participants' perceptions in regard to the available support for musicians and artists' career development.

Perceptions regarding available support

Several participants in this investigation acknowledge and know available support for musicians and artists' career development. Although the majority of participants interviewed (33 out of 35) mentioned either general support needs, available support, or specific initiatives, just 13 interviewees acknowledge support's existence, know specific initiatives, or have been benefited from it. In general, initiatives from the Ministry of Culture and Bogotá's local government were the most recognised. As it was mentioned in the paragraphs above, these entities offer an important number of grants and prizes that a number of artists and musicians in Colombia know and benefit from. The following paragraphs and comments present participant's perceptions regarding this available support. The section is organised in five sub-sections that were commonly mentioned by different participants. Themes related to support acknowledgement and lack of knowledge and information; projects and career development from available aid; disconnection and difficulties in regard to musicians' realities; lack of support focused on the music sector; and isolated initiatives and support underutilisation are the topics discussed below.

Support acknowledgement and lack of knowledge and information

Participants in this inquiry acknowledge support's existence. However, musicians and artists may not be well informed regarding its availability and the means to access it. Alfonso Venegas, who is a young transdisciplinary artist considers that even when the government provides some support, this does not represent a stable income. Similarly, he deems that if artists want to develop entrepreneurial projects or careers they should find monetary support from private organisations since the governmental support might be better to be taken for advice and guidance purposes. He states:

> The government normally provides incentives and grants. There are programs [that] are specialised in the creation of calls, which give many strengthening tools in terms of giving resources to develop projects. These are incentives, it [is] not that the State gives you money forever because there is no patronage in the Colombian State … I would rather believe that people, musicians and

artists, should seek [support] from private funds to be able to develop projects, and if they want strengthening, take advantage of government support. That is, the government … offers lectures, free workshops on cultural management, free entrepreneurship workshops, they offer many workshops that I have taken advantage of during these four years that I have been working. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

This excerpt not only presents support availability but it also highlights that this support does not represent a salary or an income for a long term. This shows artists careers' nature in which stable income is not the rule for the majority of them. Alfonso Venegas also points out that in terms of finding monetary resources private funds are a better option, but government support might be useful in terms of training through lectures and workshops.

Laura Castaño, who has worked as an independent singer and music teacher at different levels, also considers that available support is useful for a short term. She has benefited herself from calls that helped her to develop part of her career in specific projects. She stresses that for long term entrepreneurial projects support is not easy to find. She explains:

I have not heard much of that [entrepreneurial projects support], let's say that sometimes I have had contact with grants from IDARTES, or from the Ministry [of Culture], and all those things, but I'm not sure that they support entrepreneurship for one to settle down. They provide grants and things that they support, but I don't see it as a project that supports things in the long term … well, there is support, I am not saying no, there is support … but as things that one says to support entrepreneurship in the long term, I see that it is not so easy. (Laura Castaño [singer/administrator/educator], Interview, February, 2020)

Laura Castaño, through her testimony, not only acknowledges available support from public institutions such as IDARTES and the Ministry of Culture, but also points out how this support is normally used for short term projects. This is important because musicians might ignore how traditional public support works and misalign with their income expectations. Moreover, it is not clear if artists in general know about support

availability nor the ways to approach it. However, Laura Castaño's opinion presents some level of lack of knowledge regarding actual entrepreneurship available aid. Although she doubts regarding the existence of support to establish entrepreneurial projects, different institutions support this matter. For example, as presented above, iNNpulsa offers different types of monetary a non-monetary support that includes project's support and advice, access to loans, and non-refundable resources as it was presented above.

This lack of knowledge is clearer in the following testimony in which Luisa Russi, who is a music student, when was asked about current entrepreneurship governmental support declares that she does not know about it:

Interviewer: At the national level, do you know of any state or government initiatives that support entrepreneurship for musicians and artists?

Luisa: Specific cases, I don't. I understand, maybe, the big festivals that are held are supported by the Ministry, but that I'm sure about specific cases, I'm not. (Luisa Russi [music student], Interview, March, 2020)

This excerpt presents another participant's lack of knowledge in regard to available support. Although these last three testimonies present some level of acknowledgment regarding the available support, the last ones also ignore current aid. Some musicians might be losing support opportunities since they may not be informed about the options for their career development. Additionally, musicians may find out about available support in an informal manner that could also be an obstacle to successfully apply for available aid. For instance, Laura Castaño, when was asked about how she knew about available support, she stressed that she knew about it because she was curious or someone else let her know about it. She explains:

Interviewer: How did you find out about this support?

Laura: Getting on the website, and because the word of mouth, and like, I don't know, you find out [since someone says to you] "oh, did you apply to the ministry grants?" [And one says] "What grants?" [And they answer me] "go to

the website and search", then you go in and search. (Laura Castaño [singer/administrator/educator], Interview, February, 2020)

This comment is an example regarding how the reality of musicians' careers is, in which artists are not necessarily aware of formal processes and the way to access to resources. This is important because there can be a disconnection between available information and actual knowledge of support availability. Nicolás Vargas, who is a music student that was awarded with a music composition prize in 2019, also stresses this lack of knowledge regarding support. He states:

It is not that there is no support, it is complicated because not all musicians are aware of how to develop entrepreneurship projects and which entities would help us to be entrepreneurs, or, for example, how to finance a project. Let's say, I was lucky that they told me about the award that I won it, because then I had the capital to develop my project, if that information had not been given to me by third parties, I don't know … not all the musicians are aware of all the calls that exist in this regard. (Nicolás Vargas [music student], Interview, February, 2020)

Nicolás Vargas' excerpt is another example in regard to how musicians can be aware of available support but, once again, it presents how informal they find out about the achievable grants and prizes. This might be related to flaws from institutions and organisations plans to inform about the support, but music programs should also be aware of this reality and find the appropriate means to train music students not only by informing them about the available support but also by guiding them to access it.

These last two examples, from Laura Castaño and Nicolás Vargas, do not aim to generalise regarding how musicians or artist are informed about available support for the development of their careers or their entrepreneurial intentions, but to present how the reality of the musician can be. Importantly, these testimonies presented so far in this section are from active arts practitioners or students rather than cultural administrators or governmental officials, who might know better about support initiatives. For example, from those 13 people interviewed who acknowledged specific support, nine were people who work or have worked as cultural administrators or governmental officials that are part of several organisations that provide the named

support in the previous section. Although these numbers are not a representative sample in order to stablish a statistical approach, they rise a question in regard to whether musicians such as performers, composers, or conductors are informed about the available support and its accessibility. Even if it was demonstrated that a significant number of musicians in Colombia are well informed regarding this support and how to access to it, there would still be a number of them that might stay out of the contest because the lack of knowledge or information. Regarding this, Laura Arias who is a music student, states that musicians should be trained to apply for calls. She points out:

> … if IDARTES offers calls to give incentives then they can offer workshops related to how to apply for those incentives. The government is also a player there because it is not only wanting to do it, but also funds [for the workshops], [and] who is going to deliver them, obviously. (Laura Arias [music student], Interview, February, 2020)

Laura Arias' suggestion advocates for training musicians to access to available calls. However, as she stresses, difficulties related to funds and workforce might arise in developing workshops for that purpose. That is a gap that can be filled, for instance, by universities in which it is likely that some educators that have had personal experiences applying for calls could share their views and knowledge in specific sets with students. Federico Jaramillo, who is a recently music graduate, suggests that universities could offer lectures or conferences delivered by people from other disciplines to help musicians to understand realities far from their own discipline. He states:

> [Initiatives such as] master classes and bringing people who are on those issues, [for example] a manager of x person, a lawyer, a publicist, people who are outside, hopefully not musicians, but people that dedicate themselves to that, from their different field, and then, one knows how things are from their view, and from people who work on that. (Federico Jaramillo [music graduate], Interview, February, 2020)

This excerpt shows the importance of linking the music discipline with other disciplines that could help artists in their career development and how universities

could help in this matter. Although it is not possible to generalise that all universities do not offer these types of initiatives proposed by Federico Jaramillo, his opinion aligns with testimonies presented so far in regard to a possible disconnection between available support for musicians' career development, and musicians' knowledge about this support.

Projects and career development from available aid

Regardless of this lack of knowledge or difficulties to access for available support, it is important to highlight that some participants who have been benefited from monetary and non-monetary support created projects that were useful for their career development or their entrepreneurial intentions. For example, Andrés Silva who has a career as a singer and is an educator in a music program in Bogotá, considers that "entrepreneurship can also be to produce records" (Andrés Silva [singer/educator], Interview, December, 2019). He also states: "I have won two calls for creation, and I have used those two calls on records, [in] making two records with ensembles that I work with". This remark shows that grants can be used to produce a music product that might have a long or middle term impact. A musician that produces a record can have benefits from it through the time either to have an income through monetising it or as part of their portfolio career. However, it is arguable that developing a sustainable career through these kinds of projects are not realistic nor an easy path for the majority of musicians. Laura Castaño was also benefited from a grant. This grant allowed her to promote her music through a short tour in the United States. She explains:

> … when I was very involved with my *Laura Kalop* project, I applied for grants offered by the Ministry and I won one in regard to international circulation, and I was able to go to the United States to do a mini tour, and that is very interesting, yes, let's say, that this type of aid is very useful. (Laura Castaño [singer/administrator/educator], Interview, February, 2020)

Laura Castaño's excerpt also presents a traditional path for music performers careers development, which, once again, it is not a common reality for the majority of musicians. Selling records, monetising through streaming platforms, or performing tours are not an easy way to generate monetary sustainability for musicians in general. Musicians that might have not developed a career as performers, such as some

educators or researchers can be far from this option too. This shows how difficult can be for musicians to sustain an income applying and being benefited from these types of grants and prizes. This is because available grants and prizes are not enough for the majority of music practitioners. Even when it was possible to increase the quantity of aids, a very competitive music market may not guarantee to develop a stable income nor sustainable careers through this type of aid. This does not mean that this support should not exist but musicians' options for their career development should be varied and not necessarily following traditional paths.

The following testimony, in which Alfonso Venegas was able to reply a workshop he attended as part of an art and therapy project he developed, presents how other types a support might generate positive impact in the middle and long term. He explains:

> [I did] short courses on project management and creation, which I ran thanks to a program that I previously attended called Argo Tutor, which is offered by the Chamber of Commerce [of Bogotá]. I replicated this workshop here with the boys of the house [I work in] and some fantastic projects came up. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

This comment is not only another example of how artists benefit themselves from available support but also shows how knowledge and experience learned from training and educational initiatives can be replicated to benefit others. It is important to stress Alfonso Vanegas' case since he developed this workshop as part of a social project addressed to LGBT community in Bogotá. Consequently, these types of initiatives that are not necessarily monetary support may generate significant impact in artists' career development. This does not mean that this type of support will guarantee artists or musicians' sustainability, but, potentially, it may impact their careers regardless of the specific field of each artist.

Disconnection and difficulties in regard to musicians' realities

Participants also find some level of mismatch between available support and musicians' realities. For example, Dora Rojas who is a music educator and has also worked as music manager points out that musicians may find difficult to benefit

themselves from training support such as workshops since a lack of time and willingness. She stresses:

> I have been a beneficiary of workshops offered by the Ministry of Culture at various times, delivered by different types of professionals, [that] sought to provide support, but, of course, it was necessary to be willing to [do it], to have time, that if you are working, [and] you have a fixed schedule, so it is difficult to access to those workshops to actually carry out a process. (Dora Rojas [cultural promoter/educator], Interview, February, 2020)

This excerpt, as others presented in this section, presents musicians' realities that can have not been considered when institutions and organisations have offered any kind of support. This is applicable not only to training support but also to calls for grants as far as applying for them can be a time-consuming task. If music students had the opportunity to understand, to learn and to experience these types of realities during their studies, it is likely that it would not be a concern once they finish their students, or at least they would have some background about those realities. Linking students with the world of work before they are obliged to do it can give them better tools to compete for resources and support.

Fernando Vicario explains how a governmental incentive can be unrealistic for some musicians since support conditions may not align with music discipline's nature. He states:

> You read the calls for incentives and the person or organisation that is applying, is asked to be non-profit, so how are you going to be a non-profit entrepreneur? And they say "no, because what we want is for them to create a company that hires people." As a violinist, who else am I going to hire? The one who makes the strings, the one who makes me the violin? Who else am I going to hire? So, it is absurd. (Fernando Vicario [cultural/government advisor], Interview, October, 2021)

This remark shows how support initiatives do not consider how music disciplines work. As a consequence, this type of support would be addressing a part of the musicians' population. This does not mean that any available support should embrace

the whole population, that is simply not realistic. However, since performers are a majority within the music professionals, it is important to consider they career's nature. Similarly, performers are not necessarily interested or well trained in business creation nor business development. This view is closer to the traditional view of entrepreneurship that is related to new venture creation, which is not necessarily the only understanding of entrepreneurship within the artistic sector. Entrepreneurship meaning and understanding will be discussed in Section 4.2.

Oscar Hernández deems that although in terms of entrepreneurship support there is an important offer, musicians do not know concepts, or terms that are needed to understand it. He points out that "the appropriation that students, or musicians in general themselves have of the concepts of entrepreneurship or the same terminology used in entrepreneurship … is very low, even though the supply is very large" (Oscar Hernández [educator/cultural promoter], Interview, September, 2019). This opinion not only evidences the potential lack of knowledge of musicians regarding available support, but also stresses how a two-ways understanding is important. This means that while supportive institutions and organisations should consider musicians' realities, musicians should also be proactive in understanding the dynamics of their profession beyond their specific music discipline. Regarding this, Germán Rey (cultural advisor), states that the government also has the responsibility to promote the arts' nature in the country. He explains:

> I have always been convinced of the need to work with initiatives of youth entrepreneurship, of young creators, of internationalisation of young people so that they can learn about other perspectives. I also believe that it is a [government's] function. There is a challenge, [which is] the State must promote knowledge and quality information on the processes that the arts are facing in the country. (Germán Rey, Interview, September, 2019)

This excerpt asks for linking different realities, in which the government has, among other sectors, the responsibility to properly inform about the nature and the state of the arts in Colombia. This may allow musicians to connect better their own interests with other sectors and disciplines and vice versa.

Mauricio Peña deems that available support and resources do not provide equal opportunities to musicians that are in different stages of their careers, nor venues that have different features. He states:

> … when competing for public resources offered by the Ministry, or the district [local government], they [should] compete on equal terms. That is, an established big venue versus a tiny 12-seat venue in a neighbourhood. Those are not the same conditions, the impact, the tradition, they are different … a quartet of students does not compete with the Q-Arte quartet. In other words, if someone already has a proven track record of 10 years, then they must compete with those who have a proven track record of 10 years. That means to understand the cultural assets that we have here. (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

This excerpt presents how musicians or venues managers not only may find difficult to access to available support but also how they may be competing under unequal conditions. This might bring complex challenges to new or small venues and musicians that are starting their careers. This means that opportunities for young musicians can be reduced making harder their career development and sustainability. Moreover, music practitioners can be surprised when realise that there are public costs and restrictions that they unknow once they decide to develop an entrepreneurship project.

Gareth Gordon deems that although there is entrepreneurship support for the cultural sector, there are other obstacles beyond the support offered. He states:

> … as one is pushing the mass of artists towards economic sustainability, when it comes time to move a product into the market there is another side of the institutional structure that says "no, wait, I'm going to charge you for this, this… and you cannot do this, you cannot do, you cannot sell…". (Gareth Gordon [cultural promoter], Interview, December, 2019)

Gareth Gordon's opinion shows how even when some organisations are trying to encourage and support artists in their career development, the institutionalism creates other obstacles, related to costs or bureaucracy, that make more difficult for artists to develop entrepreneurial projects. This does not mean that musicians or artists should

not be asked to satisfy the processes that are established within the Colombian legislature and normative, but to facilitate them to accomplish their career goals. In other words, when support is offered, this aid should consider these other difficulties that musicians and artists may face through the development of their projects or business.

Fernando Vicario adds that incentives may not be promoting entrepreneurship within the arts sector since associated costs for projects development. Consequently, the available support may be assisting established business and entrepreneurs instead of helping new or potential entrepreneurs. He explains:

> … if you want to start a business right now and you want to be an entrepreneur, when starting you [must] pay, when ending you [must] pay, and in the middle you [must] pay, whether you do or not, you [must] pay, and then the State tells you "yes, I'm going to give you advice" [and the potential entrepreneur says] "About what? I don't know what to do", [and the State says] "and I'm going to tell you how to start, and I'm going to create markets for you to sell yourself". [For example,] the Bogotá Fashion Week, the BAM (Bogotá Audiovisual Market), the BOmm (Bogotá Music Market), [are created] for those who are already built and those who are established … but not the student who wants to be an entrepreneur. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

This excerpt shows, once again, how difficult can be for musicians and artists to start a sustainable career or to develop entrepreneurial projects. Associated costs for project development can impact young musicians that not only ignore how to be entrepreneurs but that also may not have the capital required to start a project. Helping established organisations or entrepreneurs might keep out of the game a significant number of these young musicians or musicians that have not been closed to entrepreneurial projects. Juliana Velásquez, being an established music manager, shares her experience in regard to associated costs that she did not know when she decided to start her entrepreneurial project. She affirms:

> … when you start billing, there is a huge problem because… ah! welcome to the real world, for each invoice that you file [you must contribute the] 0.8%

because you are within the industry, but nobody had told me, when I attended the courses of the Chamber of Commerce [of Bogotá]. But nobody taught me at the university … nor what are the courses that the different institutions are offering where they tell you. [They should tell you:] 'Look, keep an eye on this, this, this, keep this in mind, keep this in mind…' [but] there are no [courses that teach this]. (Juliana Velásquez [music manager], Interview, September, 2019)

Juliana Velásquez's experience is an example that even when a musician decides to be an entrepreneur and, as in her case, to create a management company, there are associated costs that are part of the realities that should be faced once someone wants to develop a new project. More importantly, as Juliana Velásquez states, there were no options for her to understand and know these realities before her project's creation. Neither a course as part of her music studies nor any kind of training support offered by public or private organisations informed her about it.

Lack of support focused on the music sector

Participants in this investigation also consider, that although support is available, this support is rarely addressed to musicians specifically. Andrés Silva acknowledges available support, but he also considers that there should be entrepreneurship support specifically addressed to musicians. He states:

I think that it is possible to create or to deepen a little more in the calls that are offered, whether district [local] or national, addressed to musicians… I think that those calls are more focused on performance, dissemination, the diffusion of new bands, soloists, but not so much focused on entrepreneurship. (Andrés Silva [singer/educator], Interview, December, 2019)

Andrés Silva's opinion, as others presented through this section, highlight support's existence. However, that aid is based on traditional grants and prizes instead of developing entrepreneurial projects. This is important because support based on traditional grants or prizes do not guarantee musicians' sustainability nor encourage them to know and understand different paths for their career development. Oscar Olaya

not only aligns with this view but also states that entrepreneurship support is too broad in which any cultural project could be part of. He affirms:

> I have not seen the first incentive or grant, or others that benefit an entrepreneurial project in music. There may that [benefits] an entrepreneurial project, and then any cultural project comes in, or whatever, but there is not a specific one [for music]. (Oscar Olaya [composer/educator], Interview, September, 2019)

As it was mentioned in the first part of this section (i.e. the subheading "Available support"), entrepreneurship support is mainly addressed to the whole cultural and creative industries sectors. This is an important obstacle for musicians that aim to create entrepreneurial projects as part of their career development. Thus, not only the lack of knowledge, interest, or information is against them in being potential entrepreneurs, but also, they have to compete with a significant number of disciplines that can easily leave musicians with less opportunities. However, it is important to highlight that the Ministry of Culture since 2020 has included one call addressed to the music sector focused on new venture creation (Ministerio de Cultura de Colombia, 2021a). Although this do not embrace other entrepreneurial options, it is a first step in creating opportunities for musicians. Luis Alberto Zuleta highlights entrepreneurship support emphasising that it is not addressed to the music sector specifically. He states:

> Some bonds were issued to finance the orange economy … but that this support is dedicated to your field [entrepreneurship in music and/or art] does not [happen], something would have to be done to make it happen. It does not happen spontaneously. (Luis Alberto Zuleta [economic advisor], Interview, October, 2019)

This testimony stresses how support it is not addressed to the music nor art sectors. In this regard, Alfonso Venegas points out how he has taken advantage of offered support related to training in cultural management focused on visual arts. Although he highlights that it is unfortunate that these support programs are addressed only to visual arts sector, it is important to acknowledge this option. He explains:

I coursed three courses that were fundamental for me, to be a practitioner, which were: the Circuito de Artes Seres, … Argo Tutor, … and another program that I think was very good was the Mambo Tutor … But these three courses are unfortunately focused on visual artists, not musicians. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

These training programs mentioned by Alfonso Venegas can be an important opportunity for artists to help them in their career development. For example, the Circuito de Artes Seres was a project that offered monetary support and guidance for the development of artistic initiatives (Idartes, 2018). This type of support is an opportunity for artists not only to have the funds to develop a project but also the guidance and advice needed to bring it to completion. Unfortunately, these programs mentioned by Alfonso Venegas were offered in 2018 or 2019, but no later. This lack of continuity creates difficulties in order to stablish solid aid programs and therefore, artists not only can be misinformed regarding available support but also can be missing training opportunities. Gareth Gordon, as music area director in IDARTES, makes a reflection in which he considers that some opportunities should be repeated periodically. He also suggests, for example, that it is not enough to offer a workshop or a talk just once since every year there might be new artists interested and needed to understand some basic topics. He affirms:

You sit down every year [and say] 'well, what talks are we going to offer this year?' [So, one may say 'a talk about] copyright, - but, again?' and year after year, with the new generations there are things that are so basic that one would like to say 'it is ready, task is done, we don't have to offer that talk anymore', but in twelve months you do have to offer that talk again … So, one cannot leave people out of these training spaces in the basics, which is why, year after year, we go back to talk about copyright and training people in what one thinks, after several years, that those are the first steps. (Gareth Gordon [cultural promoter], Interview, December 2019)

This testimony presents the importance of thinking about continuity when offering training support. As far as support is stablished periodically on time, musicians will find out available support easily. Similarly, they might become in agents that can

replicate basic knowledge and information. It is important to create an ecosystem in which different sectors and organisations interact stablishing periodical support instead to work isolated doubling efforts.

Isolated initiatives and support underutilisation

Several interviewees in this inquiry consider that, on one hand, current efforts to provide support for artists and musicians, their career development, or their entrepreneurial initiatives are being doubled. Oscar Hernández deems that the State should find means to guide and supervise current efforts from its own institutions in order to avoid double efforts. He states:

> [So] the State should search for guiding and advising paths that do not finish in a single entity but rather to articulate efforts of different entities in order to work as an ecosystem to support the entrepreneur and no longer as a number of isolated efforts, which is how it currently happens … So, we have entrepreneurship promotion in MinTIC [Ministry of Information and Communication Technologies], in Mincultura [Ministry of Culture], in Mincit [Ministry of Commerce, Industry and Tourism], all ministries have one or more entities that support entrepreneurship. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Oscar Hernández testimony highlights how different ministries have plans to support entrepreneurship for the cultural and creative industries. Although this is not necessarily an issue, it might be if the different ministries do not cooperate. Entrepreneurship support can be addressed from different institutions and organisations, which may be actually positive since different views may embrace a broader spectrum of the cultural and creative industries sectors. However, if there is no a real interaction between them, efforts will be repeated. Gareth Gordon points out that other public and private organisations are also replicating support. He explains:

> … everyone offers a talk about digital strategies, or hiring, or how to tour abroad, and we [IDARTES] too, and the Chamber as well. It is a very high duplication of efforts … [we are not] working as a sector. You can look throughout the year, and I can name you six or eight moments when different

entities or people offer the same workshop, the same workshop! (Gareth Gordon [cultural promoter], Interview, December, 2019)

This excerpt shows how organisations might be prioritising their own aims rather than working collectively with other institutions to achieve common goals for the music and arts sectors. This lack of communication between organisations and institutions may unfortunately result in wasting resources that could be used to develop other types of support, to create other training programs that do not exist, or more importantly, to dialogue with other entities to unify efforts for the whole sector and not just for specific organisations or a small part of a sector. Alejandro Mantilla thinks that, in terms of support, organisations should try to build something together rather than working independently. He states:

Alejandro: [academic and public organisations] should try to do something similar to what the Chamber of Commerce of Bogotá attempts, but still does not have enough projection, the Chamber of Commerce of Bogotá with the music cluster[8], something similar, but it would be necessary to materialise it in projects so the strength for the development of the music sector is guided and it is not diluted, when one simply offers a few calls, the effort is diluted…

Interviewer: to avoid just isolated initiatives?

Alejandro: Yes, exactly. And there is a little support for this and a little for that, no. Rather let's build an agreement together. (Alejandro Mantilla [cultural promoter], Interview, November, 2019)

Alejandro Mantilla's opinion suggests that it would be better to provide collectively aid rather than isolated support. Institutions that work collectively may impact the music and art sectors positively. For instance, unifying efforts could potentially create a centralised office or group that may organise the available support. This, for example,

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[8] The music cluster is an initiative developed by the Chamber of Commerce of Bogotá that aims to "identify and address the main bottlenecks that limit the competitiveness of the [music] cluster, through the articulation of relevant players such as entrepreneurs, universities and government" (Cámara de Comercio de Bogotá, n.d., para. 1)

would facilitate information dissemination, simplifying processes for musicians and artists to know and access to support. These last three testimonies evidence that it is not only important to offer support but unifying efforts can bring important benefits for the sector.

On the other hand, although support is available, some participants criticise music students' and musicians' attitude or lack of interest and initiative towards existing aid. Juliana Velásquez argues that music students should be more enthusiastic and why they do not realise about available support. She states:

> Then, there is a point at which it is necessary to stop being the critic and to look, well what is there? What's in grants? What is there both in [the] Ministry, IDARTES, and in the orange economy [programs]? Like, what's up? What are they offering us? … I think [the support from the government] is there, rather the question is what is happening to music students who are not realising that there is support? … [Someone thinks] "but they only give me COP $ 3,000,000 [≈AUD $ 1,065] to go to Classical Next", it does not matter, with COP $ 3,000,000 you move yourself, it does not matter, do not expect COP $ 10,000,000, [≈AUD $ 3,550] with COP $ 3,000,000 you can do something. All of those resources are important. (Juliana Velásquez [music manager], Interview, September, 2019)

Juliana Velasquez's opinion considers that even small support is important and useful. This view highlights that music students are not informed regarding available support as well as students should not minimise aids. On the contrary, they should take advantage of available grants or monetary support even when this is not enough. This does not mean that music students or musicians in general should settle for what is available, but to develop a proactive attitude that not only allows them to benefit from current support but also to find the means to call for better support options.

Sandra Meluk, who was the administrative director of the Bogotá Philharmonic Orchestra, shares an experience in which a grant was void since there were no applicants. Similarly, she states that she had to call directly potential applicants for another grant. She explains:

I think the government is doing a lot and we are not taking advantage of it. We [Bogotá Philharmonic Orchestra], for example, in the city, there is a grant … for young people, for new opera creations. It is a grant of COP $ 90,000,000 [≈AUD $ 31,949] that if you have an undergraduate project, COP $ 90,000,000 to do your project is incredible. The first year it was void, because nobody applied … Here at the [Bogotá Philharmonic] Orchestra we [also] created a grant to go to Classical Next, which is the largest classical music market in the world. The first year, I had to start calling people that I know were interested in the subject [and tell them] "hey, we are offering a grant, don't you want to go to Classical Next this year?" [and they answered] "oh yes, great" [and I told them] "I'm paying your ticket and with what we give you, you can stay at the event, at least you can pay your registration and the ticket…" because we think "no, [accepting] that is getting into to the system". There is a reaction between the political, between the education, of not getting into the system, but all the time we are arguing because the system does not accept us … it seems to classical musicians that one has to knock on their door, which is enclosed writing [music], and say "you are a genius, the Carnegie Hall is going to commission a work and pay you USD $ 2,000,000 because I know that you are a locked genius" But that is not the reality. (Sandra Meluk [cultural promoter], Interview, December, 2019)

This excerpt presents different issues related to support. First, voiding grants because there are no applicants is something that should not happen within a sector that is asking for better and more monetary support. Although through this testimony is not possible to know why students did not apply for that grant, it shows a disconnection between support and the potential recipients. Either because the students are not interested or since they did not know about it. If students are not interested it is important that organisations that offer support analyse why that might have happened. Institutions and organisations should avoid to offer support just for accomplish their own goals but to understand the sector's needs in order to help it to thrive. If the case is that students are not informed about available support, that just supports what has mainly been presented through this section regarding current support's lack of knowledge. Second, musicians might have political positions that could make them reluctant to accept some support that can be seen contrary to their personal view.

Beckman (2007) highlights the importance of facing these types of issues in which, for example, money is considered as a threat for the artistic work. Third, according to Sandra Meluk's opinion, musicians might be locked in their discipline avoiding to interact with real work opportunities and scenarios. This is important since this might be related to the artists' nature in which some musicians may not have a work behaviour as expected in others fields. For this reason, it is imperative to work in a two-way direction that allows both sides, artists and support offered, to understand and know each other.

Wuilmer López, who is a recent music graduate, deems that musicians might be lazy or do not know how to search when looking for grants or support. Although he also stresses calls availability and current support, he points out that musicians may not know how to manage their careers or to understand how important is to know what happens beyond the music discipline. He comments:

> Here in Colombia there are many calls, what happens is that sometimes one is very lazy and does not search well …well yes, [musicians] play cool and everything but they don't have own projection that is a super important thing … one knows that Colombia has its problems and everything, but despite of its problems, it offers you opportunities and sometimes you keep yourself aligned with country's situation [and think] "no, the country is turned to shit, and I don't know…" and whatever, but you don't realise that also these good things that, let's say, from all these calls that I told you, one can show another face of the country and in some way, then to be an entrepreneur. That is, the difficulties and limits are set by oneself, because there are opportunities. (Wuilmer López [music graduate], Interview, February, 2020)

This testimony suggests a particular negative attitude that musicians may have when understanding and developing their careers. Being in the Colombian context, in which violence and massive poverty have been present for several decades might influence people in a negative way. Although this is subjective, it is important to highlight that that has been the reality in Colombia for many years. However, this testimony advocates to look for the opportunities that exist in order to develop a music career proactively rather than waiting for others to bring the support. Once again, this does

not mean to be conformist with available support, but rather utilising resources efficiently while avoiding wasting of significant existing funds.

Summarising, this whole section (4.1.3) has presented available support for practitioners within the cultural and creative industries in Colombia, stressing opportunities and resources availability for musicians and artists in general. The first half of the section presented current support in which monetary and non-monetary aid is available. Although there are a few calls specifically addressed to musicians and artists, the majority of the support available is opened to a range of different disciplines that include dance, literature, theatre and circus, audio-visuals, libraries, heritage, museums, and the orange economy sector in general. Even other disciplines such as law and economics can potentially access to these resources as far as they impact the cultural and creative industries sector. This might bring difficulties for musicians and artists because they might not be well trained to access this support leaving the available support in a small number of people or practitioners from different disciplines that could not understand and know the artists' and musicians' realities. As a consequence, it is important not only to train artists and musicians in non-disciplinary capabilities that allow them to access to available support, but also to educate practitioners from other sectors, which are interested in the music sector's development and growth, in understanding the artists' realities.

The second half of this section exposed participants' perceptions in regard to support availability. In general, participants acknowledge support existence but they claim entrepreneurship support specifically addressed to the music sector. However, there is some evidence in regard to musicians' lack of information or ignorance about available support. Although participants have also been benefited from support initiatives that have helped them in their career development, available support do not consider musicians and artists' realities and difficulties. Additionally, testimonies evidence that different organisations and institutions might be doubling efforts, in which, for example, training support is repeated presenting a potential lack a communication between them. Despite these difficulties related to support, a few participants also deem that musicians and music students can be underutilising available support. Consequently, it is important to make efforts in order to inform the whole music sector about current opportunities, providing players within the sector with the training required to successfully access to these resources. This would be an important first step and just after disseminating accurate information that embraces the

majority of people within the music sector it will be easier and fairer to understand the available support and therefore, make a call for different and more support.

4.2 Understanding the meaning of entrepreneurship, and arts and music entrepreneurship within the Colombian context

After establishing the current scenario, in terms of entrepreneurship and support, for musicians in Colombia, this section presents participant's perceptions regarding the meaning of entrepreneurship. Participants provided their view in regards not only what entrepreneurship means for them but several also added what entrepreneurship means in arts and cultural contexts. Section 4.2.1. presents definitions of entrepreneurship provided by participants, and section 4.2.2. shows differences and similarities between entrepreneurship in general and entrepreneurship understood within an artistic context.

4.2.1 Entrepreneurship's meaning

Interviewees in this study were asked about their view regarding the meaning of entrepreneurship. Although it is not possible to establish a unified understanding according to participants' views, different features and topics are reiterated in the definitions provided. A table that presents each participant's definition (34 in total since a participant did not provide a definition) is included in Appendix C. In general, when participants were asked for their understanding of entrepreneurship, their answers were not only related to entrepreneurship but they also referred to entrepreneur's features and meaning. The themes commonly found across the definitions were related to skills, business/company, impact or social impact, developing/starting projects or materialising an idea, and process (Figure 4.1).

