

RENEW entrepreneurship conceptual framework

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Context

Within the field of higher music education, entrepreneurship is still a relatively young concept and practice. Increasingly, the need to evolve this work is recognised in the context of the shifting landscapes of the music industry, and has given rise to the development of specific modules and courses in some institutions. Through this process, it has become clear that while some elements of entrepreneurship in music are similar to other disciplines, there are nevertheless significant distinctive elements, and simply importing generic entrepreneurship modules as developed for example in business schools, is unlikely to be successful.

A Polifonia project of the European Association of Conservatoires (AEC) provided an overview of the state of play across the sector in 2014:

<https://www.aec-music.eu/musicalentrepreneurship/european-overview>

It also sought to articulate the particular character of entrepreneurship in music, identifying the connection between artistic vision and context as a central driver, then enabled through a range of soft and hard skills to realising successful work. The following definition was proposed:

Entrepreneurship originates from the idea of “undertaking” something; essentially it is about turning ideas into reality and capturing value from them in one way or another. Matt Lehrman defines it thus: "entrepreneurship comprises the collection of skills, practices and drives that will enable you to gather and utilise the resources (financial, intellectual and human) necessary to pursue those goals." In our contemporary contexts, entrepreneurship is usually linked to developing sustainable activity underpinned by a financially viable model. <https://www.aec-music.eu/musicalentrepreneurship/about>

More recently, Amussen et al. (2016) go on to consider new approaches to entrepreneurship in the performing arts, and what they describe as:

an expanded conception of entrepreneurship in music, one in which the building of a living, transformative two-way relationship involving the artist-entrepreneur and his/her audience(s) sits at the heart of performance.

In addition, the importance of cultivating an ‘entrepreneurial mindset’ for young musicians is increasingly evident, in order to create the awareness, culture and agency amongst emerging professionals of the possibilities of their contemporary contexts, and the confidence and skills to realise ideas in practice. ‘Entrepreneurial mindset’ is mirrored elsewhere (McGrath & MacMillan, 2000; Read, Sarasvathy, Dew, Wiltbank, & Ohlsson, 2010). In music it comes close to wider discussions about the nature of musicians for the 21st century: wider skill sets needed to sustain a career; ways of engaging with diversifying artistic possibilities; and more holistic approaches to education embracing collaborative and peer learning and loosening the strict

hierarchy and power dynamics of master-apprentice studio teaching. One feature of the changing nature of the music profession has been fewer musicians employed in single, full-time jobs, for example as orchestral musicians, and many more taking on portfolio careers. Equally the last decades have seen significant shifts in musicians' outlooks and artistic interests, with many increasingly engaged in collaborating across musical genres and artistic disciplines, and making their own artistic projects where they are freer to express more individual and eclectic artistic voices, often capitalising on the growing range of available digital platforms to do so.

Entrepreneurial mindsets in music

The idea of 'entrepreneurial mindset' therefore embraces much more than questions of finding employment and making money. Holistically encompassing, it includes issues of:

- Personal and professional identity, purpose, motivation and agency - Mika
- Awareness of societal (global and local) changes -Eleonor
- Reflecting on one's own artistry, artistic development and how this relates to society as a whole and changes in society - Tanja
- Developing new ideas (ideation), finding new opportunities, being adaptable to how things are shifting
- Making things happen in practice (including hard skills), being able to collaborate (including across disciplines and sectors) being empowered to 'change the world' - Helena

Visual of the conceptual framework

Description of each main area of the framework (authors identified above)

Making things happen in practice

The need for straightforward basics of project management and business skills cannot be underestimated, and start to make sense and fall into place for musicians once a project has been identified and started to be fleshed out. At this point there is a much stronger sense of their value as part of the means to an end, rather than as an end in themselves. A business canvas is invaluable in mapping out the territory and covering essential first questions. Elements within this will then include managing IP and contractual issues, building a balanced budget and cash flows, project management tools, managing teams, marketing and PR. Inevitably, however, the iterative nature of entrepreneurial working makes it difficult to find the best moments to introduce these areas of knowledge and skill within an educational process. A particular focus on some of these 'hard' skills came in the Helsinki bootcamp, but not surprisingly some of the students would have appreciated them earlier on!

A key principle, which can run counter to musicians' expectations of quality and aims towards perfect performance, concerns early and iterative testing of new ideas in practice in order to learn from trial and error and gain feedback from the earliest possible stages from audiences, clients and customers (Ries, 2011). The perfect plan, for example, for a festival or new label, is

impossible to develop on paper alone and in isolation. It is more likely to develop effectively through early opportunities to try out smaller events, venues and digital platforms. Such practical approaches to getting out there and trying things, then gathering feedback and reflecting is a key component particularly in the Aarhus and Oslo bootcamps.

Another essential principle relates to partnership working and evolving networks in order to enable ongoing development of an entrepreneurial project and its sustainability in the long term. This may be as much about the interactions that continue to challenge and bring fresh ideas to a project as it is about combining diverse resources and spreading the risk of a project. The skills of networking and ongoing interactions through digital platforms clearly play into this area.

Literature resources

Amussen, G., Beeching, A., & Serra, J.-A. (2016). New Approaches to Entrepreneurship in the Performing Arts. *Arts and Humanities in Higher Education, Special Digital Issue*.

McGrath, R.G., & MacMillan, I. (2000). *The Entrepreneurial Mindset*. Boston: Harvard Business School Press.

Read, S., Sarasvathy, S., Dew, N., Wiltbank, R., & Ohlsson, A.-V. (2010). *Effectual Entrepreneurship*. London: Routledge.

Ries, E. (2011). *The Lean Startup: How Constant Innovation Creates Radically Successful Businesses*. London: Portfolio Penguin.