Figure 4.1

*Topics commonly named in participants definitions*
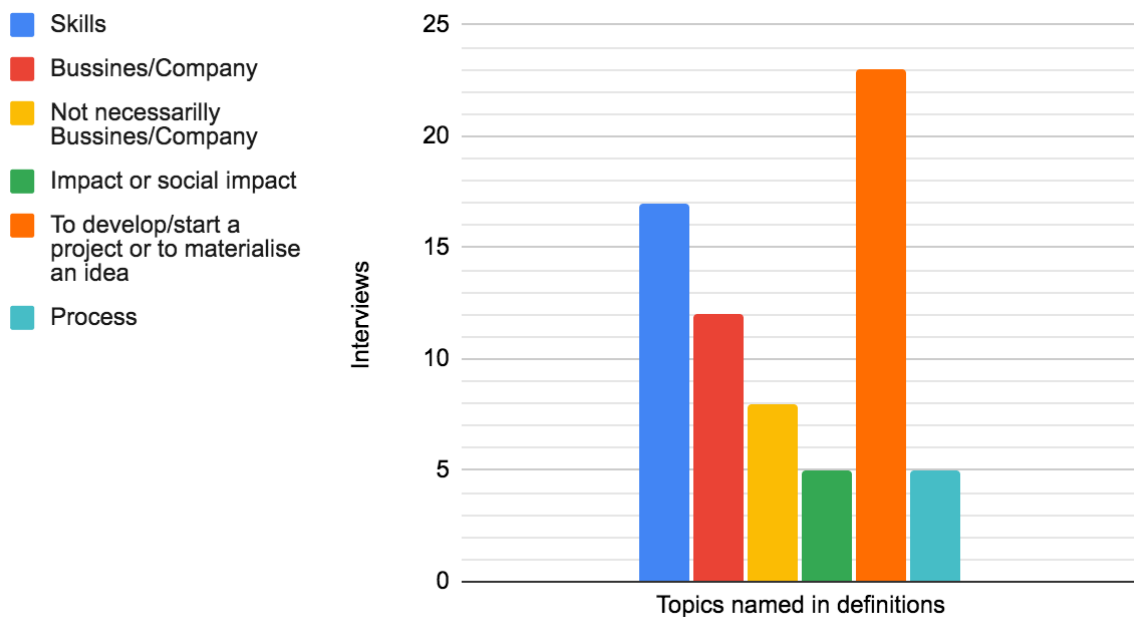
Figure 4.1 presents the topics frequently named in participants' definitions. However, participants did not necessarily consider just one of these topics as part of their definition but it could include several of them. For example, a definition could have named some skills as part of entrepreneurship meaning as well as highlighted business and impact components within the definition.

In summary, while the majority of definitions (23 out of 34) considered that starting and developing a project or materialising an idea must be part of entrepreneurship's definition, a few of them highlighted entrepreneurship as a process. Although developing a project involves a process, this concept (process) was analysed separately since it highlights a series of steps rather than starting or materialising an idea or project that emphasises what it is done and no how it is done. Skills were also included by half (17) of the definitions, which expands the concept to the entrepreneur too. Although thirteen definitions named business or company as a topic within the definition, eight participants did or did not consider these concepts as structural ones for the entrepreneurship's meaning. Five definitions included social impact as a part of the word's meaning. This is important because these definitions might be closer to social entrepreneurship meaning instead of entrepreneurship. In this line, although participants might have or might not have given an economic emphasis within the entrepreneurship definition stated, several interviewees included concepts such as for-profit, and/or sustainability in their views (Figure 4.2). These topics named by

participants in their definitions (Figure 4.1) are deeply explored in the following subsections.

Figure 4.2

Economic emphasis across the definitions
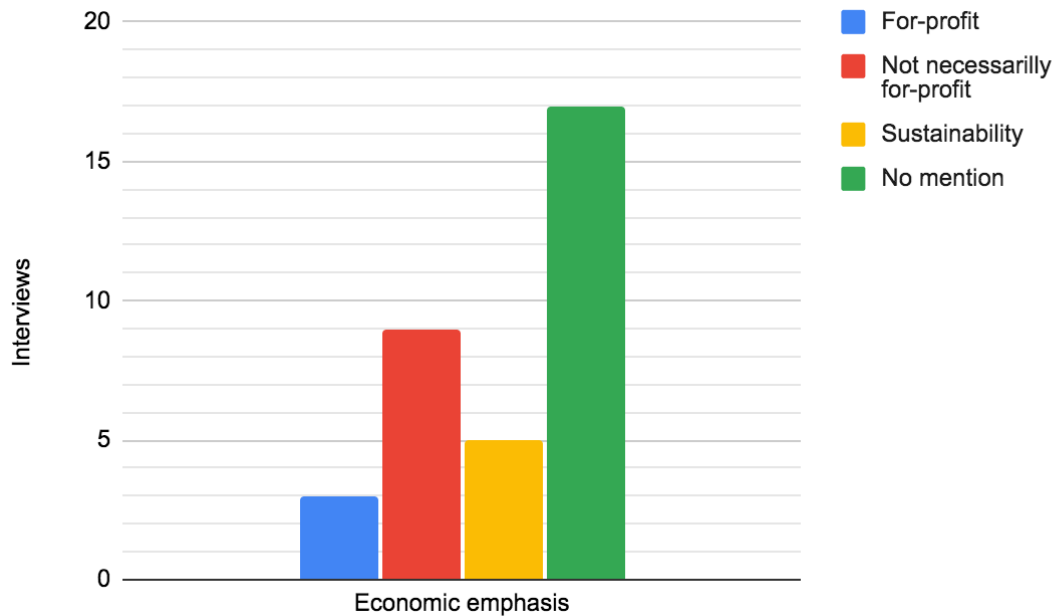
Figure 4.2 shows emphasis given by participants in regard to economic concepts such as for-profit, and sustainability as part of the meaning of entrepreneurship. However, it is important to highlight that twenty-six participants did not specifically mention any of these concepts. This does not mean that participants have not considered concepts such as business, venture creation, productivity, income, or others, which could be considered economic concepts related to profit, but it presents how entrepreneurship might be understood in the Colombian arts context in which making a profit could not necessarily be a trigger for entrepreneurship to exist. Moreover, while only three participants deemed entrepreneurship as a for-profit concept, five of them emphasised that sustainability should occur as part of entrepreneurship's meaning. The following subsections present different definitions that explore what is presented in Figures 4.1 and 4.2.

Entrepreneurship as project development/starting and materialising ideas

Twenty-three participants considered that the meaning of entrepreneurship is related to develop/start a project or to materialise an idea. Importantly, this was the most common feature found across participants' opinions. For example, Juan Pablo Salcedo deems that "entrepreneurship … is basically all human endeavour of starting

a new activity, giving it life and putting it on stage" (Juan Pablo Salcedo [educator], Interview, September, 2019). Alejandro Mantilla also states that "[entrepreneurship] is something that is totally normal and necessary in human endeavours, both individually and collectively … I think that simply the life of any human being, individual or collective of a human group, are entrepreneurial projects" (Alejandro Mantilla [cultural promoter], Interview, November, 2019). This understanding of entrepreneurship in which every human activity might be considered entrepreneurial not only embraces a large range of possibilities, but also relinquishes to preestablished assumptions regarding to entrepreneurship's definition, which has commonly related to venture creation. This suggests that entrepreneurship is related to a human action regardless of its context or discipline. Luisa Russi's definition is not only related to the development of an idea or a project but she highlights that this development leads to a product that is commonly tangible but in areas such as music may not be the case. She explains:

> [Entrepreneurship] is the design, the creation of an idea, of a project in general. For other areas, the most common is that it is a tangible project. It is one thing, or it is an idea … that meets a need that people have. So, I do understand it as a product, usually tangible, but in our case [for musicians] it will not always be a tangible product. (Luisa Russi [music student], Interview, March, 2020)

These definitions pose a broad understanding of entrepreneurship. Although almost any kind of project would fit in this definition, Luisa Russi stresses that the project should address a people's need. She also highlights that in the music field, entrepreneurship might not lead to a tangible product. Touchable products are not the typical result of music products but experiential ones such as performances and concerts. This is important in order to understand the challenges of having a single definition of understanding of entrepreneurship, in which different disciplines may have different views and therefore, a different understanding of entrepreneurship.

Ernesto Samper deems that "the word entrepreneurship comes from undertaking, from doing something that has an objective" (Ernesto Samper [former president], Interview, October, 2019). Although this definition is related to project development, it points out the need of a specific objective. Similarly, Sandra Meluk states that "[entrepreneurship] is the ability to manage ideas and bring them to reality".

These views may help in refining the meaning of entrepreneurship including concepts such as objectives and reality, understood as execution of ideas, as part of the definition. Tomás Uribe synthesises these concepts in his view of entrepreneurship. He also adds that it is different to develop a project compared to develop an entrepreneurial project. He states:

> Entrepreneurship … is the ability to execute ideas and concentrate on those objectives that one can establish at the beginning of execution … unlike a project, an entrepreneurial one does establish, as a result of an idea and a problem that one wants to solve, certain objectives and how to reach these objectives through the solution that one is creating. (Tomás Uribe [cultural entrepreneur], Interview, February 2020)

Tomás Uribe's understanding of entrepreneurship is focused on having clear objectives and executing ideas as part of a project. This means, according to his view, that a project that does not establish specific objectives might not be entrepreneurial. However, under this view it is possible to have any kind of project as long as it sets clear objectives. On one hand, this approach may help in having a wide definition of entrepreneurship instead of having a specific and narrow one that may not fit for some disciplines or sectors. On the other hand, having a wide definition of entrepreneurship may lead to need to establish a series of principles that consider a discipline's nature in order to frame the concept when applied to a specific field.

Regarding economic emphasis, in general, definitions provided in this subsection are not focused on entrepreneurship as a for-profit concept. However, one of the participants adds that sustainability should be part of the definition. Juan Pablo Salcedo, who deems entrepreneurship as the beginning of an activity, states that "[entrepreneurship] implies to understand the conditions in which this activity is developed; economic, social, technical and political conditions, and it must be sustainable in all these conditions" (Juan Pablo Salcedo [educator], Interview, September, 2019). Although this entrepreneurship conception is still wide, it stresses that sustainability should occur. This is important to understand that developing a project needs resources to succeed. However, these resources may not necessarily be monetary resources, and sustainability might be understood not only in terms of funds but in terms of viability.

Entrepreneurship as a process

A few interviewees considered that entrepreneurship is a process. For example, Gareth Gordon states that "[entrepreneurship] means starting a process, starting an initiative" (Gareth Gordon [cultural promoter], Interview, December, 2019). Alejandra Muñoz expands this view in which she considers that entrepreneurship is the whole process from having an idea to taking it to succeed. She States:

> [Entrepreneurship] is… I think it is a process … I need the idea and I need to develop it and that is the moment when entrepreneurship [occurs]. … you have to think about the process of that idea to take it as a successful end … that is [also] sustainable, that it does not reach losses. (Alejandra Muñoz [music graduate], Interview, February, 2020)

These views of entrepreneurship are not only related to project development, but also consider a process, a period of time in which the project is developed instead of the idea or the project by itself. Additionally, Alejandra Muñoz stresses that this process is sustainable. This is important to understand that sustainability, according to this view, is a conditional for entrepreneurship.

Dora Rojas, who is a cultural promoter and an educator, not only considers that entrepreneurship is related to processes but also skills. She affirms:

> Entrepreneurship is a series of processes that involve skills, knowledge, that lead a person to develop an idea, and to materialise an idea that meets a need, and that this idea, when developed, can also be settle it down as a product or a productive project. (Dora Rojas, Interview, February, 2020)

This definition involves different concepts that narrow entrepreneurship's meaning. Although the definition is related to materialising an idea and project development, this definition does not consider any human activity as part of its meaning. This diversifies entrepreneurship's understanding and evidences the difficulties on having a singular definition.

Definitions presented in this subsection do not directly relate entrepreneurship to for-profit. Although Dora Rojas' view includes "a productive project" as part of her definition, this does not mean that productivity is necessarily related to making a profit.

Of course, that can be an interpretation but sustainability could be too, as it is posed by Alejandra Muñoz.

Entrepreneurship and skills

Half of the definitions provided by participants in this project included different skills as part the entrepreneurship definition. Skills such as risk taking, resilience, innovation, creativity, and problem solving were named at least for two participants in the definitions provided that included skills. However, other skills such as decision making, self-confidence, perseverance, and leadership, among others, were individually named in a few definitions.

Oscar Olaya considers that entrepreneurship "is like being [or] having a project that is a pioneer in something but where creativity and innovation are the pillars that move and develop that pioneering idea" (Oscar Olaya [composer/educator], Interview, September, 2019). This view not only is aligned with some previous definitions, but also points out how innovation and creativity are essential for entrepreneurship. Paola Vacca also includes innovation as a skill that an entrepreneur has. However, she also sets other skills as part of her view of entrepreneurship. She states:

> [Entrepreneurship] is basically a person who is a fighter who creates the path, [breaks] a barrier and is not easily defeated … that he/she does not waver, that keeps going, that finds solutions to problems, that is innovative, that is researching what is happening today, that is constantly looking for answers, and if he/she does not have them, looks for someone to solve them with. (Paola Vacca [cultural promoter], Interview, October, 2019)

Paola Vacca's view narrows the meaning of entrepreneurship in terms of personal skills. Juliana Velásquez also defines entrepreneurship based on skills. She states that "entrepreneurship is perseverance, every day. Regardless of what your project is about, it is perseverance, it is patience, it is basically believing in yourself" (Juliana Velásquez [music manager], Interview, September, 2019). In these both cases, which include different types of projects from different disciplines, these views are focused on the entrepreneur rather than entrepreneurship by itself. This does not mean that these skills posed by Paola Vacca and Juliana Velásquez cannot be part of the definition, but limits the meaning to people's abilities. In other words,

entrepreneurship might not be viable if there is not an entrepreneur. Although this can be subjective and different participants can have other approaches to the term, it highlights the importance of understanding and defining the entrepreneur as well. Interestingly, Alfonso Venegas definition implies the development of specific skills, and also includes his own experience as part of the definition. He says:

> Entrepreneurship is leaving the fear behind and jumping into the void to look for something, we don't know what. I think that is entrepreneurship … when I changed university … for me it was starting over from scratch … for me that was like [an] entrepreneurial [thing], convincing myself that I could be a musician and starting over at another university. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

This definition implies skills such as risk taking to do something unknown, and resilience to start again a project or activity. This view also aligns with Juan Pablo Salcedo's and Alejandro Mantillas' views presented in the previous subsection in which human endeavours and activities may be considered as part of the meaning of entrepreneurship. More importantly, if skills such as resilience, risk taking or decision making are part of human beings' life according to the definitions presented above, these definitions suggest that human beings, in general, potentially exert skills that are commonly given to entrepreneurs. In other words, regardless of the individual capacity for managing these skills, people face situations in their lifetime that push them to use those skills.

Definitions shown in this subsection so far do not include a specific economic emphasis related to for-profit or sustainability. However, other participants, who also include skills as part of their definitions, point out economic emphasis that could be understood as a for-profit or sustainability within entrepreneurship's meaning. For instance, Camilo Linares, who is a music educator in a public university in Colombia, deems that leadership is part of entrepreneurship. Additionally, he relates entrepreneurship with job creation, business, and monetary stability. He states:

> Entrepreneurship is a quality that a leader has, a visionary who potentially can generate a space, create, design a project that can be a potential business, so that it can create space for future professionals … the word entrepreneurship

immediately makes me think about the business part, the part of stability in terms of work and economic stability. (Camilo Linares [educator], Interview, February, 2020)

Camilo Linares' definition is closer to the traditional idea of entrepreneurship in which income, business and jobs are part of its meaning. Laura Galindo states that "[entrepreneurship is] the need to generate … own, innovative, disruptive ideas, which also bring me monetary remuneration" (Laura Galindo [pianist/magazine writer], Interview, October, 2019). Similar to several definitions presented above, Laura Galindo considers innovation as part of her understanding of entrepreneurship. However, she adds that a monetary retribution must be part of the definition. Luis Alberto Zuleta not only stresses innovation and creativity as part of his definition, but he includes several elements presented above such as materialising an idea, making an income and sustainability. He explains:

When I'm talking about entrepreneurship … the first condition is that there is a certain character of creativity, … the first thing is that there is something new. The second thing is that it has some economic character. I'm talking about someone who has an idea and wants to put it into practice and thereby generate income … it also requires putting it into a form of organisation that may be a company, it may not be a company, it is an individual person working at home, or it is a person working with others in a formal company, in an informal one … If we are talking about economic ventures, then it must exist some remuneration, that they are sustainable, and for them to be sustainable, it is required that that venture has sufficient income, that recovers its investment, that is, it provides sufficient satisfaction to whoever was inspired to create the venture. (Luis Alberto Zuleta [economic advisor], Interview, October, 2019)

Despite the different conditions posed by Luis Alberto Zuleta in his entrepreneurship view, the definition is still broad. Interestingly, he specifies differences when talking about "economic ventures" in which sustainability and making an income should be considered. This is important as far as it marks a difference when talking about entrepreneurship in terms of economic projects and when entrepreneurship can be understood as project development. However, as it was mentioned before, it is

arguable that any project might require resources but these might not necessarily be monetary. Although these last three definitions consider economic components that could be inferred as for-profit concepts within entrepreneurship's meaning, they do not specifically name it. This is also important since it suggests that the aim of entrepreneurship might not be to make a profit, but, even when an income can be desired, this could be understood as a need for the entrepreneurial project to survive. In other words, to be sustainable, as it is mentioned in Luis Alberto Zuleta's definition.

Business, venture creation and entrepreneurship

Participants also provided entrepreneurship definitions that consider business as part of its meaning. Although previous definitions presented in this section have also mentioned this business idea, those were also focused on project development, materialising an idea, skills, or the entrepreneur. The following definitions address that business idea and/or venture creation as their main concepts within the definition. More importantly, while these definitions include these concepts, several definitions emphasise that business and/or creating a company are not necessarily essential in entrepreneurship's meaning.

In terms of business understanding Fernando Vicario, who is a creative economy advisor, states that "entrepreneurship … is the entrepreneurial way of building individual businesses that can end up being businesses that grow … also, entrepreneurship is that I am going to promote things that are not done" (Fernando Vicario [cultural/government advisor], Interview, October, 2019). This view establishes entrepreneurship as a business that potentially grows and also suggests innovation as part of the definition. Felipe Salazar points out commercialisation as an outcome in entrepreneurship. He comments that "entrepreneurship is the way to materially express an idea that can be consolidated within a market and commercialise it" (Felipe Salazar [cultural administrator/educator], Interview, November, 2019). These views, although they include concepts such as innovation and materialising an idea that have been common in other definitions presented above, they are focused on the business idea. Under this understanding, it would not be possible to understand any kind of project per se as entrepreneurial unless it has a business or commercial goal. Moreover, this view of entrepreneurship does not match with several definitions presented so far that include any human endeavour as entrepreneurship. Although

Fernando Vicario's and Felipe Salazar's views include business related concepts, this does not necessarily mean that they are for-profit or sustainability concepts.

Andrés Saavedra deems that entrepreneurship's outcome is related to venture creation. He affirms that "entrepreneurship is self-sustainability … a person who seeks to create his/her own company" (Andrés Saavedra [educator], Interview, February, 2020). This definition points out sustainability as part of entrepreneurship's meaning, which is important in order to understand the economic goal of this view. Although, Rafael Suescún agrees with Andrés Saavedra in terms of company creation, he includes for-profit and other concepts in his understanding of entrepreneurship. He explains:

> Entrepreneurship is everything that refers to the business part … achieving productivity, positioning of an image, positioning of brand, positioning of a product … that is entrepreneurship and behind it, all the actions that you carry out in order to obtain a productivity and a profit. (Rafael Suescún [educator], Interview, March, 2020)

Rafael Suscún's definition might be closer to other views of entrepreneurship commonly known from economic sectors. However, this was the only definition in this investigation that included a specific for-profit approach. Once again, this does not mean that other definitions might be somehow understood within a for-profit view, but those definitions would be dependent on interpretation since the concept is not included. More importantly, several participants stressed that entrepreneurship should not necessarily be understood as creating a company or business related. For instance, Oscar Olaya, who understands entrepreneurship as a project development that includes innovation and creativity, also points out that entrepreneurship is not necessarily related to business. He states:

> I believe that entrepreneurship is not just business, right? [Entrepreneurship is] everything related to creativity … there are people who love to give ideas, they are impressive giving ideas, and then [they say], 'no, let's do this, let's do that', and that is already entrepreneurship. (Oscar Olaya [composer/educator], Interview, September, 2019)

This view not only points out that entrepreneurship starts from ideas, but also emphasises that business is not an aim. Similar to Oscar Olaya, Andrés Silva states that even when entrepreneurship is normally related to business and venture creation, he considers that having an income might not be part of the meaning of entrepreneurship. He explains:

> Entrepreneurship is a topic related to creation, to innovation, to having ideas … to execute them, to create something, to have dreams that can be accomplished in some way, to create a company, to create an idea that one has to develop and execute it … when it comes to entrepreneurship, it is always related to business ideas, like, I don't know, an idea that one has to do a business, develop it, and obviously generate some money with that, and obviously it doesn't have to be like that, there are people who their entrepreneurship projects may be different, make a different contribution that does not have to have any money specifically. (Andrés Silva [singer/educator], Interview, December, 2019)

This definition includes different concepts presented in previous definitions. However, it stresses that entrepreneurship can be related to projects that have non-monetary aims. Juan Pablo Salcedo deems that "entrepreneurship is innate to the human being, another thing is to say 'I am going to formalise a company' and they both are usually confused" (Juan Pablo Salcedo [educator], Interview, September, 2019). This understanding highlights that creating a company is commonly confused with entrepreneurship. This is interesting since it is the only definition in this study that specifically states that venture creation should not be confused with entrepreneurship. Other participants that also acknowledge that entrepreneurship is not necessarily related to business are presented in the following paragraphs because they include impact as part of the definition.

Impact as part of entrepreneurship's meaning

Participants also included impact as part of their understanding of entrepreneurship. Although just a few interviewees include this concept, the concept is stressed by 5 different participants. However, some of them consider other concepts presented in the subsections above. For instance, Oscar Hernández not only states that

entrepreneurship is related to impact but it should be understood beyond the business concept. He states:

> … I understand it [entrepreneurship] as the set of skills, capacities, dispositions that a person has to develop projects that are sustainable and have an impact … the word [entrepreneurship] is applied to many different things, but in general I believe it is not necessarily intended for [the] constitution of formal companies, business units, it does not necessarily involve commercial transactions. What I do think it implies is sustainability, or at least the search for sustainability. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Oscar Hernández' view summarises several concepts presented previously, but more importantly, he considers that entrepreneurship must have impact and it should be sustainable. Additionally, he acknowledges that the concept is applied to different things. This is important since it shows what has been presented in this section in which the meaning of entrepreneurship is diverse and sometimes contradictory. Germán Rey finds entrepreneurship as a problematic concept since business should not drive its meaning and he highlights seeking for impact as entrepreneurships' meaning. He explains:

> The concept of entrepreneurship has always been very problematic for me because I do not place it strictly in the field of only business, but for me it is better to think about it in the field of projects, that is, initiatives, whether individuals or groups that seek to have an impact, in this case through cultural goods and services. (Germán Rey [cultural advisor], Interview, September, 2019)

This perspective highlights that concepts such as impact and project development might be more important than the concept of business when defining entrepreneurship. This is important because it establishes a clear point of view in which the concept of business, as part of the definition, might not be the basis of the definition.

Other participants, regardless of including or not a business concept in their views, consider that social impact is part of entrepreneurship's meaning. Mauricio Peña deems that "entrepreneurship … can be any personal or collective initiative to try to work and contribute to society in some way, finding your own work path that satisfies the group of people or the person who develops it" (Mauricio Peña [musician/cultural promoter], Interview, February, 2020). This view highlights that entrepreneurship should contribute to society. Similarly, Felipe Buitrago's view is addressed to social impact. He states:

> I prefer to understand entrepreneurship as people, who, although they want to start a business, have a mindset that the purpose of that business is to make changes in society … [entrepreneurship] is not just any business beginning, but when the business, or the mind behind that business beginning, or even a non-profit entity, is addressing the transformation of society. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

These definitions present social impact as a concept included in entrepreneurship's meaning. This is similar to different views of social entrepreneurship in which solving social problems is the main goal. Importantly, definitions in this subsection summarise different views of entrepreneurship presented above. For example, Oscar Hernández and Germán Rey's views include skills and project development as part of their understanding. More importantly, these views include the difficulties that defining the term may bring in regard to business, venture creation, and for-profit.

In summary, this section has presented participants' views regarding entrepreneurship's understanding. Different topics such as project development, materialising an idea, process, skills, business and venture creation, and impact were commonly found across the definitions. Although the majority of definitions share the view related to project development and materialising an idea, several consider any human activity as entrepreneurship. Similarly, some definitions include the concept of business but not necessarily for-profit views. More importantly, while several definitions emphasised that business and venture creation should not necessarily be part of the definition, other definitions consider sustainability as a condition for entrepreneurship. This is important since sustainability might imply the need of

income but not necessarily for-profit. In other words, while income is important to achieve a sustainable career, profit is related to monetary growing and accumulation. Finally, even when these definitions are related to entrepreneurship in general, they present the views of people who are part of the cultural, music and arts fields in Colombia. The following section explores participants' opinions regarding entrepreneurship in music and arts compared with entrepreneurship in general.

4.2.2 Arts and music entrepreneurship's meaning

As mentioned starting this section, participants in this inquiry not only provided a view of entrepreneurship in general, which might or might not be related to the arts, but also several posed similarities and differences when talking about entrepreneurship in music and arts contexts. Similarly, some of them considered that depending on the circumstances, differences and similarities might change. The following paragraphs explore interviewees' views in this regard.

Arts and music entrepreneurship similarities in terms of business, profit, and commercialisation

Several participants deemed that arts and music entrepreneurship should be understood in a similar way than entrepreneurship in general. For example, Alejandra Muñoz states that "I think it's the same. Only the area changes, but it is the same" (Alejandra Muñoz [music graduate], Interview, February, 2020). Similarly, Andrés Saavedra states that arts entrepreneurship should not be different that entrepreneurship in other fields. He highlights different issues that must be addressed when developing an entrepreneurial project regardless of the discipline. He asserts:

I don't think it's that different … If you start any business you will have to think about advertising, about sponsorship, about where to get the resources … the same happens in music, it is like selling your work to people who are not [necessarily] interested in principle to buy it. (Andrés Saavedra [educator], Interview, February, 2020)

These excerpts point out features that might be applied to any kind of entrepreneurial project. Furthermore, Federico Jaramillo and Alfonso Venegas compare it with other disciplines. They state:

I think it is very similar. At the end everything is the same, it is a product or a service that you sell, the song is the product that I am going to offer, and I am going to figure out how I make people [to] buy it, listen to it, play it on Spotify; or the service is that I have live music, just like someone who has an oil company, they still have a product, a service, something, they sell oil to the United States, and they have to find out how to sell it. (Federico Jaramillo [music graduate], Interview, February, 2020)

Federico Jaramillo suggests that selling a product requires strategies to do so regardless the type of product. However, it does not consider differences and purposes of a specific product or service according to a field or sector. This is important since depending on the purpose of the product the market dynamics may change significantly. Although Alfonso Venegas also considers that arts and music entrepreneurship are similar to other types of entrepreneurship, he stresses that a successful entrepreneurial project should have a particular feature that makes it different to others. He asserts:

… one can undertake, let's say, by making a clothing line, clothing has existed for a long time, the clothing is there, but what really changes is what one does when developing an entrepreneurial project, this means that these clothes, for example, or this music, or whatever, has a differentiating element that no one else has. And the trick is to find what is that, that is different, that makes the venture successful. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

Alfonso Vanegas' view highlights the need to have an element that makes the product different from others in order to succeed commercially. In other words, the value proposition. Nevertheless, that can only happen if the sole purpose of music creation is to sell it. The examples presented by Alfonso Venegas and Federico Jaramillo present products (oil and clothes) that meet a specific need and therefore, they are normally commercialised. When talking about music things can be different because in the arts it is difficult to stablish a specific and generalised purpose when creating an artistic object or product. Consequently, even when some processes can be similar, it is important to understand that music does not necessarily meet a specific need but its

use will be limited by each person's purpose. This does not mean that music cannot be created to meet specific purposes such as film music or music libraries, but these are just some options within a large range of possibilities. Juan Pablo Salcedo deems that the problem is related to what students can expect from studying music. He states:

> [Arts entrepreneurship and entrepreneurship are] identical, identical … Another thing is to make music, which I think there is a very big difference when in the academic field people think that they study to make music, but they [actually] study to be a professional in the field of music. (Juan Pablo Salcedo [educator], Interview, September, 2019)

This excerpt suggests that students should be prepared to develop their careers in a specific context. However, although this might potentially be positive for musicians' careers, it does not consider musicians that want to learn to create music but not necessarily with a specific purpose. Under this view, musicians' creativity might be jeopardised if they are limited to be artists in specific ways. Even when it is imperative to link music students to their context and the realities of societies they live in, this should be done allowing them to develop their own artistic interests. It is also important to help them in developing their careers sustainably regardless of the artistic product or service they create and offer. In this line, Nicolás Vargas stresses that music can be conceived specifically as a commercial product in order to generate a profit. He explains, through his own experience, how music can be created and separated from his own passion and feelings. He explains:

> At this moment we are not looking at our future projects from passion, from what we feel with music, but how we make music that generates real income, that is, we hope to see large numbers with what we are doing … because we are seeing it that way, that we are not seeing our music as something we want, as something we are totally attached to, no, it is music to make money, period. (Nicolás Vargas [music student], Interview, February, 2020)

Nicolás Vargas' excerpt highlights entrepreneurship from a for-profit point of view, in which a music product could be developed as any other commercial product. Although this view can be related to other opinions presented above, he presents a clear purpose

in doing so and differentiates it from music creation when it is created from personal artistic interests. Similarly, it presents some assumptions in which the nature of music creation might not be compatible with entrepreneurship. However, this is arguable since each artist may have different views in regard to the nature of music making. While some musicians may intentionally create music to make a profit other may create music from their personal and artistic interests without expecting an income and still making a profit or not. Consequently, although arts and music entrepreneurship can be similar to entrepreneurship in other fields, it is important to consider the nature of the music discipline even if music is understood as a product or a service.

The nature of music as a product

Participants that also stated similarities between arts and music entrepreneurship and entrepreneurship in general pointed out that the nature of the product that is created in music might be different. Several interviewees highlighted that in music some things can be intangible and/or subjective. For instance, Felipe Salazar deems that a music product does not speak for itself as it may occur in entrepreneurship in other fields. He explains:

> I believe that [entrepreneurship in music] at the end is the same, what happens is that in the world of entertainment and music … it is a purely creative activity, it depends a lot on people … [in music] the product does not speak for itself, it depends on the composer and the writer, unlike a car, a bag of milk, or a dress, the product itself speaks for itself … [and] once it is consolidated, the product is only sold, here it clearly depends on the quality of the performer, the composer, or the writer. (Felipe Salazar [cultural administrator/educator], Interview, November, 2019)

This excerpt shows the nature of music when is thought as a product. It stresses the importance of people in music entrepreneurship as part of a music product. This is important since although a product such a recording or a song/album from a streaming platform may not need the artist to be part of the product when this is being accessed, a final music product such a concert or any kind of live performance will require not only the artist or groups of artists to exist but also another group of people to allow the

performance to happen. Ernesto Samper deems that the nature of the product in music is different compared to other fields. He states:

> [In music] there is a different type of entrepreneurship, here are entrepreneurial projects in which the product offered is the one that produces it, and that makes very different to produce a shoe factory than create a musical ensemble. Because here, the equivalent of shoes is the musical ensemble turned into a group that offers a show. (Ernesto Samper [former president], Interview, October, 2019)

Ernesto Samper's remarks highlight an important difference when talking about music entrepreneurship, which is related to the people who create or perform the music. The nature of a music product, which might be intangible and experiential, should be understood when talking about music entrepreneurship since the processes involved can change. Regardless of the discipline, this is related to the challenge of defining entrepreneurship, in which the field and the person may have a particular understanding of it (Bacq & Janssen, 2011) because the nature of each discipline varies. In this line, Luisa Russi emphasises that even when music can be intangible it is possible to create entrepreneurial projects. She states:

> … a recital, or a workshop, or a concert are things that, for the simple fact that it is music, because it is moved by sound, the product will be different. However, the fact that it is tangible or not, does not mean that it is not an entrepreneurship project, on the contrary, it is still entrepreneurship, and it supplies a need, only that the person does not have a thing in their hands, but it is an experience. (Luisa Russi [music student], Interview, March, 2020)

This excerpt poses the nature of music in which being intangible the experience becomes in the product (an experience good). However, as Luisa Russi states, this has nothing to do regarding the possibility to develop entrepreneurial projects but it points out the importance of understanding music's nature when talking about music entrepreneurship. In other words, the value proposition in music might be related to the experience rather than a specific object. Oscar Hernández acknowledges that

entrepreneurship is similar regardless of the discipline but highlights the experience as part on music entrepreneurship. He explains:

> [Entrepreneurship] at that macro level of definition, I think it's the same. It is looking for sustainability of musical projects that have an impact … [However,] the value proposition in a cultural enterprise I do think it is different from the value proposition in a business model enterprise or a technology-based enterprise … So, the idea is that in a value proposition of a cultural enterprise, what is important is the aesthetic object understood as the set of experiences that it generates or that potentially can generate with an audience. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Oscar Hernández stresses the importance of understanding the nature of music and how the final product might be a group of things that are closely related to the experience and the relationship between the audience and the music. This view summarises what it has been presented in this subsection in which it has been highlighted what it should be expected when music is understood as a product. More importantly, although any person can buy a recording motivated by the value he/she sees in the object, it is arguable that the final product is related to the sound and the experience of the listener or the viewer, if it is a video. Of course, there might be people, such collectors who buy the object because that is their final purpose, but the object in this case is the means for the music and, as presented above, at the end will be the listener who decides the purpose of the object.

Social impact as a differentiating component in arts and music entrepreneurship

Several participants stressed that what is different when talking about arts and music entrepreneurship is that this might be related to social impact. Felipe Buitrago considers that arts and music entrepreneurship has an impact on society and this is part of their own nature. Similarly, he suggests that the purpose on this type of entrepreneurship is not the business but the social transformation. He states:

> Artistic creation is inherently an exercise in the transformation of society. So, perhaps what differentiates musical entrepreneurship, artistic entrepreneurship, creative industries entrepreneurship from other types of entrepreneurship, in

the broad conception, is that those of the creative economy … are always trying to alter society. … In fact, the most important thing about the creative economy is that it is not a business for the business, but a business for the purpose. The purpose here is the transformation of society, the preservation of knowledge, it is the transmission of an identity, it is the connection between two worlds, and in that sense, what counts most is the symbolic value of what is produced. (Felipe Buitrago [creative industries promoter/former minister of culture], Interview, October, 2019)

This view presents how the arts' nature is directly related to society. Although this might be arguable since artists could not want to interact or share their artistic object or product in any form with society, it is clear that societies are closely related to and build on artistic expressions and objects. Additionally, Felipe Buitrago's opinion shows how the business part in arts and music entrepreneurship might not be the purpose. In this line, Camilo Linares considers that while entrepreneurship in other disciplines can have a lucrative goal, this might be different in the arts. He asserts:

I think that the word entrepreneurship for me immediately makes me think of the business part, the part of stability in terms of work and economic stability. On many occasions the artist is not thinking so much about that, but about having a good quality of life that allows him/her to always be playing, to be doing his/her art, to be expressing it, beyond becoming a millionaire or becoming a very wealthy person. (Camilo Linares [educator], Interview, February, 2020)

This view stablishes a non-monetary goal in arts entrepreneurship and how musicians might see themselves as professionals. According to Camilo Linares, an artist may not be focused on profit-making as a goal of his/her entrepreneurial project, conversely, artists may be led by other interests such as artistic, personal or social ones when developing a project. This does not mean that there may not be artists focused on creating economic wealth, but it stresses that this might not be the rule. Similarly, musicians' quality of life, as mentioned by Camilo Linares, might be what musicians look for. This is important since musicians will need economic resources to have a quality of life that allows them to develop their careers in a sustainable way. This kind

of view is also pointed out by social entrepreneurship in which being for-profit is not necessarily the driver of a project, and even when it still may happen, sustainability might be more important than profit.

Andrés Silva deems that even when entrepreneurship in general and music entrepreneurship may have similarities such as economic impact, a difference such as social impact might also be the driver of music entrepreneurship. He explains:

> Let's say that what makes it similar is that in the end music entrepreneurship may lead to an economic result, that is, surely some music entrepreneurial project, such as making a new album, or creating a record label, a publishing house, it tends to be thought nowadays, since this world is very commercial, towards the venture, towards making money … [However,] music has an artistic impact and the creation of music has a human, artistic impact, and someone may think about [music entrepreneurship] beyond this, as a contribution, as a social service or something like that. (Andrés Silva [singer/educator], Interview, December, 2019)

Although it is possible to have commercial products in music, as it is mentioned by Andrés Silva, these might not be the final purpose of any music creation. This means that musicians may also have other types of interests that, for example, are related to social realities. Once again, this evidences the relationship between music and society in which social entrepreneurship may help in understanding and defining the nature of arts and music entrepreneurship. Moreover, Mauricio Peña stresses that productivity thought within music entrepreneurship might not be related to profit but to social impact. He states:

> From the business administration view, entrepreneurship is very clear, it is creating your own company and creating your own productive project … productive is that it provides returns, that it provides money and that is, more than self-sustainable, it is that generates wealth for the investor. … From [the cultural sector], I do believe that entrepreneurship changes its definition a bit … when we are in the cultural or social sector, maybe productivity has to acquire another name and that [name] is to generate social impact. (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

This excerpt synthesises what has been presented in this subsection in which entrepreneurship in other disciplines can be understood, among other traits, as profit-driven concept. More importantly, it shows how arts and music entrepreneurship can be social-driven concepts. This difference is essential when looking for a definition of arts and music entrepreneurship not only because it clarifies the purpose of entrepreneurship within the arts but it also helps to break possible assumptions in regard to arts entrepreneurship and neoliberalism, or arts entrepreneurship as capitalism supporter.

The impact of the Colombian context in arts and music entrepreneurship

Finally, some participants highlighted that arts and music entrepreneurship can be different within the Colombian context since legal and legislative voids can affect it. Although this might not be strictly related to the definition of arts and music entrepreneurship, it presents difficulties and challenges when understanding and comparing entrepreneurship among different fields in Colombia. For example, Laura Castaño points out that artistic and cultural entrepreneurship may not have enough support as well as other types of entrepreneurship are better supported. She states:

> We are in a country that is still very poor culturally, so there is no such thing as a scheme that supports artistic cultural entrepreneurship. I feel that people are supported … much more in other types of entrepreneurship than the artistic one. (Laura Castaño [singer/administrator/educator], Interview, February, 2020)

Laura Castaño's opinion suggests that arts entrepreneurship might not be equally supported as entrepreneurship in other fields. This means that even when there might be support for the creative industries, as it was presented in the first section of this chapter (Section 4.1), support for other non-artistic disciplines is likely larger. Similarly, Andrés Saavedra states that legal obstacles may obstruct the development of entrepreneurial projects in the music sector. He also suggests that music nature must be understood when developing entrepreneurship policy since the product, as presented above, should be clearly understood and differentiated. He explains:

If you have a musical group, and you present it to [the] Chamber of Commerce, simply the fact of presenting it to [the] Chamber of Commerce generates a large number of legal barriers for you to develop entrepreneurial projects, that is, entrepreneurship in art and music education cannot be seen in the same way as a shoe company, because it is not the same, art has no real value, everyone gives it the value they want, then, measure the value of art… how is it measured? (Andrés Saavedra [educator], Interview, February, 2020)

This excerpt presents legal difficulties in which the nature of an artistic product should be clearly defined and understood when policy related to arts and music entrepreneurship is developed. More importantly, current legislation and policies should not be generalised for any kind of entrepreneurial project since this might bring difficulties for the development of the music and arts sector. Juliana Velásquez also points out that "the laws [in Colombia] and rules of the game are not so clear. That makes it very different to be an entrepreneur within this field [music] compared to another field. … That makes entrepreneurship in our field totally different". (Juliana Velásquez [music manager], Interview, September, 2019). Although this opinion can be subjective, it shows the types of challenges that people interested in developing entrepreneurial initiatives may face. More importantly, if music and art students do not have access to experiences and knowledge that can help them to face these challenges, the development of their careers not only may have difficulties in terms of sustainability but also in the creation and development of entrepreneurial projects that may potentially have social impact. Consequently, it is imperative to advocate for legislation that is aligned with the nature of the music profession and to allow students to know the dynamics of arts and music entrepreneurship for the development of their careers.

This subsection has presented interviewees' excerpts that underline differences and similarities when understanding entrepreneurship in arts and music contexts compared to entrepreneurship in general. Although several participants consider entrepreneurship should not be understood in a different way, similarities posed by these participants are clearly related to business, profit, and music commercialisation.

Others consider that arts and music entrepreneurship, even when it might share some similarities with other types of entrepreneurship, there are specific artistic traits,

such as the nature of music as a product, which it might be intangible and experiential, or its social impact, that must be considered to define and understand the concept.

Finally, some of them stress legal and legislative difficulties that can arise when developing an artistic entrepreneurial project within the Colombian context. These views are evidence, once again, of the challenges on stablishing a unique definition not only of entrepreneurship but also of arts and music entrepreneurship. However, acknowledging what is similar and different may allow scholars, institutions, practitioners, and students to establish a starting point when talking about arts and music entrepreneurship. This is important since these traits will narrow the concept avoiding to fall in assumptions that might not be the purpose of arts and music entrepreneurship.

4.3 Summary

This chapter has presented the data analysed related to the first research question, which aimed to know how arts and music entrepreneurship is understood in the context of the Colombian creative and cultural industries. The first part of the chapter includes contextual information in order to understand the Colombian context in terms of policy and legislation that impact musicians' careers development and entrepreneurial intentions. It also presents and analyses documents and participants' opinions in this matter. Although in 1968 the Colombian Institute of Culture (Colcultura) was created, it was not until 1997 that the Colombian congress regulated the cultural sectors in the Colombia (Ley 397, 1997). This was a significant step in the cultural development of the country because it provided a definition of culture that framed the sectors and disciplines that comprises it, its social importance to society, and it posed some potential economic impacts from a few cultural sectors.

This legislation has been the basis for the development of other policy that have impacted the cultural and creative industries. Although Specific legislation regarding the film industry (Ley 814, 2003; Ley 1556, 2012), public shows and entertainment (Ley 1493, 2011), copyright (Ley 1403, 2010; Ley 1835, 2017), and the creative industries (Ley 1834, 2017) have been approved by the Colombian congress since 1997, the sector that has received more attention has been the film industry. This is supported not only by the documents analysed but by participants that consider that the film industry has received significant aid and assistance from the State, which has led to the development of that industry. This evidences how legislation is essential for

the development and growth of a specific sector. However, this legislation has created unbalance within different sectors across the creative industries. Participants also state that current normative related to the music practice might be creating obstacles for the development of the music sector. This is unfortunate because the music field not only faces a lack of legislative support but it has to fulfil normative requirements that in some cases can be unrealistic or too complex. This is an opportunity for universities to educate in this regard attempting to sensitise students in this matter, and possibly, to persuade them to work addressing the issue.

Participants consider that legislation specifically crated for the arts and music sector should be developed. While some legislative proposals have been presented, these have not succeeded yet. However, a recent legislation that has received special attention, was approved in 2017. The called 'Orange law' (Ley 1834, 2017) is a legislation that aims to promote the development of the creative economy in Colombia. Iván Duque, the current Colombian president, and Felipe Buitrago published a book (*The Orange Economy*, 2013), which was the genesis of the structure of the 'Orange law'. Although literature related to this topic is scarce, it has been criticised by cultural sectors in newspapers and cultural magazines, as it was presented in Chapter 2. Similarly, participants in this investigation acknowledge that even when they know the legislation may impact the music sector, they do not understand it or are not interested in it. This has brought to light that musicians might not be aware of the potential benefits of these types of initiatives. Although it is not possible to generalise, several participants stress this lack of understanding of the government initiatives and possible selflessness of arts and music practitioners. Additionally, the law might not be considering the cultural development in isolated regions of the country. This is an opportunity for academia to be involved in this legislative development providing guidance and advice to policy makers. Of course, this is not an easy task and it requires politicians will. Nevertheless, it is important that universities do not remain isolated from this discussion.

Available aid and support for the development of artists and musicians' careers are also presented in this chapter. This assistance is organised in four categories: support through grants and prizes; support through loans and tax exemption; education and training support; and support through other resources. In general, although this support might be accessible for artist and musicians, it is normally addressed to bigger sectors such as the creative industries. This can be problematic for artists and

musicians not only because they have to compete with a wider number of practitioners but also because they might not be trained to these types of legal dynamics that are commonly far from the music and artistic practices. In this line, participants consider that although they have some knowledge regarding available support, there is a lack of information regarding it. They also state that available aid might not be enough to generate a stable income but to develop short term projects. This evidences the nature of the music profession in terms of work, which might be unknown or no clear for all practitioners. Similarly, interviewees deem that aid might not be realistic regarding the nature of the music discipline. For example, while available support promotes tax benefits to venture creations within the creative industries, it might be tough for a violinist to be part of these dynamics. Once again, universities may help in this matter providing information and education related to this issue. Finally, while main available aid is not addressed to the music sector specifically, the little available support might be underutilised. This shows that this is a double way problem in which institutions and organisations that provide this aid have not been able to disseminate information about what they offer, and practitioners might not be interested or might lack the knowledge to look and apply for this type of support.

The second part of the chapter is focused on participants' perceptions regarding entrepreneurship's and arts and music entrepreneurship's meaning. In this matter, while providing a unified understanding of the concept from participants' remarks is not possible, different traits were posed by interviewees in order to frame the concept. Topics that involve the development of specific skills, business/company impact or social impact, developing/starting projects or materialising an idea, and process, were commonly stressed by participants. Additionally, although several definitions emphasise for profit or sustainability as part of entrepreneurship's meaning, the majority of them do not mention any of these concepts. While several participants consider entrepreneurship as almost any human endeavour, others deem that it should have a specific purpose or objective. Participants also point out that materialising an idea and/or its process should be part of the definition, in other words make it happen. Although developing a business is considered by some interviewees as part of the concept, they highlight that this business should not necessarily be for profit. Interestingly, several definitions stress that venture creation should not be part of entrepreneurship's understanding, but sustainability. Of course, this is not a

generalisable statement, but it shows the varied views that participants have of the concept and why having a unique definition might be problematic.

Apart from these traits of entrepreneurship presented by participants, they also point out some features that should be part of entrepreneurship's meaning when related to art and music. In terms of business and commercialisation, several participants highlight that it is important the music product has an element that distinguishes the product from others. In other words, the value proposition. However, even when this might be similar to other forms of entrepreneurship, interviewees acknowledge the importance of understanding the nature of music as a product. In this line, music being intangible, in terms of having an object that is touchable, the experiential becomes essential in music. Importantly, participants consider that social impact should be a concept included within arts and music entrepreneurship's meaning. In this line a participant states that while other disciplines might see entrepreneurship as a lucrative goal, in music the vision could be related to developing a stable income and economic sustainability. This is important because this creates a gap in the word's meaning. Of course, once again, it is not possible to stereotype that artists and professionals from other disciplines have a specific understanding of the concept, but it shows preestablished assumptions that exist behind the word. However, participants consider that, commonly, the final purpose of the artist is not monetary but social. Furthermore, a participant states that the term 'productivity' should be redefined when talking about arts and music entrepreneurship because that productivity should be assessed in terms of social impact rather than economic profit.

Finally, participants indicate that within the Colombian context some issues related to lack of support for arts and music entrepreneurship compared with other disciplines, or the lack of a clear understanding of the music field, has led to face obstacles when entrepreneurial initiatives are developed. Framing arts and music entrepreneurship's understanding is essential in order to develop fair legislation, which nourished by different studies, aim to provide better education to arts and music students. As argued along this chapter, having a unique definition of the concept might not be the best approach to it, but to understand that it is a flexible concept that although some principles can help in delimitating it, these should be malleable and inclusive. The following chapter presents and discusses data that aim to provide insights specifically related to arts and music entrepreneurship education.

Chapter 5: Entrepreneurship and career development in higher music education

This chapter presents the data analysed related to entrepreneurship and career development in higher music education in Colombia. Similarly, the chapter is addressing the second research question:

2. What is the current state of arts and music entrepreneurship, and career development in higher music education in Colombia?

The chapter's objective is to identify current efforts and trends in undergraduate music education in Colombia related to entrepreneurship in order to help music students in their career development.

The chapter it is also organised in the four following themes: the musician's world of work (section 5.1); criticism to higher music education (section 5.2); contents and strategies for teaching and learning, and suggestions for future development (section 5.3); and entrepreneurship in higher music and arts education: current situation in undergraduate music/arts programs (section 5.4).

5.1 The musicians' world of work

In general, this section presents participants' perceptions regarding how the musicians' and artists' world of work is perceived by them. Firstly, it presents excerpts in which participants relate how musicians and artists interact with the 'real world' as practitioners. Secondly, it exposes what should be, according to their views, the relationship between the music student and the world of work. Finally, several participants' excerpts are presented to illustrate how personal interests can be integrated in musicians' careers.

5.1.1 Musicians' 'real world'

Interviewees in this study identify different features in the musicians' world of work. Since it is not easy for musicians to sustain an income (Bennett, 2007a; Thom, 2017), participants consider that music, or even art, is socially thought as something that should be free, which might create difficult scenarios for artists in general. For

example, Gareth Gordon states that "the experience of many musical artists is that they start playing for free" (Gareth Gordon [cultural promoter], Interview, December, 2019). Similarly, Laura Galindo deems that the romantic conception of music and art, put aside the artistic projects' monetary needs. She adds that "we are used to the fact that art is free, that it is very beautiful and that it enriches the spirit, but nobody wants to pay for it, or they don't want to pay what it's worth" (Laura Galindo [pianist/magazine writer], Interview, October, 2019). Moreover, Alfonso Venegas shares his experience in which he was developing a musical social project but he was not allowed to receive any income. He explains:

> … if you want to carry out a social project, you cannot charge absolutely anything inside the house [i.e. the place in which he worked] nor can you take financial advantage with the activities of the house, but you can make arrangements to have your salary and your things outside of the house. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

These excerpts show the financial complexities that musicians face as practitioners and, socially speaking, the difficulties to sustain an income when artistic jobs might not be seen as financially valuable. This brings to light that there might be a lack of understanding of society regarding how the disciplines of music and art work.

Laura Galindo clarifies that even when people may not want to pay for art, "other times it is because they do not understand all the work behind, and all the effort behind any of these ideas related to art" (Laura Galindo [pianist/magazine writer], Interview, October, 2019). This idea shows ignorance, not only from audiences in general but also from artists, regarding what is needed in terms of resources (e.g. money, infrastructure, connections, etc.) for developing music and artistic projects. For example, she developed a project that allowed people from remote rural areas in Colombia to have access to classical music concerts in which, according to her, it was important to consider different aspects to carry out the project. She states:

> … [you have] to pay of course, hotels, transportation, the team that travels, … you have to bring the [piano] tuner, you have to bring the truck that transports the piano, you have to bring enough implements to teach the workshops, in

addition to taking care of the sound, a nurse is going because these are very long days and normally the teachers and musicians are not prepared to be at 32º [Celsius] in the [town's] square, because these concerts are almost always outdoors. (Laura Galindo [pianist/magazine writer], Interview, October, 2019)

Alfonso Venegas also points out:

… making that normal [and] traditional route plan of the artist who wants to emerge and who wants to be visible is super difficult, because firstly, you have to be very good, and if you are not very good, you have to have an impressive management team, don't you? You have to have a photographer, you have to have a videographer, you have to have makeup artists, nutritionists, a lot of things because you have to build your image. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

These opinions present an interdisciplinary understanding of musicians and artists' careers that might be applied for different purposes. In different words, Paola Vacca states that "it is that gear [of different disciplines] that allows or facilitates the music industry to work, it is not from a single thing that the work is done, you need to see the different aspects" (Paola Vacca [cultural promoter], Interview, October, 2019). Nielsen and Stovang (2015) and Bridgstock's (2017) entrepreneurship education models suggest to work across different disciplines in order to allow artists to develop professional networks and as a path to connect students with real practices. This means that musicians need to be aware of the interdisciplinary nature of their field.

Several participants also consider that musicians' 'real world' might not match with what is taught and learnt in higher music education. According to Gareth Gordon "graduates are not prepared to enter a job market, or they are but the waiters' job market, the typical thing, right?" (Gareth Gordon [cultural promoter], Interview, December, 2019). This means that universities might be providing students with tools that are not accurate to the labour needs. Felipe Salazar thinks that the problem might be that there are not enough job places for current graduates. He states that "if my dream is to be a bassoon player, it turns out that there are four places for bassoon in all Colombia, and Xavierian University, as well [as] many others, is training bassoonists, to work on what? (Felipe Salazar [cultural administrator/educator], Interview,

November, 2019). It is not new that there are more performers than available full-time places for them (Bennett, 2007a), but it is something that, according to Felipe Salazar, is still happening. Furthermore, Laura Galindo states that "it is a problem that in the world there are not enough stages and there are not enough spaces to generate musical development" (Laura Galindo [pianist/magazine writer], Interview, October, 2019). These excerpts present a chain of events that evidence the lack of articulation between the 'real world', in which the state/government and the industry should play a significant role in providing scenarios or places for artistic development. Additionally, Gareth Gordon states that "you see the music graduates, and we are all working as teachers, but there is a finite market for new teachers" (Gareth Gordon [cultural promoter], Interview, December, 2019). This criticism is also posed by Ernesto Samper who adds how arts and music programs might be in a loop that teaches artists to teach art. He points out:

> … if they [artists] are not able to capture, to convert their art, to give it a commercial sense, or not commercial but productive, a subsistence sense, so surely, we will see that many higher education centres, in which the destination of the graduates is to teach those that stay. Musicians are being trained to teach music, [and dramatic] artists are being trained to teach dramatic art. (Ernesto Samper [former president], Interview, October, 2019)

This situation, in which musicians are commonly employed as teachers and educators, is related to how difficult it can be to find a full-time job within the creative industries sector (Bridgstock, 2011), or even to expect to find it when the artistic sector does not follow a full-time job model (Bennett, 2007a). Bridgstock (2011) considers that graduates in the creative industries sector have to self-manage their careers. This shows how the nature of musicians' careers is different to other disciplines. Laura Arias, as music student, identifies this reality and she compares a music example with another discipline. She explains:

> My mother, for example, is an accountant, so she knew that she was going to study in a university, … she graduated, looked for a job in a company passing resumes, and started to work … and there she continued until retirement. Let's say it's something more stable, [and you think] 'yes, I do this, then this, then

this…' in art, that doesn't always happen. If you present an audition nothing confirms that you can enter or not, if you are suitable for the role or not. (Laura Arias [music student], Interview, February, 2020)

Laura understands the nature of her career and how unstable, in labour terms, it can be. It is not uncommon that musicians have to find different jobs to deal with this issue. Camilo Linares considers that musicians must have a number of jobs in order to have a decent quality of life. He states:

Most of us in music, … do not have a single job, but we have two, three and even sometimes more, that is very recurrent. … Many of the graduates perform in one place, teach in another and in some others, and doing so they have for their maintenance, for a dignified standard of living, but not for job stability. (Camilo Linares [educator], Interview, February, 2020)

Although Federico Jaramillo also perceives the instability of musicians' jobs, he thinks that teaching might be the only stable job for him:

…the only thing let's say, permanent job that one can have is in teaching, … it has a labour contract, that you know that it goes from that date to that date, that they pay that much with social benefits or whatever. … The rest [of jobs], it is a bit uncertain, if a gig came up, it did not come up, they pay us that much, that the job was cancelled; or a recording happened, and they pay me that much, and like that little isolated things that happen and change every week. (Federico Jaramillo [music graduate], Interview, February, 2020)

Regardless of being stable or unstable, Camilo's and Federico's remarks, once again, present teaching as a typical option for musicians as a manner to have an income. However, as it was mentioned before, teaching can also be a saturated market that does not offer enough job places for artists and musicians, and even if it might do it, that should not be the only option for musicians to have a sustainable career.

These opinions might represent a call to universities to develop programs and include contents that are aligned to musicians and artists' realities rather than just be focused on artistic discipline related contents. In section 5.4 some syllabi are analysed

in order to identify current initiatives, as well as in section 5.2, further criticism related to career development in higher music education is explored. The following section explores the relationship between the music student and the world of work according to participants' opinions.

5.1.2 The music student and the 'real world'

The following paragraphs present the participants' opinions regarding the relationship between what is learnt by music students and the realities they perceive once they face the 'real world', even if this happens during the time they are still studying or in the future. As presented by Bennett (2007b), musicians trained under the classical performance-based education, might not develop the skills for their career sustainability. As a consequence, musicians' professional expectations are not always accomplished. Tomás Uribe, being a musician and entrepreneur within the music industry, considers that it is not enough to learn just the music performing skills. He highlights that students should understand the realities of their career and its competitiveness. He explains:

> It is very good for a concert performer or an instrument player to focus a lot on their instrument and study everything that it should be, but being aware of where they want to go, that is, if they are going to compete with people who are 10 years younger than them, and that have studied since they were five years old, clearly there is a mathematical disproportion compared to what is the scope that this performer can have compared to another. (Tomás Uribe [cultural entrepreneur], Interview, February, 2020)

This means that students need to consider the realities of the world of work to be aware of its complexities. It is not enough to prepare students to be performers if they will not be able to find a real place to develop their career not only in terms of sustainability but also artistically speaking. Oscar Hernández, who works in the educational sector in Colombia, points out that even some expected realities do not exist anymore or they are unrealistic. Consequently, he claims a radical change in music teaching:

> I believe that a radical change must be made related to how the nature of the musician's trade is taught. There is no point in having more performers who

have the prospect of going to Europe to be the fourth violin, then the third violin, then the second violin, then the first violin, then the concertmaster. That is not going to happen, under any circumstances. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

This unrealistic scenario, in which students are being taught to achieve job places that are not realistic compared to their skills, or where the competitiveness is so high, is also highlighted by Alfonso Venegas. He adds that what is learnt, under the classical performance-based education, it is not necessarily useful in the 'real world':

At that moment when one crashes [with the 'real world'], one ends up somehow deceived, because they are technically educating us with a repertoire that nobody listens to, a repertoire that does not move, that it [is] not actually played, but becomes an elite side of a romantic concert pianist ideal, which is ridiculous at this point to think about. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

Although Alfonso Venegas' opinion is subjective, as far as music programs do not necessarily develop their curricula to produce musicians that play music for specific social groups or for an 'elite', as he states, his opinion suggests the lack of contents or experiences that could have allowed him to know other realities within the music world of work during his bachelor. Laura Arias states that being exposed to real-work practices may allow her to understand what is needed to develop her career:

When I started the undergraduate degree, I was not very clear about what I wanted to do, that is, I knew that I liked singing and those kinds of things but I did not know if I was going to become a teacher or if I would like to be a teacher. For example, I did not even visualise my future very well, but when you are [exposed] to what reality hits you, you realise what you lack and what you need. (Laura Arias [music student], Interview, February, 2020)

It is possible that uncertainty presented by Laura Arias might be experienced by any practitioner in different disciplines. Nevertheless, it highlights that being in contact with real-work scenarios might help artists to develop skills and understand realities

beyond their discipline that can help them in the development of their careers. Laura Arias' testimony also presents, once again, how teaching is assumed as a way to work as a music practitioner. This might be understood as the musicians' career's precarity, in which musicians, in reality, do not have too many options to develop a sustainable career. Moreover, when she was asked about what kind of job she wants to do as a musician compared to what job she thinks she will actually do, the jobs did not match and teaching was considered for her as a more likely job rather than what she really wanted to do. The following excerpt shows Laura Arias' perceptions:

> Interviewer: Although the work you see yourself doing is singing, what work do you really imagine you are going to achieve?
>
> Laura: Being totally realistic, as a teacher.
>
> Interviewer: And what about singing?
>
> Laura: Well, let's say that, already landing it in a Colombian context, in Bogotá, maybe I would continue to be part of choirs and it could be as a soloist, but let's say that those are more occasional jobs, right? So, for example, this year [2020] *Don Giovanni* is going to be performed, *Fidelio* is going to be performed, so soloists are needed, so you know, there is the opportunity, that is what I aim for, but in parallel, I believe that I will be teaching, and continue fulfilling my dream, even if it is occasional, of singing in theatres. (Laura Arias [music student], Interview, February, 2020)

Laura Arias' thoughts, regarding her future as a music practitioner, present three possible realities within the musicians' careers. First, as it has been explored in this chapter so far, music students and practitioners consider teaching as a main option to sustain an income. Second, musician's employability is rarely stable and they have to keep seeking for occasional or temporary jobs. Third, students' aspirations or dreams might not be close to what reality is offering them. Federico Jaramillo, as a music graduate, not only considers that musicians must keep looking for job opportunities as part of their career routine but also that his dreams as a student might not be accomplished as a practitioner. He states:

It is difficult, I believe that everything in this career is to keep looking for jobs and opportunities … there are not so many job opportunities in what one dreamt of in college, because I think that is what the university does, it makes one dream too much, and it puts your head in the clouds, and your feet are off the ground, I think. (Federico Jaramillo, Interview, February, 2020)

Although this could be a generalised problem across different disciplines, it is important to consider that musicians and artists have normally struggled in sustaining an income. Consequently, universities still have the responsibility to present career opportunities to their students (Bennett & Bridgstock, 2015). In the following excerpt, Alejandra Muñoz shows that even when she might have an initiative to develop a real project that would allow her to face the realities of her profession as music practitioner, she did not find university's support in this task. Alejandra explains:

… here [at the university] not much could be done, really. Because I always said 'all right, let's write the semester's compositions' and I said to my teacher at that time 'all right, but I want to do the concert, I want to do the show, I want to do something else' and it was always a problem. So, I said 'no, why is it a problem, if we all [the students] have the composed music pieces, and they could be played together, it would be cool to do it' … So, all that was very boring for me. (Alejandra Muñoz [music graduate], Interview, February, 2020)

Obstacles in the development of their projects may demotivate students in their aspirations as artists. Alejandra's experiences might have been an entrepreneurial opportunity for her. Nielsen and Stovang's (2015) entrepreneurship learning model understands constraints as something positive and as something that should not be eliminated but overcome. It is arguable that if Alejandra had had support, in which she had understood that those types of experiences are common in real-world scenarios, and that those obstacles might be an exciting experience rather a boring one, she might not only have been able to overcome the obstacle but also, she might have been closer to real life practices. The next section presents real life practices and fields, in which, according to participants, musicians might develop their careers.

5.1.3 Personal interests as part of career development

This section aims to show how musicians might integrate personal interests to their careers. This aligns with Kolb's experiential learning theory that not only poses a link between "education, work and personal development" (2014, pp. 3-4) but is also based on the individual learning process. According to Kolb (2014), individuality is an important rationale in the experiential learning process. Musicians, as any person, have individual interests not only in the specific discipline they studied for but also in other fields within or outside the discipline of their expertise. This is important since musicians and artists are able to consider their own interests or even skills for the development of their careers. For example, Tomás Uribe developed an entrepreneurial project during the time he was a music student, but he did not know that that was an entrepreneurial activity. He was following his personal interests along with his music learning. He explains:

> … [in college] something very particular that I did, which was my first approach to entrepreneurship, but in reality, I did not know that, it was to create a micro-enterprise of pedalboards and flight-cases. For me, in a natural way, I have always liked to build things, make things, and do things that not only have to do with music, or with making music, but that simply stimulate different points of my own creativity. (Tomás Uribe [cultural entrepreneur], Interview, February, 2020)

Tomás Uribe's experience is an example of how musicians might develop parallel projects, following their own interests, that may or may not be related to their expertise field. Under the same principle, Laura Galindo states that she has been able to develop her career as a musician through journalism. Although she has a masters degree as a piano performer, she has found a space as a cultural and entertainment journalist. Furthermore, she considers that her interest in journalism is something that has always been there for her. She says:

> My two educational fields have always been very parallel, I studied one, that was music, [but] I always had the literature on my side, my mother is a literary woman, so since I was a child I have always written. I had taken several writing workshops, had already published several stories, and had participated in

several literary magazines, and at some point in my life I said, well, no more music from practical exercise, I prefer to tell it, I prefer to narrate it and that's it. (Laura Galindo [pianist/magazine writer], Interview, October, 2019)

It is important to highlight that not necessarily, all potential musicians, will have a background and developed skills in different fields as Laura Galindo has. However, it is highly likely that musicians have different individual interests that might be integrated in their professional careers as Tomás Uribe and Laura Galindo did. These examples not only present how they have developed their careers including other personal interests but also, they are evidence of how musicians' careers can be naturally interdisciplinary. Universities easily could help in this purpose not only by offering elective subjects, as they already do, but promoting the individual development rather than providing fixed education that might limit student's intentions.

Oscar Olaya adds that understanding student's individuality might help them to be future entrepreneurs and states that it would be positive that universities could understand that individuality. He asserts: "I believe … that universities could understand the individuality of being, … starting from being, from what each one is, and from what each one is to potentiate those skills that then allow them to be an entrepreneur." (Oscar Olaya [composer/educator], Interview, September, 2019). It is possible that students from music programs that foster an individual learning process, as it is proposed by Kolb's (2014) experiential learning theory, would be able to integrate their own interests and skills that are not necessarily music-related, for the development of their artistic careers. The following section presents some criticism, from participants' perceptions, to current higher music education and the lack of entrepreneurship education or content focused on students' career development in music programs.

5.2   Criticism to higher music education

In this section, interviewees' perceptions and experiences regarding how music programs are not providing students with the knowledge and experiences that could allow them to develop sustainable careers are presented. Bennett and Bridgstock (2015, p. 274) state that universities and artistic educational programs have an "ethical responsibility" in order to present students the realities of their careers. Several

participants assert that graduates might not have the skills to face the reality of their careers. For example, Oscar Hernández states that universities are educating musicians to solely depend, financially speaking, on sources such as scholarships or money prizes from competitions and subsidies. He poses:

> [Universities] cannot simply throw out to the world performers or composers who do not have even the minimum knowledge of the sector to work in, to do something sustainable, but their only goal in life is to enter a contest and win it, and after that? So [they have] to present themselves to another competition, then, to sustain an income from competitions, or to win a scholarship, and after the scholarship what? (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Oscar Hernández' remark challenge universities to be aware of their responsibility with students to allow them to know and imagine different scenarios in which they might develop their careers that are not necessarily the traditional ones. Sandra Meluk asserts that universities do not help students in this task. She says:

> I believe that, particularly in the country [Colombia] and Latin America in general, there are many fields of action, much broader, I think that is why I also fight with university education, because it biases the field of action to two or three lines of work and there are ten million lines of work. (Sandra Meluk [cultural promoter], Interview, December, 2019)

Sandra Meluk's remarks suggest that universities might be focused on traditional musicians' careers such as classical performers, as it was also pointed out by Oscar Hernández. Although this should not be an issue per se, this might limit students' expectations and opportunities. More importantly, as it was presented in the previous chapter, although artists and musicians have access to a number of aids and support, it is possible that they do not know about their existence or how to access them. This problem, in which universities do not give students the opportunity to rethink their careers by expanding their field of action, might be related to universities' interest to solely educate performers instead of understanding the music profession as a wider one. Laura Galindo considers that music programs are designed to only educate

instrument performers, which according to her are already enough. She states:

> Undergraduate courses [are] to educate performers, performers, performers, who face the world of work without any job opportunities anywhere, because the least that is needed in [the] music [industry] at the moment are performers, there are already enough and I even think that is what is least needed. (Laura Galindo [pianist/magazine writer], Interview, October, 2019)

This criticism to higher music education presents how music programs might not be considering world realities to develop their curricula. Sandra Meluk adds that music students are still being educated by renamed performers who studied with outstanding artists from the past. She stresses that students think: "'ah! my teacher was a student, of the student, of the student, of Franz Liszt' and one says proudly that, right? [but] that is no longer the subject" (Sandra Meluk [cultural promoter], Interview, December, 2019). This practice might be outdated and unreal in current scenarios. Laura Galindo and Sandra Meluk show how music programs might only be music-discipline oriented, without considering other musicians' realities. Federico Jaramillo, who finished his undergraduate studies a few years ago, asserts that music programs are too focused on music contents, which could be positive, but the conservatory teaching paradigm should change. He asserts:

> Well, I think it [is] very important to understand that it is needed to change the paradigm of music conservatory that it only teaches about music, and so, let's say, mine was not a conservatory, but I still think the trend of what was taught [to me, it was] as they were trained to teach … but the world does not end in the university, nor in the academic field, even if you are going to dedicate 100% to the academic world. (Federico Jaramillo [music graduate], Interview, February, 2020)

Universities have a significant role in educating students not only in the specific music discipline but also for their career development. Furthermore, it is likely that students are interested in this type of knowledge. Laura Arias asserts that the university should be the place to learn content that can help her to develop her career as a musician beyond the music knowledge. She explains:

I think … in the long term you build yourself in your university, right? Here is where one really lands and says 'yes, I definitely want to be and I can be such a thing, because that's what the university prepared me for', so I think that in that sense the university should provide us with guidance and making us know the different ways that there are [to develop our careers], it is not that you finish the university and you work as a teacher and beyond that there is nothing. (Laura Arias [music student], Interview, February, 2020)

Laura Arias opinion shows, as it has been presented before, how musicians might have normalised to be music teachers as the normal path for the development of their careers. Similarly, she highlights the importance of receiving career development advice during students' bachelor.

Excerpts presented so far in this section (5.2) show a mismatch between music education and the musicians' world of work. Luis Alberto Zuleta adds that a music program should "not only train the person in [the] musical technique, but also [should] offer a broad vision of what they [musicians] can do in life with that". (Luis Alberto Zuleta [economic advisor], Interview, October, 2019). Alongside issues of economic sustainability, this mismatch can result in a number of problems such as unstable employment, professional career uncertainty, and social security concerns that may potentially affect musicians' quality of life or even mental health. Section 5.4 provides a deeper insight into how music programs are not connected to the musicians' world of work.

According to interviewees, universities might not be considering their external environment as part of the education they provide. This could be happening since universities keep looking at themselves instead of looking around them. Fernando Vicario deems that it is important that universities change this position in order to link itself better with society. He states:

… academia stays immersed in itself. So, academia has a moral responsibility, and I would say that even the ethical [responsibility], to continually review itself and that role is important for society to appreciate and enjoy that academics are alive. Because if not, it gives us the feeling that they are always in the same place. (Fernando Vicario [cultural/government advisor], Interview,

October, 2019)

This means that academia not only has a commitment with its students but also with society. This can be creating a gap between education and the context is around universities. Felipe Salazar asserts that "the academic world is too far from the 'real world', because the academic world it's a very safe world. The professor of a university has a super safe world, it is a guaranteed universe" (Felipe Salazar [cultural administrator/educator], Interview, November, 2019). Although this is a subjective view, it stresses that teachers and educators might have better stable jobs than other musicians. However, it is important to highlight that labour stability for educators might be just for full and part time positions and not for those who are paid by hours. A different problem is if music programs encourage and train their educators in providing education that is linked with working realities and real-world practices.

Even when students could be curious about the world of work while studying, that curiosity might not be enough for them if they are not encouraged and motivated by their teachers. Sandra Meluk states that universities need to go out of their own environment and to foster students' curiosity regarding the 'real world'. She explains:

> [Students] don't read anything, I don't know what the answer is to say how to arouse their curiosity about what is happening [around], but if I as an institution am not curious, I cannot ask the young people who are with me to be curious … the universities have to come out of their bubble, and all of them, the 34 [that teach music] in the country have to come out of the bubble where they are growing. That is not fair to students. (Sandra Meluk [cultural promoter], Interview, December, 2019)

This issue, in which music programs do not integrate real-world awareness in their curricula, is visible for different participants. Interviewees from different fields, according to their own experiences, express different issues regarding difficulties that music graduates face in the world of work. Although it would not be prudent to generalise from a few testimonies, it is important to highlight that these perceptions come from different sectors and roles. Table 5.1 presents five different testimonies from different sectors in which it is possible to identify how they perceive that universities are not producing musicians with the skills to face the 'real world'.

Table 5.1

Similar testimonies from different roles and sectors

Participant and role	Sector	Excerpt
Sandra Meluk: *General Director - Bogotá Philharmonic Orchestra in 2019*	Music industry (public)	In the reality when an artist teacher goes to an orchestral centre, they have to deal with the elite, with the mayor [for example], they have to [face situations such as] 'Mayor, you have not signed the agreement for me; the orchestra is waiting for me and I have the children at the entrance; but the refreshment has not arrived; but who is in charge of the production…' we [higher music education] are totally apart from that [reality], great soloists are going to be one in every 400 who graduate from a university, but the other 399 would have a lot to contribute to them and to society, but we are educating them in a reality that is different.
Gareth Gordon: *Music Sector Director - District Institute of Arts in 2019*	Music industry (public)/ Government	… the musical level here [in Colombia] is very good. In addition, one sees through managing music markets and participating in other markets, that the eyes of the world are in Colombia because of the musical talent that exists at this time. So, let's say that the artistic level is fine. What you can see is that you spend five years studying music and nobody talks to you about what you are going to experience or how you are going to sustain an income after graduating.
Felipe Buitrago: *Deputy Minister of Creativity and Orange Economy in 2019 – Minister of Culture in 2020*	Government	I have had musicians, designers, theatre workers friends that when they start talking to me, they make the claim first; when I say 'but how do you manage your talent?' then they go crazy, and then they start to complain about the university education and say 'but my teachers never told me', 'the university never told me', so I think we have to make a change of mentality in the academy and understanding that a holistic education is much more than practicing an art, it is also understanding how art can give me a quality of life.
Federico Jaramillo: *Bass player Graduate*	University music programs	During college, there is a fear of how it works out there, [a fear] of how I am going to make a living from this, but you are not so aware of that because your main fear is how I am going to pass the theory class, or how I do to understand this topic that I do not understand, I need help, as those are very academic, very musical concerns of mine.
Tomás Uribe: *CEO - Stereotheque*	Music industry (private)	I think it's a matter of … understanding that there is a disconnection between everything that is offered at an academic level and what the job market is asking for and that is what we are trying to resolve.

We can see in Table 5.1 that Sandra Meluk, as General Director of the Bogotá Philharmonic Orchestra, not only acknowledges some non-musical skills that music graduates might need in order to develop their careers, but also identifies that it is

likely that not every music graduate will be a soloist. This is important as far as music programs may keep training musicians for that purpose. This understanding in which music programs might not be aware of that reality is not new. Beckman (2007) highlights that music programs might not be giving students the opportunities to develop the skills and knowledge to thrive in diverse scenarios, being unrealistic by assuming that "every student enrolled will have the talent and skills necessary to rise to the top of their profession" (p. 108). Gareth Gordon and Felipe Buitrago, who are not musicians, are working within the government and the public arena in Colombia. Through their comments in Table 5.1, it is possible to identify that universities might be failing in producing music practitioners that know and understand realities that could allow them to develop sustainable careers. More importantly, Federico Jaramillo's experience shows that even when he was curious about the 'real world' while he was studying, his commitments to the music discipline subjects did not allow him to pay enough attention to it. Finally, Tomás Uribe, who also identifies a mismatch between academia and the 'real world', developed an entrepreneurial project "based on his (and many of his colleagues') frustrations about the job market in the creative industries" (Stereotheque, 2019) called Stereotheque. Stereotheque, which is a networking platform designed to connect not only musicians but also practitioners who work within the creative industries, aims, among other things, to fill that gap in which universities have not been able to fill yet as Tomás Uribe explains in his testimony presented in Table 5.1.

Several participants consider that entrepreneurship can be a means for filling this educational gap and helping music students in their career development. Juliana Velásquez considers that "within musical teaching in higher education, they have to teach us entrepreneurship … I don't know how it's done, but it is vital that they start doing it. (Juliana Velásquez [music manager], Interview, September, 2019). This comment not only asks for entrepreneurship as a music curriculum component but also highlights the need to know how to teach it. This is important since including entrepreneurship in curricula will not be enough if there is no a clear way to teach it. Moreover, since defining and understanding entrepreneurship can be challenging, teaching it will be too. Accordingly, it is imperative to understand arts and music nature in order to create teaching environments that consider these artistic realities. In this line, Ernesto Samper points out that whether entrepreneurship is clearly understood within the cultural context, entrepreneurship education is an option to

avoid musicians and artists just keep teaching artists to be teachers as a way of living. He explains:

> … well-understood, well-planned entrepreneurship, with the characteristics of a truly cultural entrepreneurship, … could be an important way out to avoid this almost tautological effect in which higher education centres train artists so these artists train more artists. (Ernesto Samper [former president], Interview, October, 2019)

Furthermore, Oscar Hernández poses further skills within entrepreneurship education that universities might offer. He asserts:

> Universities can train in basic skills in entrepreneurship, understand what a business model is, understand what a value proposition is, understand minimal things about costs, such as to be able to do basic planning, … [to] be able to do a brief, [to] be able to present a pitch. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Entrepreneurial learning might help musicians face the world of work in a different way. Fernando Vicario points out that society asks graduates to be entrepreneurs but education does not provide them with the tools they require to do it. He explains:

> Young people … say 'of course, people are right, I have to work on my own, I do not want to work in a large company', and we throw them away to a world in which we say 'build your company' and in that world in which we say 'build your company' we do not give them tools of any kind. We have not taught them to produce, to work, to build an entrepreneurial world, we take them out of the student world, after five years of undergraduate and two years of postgraduate studies, if they do not do a doctorate, which are four more years, that is more or less ten years of studies in which the only thing they have done has been to study and interact with their colleagues but not with the market world and we ask them to build a market, to learn tax policies, to learn marketing. (Fernando Vicario [cultural/government advisor], Interview, October, 2019)

Fernando Vicario's opinion not only shows the mismatch between higher education and the 'real world' that has been presented through this section, but states how society asks graduates to be entrepreneurs. This does not mean that music students should be pushed to develop their careers only as entrepreneurs that are new venture creators, but to teach them that entrepreneurship is a complex concept that has different meanings, and it can be a means to develop specific projects and materialise ideas. As it was presented in the previous chapter, entrepreneurship's meaning, from a social and artistic point of view, goes further than venture creation or even business, which includes project development, economic sustainability, and social impact as some of its features. Instead, entrepreneurship education might be a means to acquire skills that could allow future music practitioners to better face the realities of the world of work. This may lead to redefine entrepreneurship's understanding considering artists and musicians realities as well as to identify the best practices for teaching it. According to Tomás Uribe's experience music programs might not know how to teach entrepreneurship or help students in their career development. He states:

> With the people I have dealt with from other universities, not only in Bogotá, but in other cities in Colombia where there are artistic programs, there are still many questions about how the issue of entrepreneurship education should be addressed, and how to prepare these students to face the world of work. (Tomás Uribe [cultural entrepreneur], Interview, February, 2020)

These last five testimonies present how entrepreneurship education has become part of the discussion regarding music and arts students' career development. Importantly, entrepreneurship education may provide students with the skills that could allow them to develop sustainable careers. In this line, participants have proposed different contents that include skills and knowledge development. The following sections present what, according to participants' perceptions, types of skills and content music students should learn and how they could do it (Section 5.3). Then, several syllabi from subjects offered by some music programs in Colombia are analysed (Section 5.4).

5.3 Content and strategies for teaching and learning, and suggestions for future development

This section presents participants' suggestions regarding the kinds of actions that should be undertaken by music programs. These excerpts include a series of skills, scenarios, strategies among others, which propose initiatives that might help music students in the development of their careers. In general, participants consider that music programs should have courses or subjects focused on the development of students' skills that might help them to face the world of work. As it is shown in the literature reviewed in this inquiry, those skills are commonly presented in papers and studies, and for the purpose of this study they are called entrepreneurial skills (see Chapter 2). The following sections present participants' opinions regarding the types of skills required by students to face the world of work (section 5.3.1), and strategies and scenarios suggested for the development of those skills (section 5.3.2).

5.3.1 Skills suggested by participants and their implications

As presented in Chapter 2, for the purpose of this investigations entrepreneurial skills have been organised in three groups: 1) discipline related skills (i.e. related to specific fields of knowledge, e.g. business, administration, management, economics, teaching, etc.); 2) generic skills, also called employability or transferable skills (i.e. transverse to different fields, e.g. communication, teamwork, problem solving, technology, self-management, research, etc.); and 3) mindset and attitude related skills (i.e. related to individual's personality and interests, e.g. creativity, innovation, risk-taking, self-confidence, critical thinking, leadership skills, opportunity recognition, etc.). Many of these skills and scenarios were named by interviewees. In general, participants considered that discipline, generic, and mindset and attitude skills are needed for music students and practitioners to carry out entrepreneurial initiatives and/or their career development. Interviewees named skills and topics related to finances, business, economics, communication, problem solving, technology, research, management, administration, copyright, audience knowledge, promotion, distribution, and legislation and legal knowledge mainly. Excerpts that stress these skills and pose real-world scenarios related to these skills are presented in the following paragraphs.

Business, administration, finances and related skills

Several participants deem and claim that curriculum in music programs must include content related to business, administration, and finances. For example, expressions such as "we definitely have to offer an administration subject, it is imperative!" (Juliana Velásquez [music manager], Interview, September, 2019); "financial education is basic [in music programs]" (Tomás Uribe [cultural entrepreneur], Interview, February, 2020); "I believe there should [be] some basic topics such as administration, personal finances in music undergraduate [programs]" (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019); [music programs should] explain the system a little, [explain] how it works and provide some notions of how to create or manage projects" (Mauricio Peña [musician/cultural promoter], Interview, February, 2020); "it is important to teach saying 'here, the financial part in Colombia is handled this way, you have to pay this, and that…', that would be good." (Wuilmer López [music graduate], Interview, February, 2020); "there are things that are not taught in the academy … for example, negotiating with a client, how much do I sell my project for, … dealing directly with clients, those details that are part of the business" (Nicolás Vargas [music student], Interview, February, 2020), are opinions found across the interviews. These comments stress the need of making changes and including non-disciplinary music related content in undergraduate music programs. More importantly, these opinions come from people who are part of the industry, government and/or education sectors in Colombia. Although it is possible to find a large number of similar statements across all interviews, these few point out this issue as a trans sectorial claiming.

Other participants highlight the importance of the value proposition when related to the music sector. Oscar Hernández, who is a musician and a researcher in a private university in Colombia, stresses different business-related concepts that should be part of music students learning. He considers that knowing "what a business model is, what a value proposition is, understand minimal things about costs, such as to be able to do basic planning" are important concepts to be learnt. However, he also states that "many university careers do not do that, but not remotely" (Oscar Hernández, Interview, September, 2019). This comment not only points out criticism to music programs regarding the lack of teaching business-related concepts, but also it includes the understanding of value proposition as part of students learning. This is important since musicians might need to be aware of this concept as part of their career development.

In other words, this awareness will potentially help them in their careers as practitioners by knowing what they are offering as musicians. Furthermore, the music discipline involves this concept beyond entrepreneurship and career development. For example, Wuilmer López, a recent harp performer graduate, states that performers try to find something in the way they play which is distinguished from others. He asserts:

… one has to be too good to be able to stand out as a performer, one has to always look for that distinctive way, from the instrument, to innovate and be able to contribute and say 'this guy is different, he is contributing with something new, not the guy that plays as the rest, but this guy is really creating another option to the instrument'. (Wuilmer López [music graduate], Interview, February, 2020)

This opinion presents something that is part of the music performers nature in which they are commonly trained to perform in an innovative way even when they are performing established repertoire that has been played for centuries. However, this is not specific to 'classical' repertoire. It is likely that musicians and artists in general look for that distinctive trait. Felipe Salazar, who works in the education and music industry sectors, also states that sound engineers, who are commonly trained in several music programs in Colombia, may have the same problem. He states:

How many [recording/mixing] studios are there in Bogotá[?], that is, I think there are as many as you can imagine because to set up a studio you only need a computer, so [it is important to know] how can I give a particular identity to my studio, but if someone does not teach me, then if they only taught me to mix, then I find myself in a war, because what do I do? [to work] in Audiovision[9]? Well, there they already have two engineers, they don't need more, but instead I can have my own product, I can have my own business. (Felipe Salazar [cultural administrator/educator], Interview, November, 2019)

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[9] Audiovision is a recognised recording and mixing studio in Colombia.

Felipe Salazar highlights the importance of the value proposition within music education. This understanding, in which the realities of music practitioners are considered, might help music programs to provide students with the skills and knowledge required by them to face the 'real world'. Similarly, Colombian music students may already have a unique quality as performers that may work as a value proposition. Regarding this, a music program director and music educator in a private university in Bucaramanga, Colombia, shares an anecdote in which a singing student, who had some familiar influence in traditional Caribbean chants, was offered a scholarship to carry out post graduate music studies in a renowned university in the United States (Rafael Suescún [educator], Interview, March, 2020). However, he also states that before the scholarship was offered, the student was not too confident about her capabilities in this matter. Consequently, Rafael Suescún deems that providing students with entrepreneurial tools may enhance students' careers opportunities. He states:

> Then, one thinks 'this student, giving her entrepreneurial tools, such as branding, marketing, all that stuff, she could know how to enter the markets, which are now globalising, and get a better professional benefit' because [her talent] is a very good quality thing. (Rafael Suescún [educator], Interview, March, 2020)

Rafael Suescún's describes a situation in which some entrepreneurial skills may help musicians in their career development. Here the meaning of entrepreneurship is not related to venture creation but to career development, and even personal fulfilment. This shows evidence, as presented in the previous chapter, that having a unique definition of entrepreneurship might be problematic and unrealistic to be understood from different disciplines. More importantly, within the Colombian context, the vast number of cultural and artistic expressions may potentially be the value proposition compared with other international and local markets. However, if students are not aware of this they might be limited to explore their career in preestablished ways.

The value of music work: how much to charge?

Several participants also state that they do not have any knowledge regarding how much to charge for their job. They consider this is important because music being

intangible might bring some challenges when music economic value is discussed. Luisa Russi, being a music student, points out that music practice nature is collaborative. However, this collaborative approach challenges her since she might not know when she should charge for her job and how much. She explains:

> The [economic] value of work, that is the other thing that one does not know … it has happened to me, helping with degree projects, one helps and does it because one wants to help, [because] it is a circle, it is a community. However, having that approach one loses the notion [of whether] it is work. But it is time that it takes me to study, to assemble, how do I know how much that time is worth? (Luisa Russi [music student], Interview, March, 2020)

This excerpt shows a simple reflection that might be part of daily work practices for musicians in which the nature of a music product is difficult to measure and therefore, to give it a cost. However, programs and educators may discuss these types of issues as part of their daily activities. Rolff Novoa (music graduate), also stresses that he does not know how much to charge when working. He states:

> … knowing how to charge, I think that has affected us a lot too, because opportunities arise, but it is one of the biggest questions, like how much would this cost, how much do I charge, am I in the right price range, am I overdoing it, or am I charging too little? (Rolff Novoa, Interview, March, 2020)

Rolff Novoa, who is a recent music graduate, highlights that knowing how to value his work has been a challenge for him. Musicians might be charging too much or too little if these topics are not discussed. More importantly, this potentially might lead to precarious jobs and salaries. This does not mean that there should be a standardised price for performers but to guide students in charging fair prices. At the end of the day the aim is to allow them to have an income to sustain their lives rather than generate lucrative profits. This is important since young musicians might lose job opportunities for this issue. Federico Jaramillo (music graduate) shares his own experience in which he and his band were not hired since they were hesitant in this matter. He affirms:

> I remember I was like in fourth, fifth semester … we had a meeting with someone for a concert … and at some point he told us 'well, how much do you charge?' and then we looked at each other, and we doubted, and there we already lost it, in a second that we did not know at least to tell him '[we charge] COP $ 50,000 [≈AUD $18]'. But as in the moment that one doubts one loses it, and then I remember I began to think 'whoops, one must know those things very clear', we charge so much, so long, so many songs. (Federico Jaramillo, Interview, February, 2020)

Federico Jaramillo's remarks present a case in which having discussed a simple issue within the academic environment might have helped him in his career development. It is likely, as he explains, that after an experience such as this one he has learnt the lesson. However, this might have been avoided. Laura Castaño, who has developed her career as singer, educator in a university, and administrative in a music learning centre, states that she did not learn anything related to charging for her work. She explains:

> I did learn that [to charge] along the way, but I feel that the university does not teach that; how much to charge, how to charge, if I make a contract before singing a gig, a marriage… because I also sing marriages, it is one of the jobs that we say month after month that helps one to survive [laughs]. (Laura Castaño, Interview, February, 2020)

This excerpt not only stresses the importance of discussing a simple issue like work's monetary value, but it also highlights how musicians may develop their careers in different simultaneous informal jobs. More importantly, these excerpts related to charging for working in the music sector bring to light how precarious an informal musicians' jobs can be. This is concerning since "informal workers do not have secure employment contracts, employment benefits, social protection, or worker representation" (International Labour Organisation, n.d., para. 1). Furthermore, within the Colombian context informal workers are closed to 50% of the total population who work (Departamento Administrativo Nacional de Estadística, 2021) bringing more difficulties for musicians to formalise their work.

Interdisciplinarity and collective work

Sixteen interviewees consider that it is important to work collectively and interdisciplinary. This was the most named skill across the participants. This is important since although participants acknowledge the relevance of having an income to develop sustainable careers, other skills and traits that are not necessarily monetary-related are equal or more important for musicians' career development and their entrepreneurial intentions. However, some participants deem that musicians might be far of working in an interdisciplinary way. Luisa Russi states that musicians should be aware that they need to work with others. She explains:

> [We should learn] social skills, to work with people. Sometimes you live very closed in a bubble of musicians, so topics you talk about are always the same, the people you talk to are always the same … so that is a skill that one should have, to know how do I do business with someone, how do I work with others. (Luisa Russi [music student], Interview, March, 2020)

This excerpt shows that social skills and learning to work with others are important skills. Although it would be possible to claim from any career the need of these skills as part of practitioners' career development, in music working collectively is implied. In this line Dora Rojas explains how the music practice is collective in nature. She states:

> … music is made with others and for others, and in that relationship, since it involves the collective in a more present way … I feel that the academic training you have tends to put it more on an individualistic level, but in practice, in professional practice it is a collective exercise. (Dora Rojas [cultural promoter/educator], Interview, February, 2020)

Dora Rojas' comment highlights the nature of music practice. Although this emphasises a collective disciplinary work, this collective nature could be expanded embracing disciplines when developing music projects. Juan Pablo Salcedo, as dean in a faculty that offers an undergraduate music program, suggests that musicians might be naive in understanding the possibilities of working interdisciplinary. He asserts:

> The musician is isolated from everything. Here and in other universities they have sometimes been asked if they do interdisciplinary projects [and they say] 'yes, of course, people from arrangements work with people from composition' wow! [laughs]. It will be interdisciplinary … [when] one day [they] say 'we are working with biology, we are working with engineering, we are working with other people', doing other things, being leaders, but also contributing to others. (Juan Pablo Salcedo [educator], Interview, September, 2019)

This comment not only poses that musicians work isolated, but it suggests that musicians may not have a wide understanding of the multiple possibilities when working with other fields. Similarly, working interdisciplinary might contribute to other fields. This is important because working with other disciplines not only might benefit musicians but other disciplines. It is a double way gain. Oscar Hernández stresses that musicians have an opportunity if they learn to work with others. He states:

> One of the main problems of thinking that if my artistic work is good and it justifies itself, is that I [think that] I don't need anyone, because I am the creator, I am the almighty genius and then when I crash [with reality], it is too late. Musicians have to learn the opportunity to work with others, especially with others who play different roles and who think differently. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

Oscar Hernández suggests that working with others is an opportunity beyond the audience. Even when he highlights that musicians might believe that their artistic work is valuable by itself, that might be unrealistic. This is aligned with Dora Rojas' comment in which she highlights the importance of understanding the collective nature of music. More importantly, working interdisciplinary may allow practitioners from different disciplines to create projects that not only may help musicians in their economic sustainability but also can generate social impact. Additionally, this can generate new and better job opportunities that go beyond of traditional practices.

In summary, this section has presented some entrepreneurial skills that might help music students in their career development. It is important to point out that many other skills were named by participants. As presented above, skills related to finances, business, economics, communication, problem solving, technology, research,

management, administration, copyright, audience knowledge, promotion, distribution, and legislation and legal knowledge were named for several participants. Although business-related skills are commonly named by participants from different sectors as a need for musicians' career development, the value proposition might be an opportunity for Colombian musicians if the richness of cultural expressions is considered. Similarly, participants that are in different stages of their careers considered that they have faced challenges when charging for their artistic work. This brought to light the informal nature of musical work in a country in which informal labour is a complex issue. Finally, participants posed that working collectively and interdisciplinary is an opportunity for musicians that goes beyond the music practice, which potentially brings social impact. The following section presents some strategies and scenarios suggested by interviewees for the development of entrepreneurial skills.

5.3.2 Strategies and scenarios suggested for the development of entrepreneurial skills

This section presents participants' comments regarding the types of activities and content that can be useful for the development of entrepreneurial skills in music students. Mainly, participants highlight that students would be able to develop entrepreneurial skills through interdisciplinary and/or experiential learning. For instance, Andrés Saavedra, who is the dean of a faculty of arts in a Colombian university, stresses that music programs curricula should be thought in an interdisciplinary way. He states: "I do think that the curricula, the syllabi, should be focused on an interdisciplinary education, not only music because if you know about other disciplines you will have a much broader creative spectrum" (Andrés Saavedra [educator], Interview, February, 2020). Andrés Saavedra's remark suggests that having interdisciplinary education may allow students to have a wider perspective of the reality. Luisa Russi also comments in this matter: "I believe that a lot of interdisciplinary work with other areas [is necessary], I imagine that other careers have these bases because they are more obvious in their professional development" (Luisa Russi [music student], Interview, March, 2020). Luisa Russi not only considers that interdisciplinary education can be a means to help music students in their career development, but also, she poses an assumption in which other disciplines might already have interdisciplinary content in their curricula. Regardless of this is true or not, this points out how music curricula do not include this type of education. Oscar

Hernández underlines the lack of interdisciplinary education and adds that working with different disciplines is useful for musicians to learn to communicate with others that do not talk the same 'professional language'. He points out:

> … if I work with someone who can do the same as me, then I don't get anywhere, but if I can work with a copyright lawyer, an administrator, an engineer, with whom it is difficult to talk because they speak another [professional] language, that exercise is an opportunity to generate a very important value. That, it is not trained by universities, the possibility of interacting with radically different roles. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

This excerpt shows a challenge when talking to practitioners from other disciplines that might not understand the nature of different disciplines. Interdisciplinary education may allow musicians to know and understand how practitioners from other fields are part of the value chain of a musical product. It also highlights that universities do not train students in this way. This is paradoxical since universities have a large number of programs focused on different disciplines that commonly converge in the same campus. In this line, Ramiro Osorio, who manages a renowned theatre in Bogotá, explains how different disciplines not only converge in the 'real world' but they are necessary for the theatre to operate. He states:

> … academia cannot continue to be disconnected from the real work processes … one cannot continue to train professionals without contact them with reality, [for] example [this] theatre, it is a house that produces music, theatre, opera, dance, etc., every day … so think about the volume of the people and the degree of expertise that is needed to be a technician, to be a lighting engineer, the programming specialists, the lawyers, the administrative, all, the communications team, the designers, that is. (Ramiro Osorio [cultural advisor/former minister of culture], Interview, March, 2020)

Ramiro Osorio's remarks show how different disciplines interact in the world of work. Although this might seem obvious for any discipline, musicians might not be being trained to face that reality. Additionally, if students are exposed to different

disciplinary realities, it might help them to develop projects more creative and innovative. However, this is not a rule, but an option that can provide students with better opportunities for the development of their careers. More importantly, Alfonso Venegas states that involving people that do not have a professional degree in music education can be an option for students too. He asserts:

> It would be very good if music programs were created to be transverse. That they also involve, both professional and non-professional people, that they bring them together there, and that these types of projects were done seems to me to be fantastic. (Alfonso Venegas [artistic promoter/music graduate], Interview, September, 2019)

This excerpt presents the importance of working, not only with different disciplines, but with people outside the academic environment. This is an opportunity for music programs to be closer to the 'real world'. In other words, programs might go out of the 'bubble', as it has been suggested by several participants in this chapter, by involving music education with social realities that may go further of the music discipline. This is also an opportunity within the Colombian context since educational opportunities in higher education are little for the majority of the population. Involving society in higher education not only could help students in understanding realities beyond the academic world but it might help people within communities, that may not have access to higher education, to work together for common purposes.

Participants mention that having a coworking space, interacting with others in the classroom, and developing plans for possible projects can be helpful for music students in the development of entrepreneurial skills. Oscar Hernández shares an experience in which he knew a coworking space in a university in the United States that allowed students to plan their careers and interact with others. He explains:

> [In other countries] many universities have very free coworking spaces … [in this North American university] there is an entrepreneurship centre that is very cool because it is supremely free. It only has one staff person who is the director, otherwise they are all students who, or play administrative roles within the entrepreneurship centre or are passing by to project their life. The same students bring guests, organise talks, implement support routes, it is the

students who do it. (Oscar Hernández [educator/cultural promoter], Interview, September, 2019)

This excerpt shows how within the university students can have interdisciplinary practices that are not necessarily part of the curriculum. This is important since that not only facilitates entrepreneurial education avoiding to overcharge the curriculum but also the university is providing students with real-life interdisciplinary scenarios for the development of their careers. Oscar Olaya suggests that instead of having the traditional lecture class, interaction between students within the classroom may help them on identify their skills and to develop entrepreneurial projects. He states:

So, it is no longer to put ten people into a class, and all of them focus on a topic, but with those ten people, how I [as educator] make them interact with each other and that each one suddenly begins to discover what they are skilled at and in what are not, and that then, leads them to develop those entrepreneurial ideas or those entrepreneurial projects. (Oscar Olaya [composer/educator], Interview, September, 2019)

Oscar Olaya stresses the importance of interacting not only for developing collective ideas and projects, but to identify skills and challenges that each person has. These types of exercises can potentially help students on acknowledging other's abilities that are useful for their career development as well as developing social skills that can allow them to create projects with others. Similarly, interacting may allow them to see how realistic are their ideas. In this line, Mauricio Peña advocates for creating a subject in which students working collectively, plan a project. He suggests:

[tell the students] that create a quartet, or a duet with your friend pianist and let's start planning, and that could be a hilarious class. [Ask them if] they want to make a living from this, [then, ask them] how is your project? That's very funny because then everyone begins to dream, and then they say that they charge, that they are going to make the very cheap tickets of COP $ 20,000 [≈AUD $7.10], or that they bring their own sandwich, and in the end, they do the numbers and they realise that that is not enough to make a living. (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

Mauricio Peña's comment highlights a benefit of interacting and developing ideas in the classroom, which allows students to realise the difficulties and realities of carrying out a project. This might be a first step in helping students in their career development.

Several participants stress that inviting practitioners and graduates, not only from the music sector but from other disciplines can be an opportunity for students to develop and recognise entrepreneurial skills. Rolff Novoa states that "this type of activity of being able to listen to practitioners or graduates, is quite enriching". (Rolff Novoa [music graduate], Interview, March 2020). Federico Jaramillo adds that inviting people from different disciplines that work within the music sector can be a learning activity. He deems that "…doing master classes and bringing … a manager, a lawyer, a publicist, … hopefully not musicians, people who work in music but from their different area, so one may know how things are from their field. (Federico Jaramillo [music graduate], Interview, February, 2020). This comment involves different disciplines that might be related to the music profession. This shows how musicians may need to understand other professional views in order to develop their careers. More importantly, as mentioned above, this might allow students to learn how to talk with other disciplines that use different concepts and expressions less familiar in the artistic context. Luisa Russi suggests not only to invite people from other disciplines but from different levels and stages of their careers. She asserts:

> [A subject might be,] first, a student comes and explains their experience to me, then a teacher comes and tells me his/her experience, which might be broader … then a professional from another area comes and explains to me. But then there it comes together as a workshop, so this class becomes more a workshop type and they tell me 'well, then, let's create a project, an initiative, and throughout the semester is the creation and generation of this initiative', so one can develop it and then the entrepreneurial project is created throughout the semester. (Luisa Russi [music student], Interview, March, 2020)

This excerpt shows how step by step a student not only can hear experiences from others but also can develop their own project with different advice and guidance. Although these types of projects that involve several people might bring economic and administrative challenges for programs, working with other faculties or even

universities can be a path for executing these types of activities. More importantly, these activities promote interdisciplinary work and real-world practices. These examples are important since they come from students and recently graduates that are close to the difficulties of facing the world of work. In other words, people from other sectors, more experienced or in other stages of their careers may not know what approaches are better for providing students with the tools that can help them to develop their careers. Conversely, students and recently graduates, as presented in these excerpts, appreciate this type of approach. Tomás Uribe, who is a musician and entrepreneur, also considers that inviting practitioners may help students in their career development. He asserts:

> My point is, for example, from creating more panels, in which people from other disciplines are brought in and who talk about their experience as piano students and today they are, for example, writers, [and they do] music journalism for Forbes, Billboard and other things. (Tomás Uribe [cultural entrepreneur], Interview, February, 2020)

Tomás Uribe's suggestion presents how musicians might find opportunities in other disciplines without necessarily quitting their fields of knowledge. This is important since music students may visualise themselves in different scenarios as practitioners. This does not mean, of course, that musicians should change what they want in musical terms, but having a broader spectrum they potentially will have more options and opportunities for their personal and career development.

As previously mentioned, several interviewees consider experiential learning as a tool for acquiring entrepreneurial skills. Although some examples presented so far already suggest experiential learning as a means for teaching and learning entrepreneurship in music programs, the following excerpts explicitly claim and suggest this type of education. For example, Alejandra Muñoz states that "there might be [theoretical] classes about music business and stuff, but I think that specifically those kinds of things are only learned by doing … to take the risk of having real projects" (Alejandra Muñoz [music graduate], Interview, February, 2020). Although this might be considered a subjective opinion, it highlights what a recently graduate thinks about learning business and what might be a better method for doing so. This is important since music students might feel motivated with this type of learning rather

than business theory. Mauricio Peña presents an example from a music program in the United States in which students are required to develop activities beyond the music performance in order to obtain their degree. He states:

> … the degree exam is not only how you played … you have to organise your recital and you have to advertise, to sell the tickets, to put together the program, to move the media around the university to promote it, to write the program notes, to print the thing, design it, go out to knock on the door of [some]one to help you finance this, organise a party (Mauricio Peña [musician/cultural promoter], Interview, February, 2020)

These types of initiatives may help students in understating the realities of the world of work in music. However, here is important to consider individual capabilities since it might be not only difficult to develop all those activities but performers may not want or feel comfortable doing so. What is important is that students realise about those realities and even if they are not able to execute all the activities, they have the skills to solve them either by themselves or by identifying opportunities with others. In this line, Alejandro Mantilla stresses that a teaching model for entrepreneurship should be flexible considering students' individuality and capabilities. He affirms:

> [A subject must have] flexibility. The ability for collective knowledge to build the individual journey and, above all, the perspective that I can change, adjust to the course, that I can improve, I focus more on what I know I do better, and so on. That's it, that for me is a clear model. (Alejandro Mantilla [cultural promoter], Interview, November, 2019)

This view points out learning by understanding individual capabilities and skills. This type of education might help students on improving their abilities and exploring new ones, rather than stablishing specific ones that might be difficult for each student to internalise. Wuilmer López shares his own learning process as a harpist in which he developed skills, although musical-related, they were beyond the harp performing. Similarly, his training allowed him to generate social impact. He explains:

… the thing is that in *llanera*[10] music and in the *llanera* harp, as it is music that is taught empirically, there are no scores, there are very few sheet music records, so what he [the teacher] told me [was] 'we are going to make sheet music and we are going to transcribe all this music and we are going to translate it into music scores' and that was the whole degree, it was just transcriptions to create that scores from traditional music pieces and having them written … I don't know, I think we got around 50 transcripts, or something like that. A very interesting job. (Wuilmer López [music graduate], Interview, February, 2020)

Wuilmer López experience shows how a musician can be trained beyond what it is written in the curriculum. This example not only shows how a student may develop other skills that are close to real-world practices, but also it allows students to explore individual interests and abilities. More importantly, in the Colombian context, these types of practices in which cultural traditions are explored and promoted from the academic world may bring together two worlds that are commonly separated. Although this specific learning posed in this excerpt may not guarantee economic sustainability, it offers new possibilities and opportunities for music students.

Summarising, this section has shown different approaches for teaching entrepreneurship to music students. Although participants name different content and strategies they consider that should be part of music entrepreneurship education such as internships, the majority of them highlight the importance on working collectively and interdisciplinary. Additionally, they highlight that learning through experience and learning from others' experiences might be better for students than other practices that lack of practical activities. These practices should be carried out understanding individual capabilities and interests, and exploring new possibilities in developing new skills and identifying them, either themselves or in others. The following section presents current curricula in music programs related to entrepreneurship and career development.

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[10] *Llanera* music is a popular and traditional music genre that is commonly known and performed in the Orinoquía region in Colombia and Venezuela.

5.4 Entrepreneurship in higher music education: current situation in undergraduate music programs

This section presents current compulsory and elective subjects in music programs' curricula in Colombia related to entrepreneurship or other content that potentially impact musicians' career development. This analysis includes units' syllabi and descriptions of several subjects. According to the Sistema Nacional de Información de la Educación Superior (National Information Centre for Higher Education) in Colombia there are 37 universities or institutions that offer professional music programs (Ministerio de Educación de Colombia, n.d.). In general, these programs are focused on music or music education. However, several of them are only close to the music discipline rather than teaching the music discipline specifically. For example, programs related to music production and/or recording as well as cultural management are offered by a few institutions. Units and curricula from these programs are not analysed in this section.

Accessing to the general study plan and curriculum is possible for all programs. However, units' syllabi or units' description are normally not available to public access and, therefore, units presented below are not representative in terms of what is offered in all music programs in Colombia. Conversely, they are analysed in order to identify the types of practices, objectives, and methods used for delivering education related to entrepreneurship and career development in several programs. Only programs that are focused on music and music education that have public syllabi or units' description are analysed in this project. It is important to add that it is likely that syllabi and descriptions presented below are a guide for subjects that might be flexible rather than rigid plans for teaching and learning. This means that actual courses may vary from what is presented in their syllabi or description. However, data presented in this section is publicly accessible information, and therefore, the data analysed.

The following paragraphs present music programs' syllabi or subjects' description of several units related to entrepreneurship and/or career development (Table 5.2) offered in 10 Colombian universities.

Table 5.2

Syllabi or descriptions of units related to entrepreneurship and/or career development in music programs

University	Program's approach	Type of unit	Unit name and type of available information
1	Music	Elective	- Self-promotion in Music (syllabus)*

			- Entrepreneurial spirit [mindset] (syllabus)*** - Cultural Entrepreneurship (syllabus)** - Creators, Managers, Spaces (syllabus)** - Ideas and Business Opportunities (syllabus)***
2	Music	Compulsory	- Identity and Entrepreneurship (syllabus)***
3	Music	Elective	- Labour Competencies (description)*** - Consumption in Cultural and Creative Industries (description)** - Entrepreneurship for Cultural and Creative Industries (description)** - Music cultural industry, technology and communication (description)*
4	Music	Compulsory	- Music Business (syllabus)* - Intellectual Property and Music Marketing in the XXI Century (syllabus)*
	Music education	Compulsory	- Intellectual Property (syllabus)***
5	Music	Elective	- Cultural management: basic notions (description)** - Music Business (description)*
6	Music	Compulsory	- Musical Didactics (syllabus)* - Cultural Management (syllabus)** - Professional Practice (syllabus)* - Propaedeutic of art (syllabus)**
7	Music	Elective	- Music Therapy (syllabus)*
8	Music	Elective	- Production for artistic performances (description)*
9	Music	Compulsory	- Design of Social Projects (description)***
10	Music education	Elective	- Musical Cultural Management (syllabus)*

Note. *Focused on the music discipline; **focused on the arts in general and/or the creative industries; ***non-music related.

Table 5.2 presents subjects related to entrepreneurship and/or career development in the music programs analysed. These subjects, although are available for music students, they are not necessarily focused on the music sector. They are organised in three main groups: units that are specifically music related (*), units related to arts in general and/or the creative industries (**), and units that are not focused on music or arts issues but that are part of the curricula or an option for music

students (***). Courses in these programs are either elective or compulsory. Although there is not public data regarding the impact of these units in student's career development, it is arguable that compulsory subjects may potentially impact a broader number of students within a specific program. Of course, this does not mean that these current compulsory courses are more effective than others such as elective ones. That can be known just tracking students' careers and developing further research in this matter. Since this investigation advocates for entrepreneurship as a means for the development of music students' careers in which social entrepreneurship and experiential learning frame students' learning, available subjects for students' career development within music programs are analysed under the following criteria. These criteria aim to show if units highlight and/or consider:

1) The relationship with context or society;

2) To present options within musicians' world of work;

3) Entrepreneurship as part of the subject;

4) Students' personal interests and individuality;

5) Social component or impact;

6) Experiential learning as subject-matters; and

7) Interdisciplinarity

Table 5.3 presents subjects and the criteria presented either unit's syllabus or description.

Table 5.3

Criteria presented in subjects

University	Subject	Criteria						
		1	2	3	4	5	6	7
Music related units								
1	Self-promotion in Music		X					
3	Music cultural industry, technology and communication		X					
4	Music Business	X	X					
4	Intellectual Property and Music Marketing in the XXI Century		X				X	
5	Music Business		X					X
6	Musical Didactics	X	X					
6	Professional Practice	X	X					
7	Music Therapy	X			X			
8	Production for artistic performances		X					
10	Musical Cultural Management	X	X		X			X
Arts and/or creative industries related								
1	Cultural Entrepreneurship	X	X		X			
1	Creators, Managers, Spaces	X	X		X			
3	Consumption in Cultural and Creative Industries	X	X					
3	Entrepreneurship for Cultural and Creative Industries	X		X				

5	Cultural Management: Basic Notions			X	X			
6	Cultural Management	X	X				X	X
6	Propaedeutic of Art	X			X			X
Non-music related								
1	Entrepreneurial spirit [mindset]			X	X			
1	Ideas and Business Opportunities	X		X	X			
2	Identity and Entrepreneurship	X		X	X			
3	Labour Competencies		X					
4	Intellectual Property		X					
9	Design of Social Projects	X				X		

Table 5.3 shows content included in subjects and their relationship with the criteria presented previously. The 'X' represents the type of content that is included in the subject. Units are also presented according to their emphasis in the music discipline, the arts and the creative industries, or the lack of emphasis in the music sector. In general, these subjects aim to present students with some aspects of the world of work and some relation with society. However, only a few units consider students' personal interests or entrepreneurship as part of the unit's description or aims. Similarly, other components such as social impact, interdisciplinarity or experiential learning are hardly ever found in these subjects. The following paragraphs discuss subjects' syllabi and/or description, their potential impact in music students career development, and, when available, the type of content and activates they offer and promote.

5.4.1 Music-related units

Units that are focused on the music sector highlight some aspects of musicians' world of work. Syllabi and descriptions of these units propose content such as music promotion, distribution, marketing, intellectual property, and copyright mainly. However, other subjects are related to music education, self-esteem, and management of cultural projects.

Self-promotion in Music, which is an elective unit, "seeks to help the music student to develop the knowledge, tools and especially, the appropriate attitude to successfully manage and promote their own musical projects". Although this statement attempts to help students in their career development, it might be problematic since it implies that there is a specific attitude to succeed within the music industry. This is not only subjective but arguable because students might not feel aligned with that specific attitude. This syllabus also stresses several aims related to know the music industry, to use internet as a promotion tool, and to plan a project from its conception to its

implementation. Although these are potential useful tools for musicians' careers development and simulations are proposed as a method of learning, it also considers to deliver the course in the traditional lecture method. Nevertheless, it does not clarify how the simulations would be done or related to a specific content. More importantly, students are evaluated trough written exams that may not necessarily asses 'attitude' nor a project development.

Music Business and *Intellectual Property and Music Marketing in the XXI Century*, which are compulsory units offered by University 4, present a similar focus. Both of them highlight intellectual property and marketing as part of their main content. According to *Music Business*' syllabus, the subject

> seeks to instruct these professionals in different areas of intellectual property protection. … [Graduates] will have the necessary knowledge in marketing and promotion, copyright, licenses and other topics related to music business necessary to exploit their skills as composers, performers, producers, etc.

Similarly, *Intellectual Property and Music Marketing in the XXI Century* aims to "strengthen the student's profile, based on general and specific knowledge about the components of intellectual property and music marketing". Although having two compulsory units that are focused on similar topics might be an opportunity to deepen in those fields, it is likely that they are repeating their content. This is important since having similar content in a tight curriculum focused on the musical content, can be a lost opportunity to provide students with education that can help them in their career development beyond intellectual property and marketing. For example, providing students with experiences that allow them to know their skills and interests for their professional development might not only teach them about marketing or intellectual property, but also to learn these concepts from their own context, concerns, interests and experience. It is important to point out that *Intellectual Property and Music Marketing in the XXI Century* proposes to bring practitioners to the classroom to share their own personal and professional experiences. Although this is not experiential learning in terms of students facing real-world scenarios, this might give them a first approach to common scenarios in the world of work. However, *Music Business* is delivered under the traditional lecture approach. Once again, this is a lost opportunity to teach students in an innovative way in which considering real practices within their

own context may allow them to have a better understanding of the realities of the world of work.

Subjects such as *Music cultural industry, technology and communication*, *Music Business* and *Production for artistic performances* offered by University 3, University 5 and University 8 respectively, are focused on music promotion, production, and distribution mainly. Although these subjects just present a general description of the course, it is possible to identify their focus. For example, *Music Business*'s description establishes that "the course aims to bring students of any career closer to the operation of the music industry, the main legal aspects that affect the industry, its different business models and the current and future situation". This statement shows that the course is addressed to students from any professional discipline that are interested in the music business. This might be positive in terms of bringing together people with different points of view and understandings of the labour market, which might promote collective and interdisciplinary work. However, it might not consider musicians' realities in which music students might not be interested in selling their artistic work as any other consumption object. Similarly, *Production for artistic performances*' description, which is focused on understanding how live shows work, sets that "successful artists think of themselves as entrepreneurs at the helm of their own brand, overseeing every stage of their music from creation and production to communication and staging". This assertion assumes that successful artists are similar regarding the way they achieve their success. Although this might be possible for a number of artists, it is likely that it is not the same case for all of them. More importantly, it stereotypes artists creating a unique form of being successful. This is important because success is a difficult concept to measure, being subjective if there are not clear parameters well defined depending on each context. Although these curses' descriptions may aim to bring a part of musicians' world of work closer to students, they do not consider individual perceptions or interests, nor offer experiential learning as an option for students. Furthermore, they do not mention any relationship of these topics with students' contexts and realities.

Units related to other topics such as music education, self-esteem, and management of cultural projects, which may impact music student's career development, are offered by University 6, University 7, and University 10 respectively. On one hand, *Musical Didactics* and *Professional Practice* are subjects that are focused on music education mainly. Although the program's approach is music

rather than music education, it has these compulsory subjects. This emphasis in music education may be useful for musicians since it is not uncommon to develop teaching activities as part of musicians' careers, as participants have reiterated in different sections of this project. However, it implies that the world of work of musicians can be limited to educational purposes. *Musical Didactics*' syllabus poses that "music professionals must be prepared for the world of education, both public and private". This statement highlights the assumption that musicians must teach as part of their careers. Even when this is possible, this understanding of musicians' reality may lead to a loop that keeps training musicians to teach music, as it was suggested by some participants in section 2.1.1. The subject also aims to "know and analyse the educational policy of Colombia to enhance its functionality in social reality and determine the different movements of schools which could be applied to our environment". This unit's objective is important not only because it goes beyond music education itself but it creates a relationship between it and the Colombian context allowing students to know policy and legislation that might be useful for their careers. While *Musical Didactics* may provide students with knowledge in music education and Colombian policy, there is no practical component nor considers students' individual interests. Similarly, *Professional Practice*, which not only suggests a practical component in its name but a professional context, understands 'profession' as education and it does not clarify how the practical component is delivered. This is important, once again, because it assumes that the music profession is related to education mainly. Music programs must offer varied opportunities rather than assuming that students will develop their careers in a unique way.

On the other hand, *Musical Cultural Management* is a unit offered by a program that has an educational approach. However, this subject goes beyond education and aims to help students in their career's development. It considers different professional scenarios as part of musicians' careers suggesting interdisciplinarity as part of musicians' careers. The syllabus poses:

On the horizon of professional development of music [education] graduates, in which work is differentiated both at the institutional level in the educational system and in non-formalised [educational] spaces (music learning centres or music schools), self-managed spaces (artistic and musical production), business spaces (cultural industry), or in other fields (health, environment,

post-conflict, etc.) there is a need to have competencies and skills of cultural management, which facilitate the development of projects and leadership for the graduate to carry out initiatives that address the needs and possibilities of these areas.

This excerpt shows how *Musical Cultural Management* embraces different possibilities as part of musicians' careers. This understanding of the music field may allow music students to develop their careers in an innovative way providing them with opportunities that go beyond education and performance. More importantly it promotes interdisciplinary practices considering fields that are not commonly related to the music discipline. Additionally, the subject aims to "study and apply tools to formulate projects in order to outline students' ideas, concerns, and dreams". This objective emphasises students' personal interests, which is important since it does not assume that there is one option for musicians to develop their careers. Conversely, the subject does not propose a specific path but discusses the type of skills that a music education student should have for "developing pedagogical and musical projects" allowing students to create and develop their own paths. Although the course proposes to invite "recognised cultural managers" as part of its sessions, it does not offer a practical component nor acknowledges any social impact as part of the development of students' projects. However, this syllabus presents a different approach to those presented so far in which students are agents of their own career rather than assuming specific 'career formulas' for their professional development.

Finally, University 7 offers *Music Therapy* as an elective subject for music students. This class, although it is far from musicians' career development, it offers an important component for students that its related to know themselves and to develop self-confidence. This means that students have the opportunity to develop skills that are not necessarily related to the music discipline. This is important because music curricula are commonly overcharged with music-related content leaving small space for non-musical content. *Music Therapy*'s syllabus stresses that the conception we have of ourselves is a "concept [that] shapes our destiny; in other words, the deepest vision we have of ourselves influences all of our most significant choices and decisions and therefore, shapes the type of life we create for ourselves". This understanding, which acknowledges that life decisions are influenced by how we see ourselves, may allow students not only to identify themselves with different realities but also may

allow them to recognise their own skills and opportunities for the development of their careers. Consequently, even when this subject might have not been created for career development purposes it might provide students with tools to face the world of work. More importantly, these tools are not necessarily stablished but each student will use the ones they consider useful according to their interests. This approach, adding experiential learning and acknowledging potential social impact in musicians' world of work, would be useful to be implemented in a subject that is focused on helping students in their career development.

Summarising, this subsection has presented units that aim to provide music students with tools, knowledge or skills that may help them in their career development. Music promotion, distribution, marketing, and intellectual property are common content across several units. Although the majority of them attempt to bring some aspects and options of musicians' world of work to the classroom, they are far from considering entrepreneurship as part of the unit's content. Similarly, even when a few units present some content related to the musicians' context, they rarely promote interdisciplinary projects, experiential learning, nor consider potential social impact in developing music projects. Moreover, the majority of units do not consider students' own interests either. This is important in order to help students in developing their careers from their own ideas and life's aims rather than assuming as specific professional path for all students. The following subsections present units that are available for music and music education students but that are not specifically focused on the music sector.

5.4.2 Units related to arts and/or the creative industries

Units focused on arts in general or the creative and cultural industries aim to present the arts' world of work as well as its relationship with society. Similarly, they present varied topics as part of their content. Topics such as cultural management, project viability and development, entrepreneurship, cultural and creative industries, and funding are presented in different subjects.

University 1's music program offers two elective courses that are not specifically created for musicians. On one hand, *Creators, Managers, Spaces* is a unit that "seeks to deepen the student's understanding of the social, economic, political, artistic and cultural dynamics of professional life and offer [them] tools for structuring their profile as a creative performer, strategic planning and project management in the

performing arts". This statement not only points out the world of work in the performing arts, but also emphasises its relationship with the context from different views. This vision that includes social, economic, and political realities apart from the artistic ones may allow students to create and develop ideas with a better understanding of society. The subject also aims to "offer tools for project management, starting from one's own reflection and developing interpersonal skills for collaborative work". This means that students not only may have the opportunity to learn from their own perspective and interests but are encouraged to work collectively. This is important because working with others might allow students to be closer to the realities of the world of work. However, collective work is an opportunity for interdisciplinary work, which is not considered in the unit's syllabus. Similarly, although some class' sessions are delivered bringing practitioners to the classroom, which has been suggested by participants in this project as a learning method, the course follows the traditional lecture approach.

On the other hand, *Cultural Entrepreneurship* "seeks to provide theoretical and practical tools within the field of visual arts, which makes possible to guide and evaluate projects in terms of their viability". Although this description emphasises project development within the visual arts, it is far from its title. More importantly, the whole syllabus does not mention neither entrepreneurship nor skills or activities related to it. This potentially mislead the student that is interested in enrolling this unit creating a more confusing understanding of entrepreneurship's meaning. The subject also presents the following objective:

> To build the necessary capacities to understand in a theoretical and practical way the institutionalism of the field of local art and its possibilities of use. This implies understanding the logics and modes of operation of the exhibition circuits, as well as the bases to plan a personal artistic initiative in a realistic and viable way.

This objective points out important content that is related to the context and the students' personal initiatives. This is positive in terms of understanding the world in which students interact as partitioners. However, the class is focused on the visual arts rather than a broader cultural view that is implied, once again, in its name. Although the course might be useful for artists in general, it is not a subject focused on cultural

entrepreneurship. These both subjects offered by University 1 even when aim to present the artistic world of work, they do not consider interdisciplinarity as part of the artistic world, nor experiential learning or potential social impact.

Entrepreneurship for Cultural and Creative Industries and *Consumption in Cultural and Creative Industries* are elective units offered by University 3. Despite these subjects do not offer a public syllabus but a description, it is possible to identify their focus. *Entrepreneurship for Cultural and Creative Industries* "seeks to guide the student in the creation of a business idea or project within the creative and cultural industries as well as to direct the project or the business idea so that it is sustainable". This description, contrary on what *Cultural Entrepreneurship* aims, is focused on entrepreneurship. Although it is likely that this vision of entrepreneurship is related to venture creation and business development, it emphasises sustainability rather than aiming to be for-profit. This is important in the arts context because artists may feel encouraged to create and develop entrepreneurial projects that are sustainable but that go beyond the economic outcome. Although the subject's description does not mention it, this is an opportunity to develop entrepreneurial projects seeking social impact, which has been suggested throughout this project. Similarly, *Consumption in Cultural and Creative Industries* not only aims to analyse cultural consumption but it proposes "a reflection on the consolidation of the so-called 'creative cities' and 'creative classes', as well as programs and instruments of cultural management and public policy such as the so-called orange economy". This is an opportunity for students to reflect on the creative economy within the Colombian context and its possible impact. As it was presented in the previous chapter, the orange economy is a current issue in the country and it is important to reflect on it and discuss it in academic environments. Although these subjects are not specifically for musicians they may offer a landscape of the artistic world of work in Colombia. However, their description does not consider other disciplines as part of the artistic realities nor students' personal ideas or interests. Since the information available is little, it is not possible to know how the courses are delivered either.

Cultural Management: Basic Notions and *Cultural Management* are subjects offered by University 5 and University 6 respectively. Both courses seek to sensitise students regarding culture. *Cultural Management: Basic Notions* aims to "introduce and sensitise participants to the topics of: culture, cultural organisations and industries, and their administrative management processes". Similarly, *Cultural Management*

aims to "sensitise students to the problem of culture and its relationship with social and political [issues], especially on the issue of the social fabric". Although both courses are focused on the same topic they have a slightly different approach. While *Cultural Management: Basic Notions* seeks to show the students a cultural world of work, *Cultural Management* goes beyond proposing the possible relationships between culture and society including politics as part of the discussion and aiming to create 'social fabric'. Under this view, students not only have the opportunity to understand their cultural context closer to realities beyond the university, but it emphasises our relationship with others and the importance of these relationships for society. In other words, it stresses the importance of thinking and working collectively. In terms of the methods of learning, both courses promote field trips and lectures. This may have a positive impact in students because they could feel encouraged to learn when using methods that bring them out of the classroom. Additionally, while *Cultural Management: Basic Notions* proposes an analytical approach in which students select a cultural object (e.g. cultural organisations, cultural entrepreneurial projects, or cultural initiatives) to be studied, *Cultural Management* asks students to design a cultural entrepreneurial project. These tasks are important because they help students in knowing and understanding the world of work. However, they are still far of the experience of creating and developing a project by themselves. In other words, to make it to happen. Although these courses focused on cultural management may provide students with important knowledge and tools for their career development, it may include interdisciplinary activities to have a better landscape of the field. Additionally, highlighting entrepreneurship as a complex concept that involve a vast set of skills and different approaches, can help students in the development of their own projects and ideas rather than assuming entrepreneurship as unique concept that fits equally to all disciplines.

Finally, University 6 also offers another compulsory subject that might impact music students in their career development. *Propaedeutic of art* is a unit that aims

> to initiate a process of approach to art, its actors and products, studying … [and] discover[ing] new relationships between art and the artist with society and its cultural expressions: economy, power, environment, health, religion, politics, architecture, customs, education, communication, etc.

This means that the course promotes interdisciplinarity since it aims to stablish relationships not only with the context in general but with other disciplines. This interdisciplinary view, which has been claimed for participants in this project, may allow students to develop careers in an innovative way thinking beyond their own musical expertise. Additionally, the unit's syllabus proposes a "permanent dialogue between students and teachers, with the active participation of students on their experiences and previous knowledge". This is important because, according to this statement, knowledge is built considering students' background, which might be positive for them as far as they may plan their career not only acquiring new skills and knowledge, but also from their own experiences and views. Although this course aims to bring together students with their own contexts, society in general, and other disciplines, it is not focused on musicians' world of work. It is important not only to present these relationships but to link them to work realities that allow musicians to develop sustainable careers. However, it is imperative to highlight that this university (University 6) is the only one of those presented in this section that includes four compulsory subjects in its curriculum that are not related to the music discipline specifically. This is important in order to acknowledge current practices, that hopefully were implemented by other music programs too.

In summary, this section presents subjects focused on arts in general and the creative industries that might impact musicians' career development. Although these units are focused in different topics, they point out the relationship between art and the context emphasising on political and economic issues. Similarly, they introduce some realities of the artistic world of work related to cultural management, project viability and development, and entrepreneurship. However, it is important to avoid misleading information regarding entrepreneurship's meaning as it is presented in *Cultural Entrepreneurship*. More importantly, several subjects consider students' personal interests as part of their learning process, which may encourage students to create and develop authentic projects rather than trying to follow preestablished paths that might have worked for others but that do not necessarily align with students' intentions. Finally, although a few subjects presented in this subsection have some academic components related to entrepreneurship, social impact, interdisciplinarity, and experiential learning, they are isolated initiatives that are not commonly found across the units analysed.

5.4.3 Units related to non-artistic fields

Subjects related to non-artistic contexts are commonly focused on specific topics such as entrepreneurship, business, the world of work, and social impact. Two of these units are focused on entrepreneurship. These are *Entrepreneurial spirit [mindset]* offered by University 1, and *Identity and Entrepreneurship* offered by University 2. Although units' names are related to entrepreneurship, they have different approaches. On one hand, *Entrepreneurial spirit [mindset]* establishes that

> [t]he entrepreneurial spirit [mindset], understood as '[the] inspiring essence that identifies opportunities to generate economic or social value and [to] propose solutions through the design and development of business initiatives, knowing their implications', is a key element to address the challenges of the current economic situation. Entrepreneurship is highly related to initiatives and actions.

Although this understanding of entrepreneurship considers business initiatives as part of the concept it highlights not only economic but social value. Since this is a subject offered by a faculty of administration, it is important to stress this approach that goes beyond the economic view, which is more adequate for a subject that is addressed to students from different faculties. Similarly, the course is focused on identifying entrepreneurial skills such as teamwork, problem solving, and resilience in order to develop an entrepreneurial 'spirit'. However, this view of entrepreneurship may suggest that there is a unique form of entrepreneurial mindset. Even when the syllabus poses that "students need to reflect on which [skills] they have or which are the ones they need to work on in order to be successful", which considers students individual capabilities, it assumes that specific skills are the formula for being successful. This is arguable since, once again, it should not be assumed that there is a unique way to succeed, not only because the idea of success is subjective but because it is likely that there are varied and multiple paths for this purpose.

On the other hand, *Identity and Entrepreneurship* is a unit that "promotes the participation of each student in the development of awareness and appreciation about himself/herself and others". This description acknowledges students' individuality, which, as it has been mentioned, may encourage students to develop their own initiatives promoting creativity and innovation rather that repeating formulas that

might have been useful to others. The subject's syllabus also poses the relationship between persons and their context. It establishes:

> The [unit's] content allow [students to recognise] their [own] understanding as a cultural individual, the dynamics of specific contexts, as well as the theoretical references on the interaction between the individual, society and organisations, framed in the development of entrepreneurial thinking as a fundamental resource in generating projects of innovation, creativity, entrepreneurship and development.

This course's explanation emphasises the importance of the individual as part of society rather than considering the person as someone who learns independently and unlinked from other realities. This allows students to know and identify other people or institutions that not only may help them in their career development, but also to identify opportunities to develop projects with potential social impact. Including content that generates students' reflections on social realities are an opportunity for their own economic sustainability and for social development. However, it is not clear what understanding of entrepreneurship the subject proposes. Since the syllabus is focused on the relationship between the individual and society and the only assignment, out of six, related to entrepreneurship is an oral presentation about it, it is likely that the entrepreneurial component can be secondary. Although this is not a problem per se, the subject's title may imply a different approach. Considering what these two units propose, it can be observed that entrepreneurship is far from having a unique approach. This is important because it highlights how concepts related to business, society, individuals, or others, can be the base for understanding and teaching entrepreneurship.

In terms of business, *Ideas and Business Opportunities* is a subject that aims "to foster an academic and practical space in which students can identify and empower their passions and interests to discover business opportunities, and generate innovative and sustainable business ideas". This means that the subject is focused on students' personal interests. This is important because students may feel encouraged to create projects, or business, that are closer to their own motivations rather than assuming that they should follow a preestablished path, as it has been suggested for other syllabi presented in this section. The subject also establishes that students are expected to

"identify a business opportunity based on trends, consumer needs, and competitor analysis". However, this might be problematic when music students try to adapt their practice to this statement. Trends, consumer needs, and competition might not be concepts that easily dialogue with artistic practices. Although several musicians might want to involve these concepts in their professional lives, it is likely that an important number of them do not see themselves in that way. This brings to light an issue that is related to offer units from different faculties without considering multiple disciplinary realities. While it is encouraged to work across different disciplines, it is important to consider their different traits. While *Entrepreneurial spirit [mindset]*, *Identity and Entrepreneurship*, and *Ideas and Business Opportunities* are units that include entrepreneurship as part of the subject (regardless of their view of the concept) and consider students individual interests, any potential impact on society or interdisciplinarity are not examined. Additionally, although the syllabi propose to bring practitioners and graduates to the classroom, they do not suggest any type of experiential learning.

Labour Competencies and *Intellectual Property*, offered by University 3 and 4 respectively, are subjects related to the world of work in general. Although both are open courses for students from different programs their focus is different. *Labour Competencies* does not present a public syllabus but a description that aims to provide students with tools that allow them to successfully apply for jobs. The description poses:

> [The course] seeks for students to be able to outline and find their work performance area, acquiring both interpersonal and intrapersonal skills that allow them to successfully face the selection processes, carrying out simulation exercises of interviews and application of psycho-technical [aptitude] tests that are usual for accessing to a job offer.

This view of the world of work is limited by those disciplines in which practitioners are commonly employed to develop full, half, or part time jobs. Although this can be a reality for an important number of professions, this is not the rule in the music and arts professional practices. Once again, this highlights how open elective subjects that aim to favour different disciplines may fall in assumptions in the way the world of work works. For this reason, it is important to consider multiple realties not only from

other disciplines but from each person that may want to build a career in a different way. In this line, *Intellectual Property* is a unit that is closer to multiple realities from different disciplines. The subject aims that "professionals and future entrepreneurs [to] know the application and conceptual framework of intellectual property, how to protect trademarks, patents, and literary, artistic, and scientific works". This view may allow students from different disciplines to understand the nature of intellectual property in different fields. Similarly, the syllabus poses that intellectual property and business are closely related. It establishes:

> Intellectual property is linked to the origin of the business and its subsequent development. It allows the professional and entrepreneur to recognise and strengthen their company, at the same time, which constitutes a differentiating and competitive factor for the business in the market or markets that intends to cover, and know what type of relationships and contracts you can establish in each market.

This excerpt suggests intellectual property as a business starter. This is important, even when musicians might or might not want to develop a business from their work, because having this type of knowledge allows them to know their rights and possible economic opportunities as art creators, and the potential benefits these might bring. Although *Labour Competencies* and *Intellectual Property* are subjects that somehow offer a link to the world of work, they are hardly close to musicians' realities. Additionally, none of them consider the whole context in which students interact nor their personal interests. More importantly, the courses do not contemplate social impact as part of their content, and they are delivered through lectures in which students do not have any kind of experiential learning.

Finally, University 9 offers a compulsory subject related to social projects. *Design of Social Projects* aims for students to fulfil the following objectives:

> 1) The student develops social projects that contribute to the improvement of the quality of life of the communities in which they interact. 2) The student proposes alternative solutions to social problems that affect the community in which they interact.

These objectives are focused on the development of social projects with a potential impact in specific communities. This view aligns with social entrepreneurship's meaning in which creating social impact that allows communities to improve their quality of life is imperative. Although the subject is not focused on the world work nor the music discipline, it might provide students with a better understanding of the communities they interact with. In other words, these objectives may help students to develop awareness about social problems that sometimes might not be close to the academic environment. However, the course might be improved through practical components, an interdisciplinary vision, and considering students' personal interests.

In general, this subsection has presented subjects that are available, either as elective or compulsory units, for music students in different universities in Colombia. These subjects are not focused on the music or arts sectors. Conversely, they aim to train students in topics that can be assumed as similar for different disciplines. However, this can be problematic when talking about music since musicians' labour realities can vary from other non-artistic disciplines. Additionally, topics such as entrepreneurship, business, the world of work, and social impact are offered in these courses. Although several subjects consider students' own interest as part of their learning process, none of them offers experiential learning nor contemplates an interdisciplinary approach. More importantly, only one subject considers social impact as part of its content. This is unfortunate in a country like Colombia in which social problematics are common and extensive. Universities have an immense opportunity to contribute to the country's society through these types of subjects that try to present the 'real world'.

5.5   Summary

This chapter has presented the data analysed related to the second research question in this investigation, which aimed to understand and analyse the current state of arts and music entrepreneurship, and career development in higher music education in Colombia. The first and second sections of the chapter show interviewees' perceptions regarding the realities of the world of work in the music field, and present some criticism regarding current music education. Participants' opinions point out that musicians and audiences might not know the real value of the artistic work, which involves other's work. As a consequence, musicians' work is expected to be free or

low paid. Similarly, participants highlight the interdisciplinary nature of the music practice in which other disciplines might be involved when developing music projects.

Other issues related to the lack of available job places such as orchestras, or for music educators show how the music job market can be saturated. However, according to participants, music programs do not provide opportunities to reflect on those issues nor encourage their students to consider these realities. Accordingly, musicians might have several jobs to make a living. This unstable labour reality has led that musicians commonly develop their careers as educators. Unfortunately, several participants not only consider that this might be the realistic option to have an income, but others point out that universities might be promoting this practice training musicians to train others. While this is not a negative issue per se, it promotes the jobs market saturation pushing musicians to develop their careers in something that might not be what they studied for.

A common complaint presented by interviewees has to do with music programs, which might be training musicians for non-realistic scenarios that are close to the classical-performance based western tradition. Additionally, although music students may have initiatives related to their career development, music programs might not be contributing in supporting them. Participants also consider that they can develop their careers in other disciplines that although can be related to the music sector, might not be specifically related to perform or music creation. Entrepreneurship, therefore, is suggested by participants in order to be part of the music curricula.

The third section of the chapter discussed the types of skills that might be learnt by music students, as well as several strategies to deliver this content. Although interviewees consider a number of skills and topics such as finances, business, economics, communication, problem solving, technology, research, management, administration, copyright, audience knowledge, promotion, distribution, and legislation and legal knowledge, as important skills and topics to be developed and discussed in learning environments, understanding the nature of music as a product is essential. This includes understanding it as an experience good and its value, either economic or symbolic. In other words, the value proposition that they can offer as musicians. Additionally, discussing how much to charge for musicians' creative work was a common topic during the interviews. More importantly, students, graduates and practitioners consider relevant this discussion.

Participants also deemed that the musicians should develop skills to face the world of work through experiential learning and interdisciplinarity. They considered that it is common that musicians do not work with other disciplines or even collectively, which according to them, is isolated from reality in which it is common to work with different disciplines when developing musical projects. Consequently, participants suggested creating coworking spaces or to develop courses in which students interact with each other in order to foster interdisciplinary and collective work. Participants also suggested developing simulations and to invite practitioners not only from the music sector but from other disciplines that can share their experiences with students. Finally, developing real-world projects is suggested in order to develop skills and knowledge to face the world of work. Participants advocate for learning these types of content through experiences rather than lectures. However, it is important to acknowledge students' personal interests and capabilities in order to create projects that are close to their views, instead of assuming that specific initiatives should be developed. This is a pedagogical opportunity in which the student co-create knowledge through their own experiences and decisions with educator's guidance rather than established formulas that might not be realistic for all students.

Finally, the chapter presented several subjects offered by music programs that aim to impact music students' career development. It is possible to identify units that are focused on the music sector, the arts or creative industries sectors, and that are not related to music nor arts. In general, these subjects aim to present some realities of the world of work, but they are commonly delivered through traditional methods such as lectures. Although entrepreneurship is a component that is present in several units, the word's understanding follows the traditional business and venture creation view. Similarly, some units consider students personal interests and capabilities. While this is positive, it is important to highlight that components related to social impact, experiential learning, interdisciplinarity, or entrepreneurship understood from the art and music realities are rarely considered, if they are included. The following chapter discusses the findings of this investigation and establishes recommendations for the education, industry, state/government, and cultural sectors as well as principles for arts and music entrepreneurship's understanding. Similarly, specific recommendations for music programs are presented.

Chapter 6: Findings and learnings: setting principles and recommendations

This chapter discusses the findings and learnings presented in this study and its relationship with the problem studied, which is related to the difficulties and challenges that musicians and artists face as practitioners in the world of work. Therefore, through the literature reviewed, I propose entrepreneurship as a means for this purpose. Since the phenomenon studied is located within the Colombian context, it was necessary to set the country's landscape in terms of current policy and legislation, and available support and opportunities for artist and musicians' career development and entrepreneurial intentions. Defining entrepreneurship in the Colombian context was also essential and deeply explored in this study. Participants from education, industry, and state/government sectors provided opinions, perceptions, and experiences regarding entrepreneurship and career development in music and artistic contexts. Current initiatives in several music programs related to entrepreneurship education, or focused on students' career development were analysed in order to understand the types of educational opportunities that might assist music students in the pursuit of sustainable careers. This, by developing entrepreneurship skills and knowledge that can allow them to face the world of work.

This chapter aims to present how the four objectives proposed for this investigation are accomplished. The chapter is organised in three main parts, which are directly related to the three first objectives: 1) Understanding the current Colombian scenario for artists' and musicians' career development and entrepreneurial intentions; 2) Understanding the meaning of arts and music entrepreneurship in the Colombian context; and 3) Identifying current efforts and trends regarding entrepreneurship and career development in Colombian higher music education. The fourth objective, which proposes to develop a set of recommendations and principles that addresses the realities of musicians in terms of entrepreneurial needs and career development, is fulfilled across these three sections establishing recommendations and principles.

6.1 Understanding the current Colombian scenario for artists' and musicians' career development and entrepreneurial intentions

In terms of understanding the Colombian context, studying current policy and legislation, as well as aid and support for artists and musicians' career development is essential to know the landscape for artists and musicians in the country. Findings in this investigation show that legislation specifically related to the music or arts sectors is scarce, and the legislation available is focused on the film industry or on a wider sector that normally includes the whole cultural and creative industries fields, which do not consider the nature of the music discipline. In this line, the academy should work closer to industry and state/government sectors in order to discuss and propose legislation for the cultural sector. Findings also indicate that while there is aid and support for the creative industries development, this is rarely focused on the music sector. These aspects are discussed in three sections presented in the following paragraphs. Each section proposes a recommendation that includes state/government, industry, and music sectors.

6.1.1 Music legislation

Colombian legislation shows that since 1997, when the 'Culture Law' (Ley 397, 1997) was approved, different legislation, which has impacted the cultural and creative industries, has been created. While Law 397 (1997) considers a large number of cultural disciplines (e.g. visual arts; music; performing arts; traditional cultural expressions, such as folklore, handicrafts, popular narrative, and the cultural memory of the different regions and communities of the country; audio-visuals; literary arts; museology and museography; history; anthropology; philosophy; archaeology; heritage; dramaturgy; among others) that should be supported and promoted by the State, legislation has mainly focused on promoting the film industry. Flórez-Acero et al. (2018) acknowledge the development of the film industry in Colombia and how legislation has influenced the industry's growth. Flórez-Acero et al. also highlight that after the film sector was ignored in the country for more than 35 years, these laws have positively affected the sector consolidating the film industry in Colombia.

Participants in this project are aware of the development of the film industry. Nevertheless, interviewees who stressed this development supported by current legislation belong to the state/government sector. This is interesting as it shows what types of profiles or positions are aware of the influence of legislation in the

development and growth of a specific sector. More importantly, this evidences the relevance of creating legislation focused on specific disciplines in order to promote their growth rather than having wide legislation that seems to be created to benefit different fields but at the end it solely favours a few disciplines. This does not mean that current legislative initiatives have not benefited musicians and artist in general, but those initiatives have not been enough support to boost the music sector development and growth.

Promoting the film sector, which is positive for the creative industries in general, also points out an unbalance in terms of public resources distribution. While different legislation (Ley 397, 1997, Articles 46, 47; Ley 814, 2003, Articles 5, 9, 11) and participants (see Section 4.1.1) show that the State has already created at least two public funds to support the film industry development in Colombia, the music and artistic sectors do not have this type of economic support. The State must promote equality in the distribution of public resources and foster even growth across the cultural sectors.

Legislation should not only promote a sector's growth through economic support, but facilitating the musical practice. In this matter several participants argued that other sectors, which may directly impact the musical practice such as restaurants and bars, face bureaucratic obstacles to develop small music shows. This potentially leads to establishments' managers to avoid these types of practices and stop promoting live music presentations. As a consequence, legislation should also consider the music practice nature and facilitate musical performances regardless the type of scenario.

Although literature related to development of legislation that is focused on the music sector in Colombia is scarce, participants considered that it is imperative to create a law that addresses the realities of the sector. This law should ideally include a patronage component as well as consider to include isolated regions and integrating state/government, industry and education sectors.

Even when Colombia has presented several legislative initiatives that have fostered the development of the cultural sector during the last decades, developing music legislation has not occurred. This should happen by embracing the realities of the sector and promoting its growth integrating the whole country as a unit instead of favouring big cities. This would be an important step for the sector's development. Figure 6.1 presents this first recommendation.

Figure 6.1

Recommendation 1

Recommendation 1

To create the 'Music Law' to foster the sector's growth and promotion

- ✓ People from different sectors and not only public workers should be invited to discuss possible legislation that impacts the arts and music sector
- ✓ The State should create funds that address the music sector realities and promote its growth
- ✓ Legislation should consider the music profession nature and facilitate its practice in varied scenarios
- ✓ Considering patronage, integration of the regions, and the articulation of state, industry, and education sectors is imperative

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6.1.2 The orange economy

The 'orange economy' is a renowned term that has been used in Colombia to refer to the creative economy. This name was proposed by Buitrago and Duque (2013) and adopted within the Colombian legislation since the current president of Colombia, Iván Duque, proposed a law focused on the development of the creative economy, which is known as the 'Orange Law' (Ley 1834, 2017). The Law has received criticism within the cultural sector that has been published in several cultural magazines. For example, while Ahumada (2017) considers that the law was created without considering the realities of the artistic sectors, García (2017) deems that this Law may promote the privatisation of cultural sectors. Although Ahumada's (2017) and García's (2017) opinions can be subjective, the Law does not mention how different fields within the creative industries would adopt strategies to offer products and services that are different in nature, nor considers how these sectors have operated economically speaking through time and in different contexts such as big cities, towns and rural areas (Lay 1834, 2017). Similarly, Rey (2019) highlights that the council created to coordinate the development of the orange economy should be more inclusive and pluralistic. This is also verifiable in the Law, which declares that the National Council for the Orange Economy is integrated by different ministers and administrative

directors of a few public institutions (Ley 1834, 2017). In this line, participants posed some mistrust to this Law since they consider that other sectors such as academia have not been included in the discussion nor the Law's scope or actual meaning has been explained properly. Furthermore, the Misión de Sabios' report, which is a document developed by experts in different disciplines that aims to provide guidance in terms of policy development in education, science, technology and innovation in Colombia, states that all citizens should be well informed regarding the creative economy and its legislation (Gobierno de Colombia, 2020b, pp. 111-112). Unfortunately, several interviewees acknowledged that they do not know the Law's purpose and even a participant member of the government is aware of this challenge. This is unfortunate since musicians and artists that are not familiar with legal procedures might be losing an opportunity for their career development and, conversely, people who already know how to deal with policy and legal issues may take advantage of that. This is unfair as far as it is not uncommon that musicians do not have experience nor the knowledge in this matter.

Although the orange economy may have some challenges in Colombia, participants in this investigation pointed out that there are benefits and opportunities that might be lost if music practitioners do not involve themselves in the orange economy. Furthermore, interviewees deemed that the academia and the cultural sector may be reluctant to actively participate and be involved in the orange economy's discussion. This is interesting because while criticism posed by the literature and several participants consider the government has not included the academia, other interviewees and the Misión de Sabios consider that the academia should take the lead in approaching the orange economy. While this is paradoxical, this shows the tensions that might exist between sectors and therefore, the importance of working across them when developing policy and legislation.

Sanabria-Rangel et al. (2015) stress that the relationship industry-academy in developed countries is strong and their contributions to society occur researching and working together. However, Schiller (as cited in Sanabria-Rangel et al., 2015, 116) deems that in developing countries the academic sector is focused on "training human capital, the adaptation of technological innovations and their dissemination in local companies". This is an immense opportunity for universities to develop researching strategies that involve not only practitioners from the arts and music fields, but industry

and state/government representatives in order to inform policy and legislative development for artistic and music sectors.

The orange economy is a powerful tool for artists and musicians' career development. However, it is imperative to work together to create an inclusive environment in which the State listens to artists in general and considers their professional realities. Similarly, cultural and academic sectors should be willing to make the step in understanding and adopting new approaches that are part of the global economic environment. More importantly, having the participation of cultural and academic sectors in the orange economy, it is likely that they may intervene in political decisions avoiding that economic philosophies such as neoliberalism become the line of action for the orange economy. This is the second recommendation, which is presented in Figure 6.2.

Figure 6.2
Recommendation 2

> **Recommendation 2**
>
> *To integrate different sectors in the orange economy, specially the academic sector, in order to develop fairer and inclusive policies and legislation*
>
> ✓ The State should consider artists and musicians professional realities when creating and developing normative
>
> ✓ The inclusion of different social groups and communities and know how they might be affected by the orange economy is imperative
>
> ✓ The National Council for the Orange Economy should have members from different sectors and not only political and public representatives in order to be truly pluralistic
>
> ✓ Avoiding mistrust should be a priority for the government when promoting the orange economy. This might be done working together with different sectors
>
> ✓ Educating communities in the creative economy is a double way task developed by the government and the academy
>
> ✓ Universities should promote collective research including industry and state/government sectors

6.1.3 Available aid and support for the development of artists' and musician's careers

Findings in this project show that although aid and support at different levels (i.e. monetary and non-monetary support) for creative and cultural sectors is available, music students and practitioners might not be aware about it. Additionally, while support is varied and offered by different public and private organisations and institutions, there is no a database nor any centralised information that catalogues this aid. This investigation provides unified information regarding available support and catalogues it in several groups.

In general, findings show that aid and support is available for a broad group of disciplines that are commonly considered within the cultural and creative industries. Nevertheless, findings reveal that there is a disconnection between some participants' comments and the actual aid. While some interviewees think that they may have access to public and private aid, they do not know specific and actual support for their career development and entrepreneurial intensions. Importantly, these participants were music practitioners and students, instead of experienced public and industry workers that might be aware about the available support. This shows how information and knowledge regarding support might not be reaching students and musicians that ignore the dynamics of state and industry. It is recommended that organisations and institutions that offer aid promote it and guarantee the dissemination of its availability to all players within the sector. Additionally, universities should be aware of this reality and consequently, to address this issue proactively.

Participants in this investigation are aware of available support. However, they add that this aid is not a means to have a stable economic income but a small incentive for the development of specific projects such as a performance, or a record production. While existing aid is useful for musicians and artists in general, it is important to develop strategies to support and create aid that allow musicians to develop long term initiatives in order to achieve some economic sustainability.

Findings also indicate that available support and aid is far from musicians' realities. For example, support related to venture creation not only is far from the nature of a performing musician but it is likely that music practitioners do not have the knowledge or the interest for this type of aid. Although support that foster music and art entrepreneurial initiatives is desired, this aid should contemplate their realities and encourage artists to create entrepreneurial projects from their own perspective of the

world rather than imposing a traditional economic view. This does not mean that musicians should not learn and understand the economic dynamics of society they work in, but allow them to develop projects that are closer to what they want to create.

Support specifically created for musicians and artists is scarce. Although there are some exceptions, this aid is not focused on the arts nor music disciplines, which might be counterproductive if practitioners from artistic disciplines do not have the knowledge and expertise to access to these types of aid. This is identifiable not only across the aid and support displayed in Chapter 4 but through participants' remarks. In general, participants consider that support to develop entrepreneurial projects is too broad and consequently competing for it is challenging when many other disciplines, even non-artistic ones, are part of the competition. Importantly, participants from industry and state/government acknowledge the need of creating support addressed to the music sector.

Participants considered that support might be isolated and some efforts are doubled. Therefore, they suggest to unify support in order to provide better options as well as verify that aid offered is not already provided by other organisations. For example, non-monetary aid such as talks, seminars, or workshops are commonly repeated for different institutions. In order to save resources and efforts, organisations can work together to create greater impact to the sector rather than offering small events that commonly only impact small groups of people. Furthermore, a participant (see section 4.1.3 under "Isolated initiatives and support underutilisation") who worked for a public music organisation stated that a grant was lost because there were no applications. Bennett and Bridgstock (2015) consider that students might not contemplate different options to work as practitioner, or simply, they might not be aware of these possibilities. This brings to light how musicians and music students might not know about available support and opportunities for their career development. In this case, while it would be important that universities play a role in the dissemination of available support, organisations and institutions that offer any kind of aid should promote it rather than only offering it in order to check the task.

Current support and aid are essential for artists and musicians. However, it is imperative not only that it considers musicians' realities, but it is addressed to the music sector. Similarly, a proper dissemination of available support is necessary across the music and art sectors since some current aid might be being underutilised. Figure 6.3 presents this third recommendation related to available support.

Figure 6.3

Recommendation 3

Recommendation 3

To provide aid and support, specifically addressed to the music sector, that embraces musicians' realities and interests

✓ Organisations should guarantee the proper dissemination of information regarding aid and support offered by them. In this regard universities can play a role promoting current initiatives in music and arts programs

✓ Private and public institutions should offer additional aid to the music sector rather than aid focused on broader sectors

✓ Available aid and support should be developed considering the nature of musical practices and careers

✓ Current initiatives should be discussed between institutions in order to avoid double efforts and saving resources

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6.2 Understanding the meaning of arts and music entrepreneurship in the Colombian context

Entrepreneurship's meaning has been widely discussed across the literature. Importantly, there is no consensus regarding its definition either in general (Gámez-Gutiérrez & Abril, 2019; Kobia & Sikalieh, 2010; Peneder, 2009), or in specific views such as arts and music entrepreneurship (Beckman, 2007; Bridgstock, 2013a; Thom, 2017) or social entrepreneurship (Dacin et al., 2010; Wu et al., 2020). However, different approaches to its definition have been considered. Findings in this project indicate that there are varied understandings of the concept and that trying to establish a unique understanding might not be the best option. Consequently, rather than providing a specific definition of entrepreneurship, a series of principles that should be considered when framing the concept are proposed. According to the findings in this project, these principles are presented in four topics: materialising ideas, business and venture creation; entrepreneurial skills; for profit, non-profit, and sustainability; and social impact.

6.2.1 Materialising ideas, business and venture creation

Findings in this investigation show that participants understand entrepreneurship as materialising an idea. Although this understanding is broad, it is important to stress that several interviewees considered almost any human endeavour as an entrepreneurial activity. This evidences how difficult is to set a specific understanding of the concept. Bacq and Janssen (2011) deem that entrepreneurship's meaning might be influenced by each person's discipline and own views, and therefore, they question if the concept should be understood from each discipline point of view. In this line, it is likely that having a broad understanding of the word, such as "any human endeavour" would be more universal than having a narrow definition that hardly would fit in different contexts and disciplines.

Although participants provided a wide meaning of entrepreneurship, concepts such as business and venture creation, which are commonly considered in definitions of entrepreneurship (Beckman, 2007; Bridgstock, 2013a; Chang & Wyszomirski, 2015; Sternal, 2017) were also highlighted by them. Interestingly, while some participants understood entrepreneurship's meaning directly related to these concepts, several pointed out that business and venture creation should not necessarily be part of the main concept. Furthermore, a participant considered that venture creation should not be confused with entrepreneurship (see section 4.2.1 under "Business, venture creation, and entrepreneurship"). This is important since it stresses that traditional ways to understand entrepreneurship should not be assumed as unique or adequate. While in Colombia entrepreneurship education in general has been focused on wealth, venture creation, employment, and value, among others (Sanabria-Rangel et al., 2015), findings in this project reveal that participants consider business and venture creation are not an aim in understanding entrepreneurship, and conversely, ideas' development that include innovation and creativity should be the end. In this line, Pollard and Wilson (2014) deem that defining entrepreneurship in educational contexts within the music sector should depart from the creative practice since it is the nature of the field rather than a business idea, which is not related to the artistic discipline. This view is not only important in understanding entrepreneurship's meaning but framing the concept when teaching it within the arts and music sector.

Findings also show that understanding the nature of music is important in order to understand creative works as products. Several participants acknowledged that music is not a product that satisfies a specific need such as a product that someone

buys in a supermarket. Accordingly, when commercialising music, it is important to know the musician's purpose. While a musician might decide to create or perform to specifically sell it as a commercial product, other artists may not want to develop their careers in this way. At the end, the product in music also embraces the performer and the audience is 'buying' not only that product but also the experience of listening to him/her. As a consequence, entrepreneurship within the music sector cannot be understood as other types of entrepreneurship in which the product is tangible or touchable and it has been developed to meet a specific need. This does not mean that music does not meet a need, but it is difficult to generalise what would be that need.

Defining entrepreneurship is a difficult task that might not be achievable. However, when talking about business and venture creation, it is important to consider these elements as a possible consequence rather than as an aim. This aligns with the literature that suggests that understanding entrepreneurship in the arts should be beyond these concepts. Similarly, it is imperative to understand music's nature and musicians' purposes before trying to commercialise musicians' work. Economic dynamics might not be well received by all musicians and they might feel that selling could be considered more important by their art. For this reason, what is important is to understand entrepreneurship as a means for career development rather than the end of the artistic product. Figure 6.4 presents the first principle for entrepreneurship's understanding.

Figure 6.4
Principle 1

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Principle 1

While business and venture creation can be part of arts and music entrepreneurship, they are not an aim (unless it is a genuine individual purpose)

- ✓ Entrepreneurship is related to any human endeavour
- ✓ Innovation and creativity should be the basis for entrepreneurship
- ✓ Understanding music entrepreneurship from the creative and artistic practice not only in its meaning but in educational contexts
- ✓ The music product is normally intangible. It should be understood as an experience good

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6.2.2 Entrepreneurial skills

The literature has shown different skills that artists and musicians should develop in order to face world of work. Although this is a topic widely discussed by scholars, it is important to mention the types of skills suggested by them. For the purpose of this study, as it has been mentioned before, entrepreneurial skills are organised in three groups: 1) Discipline related skills (e.g. business, administration, management, economics, teaching, copyright, etc.); 2) generic skills, also called employability or transferable skills (e.g. communication, teamwork, problem solving, technology, self-management, research, etc.); and 3) mindset and attitude related skills (e.g. creativity, innovation, risk-taking, self-confidence, critical thinking, leadership skills, opportunity recognition, etc.).

It is quite common to find creativity and innovation as essential entrepreneurial skills proposed across the literature (e.g. Beckman, 2007; Beckman & Hart, 2015; Beeching, 2015; Juntunen, 2014; Myers, 2016; Pollard & Wilson, 2014; Radbill, 2010; Sternal, 2017; Thomas et al., 2014). Findings in this investigation indicate that participants also acknowledge innovation and creativity as essential skills that are part of entrepreneurship's meaning. However, participants stressed that these features (innovation and creativity) should be linked to the development of projects and materialising ideas – in other words, to make it happen. This is interesting as it suggests that it is not just about having ideas, but that being creative and innovative requires concrete actions that lead to actual projects. In this line, Gangi (2015) states that "entrepreneurship requires creativity and innovation, coupled with behavior [sic]" (p. 249). This means that creativity and innovation by themselves are not enough to be part of entrepreneurship, but other actions or behaviour should be aligned with these traits.

Findings in this project indicate that other skills such as risk taking, resilience, problem solving, decision making, self-confidence, perseverance, and leadership, among others are considered entrepreneurial skills. This is aligned with the literature that also highlights these types of skills (e.g. Bennett, 2007a; Bridgstock, 2011; Kelman, 2020; Thom, 2017; Welsh et al., 2014). These skills highlight the importance of the individual in entrepreneurship's meaning. More importantly, it is arguable that these skills might not necessarily be learnable but identifiable, at least not all of them. However, identifying these skills in others or in situations in which be useful to have them, may encourage people to work collectively and interdisciplinary. Moreover,

when participants in this project claimed the importance of working with other disciplines (see Chapter 5).

This brings to light the importance of considering individual capabilities and interests. This means that these skills might be important to understand the concept of entrepreneurship, but they should not be personal requirements to succeed when developing entrepreneurial projects. Furthermore, it is likely that any person during his/her life will potentially face situations that require at some level these skills. An example of this is provided in Section 4.2.1 (under "Entrepreneurship and skills"). This participant shared his own life experience in which being resilient he was able to overcome a challenge and he defined the experience as entrepreneurial. Once again, entrepreneurial skills should not be presented as a requirements list, but as tools that that might be developed according to specific situations that in many cases are daily life situations that might not be considered entrepreneurial.

Additionally, skills related to business, finances, administration, management and/or economics have been proposed across the literature (e.g. Bennett, 2016; 2009; 2007a; 2007b; Bridgstock, 2013a; Harrison & Grant 2016; Thom 2017). Interestingly, these skills were posed by participants as important learning content but they did not include them in entrepreneurship's definition. This evidences that while participants may consider financial and business content as necessary for a musician's career development, these types of skills do not necessarily define entrepreneurship. This is important because it points out that entrepreneurship should not necessarily be understood as a business concept, as it was argued in the previous section.

Findings in this investigation and the literature reviewed show that while creativity and innovation are common features of entrepreneurship's meaning, participants consider that they should be linked to actual practices. Similarly, other skills that have been considered entrepreneurial might be common skills that are not only linked to the development of entrepreneurial projects but to daily life situations. More importantly, although participants consider business-related skills important for a musician's career development, these are not essential skills when defining entrepreneurship. This supports what has been proposed by several authors who consider arts and music entrepreneurship as a concept that goes beyond of these business-related ideas. Figure 6.5 presents this second principle in understanding arts and music entrepreneurship.

Figure 6.5

Principle 2

> **Principle 2**
>
> *Entrepreneurial skills are not an established set of capabilities but flexible tools that are useful in musicians' career development*
>
> - ✓ Innovation and creativity are essential traits of entrepreneurship's meaning that should be linked to actual projects and practices
> - ✓ Entrepreneurial skills are not necessarily learnable but identifiable
> - ✓ Daily life situations require skills that have been attributed to entrepreneurship's meaning. People in general potentially face situations that require these skills
> - ✓ Business-related skills are important tools for facing the world of work that should not define arts and music entrepreneurship

6.2.3 For profit, non-profit, and sustainability

Entrepreneurship is a concept that has been widely discussed in order to establish a definition. One of the issues discussed is related to the possible lucrative outcome of entrepreneurship. On one hand, literature focused on entrepreneurship in general advocates for profit as an aim in entrepreneurship. Furthermore, Kobia and Sikalieh (2010) state that "entrepreneurs can be distinguished from other owner managers by their intention – to manage and grow an organization [sic] for profit as opposed to maintaining a viable business" (p. 117). This view not only highlights a profit orientation in this understanding of entrepreneurship, but establishes that entrepreneurs are profit-oriented people. This is problematic because it denies personal intentions of potential entrepreneurs as well as stereotypes the concept. This view also suggests that profit must be the purpose of entrepreneurship, which contradicts other views of entrepreneurship, even within business-oriented fields that consider that developing profitable organisations is not the objective of entrepreneurship (Sanabria-Rangel et al., 2015), or others that propose innovation and creativity as the basis of the concept (Gámez-Gutiérrez & Abril, 2019). On the other hand, literature focused on the realities of the arts highlight a different focus. Peerce (2011) considers arts entrepreneurship as "the process of starting a not-for-profit organization [sic] with the

intent of generating artistic performances (creation and/or presentation)" (p. 105). This view, although highlights non-profit as part of the definition, the aim is related to the dissemination of artistic projects, as it is also suggested by Pollard and Wilson (2014, p. 11).

Findings in this investigation indicate that although a few participants consider for profit as a trait in defining entrepreneurship, several of them highlight that being for profit should not be the aim but economic sustainability. Importantly, the majority do not mention profit, non-profit, or sustainability as features in entrepreneurship. This is important because it not only reveals that participants prioritise non-monetary related issues such as innovation, creativity, an ideas' execution over monetary aims in understanding entrepreneurship, but interviewees' definitions represent different fields that, although they might be art-related sectors, embrace state/government, industry, cultural and educational views. Even when it is arguable that having more definitions from more varied disciplines might provide a more accurate general view of entrepreneurship, this approach is more pluralistic than others that do not consider different disciplines nor sectors (e.g. Kobia & Sikalieh, 2010). Although some participants highlight business as part of the concept, several related it to being sustainable, rather than making a profit (see Section 4.2.1). This is important because sustainability is related to achieve economic stability that allows people to live with dignity rather than monetary growing and accumulation. At the end, while sustainability is desired, it should be each musician who decides the monetary emphasis in their entrepreneurial intentions.

Entrepreneurship may or may not be a concept that involves profit as part of its definition. However, this should be a personal decision rather than an assumption in its understanding. Conversely, sustainability is important not only for the development of a specific project, but to provide artists and musicians an income that allow them to live with dignity. Figure 6.6 shows this third principle in understanding arts and music entrepreneurship.

Figure 6.6
Principle 3

> **Principle 3**
>
> *Profit should not be an essential concept in arts and music entrepreneurship's meaning*
>
> - ✓ Developing a for profit entrepreneurial project is a personal decision rather than an essential component in arts and music entrepreneurship
> - ✓ Economic sustainability is desired as an entrepreneurial objective for projects' stability and people's quality of life
> - ✓ Business should not be considered as profit but as necessary components in projects development and their viability

6.2.4 Social impact

Social impact has been considered by different scholars as an important trait of entrepreneurship, specially, social entrepreneurship. For instance, Forouharfar et al. (2018) deem that "social entrepreneurship is a socially mission-oriented innovation which seeks beneficial transformative social change by creativity and recognition of social opportunities in any sectors" (p. 33). The interviewees' views align with Forouharfar et al.'s definition since they deem that entrepreneurship should contribute to and seek the transformation of society.

Findings in this investigation show that several participants consider social impact as a fundamental part of their understanding of entrepreneurship. Importantly, they highlight social impact over other business and monetary related traits of entrepreneurship (see section 4.2.1 under "Impact as part of entrepreneurship's meaning", and section 4.2.2 under "Social impact as a differentiating component in arts and music entrepreneurship"). Participants also argued that entrepreneurship within the music context can be a path for personal fulfilment. Furthermore, even when musicians may expect an economic output when developing entrepreneurial projects, the nature of their career is commonly related to other people and to create social impact. This aligns with the arts entrepreneurship definition proposed by Chang and Wyszomirski (2015), which considers that "arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value" (p. 25). According to this definition, artists and musicians' creative work

is understood as valuable from an artistic, economic, and social point of view. This is important because it integrates the creative work with economic and social realities that are likely closer to real-world practices.

Although it is possible that some musicians might not want to present their creative work publicly, this is probably not the rule. Therefore, the nature of the musical practice leads musicians to constantly interact with society. Interestingly, a participant considered that when talking about 'productivity' in arts and music entrepreneurship, the term should be redefined in order to understand it not as wealth generation, but as social impact.

Understanding the nature of arts and music entrepreneurship in the Colombian context is vital in order to develop policy and legislation that aligns with artists and musicians' purposes. If entrepreneurship is understood as a general concept that is equally applied to all disciplines, the arts and music sector may face difficulties in developing entrepreneurial projects as it has been posed by several participants and documents in this investigation. More importantly, this view of arts and music entrepreneurship, which involves social impact as an essential component in its meaning, is an opportunity to create links between the artistic academic sector (e.g. universities, arts and music programs, educators, students, researchers, etc.) and the realities of the Colombian society, which in a post-conflict era might contribute to build real peace through artistic and cultural development. Figure 6.7 presents the fourth and final principle in understanding arts and music entrepreneurship within the Colombian context.

Figure 6.7
Principle 4

> **Principle 4**
>
> *Social impact is an essential trait in understanding arts and music*
> *entrepreneurship within the Colombian context*
>
> ✓ Arts and music entrepreneurship should consider social impact over
>   other possible traits of entrepreneurship commonly associated to
>   business and monetary aims
>
> ✓ Art and music should contribute to the transformation of society. This
>   might be a goal in developing cultural entrepreneurial projects
>
> ✓ The music practice is closely related to people and society. It is part
>   of its nature
>
> ✓ Productivity should be redefined in arts and music entrepreneurship
>   and understood as social impact
>
> ✓ Understanding social impact as part of arts and music
>   entrepreneurship may bring benefits for policy and legislative
>   development in Colombia since entrepreneurship is understood as a
>   common concept regardless the sector
>
> ✓ Arts and music entrepreneurship are powerful means for the
>   reconstruction of the Colombian society in a post-conflict era

6.3 Identifying current efforts and trends regarding entrepreneurship and career development in Colombian higher music education

Preparing music students to face the word of work is a topic broadly discussed across de literature (e.g. Beckman 2007; Beckman & Hart, 2015; Bennett 2016; 2009; 2007a; 2007b; Bridgstock, 2013a; Harrison & Grant, 2016; Johansson, 2012; Kelman, 2020; Pollard & Wilson, 2014; Thom, 2017; Welsh et al., 2014). Bennett (2007b) considers that musicians trained under the classical performance-based education hardly develop the skills and knowledge required to develop sustainable careers. Similar than Bennett, findings in this investigation show how music programs might be mainly focused on the disciplinary music learning without providing students with the opportunities to learn how to face the world of work. This might be related to scholarly views that have traditionally seen the relationship between music and money as topics that should not be discussed within the classroom or that are not part of the

artistic creation process (Beckman, 2007; Nie, 2011). Although several scholars and universities have acknowledged this challenge (Harrison & Grant, 2016), it is still unclear what to teach and how to teach it. The following sections provide recommendations regarding these issues, including a recommendation related to social impact, which has been proposed by participants as part of arts and music entrepreneurship's meaning (as presented in the previous section).

6.3.1 Musicians' reality: the world of work

Findings in this project indicate that music students might not know how to face the realities of the world of work. Several participants highlighted that it is common that musicians and audiences do not know the work that happens behind the music. As a consequence, art's value might be low and/or people may not want to pay its real value, which should be a price that includes all the process that the music practice embraces. This means that simple and common music projects such as concerts, include other tasks that are beyond the performance that must be considered when creating music projects. Furthermore, this reality brings to light the interdisciplinary nature of the music profession in which other professions related to lighting, sound, or logistics, may be involved in music concerts. Moreover, this is just one example of different scenarios that involve multiple disciplines in music projects.

Participants not only deem that music students do not know the realities of the world of work, but their possibilities might be limited since there are no enough job places for them. This is not a new problem (Bennett, 2007a) but unfortunately it is still happening. Findings reveal that this might be happening because universities keep training musicians to develop their careers as performers within the classical performance-based paradigm, which might limit music student to aim to work in very competitive scenarios such orchestras or as soloists. More importantly, universities should be aware of this reality and offer a wider spectrum of career development opportunities to musicians. This does not necessarily mean to change completely the music disciplinary orientation, but to create new scenarios in which musicians might develop their careers. Although music programs probably already offer other subdisciplines to be studied within the music such as jazz, composition, or even popular music, these fields should also be explored beyond the music discipline, exploring work and career development opportunities. In this matter, participants asserted that being exposed to real-world scenarios might be helpful for them to find

career development options. For example, universities should at least inform students about available industry and state/government support. Evidence in this matter was presented in Chapter 4 in which participants, which were already music practitioners, acknowledged they knew about aid since other colleagues shared the information or by other means that were not related to the educational environment.

Since music students are commonly not exposed to real-world practices, findings indicate that teaching is a common path in a musician's career. Interestingly, a singing student considered that although she wanted to develop her career as a soloist, she was probably going to be a music teacher, because according to her, it was more realistic (see section 5.1.2). However, she and other participants, acknowledged that even when they might try to follow their dreams as performers, those jobs do not provide a stable income, and for that reason, teaching might help them in that purpose. This can be related to the nature of the music profession, which is normally far from the traditional idea of having full-time job (Bennett 2007a; Bridgstock, 2011). This is aligned with Nie's (2011) view in which musician's careers are already entrepreneurial because they are commonly taking risks trying to find stable jobs, performances and competing with others. However, music education might be encouraging students to be solely educators (Shah, 2011). Participants are aware of this reality and highlight that "we are all working as teachers" (Gareth Gordon [cultural promoter], Interview, December, 2019), and it is not uncommon to have several jobs as performers and teaching in order to achieve a dignified life. Furthermore, universities might be promoting this practice. An example of this is shown in section 5.4 in which a music program offers a few compulsory subjects that may impact students' career development but that are focused on pedagogical music skills. Although it was only one program of those analysed, it shows how a university might naturalise teaching as the way to make a living being a musician. This is unfortunate because musicians might turn to teaching because they perceive that is the only way to make a living. Given that is their reality, it is likely that they will convey this reality to their students, creating a loop in which music programs train musicians that develop their careers as teachers rather than artists.

Bennett and Bridgstock (2015) consider that universities have a responsibility in this matter and they should provide opportunities to students to project their careers. Alejandra Muñoz presented an interesting case (see section 5.1.2) in which she related that when she was a composition student she wanted to play her music in a concert but

she did not find any support from their teachers nor the program. This example presents a reality in which even when students can be interested in facing real-world practices they can find some obstacles from their own university. In this line, Kolb (2014) asserts that "the wider "real-world" environment at times seems to be actively rejected by educational systems at all levels" (p. 45). This is important since music students should create their art based on what surrounds them rather than isolated from the 'real world'. This project provides evidence that musicians who have developed parallel personal interests while studying music are currently developing their careers in non-conventional ways. For instance, while Tomás Uribe created a networking platform for the creative industries sector, Laura Galindo has become a music journalist (see section 5.1.3). At the end, it should be the student who decides what kind of art he/she wants to create and how he/she wants to develop their careers. This does not mean, once again, that music programs should change the musical focus they use, but to provide connections between what is taught, the world beyond the classroom, and the personal students' interests. Kolb (2014) stresses that there are important linkages "that can be developed between the classroom and the 'real world'" (p. 4) through experiential learning. Specific initiatives for learning through experience are presented in section 6.3.3.

Finally, it is important to stress that although some music programs offer subjects that may have some impact in a musician's career development, several of them are elective courses that might have low impact for the majority of students, or are focused on music pedagogical content as previously discussed. Additionally, non-music related subjects are just a few in the best scenario, being this academic load unbalanced compared with the music discipline subjects.

Understanding the nature of the music discipline is imperative in order to help musicians to develop sustainable careers. This means that it is not uniquely related to understand that the music discipline involves others' participation making the music discipline interdisciplinary in nature. Current common jobs in music such as orchestral performers, soloists, or even music educators are saturated and universities should provide wider career development opportunities. For example, a simple first step can be related to provide information and guidance regarding current available support offered by the state. Teaching should not be promoted as musicians' way to make a living. This should be a personal decision rather that the only option they have to survive. Conversely, music programs should promote students' initiatives that go

beyond the music discipline. Figure 6.8 presents this first recommendation to the educational sector.

Figure 6.8
Recommendation 4

> **Recommendation 4**
>
> *To be aware of musicians' job opportunities in order to provide education that aligns with them*
>
> ✓ Music students and audiences should know the nature of the discipline and its interdisciplinary nature
>
> ✓ Music programs can promote different scenarios for musicians' career development in order to avoid to saturate the labour market and offer real new careers' opportunities
>
> ✓ Information regarding current aid should be disseminated by universities. They can encourage and guide students in applying for that support
>
> ✓ Teaching should be a personal decision rather than the only option to have an income to sustain a living. Musicians' labour precarity must be changed through different means that do not affect musicians' professional interests. Students do not deserve an educator that does not want to teach them
>
> ✓ Promoting students' initiatives that go beyond the music creation is an imperative for music programs

6.3.2 Entrepreneurship in music education: What to teach

In terms of educational content, findings in this project show that although it is possible to find subjects that somehow have a potential impact in music students' career development, these are commonly elective units, and their load is little compared to the music discipline subjects. Although it would be unrealistic to pretend to equally balance this load, it would be important to create more options for students, which are ideally compulsory courses. Findings also indicate that even though the subjects analysed specifically created for music students aim to present a few realities

of the world of work, these units do not consider entrepreneurship nor social impact as a subject's component. This is unfortunate because this is unlinked from a reality in which musicians commonly have to self-manage their careers (Bridgstock, 2011), as frequently entrepreneurs do, and it does not consider the realities of Colombia in which social impact is an opportunity and a claim for the development of the orange economy (Buitrago & Duque, 2013), and the social rehabilitation in the country (Ley 1834, 2017). In this matter, two subjects that are available for music students, but are related to the arts in general or the creative industries, include a component related to entrepreneurship or social impact. However, each unit only offer one of these topics. This shows how uncommon can be that music programs include entrepreneurship and social impact content in their curricula. Of course, as only 10 music programs were analysed in this project, it would be necessary to analyse a broader spectrum of subjects in order to corroborate this statement. While social impact was considered only in two subjects of the total analysed (regardless of they were music/arts-related or not), entrepreneurship is a component that several subjects that are not related to the arts nor the music contexts offer. Music students are allowed to enrol this unites. However, their focus was related to the typical vision of entrepreneurship related to business development and venture creation. Although this can allow students to be closer to real-world business scenarios, this vision can bias entrepreneurship's understanding and it might be difficult for musicians to visualise their ideas in a traditional commoditising way, which might not be nature of the music practice. This is important because it not only highlights the traditional view of entrepreneurship as a learning concept, but it evidences the lack of entrepreneurial content and subjects related to entrepreneurship in art and music fields.

Participants not only indicate that including entrepreneurship as part of a subject's development should occur, but they also posed different skills and content that should be part of this learning. Participants consider that topics related to finances, business, economics, communication, problem solving, technology, research, management, administration, legislation and legal knowledge, copyright, audience knowledge, promotion, and distribution, mainly, should be part of the music students' learning process. Although these types of skills have been named reiteratively across the literature (e.g. Beckman 2007; Beckman & Hart, 2015; Bennett 2016; 2009; 2007a; 2007b; Bridgstock, 2013a; Harrison & Grant, 2016; Johansson, 2012; Kelman, 2020; Pollard & Wilson, 2014; Thom, 2017; Welsh et al., 2014), it is important to stress that

the findings in this investigation corroborate it. While this finding is not new, it is important to highlight that interviewees consider that these skills are important as far as the music product is understood. In other words, to know its intangible nature (an experience good) and what is the value proposition offered when developing a music product. This is important because it shows a direct relationship between the essential components of entrepreneurship, which are related to innovation and creativity (Gámez-Gutiérrez & Abril, 2019), and the nature of the music creation, which is commonly associated to innovation and creativity too. This brings an opportunity to use these skills not only to perform and create, but to understand what is the value (not necessarily economic) of a music product and therefore, to present it to the audiences, which although arguable, is a common end in the music discipline. Additionally, while content related to traditional jobs within the music field can be part of curricula, what is really important is to encourage students to reimagine the music profession creating new ways to develop their careers rather than only following the traditional paths that may lead to saturated job places. At the end, as it has been argued in this thesis, it should be the student who genuinely decides the kind of career that he/she wants to develop. Showing them traditional job scenarios can happen, but motivating them to create new ones may positively impact not only the society but their own lives.

Interviewees also considered that discussing the economic value of their work within academic contexts was imperative. Several of them acknowledged the challenges they have faced as music practitioners in order to know how much to charge. This is a decisive topic in a musician's career in order to make a living. As presented in the previous section, art can be seen as a free or low valued good. Although giving art a monetary price can be a personal decision, assuming art as a free product risks the sector's development and sustainability. Therefore, it is important to allow students to reflect and discuss this issue in order to figure out how much they should charge, and why it is important they consider this. It would not be fair that while the majority of people that have the privilege to attend college aim as part of their careers to have some skills and knowledge that allow them to live sustainable and with dignity, art and music students only learn the practical, performative, and theoretical aspects of the music discipline. Although this type of specific content (i.e. how much to charge) is not discussed in the literature that sets entrepreneurial skills that should be learnt or acquired by arts students, nor the studies analysed that present empirical results in musicians' entrepreneurial learning, it is possible that authors embrace this

issue when presenting business, finances, and economic skills as part of the learning needs for students. However, they do not state it. More importantly, it is likely that this topic came up during the interviews since within the Colombian context, the labour precarity might push practitioners to have this topic frequently in their minds. This does not mean that artists and musicians from other countries may not be concerned about this topic. However, Colombian cheap labour conditions can create a monetary concern in practitioners compared with developed countries that commonly offer some aid to unemployed people. This is interesting because entrepreneurial music education presented across the literature (e.g. Johansson, 2012; Kelman, 2020; Kopplin, 2016; Strasser, 2006; Tolmie & Nulty, 2015; Tough, 2012; Walzer, 2017), which is commonly found in developed countries, is focused on other topics and content such as specific skills development and real-world practices, showing a difference between the Colombian context and the developed world. This might have implications for Colombian music education if syllabi and results from studies carried out in developed countries are implemented within the Colombian context. In that case, it would be necessary to prioritise and consider the realities and concerns of music students and practitioners in Colombia.

Including entrepreneurship content in music programs' curricula might help music students in the development of sustainable careers. Although music programs might be offering a few subjects that may potentially impact musicians' careers, these are in several cases elective units. More importantly, it is uncommon that the subjects analysed include entrepreneurial content or that consider social impact as part of the realities of musicians' careers. Within the Colombian scenario, this is an opportunity in the current context of the orange economy. Similarly, the few subjects that consider entrepreneurship as part of their syllabus, their vision of the concept is related the traditional business and venture creation approach. Accordingly, participants suggested the importance of understanding the music product and its intangible nature (an experience good). Although findings reveal that skills frequently posed across the literature are important to be included as learning content, this investigations stresses that these skills are important as far as students reflect on why those abilities are necessary. This might allow students not only to develop the skills they consider are more appropriate, but that are more natural according to their personality and interests. Finally, participants acknowledged the importance to discuss the value of their work within the academic environment. This is potentially positive not only from an

economic view, but to ask students what is beyond the practice of music, and how music creation should be valued. Figure 6.9 presents this second recommendation to the educational sector.

Figure 6.9
Recommendation 5

<div style="border:1px solid">

Recommendation 5

To promote entrepreneurship education in music programs fostering the development and identification of entrepreneurial skills aiming social impact

- ✓ Current initiatives in music curricula related to students' career development should be compulsory
- ✓ Entrepreneurship education is a significant means to develop abilities that allow musicians to face the world of work
- ✓ Within the Colombian context, social impact must be and aim in art and music entrepreneurship education
- ✓ Music students should have access to entrepreneurship education that addresses the fields' realities rather than traditional business and venture creation views
- ✓ While commonly disciplinary, transferable, and attitude skills are desired to be part of entrepreneurial education, these will be useful if students reflect on why they need them and how they can be used
- ✓ Students should be encouraged to reimagine the music career in order to create new ways to exercise their profession
- ✓ Understanding the nature of music as a product is imperative
- ✓ Music academic environments should promote the discussion and reflection on the value of art, not only in its meaning but in economic terms

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6.3.3 Entrepreneurship in music education: How to teach it

Findings in this investigation indicate that experiential learning can be more adequate for delivering entrepreneurship education. According to Kolb (2014), "the experiential learning model pursues a framework for examining and strengthening the critical linkages among education, work, and personal development" (pp. 3-4). This

means that the experiential learning process goes beyond the experience by itself. In other words, while the experience is valuable and desired, Kolb's view aims to integrate different aspects of the human life. This view is important for this investigation as it represents what it has been discussed in this project in terms of consider the realities of each person rather than disarticulate the learning process from personal and labour realities.

Participants considered that developing real projects was the best learning approach to develop skills and knowledge related to the world of work. Interestingly, Alejandra Muñoz stated that even enrolling in units related to the music business that were delivered in a traditional theoretical-lecture way was not enough to learn how to face the world of work. Conversely, she argued that this learning should be developed by doing actual projects (see section 5.3.2). Similarly, other experiential activities such as internships and simulations were suggested by several participants.

Nielsen and Stovang (2015) propose entrepreneurship learning through a "design thinking" approach. They propose, for example, to see constraints as something positive rather than solely obstacles that should be eliminated. In this line, findings indicate that challenges in musicians' careers are commonly learnt in the 'real world'. Applying Nielsen and Stovang's (2015) model may allow future music practitioners to face those challenges not only with better tools to overcome them, but to be prepared positively to face them before they appear. Similarly, the model proposes an experiential approach in which games and simulations are promoted (Nielsen & Stovang, 2015). Participants also considered this practice as a possible one for understanding the realities of the field. For example, Mauricio Peña suggested a classroom simulation in which students were asked to create a music ensemble in order to reflect on the pragmatic economic realities of developing a music project like that one. These kinds of simple exercises do not need a change in curricula in order to occur, which can be an easy way to start implementing entrepreneurial education. Activities that are close to the music practice but that are not music-related such as concerts logistics, marketing, and distribution, can be a component that help student in understanding the 'real world'.

This interdisciplinary approach is considered by Nielsen and Stovang (2015) as an essential part of entrepreneurship learning. In this line, the most common learning approach suggested by interviewees was to work collectively and with other disciplines. Findings in this investigation reveal that music students hardly work with

other disciplines or even collectively. This might be paradoxical as the music practice in many cases implies working with others. This finding is not only withdrawn from interviews but from the syllabi analysed in which working collectively and interdisciplinary was rarely suggested. Bridgstock (2017) considers that professional networks are an important option for developing skills to face the world of work. She proposes to work closely between the academy and the industry in order to allow student to learn from other's experience. Participants also acknowledged that bringing people such as graduates, musicians that work within the industry, cultural practitioners in general, and even musician that have developed their careers in other disciplines may be significant for students' learning process. It is likely that exposing students to the nature of other disciplines can allow them to be creative and innovative when developing a music project. These types of initiatives in which different disciplines not only coexist but interact may help musicians in the development of their careers, but more importantly, music projects that embrace different understandings and views of the world can generate social impact. Oscar Hernández suggested to develop a coworking space within the academic environment in which students from different careers meet to develop their own initiatives and develop them having insights from others (see section 5.3.2). This is another initiative that do not need to change the curriculum in order to be created.

Findings also indicate that students have other interests beyond the music discipline. Although this is an obvious statement, participants showed that being musicians, they could integrate other interests and, consequently, develop their career. This individual approach is also highlighted by Kolb (2014), who considers that individuality is crucial in the learning process. This, since it should not be assumed that learning is equal to each human being (Kolb, 2014). Although several syllabi of those analysed considered students own interests as part of the learning process, the majority of them were not focused on the music discipline. Regarding this, participants also pointed out the importance of learning by understanding individual capabilities and interests. This may help students not only to develop projects that are aligned to their own passion, but it might foster autonomy in the student which is key in a career that is commonly self-managed. Accordingly, Nielsen and Stovang (2015) propose to avoid the traditional lecture approach. They consider that the role's teacher may change depending on the circumstances. The teacher becomes more in a collaborator who guides the student but at the end the student is autonomous in his/her learning

process. This was also suggested by Oscar Olaya, who considered that interaction between students within the classroom are a meaningful learning tool (see section 5.3.2)

Experiential learning is a useful approach for entrepreneurship's teaching and learning. This allows students not only to learn from the experience but to integrate different spheres of their lives. This view can avoid an isolated process learning that is commonly found in music programs. Developing real projects is probably a significant method for the development of skills that allow students to face the world of work. The traditional lecture approach might not be the best one in this purpose. The lecture approach does not consider individual interests nor personal capabilities, which is essential in the experiential learning process. Seeing constraints as opportunities, fostering simulations, working interdisciplinary and collectively, are important fundamentals in entrepreneurship's teaching and learning. More importantly, these fundamentals do not require deep curricula changes, but the institutional will to develop activities that foster them. Of course, curricula changes are encouraged, but as they might be complex and time consuming, simple initiatives can be implemented and tested in order to identify the best practices. Figure 6.10 presents this third recommendation to the educational sector.

Figure 6.10
Recommendation 6

Recommendation 6

To provide entrepreneurship education based on experiential learning in which students' interest and capabilities are the basis knowledge development

- ✓ The students' learning process should embrace different aspects of their lives, which involve education, work and personal realities
- ✓ Learning should occur through the development of actual projects. Facing the realities of carrying out a real project may allow students to develop the skills required to face the world of work
- ✓ The classroom should become an interaction space rather than a lecture space. The knowledge is built individually rather than assuming a unique approach to all students
- ✓ Seeing constraints as positive challenges should be fostered
- ✓ Simulations can be a method, but not the only one, to reflect on diverse realities that are commonly faced in the 'real world'
- ✓ Creating spaces to work interdisciplinary is essential. This should foster not only the understanding of other disciplines but working collectively and collaboratively
- ✓ Changes in curricula should be considered and executed but they should not be the only proposition in students' learning opportunities

6.4 Summary

This chapter has presented different sets of recommendations and principles that are directly related with the investigation's objectives. Firstly, I provide a set of recommendations to the education, industry, state/government, and cultural sectors in order to improve the current Colombian scenario for musicians' career development. Secondly, as entrepreneurship's and arts and music entrepreneurship's meaning are not unified, neither across the literature nor in the findings of this project, I propose a set of principles that aim to frame the concept not only in its meaning but in educational contexts. Finally, I present a set of recommendations addressed to the music programs in order to deliver entrepreneurship education. Table 6.1 summarises these recommendations and principles developed in this chapter.

Table 6.1

Summary of recommendations and principles

Recommendation/ Principle	Description
Recommendations for different sectors	
Recommendation 1	*To create the 'Music Law' to foster the sector's growth and promotion*
Recommendation 2	*To integrate different sectors in the orange economy, specially the academic sector, in order to develop fairer and inclusive policies and legislation*
Recommendation 3	*To provide aid and support, specifically addressed to the music sector, that embraces musicians' realities and interests*
Principles for entrepreneurship's understanding	
Principle 1	*While business and venture creation can be part of arts and music entrepreneurship, they are not an aim (unless it is a genuine individual purpose)*
Principle 2	*Entrepreneurial skills are not an established set of capabilities but flexible tools that are useful in musicians' career development*
Principle 3	*Profit should not be an essential concept in arts and music entrepreneurship's meaning*
Principle 4	*Social impact is an essential trait in understanding arts and music entrepreneurship within the Colombian context*
Recommendations for music programs	
Recommendation 4	*To be aware of musicians' job opportunities in order to provide education that aligns with them*
Recommendation 5	*To promote entrepreneurship education in music programs fostering the development and identification of entrepreneurial skills aiming social impact*
Recommendation 6	*To provide entrepreneurship education based on experiential learning in which students' interest and capabilities are the basis knowledge development*

Chapter 6: Findings and learnings: setting principles and recommendations

Chapter 7: Conclusions

This final chapter provides a summary of the investigation aiming to synthesise in a coherent way how this research was conducted, and how it met it's aims. The following sections present a review of earlier chapters (section 7.1), the contributions to knowledge (section 7.2), limitations in this inquiry (section 7.3), and further research (section 7.4).

7.1   Review of earlier chapters

This research has investigated how entrepreneurship is understood within the arts and music fields and its relationship with higher music education in the Colombian context. It has been revealed that Colombian universities and music programs have been mainly focused on preparing students in the discipline of music practice, and so this research aimed to better understand the context in which Colombian music practitioners develop their artistic careers.

By analysing and interrogating three Colombian sectors, namely higher music education, state/government and industry, this project aimed to identify entrepreneurship aspects that should be learnt by undergraduate music students for their career development.

The literature reviewed in Chapter 2 shows how arts entrepreneurship and arts entrepreneurship education are research topics that are still emerging (Gangi, 2015; Pollard & Wilson, 2014). Since the arts sector has shown poor professional outcomes (Beckman, 2007) and musicians in general find it difficult to make a living, music programs have been pushed to present better results in this matter (Bridgstock, 2017; Pollard & Wilson, 2014). In this line, entrepreneurship has become a component in arts programs (Beeching, 2015, p. 120). However, this approach in arts programs has led to debate over entrepreneurship's meaning in artistic contexts, and what and how it should be delivered in educational contexts (e.g. Beckman, 2007; Bridgstock, 2013a; Thom, 2017). Although the literature has proposed an endless list of potential skills and capabilities as part of entrepreneurial learning (Beckman, 2007; Bennett, 2016; 2009; 2007a; Bridgstock, 2013a; 2011; Kelman, 2020; Kopplin, 2016; Pollard & Wilson, 2014; Radbill, 2010; Thom, 2017; Welsh et al., 2014), it is still unclear if these

skills are really learnable or equally important considering individual and personal interests and abilities as part of entrepreneurship education.

This study addressed these issues within the Colombian context exploring the perceptions of arts and music entrepreneurship. Types of entrepreneurial content and delivery strategies that may be part of subjects that aim to provide education in this matter were presented. Defining entrepreneurship and arts entrepreneurship is a task that although has been claimed by scholars (Welsh et al., 2014), it might be unrealistic to propose a unique understanding of the concept. While having some framing principles for understanding it may be helpful for educational and legislative purposes, having a unique or rigid definition of the word might create stereotypes and assumptions that can potentially play against the development of innovative and creative artistic projects. It was not uncommon to find fundamental contradictions not only across the literature (e.g. Kobia & Sikalieh, 2010; Sanabria-Rangel et al., 2015) but in participants' perceptions in their view of entrepreneurship. Mainly, these contradictions are related but not exclusively focused on the monetary and lucrative philosophy that might be behind the concept.

This investigation also extended the idea of entrepreneurship education beyond the types of skills required to develop sustainable careers. While participants align with what is proposed across the literature regarding the kinds of skills that should be develop by arts and music students for the development of their careers and to face the world work, they highlight the importance of understanding the qualities of music as a product, which is intangible (an experience good). Findings indicate that instead of solely showing traditional work paths to students, such as orchestras' members, educators, or soloists, they should be encouraged to create new jobs and ways to develop their careers. In this line, interdisciplinary and collective work are essential components in this purpose. Participants also argue that it is difficult for them to know how much to charge for their work. More importantly, findings showed that artistic work may be considered as free or low paid. Reflecting in these issues in the educational environment may allow not only students but also practitioners to reflect better on this matter. Interestingly, this is not a topic discussed in the literature that discusses entrepreneurial skills in arts entrepreneurship education.

The literature suggests entrepreneurship education through experiential learning. Strategies related to real-world practices (Kelman, 2020), and internships (Kopplin, 2016) have been proposed by scholars. Nielsen and Stovang (2015) also

propose an entrepreneurship learning model that includes simulations and games as part of the learning process. Although participants, in general, align with these approaches and propose some examples, current subjects rarely address these practices. Furthermore, current unities are commonly delivered following the traditional lecture approach. Interviewees, however, go beyond these strategies suggesting the importance of considering students' personal capabilities and interests. This aligns with Kolb's (2014) experiential learning theory in which not only the experience is essential during the learning process but this experience should be consider from individuality.

Participants propose strategies such as simulations and co-working spaces that promote collective and interdisciplinary work. Importantly, this can be implemented in a simple way since curricula changes can take time and resources to be effective. However, findings showed that musicians rarely work collectively or interdisciplinary during their time in college. This is not only stated by participants but confirmed by syllabi, which normally do not include these types of practices either. While Nielsen and Stovang's (2015) model includes interdisciplinarity as a strategy for entrepreneurship education, Bridgstock (2017) highlights the importance of creating professional networks from college that may positively impact artists' careers. These views, which align with participants', can inform curricula development and the implementation of new practices that consider a collective and interdisciplinary approach. In general, interviewees deem that developing actual projects can be the best way to develop and/or identify skills for the development of their careers, instead of keep training musicians to develop their careers as educators. Although this is not a negative issues per se, as it has been clarified in this thesis, this should be a personal decision rather than the only option to make a living. It is imperative that music students can be in contact with real-world practices that allow them to understand the traits of the world of work.

Within the Colombian context, the academic discussion has not been addressed, and the literature that relates to entrepreneurship and entrepreneurship education has been focused on the economic and business fields mainly (e.g. Castillo-Vergara et al., 2018; Holguín, 2013; Saldarriaga-Salazar & Guzmán-Gonzáles, 2018). Although entrepreneurship within the creative economy has become a popular topic in newspapers and cultural magazines, it is possible that this attention is related to political issues since the current government has been a strong promoter of this type

of economy, which was branded by the government as the 'orange economy'. Similarly, while legislation that promotes the development of the creative industries and participants' views consider social impact as an important element of entrepreneurship, the majority if subjects analysed do not consider that component. This shows not only how the academia can be disarticulated from realities in the country, but the importance to work in that direction, that involves the inclusion of entrepreneurship education that considers social impact as an essential element. This might bring important benefits not only to music students but Colombian society in general. More importantly, this can a be a contribution for rebuilding Colombian society in a post-conflict era.

7.2   Contributions to knowledge

This investigation has provided several contributions to knowledge, especially but not uniquely within the Colombian context. These include an understanding of entrepreneurship and, arts and music entrepreneurship's meaning; specific recommendations for legislation development; and recommendations for music programs to develop meaningful initiatives in order to help students in their career development and provide them with work opportunities.

Through this investigation, I provide a set of principles to frame arts and music entrepreneurship. Since the literature has asked for having a clear definition of arts entrepreneurship in order to deliver it in educational contexts (Welsh et al., 2014), I have proposed, instead, to have principles that are flexible in framing the concept. These principles might be a better and more realistic approach in which the individual decides the philosophical concerns behind an entrepreneurial project. Rather than trying to conciliate economic and social aims in entrepreneurship's meaning, which are commonly biased by political scenarios, having a wider and elastic understanding of the concept may allow a variety of approaches to curricular offerings. Within the Colombian context I advocate to include social impact as part of defining arts and music entrepreneurship. This acknowledges the realities of the country in which poverty and a post-conflict era should be prioritised as common issues regardless the discipline. Although the inclusion of social impact in arts and music entrepreneurship is not new, the discussion on the concept is new within the Colombian context. Therefore, I also recommend that different sectors not generalise the concept of

entrepreneurship, but embrace different views within artistic sectors and to keep updating and improving the principles presented in this document.

In terms of legislation development, this project contributes in providing a set of recommendations that may guide the development of policy for the music sector. This is significant as these recommendations not only include the educational sector, but state/government, and industry perspectives, which potentially create a more balanced view of the sector's needs, understanding the nature of arts and music careers.

This investigation provides an academic exploration of the orange economy, which includes empirical data. Although the creative economy has been explored and discussed within the Colombian context, it is uncommon to find research that specifically addresses the "orange economy" discussion beyond the numbers presented in reports by the government through their entities. Since this project brought together people from different sectors, it provided a wider discussion about the orange economy from a qualitative approach. This is important because the creative economy's debate has become a political issue as far as the current government has strongly promoted it. This debate has commonly occurred in non-academic literature, which makes this academic project a significant contribution to the current Colombian literature. Additionally, this investigation is significant to the arts and music entrepreneurship, and entrepreneurship education literature as these are still emerging research fields.

Since aid and support for artists and musicians is offered not only by different types of organisations and institutions but there are several types or aid, this investigation presents unified information regarding available support. This can be a first step in creating a database that can facilitate access to this aid.

In terms of arts and music entrepreneurship education, this study provides some recommendations that may help music students' career development. I not only recommend to implement experiential learning strategies for the development of skills that allow music students to face the world of work, but I make a call to music programs to create scenarios that allow student to know the 'real world' in a collective and interdisciplinary way. Although this is not new in international literature, it is a contribution within the Colombian context. While learning through experience is common within the music discipline, I recommend to implement practical strategies for entrepreneurship learning. Entrepreneurial skills should not be established sets of capabilities but tools that help musicians in their career's development. This contradicts the literature that aims to present specific skills as essential to be developed

without considering individual capabilities and interests. Therefore, Kolb's (2014) experiential learning theory plays an important role in order to allow student to develop or identify the capabilities they need according to what they want to do considering their individual personality. This, allowing them to interact with real-world scenarios. These contributions presented as principles and recommendations are a meaningful tool for different sectors to interact with each other and develop policy, education, and other plans that not only potentially impact musicians' careers but also may contribute in the development of the arts and music sector and therefore, the country.

7.3   Limitations

The following paragraphs address limitations in this investigation. For this purpose, some pragmatic and research design limitations are presented below.

7.3.1 Pragmatic limitations

In terms of pragmatic limitations, I faced challenges that can be understood as limitations in this project. Firstly, there were challenges related to the amount of data and the types of data collected; secondly, the current political scenario might have influenced the interviewees' opinions; and thirdly, the current worldwide situation presented some limitations.

As mentioned in Chapter 3 (section 3.2.1), I interviewed thirty-five people from different sectors. Since the interviews lasted 47 minutes on average, the amount of data collected was significantly large. Although I could have scaled down the data, I did not make that decision in order to avoid to lost important information presented in the interviews. However, the data from interviews was reviewed several times, with iterative searching for key words across the whole data set. Creswell (2012) considers that it is important in qualitative research to suggest possible limitations or weaknesses related to challenges faced during the research process. Consequently, I acknowledge that representing all topics that came up from interviews would be out of the scope of this project. Additionally, since the interviews were conducted in Spanish, it is possible that in the translation process some specific information has slightly changed. Of course, the intent of the content remained, but this was a clear limitation. In order to mitigate this issue, when appropriate, translations were reviewed by colleagues to have a more accurate translation.

Similarly, since this investigation had a relatively small sample of people interviewed, it is possible that there are several initiatives and practices that can be happening in different cities, towns and regions of the country that might be considered.

In regard to the documents collected, although the main Colombian legislation related to the cultural sectors was analysed, it is possible that other normative that was not focused in those sectors but that might have potential impact on them was not included. Similarly, since accessing to all syllabi from music programs was not possible, it is likely that some current initiatives that embrace topics discussed in this thesis are being implemented in some music programs.

In terms of the current political Colombian scenario it is possible that participants have had have some level of bias. Although opinions are somehow biased by personal convictions, in this case it is important to stress that since the current government has been a promoter of the creative economy, political interviewees' views might have polarised their comments. Importantly, the current worldwide situation in regard to the Covid-19 pandemic presented some limitations. Even when the majority of data was already collected when the pandemic started, this created a scenario in which finding ways to invite and interview more participants that might been relevant for this project, was complex to do, at least during the first months. In this line, it is likely that participants' opinions might have changed during this time due to this particular reality.

7.3.2 Research design limitations

The recommendations presented in this investigation should not be generalised. The sample of people interviewed was not representative in terms of statistical outcomes. Similarly, these recommendations should be tested in order to find practical evidence to know how music students learn and develop the skills and knowledge for their career development. Although this project was initially intended to investigate how students learn interacting in real-world scenarios, through an action-research approach, circumstances that were out of my control did not allow me to carry out this investigation in that way. However, it is important to highlight that this new approach allowed me to understand a wider landscape that included participants beyond the educational context, which was the context I knew before this investigation.

I am also aware that other methods of data collection might have been useful. For instance, at some point, focus groups were considered. This might have allowed me to discuss some topics commonly named during the interviews and discuss them collectively. This might have brought relevant data but it would have presented even more challenges in terms of the amount of data collected.

7.4   Further research

As mentioned in the previous section, testing the recommendations provided in this project is imperative. This is important not only to find practical evidence regarding what has been proposed through this document, but to answer future questions related to how students perceive this type of education, how they develop entrepreneurial skills and knowledge, what practices are more convenient, and how realistic it is to implement these practices in music programs. More importantly, it is imperative to develop long term research that investigates students' careers. This type of research that goes beyond the academic environment is essential to track musicians' careers and identify what the best practices are for a musician's career development.

Since participants in this research were not representative in term of statistical outcomes, it is convenient to carry out research that aims to have a wider sample in order to evaluate if findings in this investigation are possible to generalise. Similarly, research that embraces practices and initiatives in specific regions and communities in Colombia can be meaningful to understand the realities of arts and music entrepreneurship in the country.

Related to the meaning of entrepreneurship, it is important to carry out research that reflects on its understanding within the Colombian context in order to extend and discuss what has been proposed in this project. It is important to explore the theoretical implications of having different definitions of the concept or a unique one.

Finally, research related legislation development for the music sector is imperative, not only to identify the best ways to develop policy, but to encourage and promote legal development in this matter. At the end of the day a sector's development and growth is highly determined by legislation and policy.

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Appendices

Appendix A

Interviewed, invited, and considered participants

Sector	Name	Institution/ Organisation	Position/ profession	Approach
People interviewed				
Industry/ University music programs	Alfonso Venegas		Arts manager - graduate	Facebook
Industry/ University music programs	Óscar Olaya	Mucine	Composer - teacher	Facebook
Industry	María Juliana Velasquez	Metrónoma	Manager	http://metronoma.co/contact/
University music programs	Oscar Hernández	Pontificia Universidad Javeriana	Teacher - Manager	Snowball
Government	Germán Rey		Advisor	https://www.javeriana.edu.co/unesco/pdf/Conferencias_Centrales_Unesco_2018.pdf
University music programs	Juan Pablo Salcedo	Universidad El Bosque	Dean	https://www.unbosque.edu.co/creacion-y-comunicacion
Industry	Paola Vacca	Cluster de Música de Bogotá	Private organization chief	https://www.ccb.org.co/Clusters/Cluster-de-Musica/Sobre-el-Cluster/Quienes-somos
Government	Felipe Buitrago	Viceministro de la Creatividad y la Economía Naranja	Minister	Snowball
Industry	Laura Galindo		Pianist - writer	Facebook
Industry/ Government	Fernando Vicario	OEI	Orange economy advisor - OEI	https://fvicario.com/contacto/
Government	Luis Alberto Zuleta		Economic consultant - advisor	https://www.linkedin.com/in/luis-alberto-zuleta-jaramillo-7914003a/?originalSubdomain=co

Government	Ernesto Samper		Former President of Colombia	Snowball
Government	Alejandro Mantilla	Ministry of Culture	Former coordinator of the Ministry of Culture's music area	http://www.mincultura.gov.co/areas/artes/musica/quienes%20somos/Paginas/Perfil-del-asesor.aspx
Industry/ University music programs	Felipe Salazar	Misi Producciones	Private organization chief - teacher	http://www.misi.com.co/contacto-es/
Industry/ Government	Sandra Meluk	Orquesta Filarmónica de Bogotá	Public organization chief	https://filarmonicabogota.gov.co/direccion-general/
Government	Gareth Gordon	Idartes (área artística - música)	Public organization chief	http://www.idartes.gov.co/es/areas-artisticas/musica/contacto
Government	Mauricio Agudelo Juan Camilo Riveros Mario Suarez	Secretaría de Cultura, Recreación y Deporte	Chief of Local Affairs and Participation - Art, Culture and Heritage	https://www.culturarecreacionydeporte.gov.co/en/economia-cultural-y-creativa/quienes-somos
University music programs	Andrés Silva	Universidad de los Andes	Teacher	Snowball
Government	Juan Luis Restrepo	Idartes (área artística - música)	Musician - advisor	Snowball
University music programs	Alejandra Muñoz	Universidad de los Andes	Graduate	Facebook
University music programs	Andrés Mauricio Saavedra	Universidad Innca de Colombia	Dean	Snowball
Industry/ Government	Mauricio Peña	Biblioteca Luis Ángel Arango	Concert Hall Director	http://www.banrepcultural.org/actividad-musical/la-sala
Industry/ University music programs	Laura Castaño	Universidad Sergio Arboleda	Teacher - singer - administrator	Facebook
University music programs	Federico Jaramillo	Universidad del Bosque	Graduate	Snowball
University music programs	Wuilmer López	Universidad Innca de Colombia	Graduate	Snowball
University music programs	Nicolás Ricardo Vargas	Universidad Innca de Colombia	Student	Snowball
University music programs	Camilo Linares	Universidad Pedagógica	Teacher - former curricular coordinator	Snowball
University music programs	Laura Arias	Universidad Pedagógica	Student	Snowball

Industry	Tomás Uribe	Stereotheque	CEO	Facebook
University music programs	Rodrigo Díaz Sánchez	Universidad Antonio Nariño	Program director	http://www.uan.edu.co/musica-decanatura
University music programs	Dora Carolina Rojas (Corita)	Universidad Pedagógica	Teacher	Snowball
University music programs	Rafael Suescún	Universidad Autónoma de Bucaramanga	Program director	https://www.unab.edu.co/empleado/santiago-humberto-g%C3%B3mez-mej%C3%ADa
University music programs	Luisa Russi Guzmán	Universidad Autónoma de Bucaramanga	Student	Snowball
University music programs	Rolff Deivis Novoa González	Universidad Autónoma de Bucaramanga	Graduate	Snowball
Industry	Ramiro Osorio	Teatro mayor Julio Mario Santodomingo	Public organization chief	https://www.teatromayor.org/el-teatro/quienes-somos
People invited or considered to be invited (not interviewed)				
Government	(*)	Secretaría de desarrolo económico	Secretary of economic development of Bogotá	http://www.desarrolloeconomico.gov.co/transparencia/organizacion/perfiles-directivos
Industry	(*)	Cluster Industrias Creativas	Private organization chief	https://www.ccb.org.co/Clusters/Cluster-de-Industrias-Creativas-y-Contenidos/Sobre-el-Cluster/Quienes-somos
Government	(*)	Grupo de Emprendimiento Cultural	Coordinator	http://emprendimientocultural.mincultura.gov.co/
Government	(*)		Bogotá mayor candidate	https://www.claudia-lopez.com/
Government	(*)		Senator	Facebook
Industry	(*)		Music producer, pianist, and composer	https://julioreyescopello.com/contact/
Industry	(*)	Fundación Gilberto Alzate Avendaño	Public organization chief	http://www.fgaa.gov.co/sites/default/files/portafolio_fuga_bogota_0.pdf http://www.fgaa.gov.co/directorio
Industry			Composer and producer	Facebook
Industry	(*)		Manger	Facebook
Industry	(*)		Composer	Facebook
Industry	(*)		Composer	Facebook
Industry	(*)		Sound engineer	Facebook
Industry	(*)		Conductor	Snowball

Industry/ Government	(*)	Orquesta Filarmónica de Bogotá	Promotion and development coordinator	https://filarmonicabogota.gov.co/directorio-de-funcionarios/
Industry/ Government	(*)	Fundación Batuta	Development manager	https://www.fundacionbatuta.org/equipotrabajo.php?cat=EQUIPO
University music programs	(*)	Pontificia Universidad Javeriana	Music program director	https://artes.javeriana.edu.co/facultad/equipo-humano
University music programs	(*)	Universidad Nacional de Colombia	Academic vice-president	http://www.facartes.unal.edu.co/fa/vicedecanaturas.html#academica
University music programs	(*)	Universidad El Bosque	Music training director	https://www.uelbosque.edu.co/nuestro-bosque/directivos
University music programs	(*)	Universidad del Norte	Music department director	https://www.uninorte.edu.co/web/musica/contacto
University music programs	(*)	EAFIT	Undergraduate music program chief	http://www.eafit.edu.co/programas-academicos/pregrados/musica/Paginas/inicio.aspx
University music programs	(*)	Universidad de los Andes	Music department director	https://musica.uniandes.edu.co/departamento/equipo/
University music programs	(*)	Universidad Central	Music department director	https://www.ucentral.edu.co/fcsha/consejo-facultad
University music programs	(*)	Universidad Sergio Arboleda	Arts and music dean	https://www.usergioarboleda.edu.co/escuela-de-artes-y-musica/Sobre-la-Escuela/#faculty
University music programs	(*)	Universidad Javeriana	Graduate	Facebook
University music programs	(*)	Universidad Javeriana	Graduate	Facebook
University music programs	(*)	EAFIT	Composer	Facebook
University music programs	(*)	ASAB	Coordinator	http://fasab.udistrital.edu.co:8080/programas/pregrado/artes-musicales
University music programs	(*)	Universidad Pedagógica Nacional	Music department director	http://artes.pedagogica.edu.co/vercontenido.php?idp=344&idh=346&idn=10346
University music programs	(*)	Universidad Icesi		https://www.icesi.edu.co/profesor/?documento=79777892
University music programs	(*)	Universidad Central	Student	Snowball
University music programs	(*)	Universidad Pedagógica	Student	Snowball
University music programs	(*)	Fundación Universitaria Juan N. Corpas	Dean	http://www.juanncorpas.edu.co/fileadmin/COMUNICACIONES/JORGE_IGNA

University music programs	(*)	Universidad Innca de Colombia	Coordinator	Snowball
University music programs	(*)	Universidad Nacional de Colombia	Curricular coordinator	Snowball
University music programs	(*)	Fundación Universitaria Juan N. Corpas	Graduate	Snowball
University music programs	(*)		Teacher	
Industry	(*)		Musicologist	
University music programs	(*)		Teacher	
Industry	(*)		Producer	
Industry	(*)		Deputy director of programming - Medellín Philharmonic Orchestra	
Industry	(*)		Musician	Facebook
University music programs	(*)	Universidad Autónoma de Bucaramanga	Dean	Snowball
University music programs	(*)	Universidad Autónoma de Bucaramanga	Teacher	Snowball
University music programs	(*)	Universidad del Norte		Snowball
Industry	(*)	CD Baby		Facebook

Note. (*) People's name was erased in order to protect their identity

Appendix B

Documents analysed

Table 4.1

Legislation that has impacted the cultural and creative industries

Name	Related to	Sectors involved
Decree 3154 from 1968	Creation of the Colombian Institute of Culture	The whole cultural sector
Law 397 from 1997 – 'Culture Law'	Defining culture and creating the Ministry of Culture	The whole cultural sector
Law 814 from 2003 – 'Film Law'	Film industry development	Film
Law 1403 from 2010 – 'Fanny Mikey Law'	Copyright	Audio-visual
Law 1493 from 2011 – 'Public Shows Law'	Public shows and entertainment	Performing arts
Law 1556 from 2012	Film Industry promotion and development	Film
Law 1834 from 2017 – 'Orange Law'	Creative industries and creative economy development	The whole cultural sector
Law 1835 from 2017 – 'Pepe Sánchez Law'	Copyright	Audio-visual

Table 4.2

Support through grants and prizes

Institution/Organisation	Name	Type
Mayor's Office of Bogotá	Grant's District Program for Culture	Money
Minsitry of Culture	Different calls	Money
	Grants of the Orange Chapter	Money
	ReactivArte	Money
Ministry of Information Technologies and Communications	Different calls	Money
Ministry of Science, Technology and Innovation	InvestigARTE 2.0	Money
SENA (National Training Service)	Call 73	Money
	Call 74	Money
	Call 78	Money
iNNpulsa (National Government Entrepreneurship and Innovation Agency)	Orange Capital Program	Non-refundable resources
	Co-financing resources for early-stage companies of orange industry	Non-refundable resources

Table 4.3

Support through loans and tax exemptions

Institution/Organisation	Name	Type

Ministry of Culture	Tax deduction	Tax deduction
	Income tax exemption	Tax exemption
	VAT exemption	Tax exemption
	Reduced withholding tax	Tax exemption
	Discount investment	Tax exemption
National Guarantee Fund	Loans' support from the cultural and creative industries	Loan/credit
Bancóldex (Colombian Development Bank)	Support Line for the Growth of the Orange Economy	Loan/credit
	Culture Forward Line	Loan/credit
	Credit Line for the Creative and Cultural Sector of Medellín	Loan/credit

Table 4.4

Education and training support

Institution/Organisation	Name	Type
British Council	BRICC Scholarships in alliance with Colfuturo	Scholarships
ICETEX (Colombian Institute of Educational Credit and Technical Studies Abroad)	Young Talented Artists	Scholarships
Banco de la República (Central Bank of Colombia)	Postgraduate in plastic arts	Scholarships
	Postgraduate in music	Scholarships
Colfuturo	Postgraduate in different areas	Loans-Scholarship
IDARTES (District Institute of the Arts)	Training modules	Courses
SENA (National Training Service)	Technical and complementary education	Courses
Bancóldex (Colombian Development Bank)	Structuring business models for creative and cultural companies	Courses
Superintendence of Industry and Commerce	Intellectual property	Courses
Chamber of Commerce of Bogotá	Learn to use digital platforms in music	Courses
	Key aspects of being a music manager	Courses
Inter-American Development Bank	The Value of Creativity and Innovation: The Orange Economy	Courses

Table 4.5

Support through other resources

Institution/Organisation	Name	Type
Ministry of Information Technologies and Communications	Support/advice and technical assistance programs	Projects' support/advice

Bancóldex (Colombian Development Bank)	Orange Productivity Factory	Projects' support/advice
iNNpulsa (National Government Entrepreneurship and Innovation Agency)	Creative Escalation Program	Projects' support/advice
	Aldea	Projects' support/advice
	MEGA	Projects' support/advice
	Emprendetón	Projects' support/advice
	Orange Business Roundtable	Business roundtable
Network of Latin American Cultural Producers	Circulart	Business roundtable, networking
Chamber of Commerce of Bogotá	BOmm – Bogotá Music Market	Business roundtable, networking
National Directorate of Copyright	Orange Network	Business roundtable
	Copyright seminars	Seminars, conferences, talks
British Council	The Selector Pro	Conferences, talks, support/advice
	Pan Afro	Conferences, talks
Procolombia	Export training program	Seminars, talks, workshops
Pontifical Xaverian University	Cultmarts	Talks, conferences
	Zumo+	Projects' support/advice
GRITA	GRITA	Talks, conferences

Table 5.2

Syllabi or descriptions of units related to entrepreneurship and career development in music programs

University	Program's approach	Type of unit	Unit name and type of available information
1	Music	Elective	- Self-promotion in Music (syllabus)* - Entrepreneurial spirit [mindset] (syllabus)*** - Cultural Entrepreneurship (syllabus)** - Creators, Managers, Spaces (syllabus)** - Ideas and Business Opportunities (syllabus)***
2	Music	Compulsory	- Identity and Entrepreneurship (syllabus)***
3	Music	Elective	- Labour Competencies (description)*** - Consumption in Cultural and Creative Industries (description)** - Entrepreneurship for Cultural and Creative Industries (description)** - Music cultural industry, technology and communication (description)*
4	Music	Compulsory	- Music Business (syllabus)* - Intellectual Property and Music Marketing in the XXI Century (syllabus)*
	Music education	Compulsory	- Intellectual Property (syllabus)***
5	Music	Elective	- Cultural management: basic notions (description)** - Music Business (description)*
6	Music	Compulsory	- Musical Didactics (syllabus)* - Cultural Management (syllabus)** - Professional Practice (syllabus)*

			- Propaedeutic of art (syllabus)**
7	Music	Elective	- Music Therapy (syllabus)*
8	Music	Elective	- Production for artistic performances (description)*
9	Music	Compulsory	- Design of Social Projects (description)***
10	Music education	Elective	- Musical Cultural Management (syllabus)*

Note. *Focused on the music discipline; **focused on the arts in general and/or the creative industries; ***non-music related.

Definition of entrepreneurship provided by participants

	Name/Sector	Definition
1	Alfonso Vengas	Entrepreneurship is leaving the fear behind and jumping into the void to look for something, we don't know what, I think that is entrepreneurship … when I changed university … for me it was starting over from scratch … For me that was like [an] entrepreneurial [thing], convincing myself that I could be a musician and starting over at another university.
2	Oscar Olaya	Entrepreneurship for me is like being [or] having a project that is a pioneer in something but where creativity and innovation are the pillars that move and develop that pioneering idea … I believe that entrepreneurship is not just business, right? [Entrepreneurship is] everything related to creativity. … there are people who love to give ideas, they are impressive giving ideas, and then [they say], 'no, let's do this, let's do this', and that is already entrepreneurship, it is a step towards entrepreneurship.
3	Juliana Velásquez	Entrepreneurship is perseverance, every day. Regardless of what your project is about, it is perseverance, it is patience, it is basically believing in yourself. Sometimes I also define this as: it is your son.
4	Oscar Hernández	… entrepreneurship is the result of an entrepreneurial exercise, but I also understand it as the set of skills, capacities, dispositions that a person has to carry out projects that are sustainable and have an impact. … the word [entrepreneurship] is applied to many different things, but in general I believe it is not necessarily intended for [the] constitution of formal companies, business units, it does not necessarily involve commercial transactions. What I do think it implies is sustainability, or at least the search for sustainability.
5	Germán Rey	The concept of entrepreneurship has always been very problematic for me because I do not place it strictly in the field of only business, but for me it is better to think about it in the field of projects, that is, initiatives, whether individuals or groups that seek to have an impact, in this case through cultural goods and services.
6	Juan Pablo Salcedo	Entrepreneurship, for me, … is basically all human activity of starting a new activity, giving it life and putting it on stage. … In a much more particular way, doing it in a contemporary setting, it implies to understand the conditions in which this activity is developed; economic, social, technical and political conditions, and it must be sustainable in all these conditions. Entrepreneurship is innate to the human being; another thing is to say 'I am going to formalise a company' and they both are usually confused.
7	Paola Vacca	[Entrepreneurship] is basically a person who is a fighter who creates the path, [breaks] a barrier and is not easily defeated. … that he/she does not waver, that he/she keeps going, that he/she finds solutions to problems, that he/she is innovative, that he/she is researching what is happening today, that he/she is constantly looking for answers, and if he/she does not have them, he/she looks for someone to solve them with. … he/she is trying to carry out his project and always looking for a way to solve it.
8	Felipe Buitrago	I prefer to understand entrepreneurship as people, who, although they want to start a business, have a mindset that the purpose of that

		business is to make changes in society, it may well be changes … for a population that needs it, … [or] to combat climate change, [or] to help society evolve in terms of technology, and so on. So … [entrepreneurship] is not just any business beginning, but when the business, or the mind behind that business beginning, or even a non-profit entity, is addressing the transformation of society.
9	Laura Galindo	The need to generate own, innovative, disruptive ideas, which also bring me monetary remuneration.
10	Fernando Vicario	Entrepreneurship, … is the entrepreneurial way of building individual businesses that can end up being businesses that grow … Also, entrepreneurship is that I am going to promote things that are not done.
11	Luis Alberto Zuleta	When I'm talking about entrepreneurship … the first condition is that there is a certain character of creativity, … the first thing is that there is something new. The second thing is that it has some economic character. I'm talking about someone who has an idea and wants to put it into practice and thereby generate income. … it also requires putting it into a form of organization that may be a company, it may not be a company, it is an individual person working at home, or it is a person working with others in a formal company, in an informal one … If we are talking about economic ventures, then it must exist some remuneration, that they are sustainable, and for them to be sustainable, it is required that that venture has sufficient income, that recovers its investment, that is, of sufficient satisfaction to whoever was inspired to create the venture, or the team [that created the venture].
12	Ernesto Samper	… the word entrepreneurship comes from undertaking, from doing something that has an objective.
13	Alejandro Mantilla	[Entrepreneurship] is something that is totally normal and necessary in human endeavours, both individually and collectively. … I think that simply the life of any human being, individual or collective of a human group, are entrepreneurial projects. It is simply the ability to manage yourself, it is that. … so [entrepreneurship] is agency and each human being does it, some can do it very skillfully in terms of business, in terms of constituting a project and maturing and developing it, in terms of an organisation, in terms of capital [or] in terms of knowledge
14	Felipe Salazar	Entrepreneurship is, for me, the way to materially express an idea that can be consolidated within a market and commercialise it, that is entrepreneurship.
15	Sandra Meluk	It is the ability to manage ideas and bring them to reality.
16	Gareth Gordon	It means starting a process, starting an initiative. … is the idea as the beginning of something, because then, and more precisely, entrepreneurship in the understanding of the business world, from the beginning of a business.
17	Andrés Silva	… entrepreneurship is a topic related to creation, to innovation, to having ideas … to execute them, to create something, to have dreams that can be realised in some way, to create a company, to create an idea that one has to carry it out and execute it. … when it comes to entrepreneurship, it is always related to business ideas, like, I don't know, an idea that one has to do a business, carry it out and obviously generate some money with that, and obviously it doesn't have to be like that, there are people who their entrepreneurship

		projects may be different, make a different contribution that does not have to have any money specifically.
18	Juan Luis Restrepo	I associate the concept of entrepreneurship more as to the type of individual initiatives for the development of productive projects related to an activity, in this case, a creative one.
19	Alejandra Muñoz	[Entrepreneurship] is, beyond innovating, because it has to do with that, it is being able to do the process from thinking to being successful with your entrepreneurship [project], that is, I think it is a process … I need the idea and I need to carry it out and that is the moment when entrepreneurship [occurs]. … you have to think about the process of that idea to take it as a successful end … that is sustainable, that it does not reach losses.
20	Andrés Saavedra	Entrepreneurship is self-sustainability. It is to seek financial independence, that is, to be your own boss … a person who seeks to generate his own company.
21	Mauricio Peña	Entrepreneurship … can be any personal or collective initiative to try to work and contribute to society in some way, such as finding your own work path that satisfies the group of people or the person who undertakes it.
22	Laura Castaño	By entrepreneurship I understand that [it is] the opportunity, or the idea, the spark, and the momentum to start something new doing everything you can [to succeed] until bankruptcy.
23	Federico Jaramillo	It is to place a product or a service on your behalf, you start that product or that service from scratch, not like those who work in offices that are already in someone else's company … but one develops it, [knowing] how I am going to put together the whole project, what is the business plan, how I am going to make the whole structure to sell it.
24	Wuilmer López	Entrepreneurship ... well [it is] complicated ... well, it is how to get ahead
25	Nicolás Vargas	It is like starting something, it is like a personal project but also linked to a future work project. In other words, it is like a dream that I want to achieve in the future, that I want to see it materialised in the form of a company, a business, or whatever.
26	Camilo Linares	Entrepreneurship is a quality that a leader has, a visionary who potentially can generate a space, create, design a project that can serve, that can be a potential business, so that it can create space for future professionals. … the word entrepreneurship immediately makes me think about the business part, the part of stability in terms of work and economic stability.
27	Laura Arias	[it is] the way to manage or handle what you want to achieve by your own means and resources.
28	Tomás Uribe	Entrepreneurship … is the ability to execute ideas and concentrate on those objectives that one can establish at the beginning of execution. … an enterprise is definitely born not only from an idea and something interesting that must be done, but in the end that idea has to be solved, and solve something. Not necessarily because [something] is wrong or anything, but because it may also be the need to change something, to change the status quo of something that suddenly already exists.
29	Rodrigo Díaz	Well, by entrepreneurship I understand, seen from the commercial side, not so much from the art, how to take these ideas that you have, to a much more concrete level, maybe industrial, maybe at the

		product level, which is not subjective, but already presenting a service, a product, or something, in a personal way, and therefore always thinking about marketing.
30	Dora Rojas	… entrepreneurship is a series of processes that involve skills, knowledge, that lead a person to develop an idea, and to materialise an idea that meets a need, and that this idea, when developed, can also be settle it down as a product or a productive project.
31	Rafael Suscún	… entrepreneurship is everything that refers to the business part, how to be able, in some way to energise knowledge, or to energise a particular discipline in terms of achieving productivity, positioning of an image, positioning of brand, positioning of a product, and from there, manage to develop a market dynamic, which allows, in some way, to achieve the positioning of the product. … That is entrepreneurship and behind there all the actions that you carry out in order to obtain a productivity and a profit, … because at the end of the day behind this is the creation of a company, and a company that needs capital, a financial muscle to be able to begin to develop greater impacts on those populations to which you are going to address that product.
32	Luisa Russi	It is the design, the creation of an idea, of a project in general. For other areas, the most common is that it is a tangible project. It is one thing, or it is an idea … that meets a need that people have. So, I do understand it as a product, usually tangible, but in our case [for musicians] it will not always be a tangible product.
33	Rolff Novoa	… entrepreneurship, I see it as an area, a subject in which all these possibilities of developing a company are taught, but in our context, I would say that it is more an initiative, that a person must have to develop a project, to be able to carry out, or develop an idea, to be able to transform it and materialise it, speaking in business terms.
34	Ramiro Osorio	When a person knows his/her sector, knowing the sector gives him/her the possibility of knowing what is missing in that sector, [or] in that market. … So, he/she bets and takes risks, that is for me an entrepreneur. … one cannot be an entrepreneur if one does not know the sector.

Appendix D

Interviews questions

Undergraduate music programs sector

Students:
- What do you understand entrepreneurship to be?
  - Within the arts and music field, how similar or different should entrepreneurship be understood compared with entrepreneurship in other non-artistic fields?
- How is entrepreneurship for artists/musicians currently positioned in Colombia?
  - What are the opportunities and challenges for artists/musicians within this scenario?
  - What is the role of music training in the higher education sector in this matter?
- During your music studies, what skills have you acquired that you consider important and useful for being an entrepreneur and/or for your career development?
  - How did you acquire them?
  - What other skills would be important to acquire?
- Comparing the skills you have acquired and your career so far, how are music programs preparing music students for entry into the music industry in Colombia?
- What initiatives or activities have your music program developed in order to provide entrepreneurship education to its students?
  - What other initiatives could be developed by the program?

Graduates:
- What do you understand entrepreneurship to be?
  - Within the arts and music field, how similar or different should entrepreneurship be understood compared with entrepreneurship in other non-artistic fields?
- How is entrepreneurship for artists/musicians currently positioned in Colombia?
  - What are the opportunities and challenges for artists/musicians within this scenario?
  - What is the role of music training in the higher education sector in this matter?
- During your music studies, what skills did you acquire that you consider important and useful for being an entrepreneur and/or for your career development?
  - How did you acquire them?
  - What other skills would have been important to acquire during that time?
- Comparing the skills you acquired and your career so far, how are music programs preparing music students for entry into the music industry in Colombia?
- What initiatives or activities did your music program develop in order to provide entrepreneurship education to its students?
  - What other initiatives could have been developed by the program?

Teachers/directors:
- What do you understand entrepreneurship to be?
  - Within the arts and music field, how similar or different should entrepreneurship be understood compared with entrepreneurship in other non-artistic fields?
- How is entrepreneurship for artists/musicians currently positioned in Colombia?
  - What are the opportunities and challenges for artists/musicians within this scenario?
  - What is the role of music training in the higher education sector in this matter?
- What initiatives have been developed within your program related to entrepreneurship and career development education?
  - What other initiatives have been considered to be implemented?

- In your opinion, how can music education help students in acquiring entrepreneurship and career development skills?
  - What are the challenges in this matter?
- How might other sectors such as the professional music industry and government be involved in entrepreneurship in music education?

Industry sector
- Please describe how you have developed your career within the arts and music industry sector.
  - What have the most important/critical moments been in your career?
- What do you understand entrepreneurship to be?
  - Within the arts and music field, how similar or different should entrepreneurship be understood compared with entrepreneurship in other non-artistic fields?
- Within the creative industries sector, please describe any experience you have had or you may have in your life that you consider an entrepreneurial one.
- How is entrepreneurship for artists/musicians currently positioned in Colombia?
  - What are the opportunities and challenges for artists/musicians within this scenario?
  - What is the role of music training in the higher education sector in this matter?
- How might undergraduate music training address entrepreneurship education?
- How might other sectors (such as government) assist in providing music students with entrepreneurship education?

Government sector
- What do you understand entrepreneurship to be?
  - Within the arts and music field, how similar or different should entrepreneurship be understood compared with entrepreneurship in other non-artistic fields?
- How is entrepreneurship for artists/musicians currently positioned in Colombia?
  - What are the opportunities and challenges for artists/musicians within this scenario?
  - What is the role of music training in the higher education sector in this matter?
- How does the government through state initiatives encourage artists/musicians to be entrepreneurs?
  - What initiatives are related to (undergraduate) arts/music education?
- How is the government sector working together with other sectors (such as the professional music industry and universities) in creating entrepreneurship opportunities for musicians?
  - What issues have arisen or might arise by working across multiple sectors?
- How might the government sector assist universities to embed entrepreneurship in music education programs?