

# ENTREPRENEURIAL STRATEGIES OF YOUNG CLASSICAL MUSICIANS

MASTER THESIS

Maxime Snaterse

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MSc Business Administration, University of Twente

First Supervisor: Dr. Ir. K. Visscher

Second Supervisor: Dr. R. Harms

## ABSTRACT

For young artists, who are at the start of their career, an entrepreneurial attitude seems to be a prerequisite. Labour market barriers, fierce competition, financial pressure, scarce resources, incomplete educational preparation: these are all characteristics of an artist's environment that force them to behave entrepreneurially. Although literature already gives some indications about the required set of skills and knowledge, the entrepreneurial tasks that have to be undertaken, and the considerations that have to be made, no specific knowledge is available on the way artists combine these elements in order to reach their career goals, i.e. the entrepreneurial strategies they adopt. Focussing on classical musicians that are active as performers, the research aimed to identify the entrepreneurial strategies that young classical musicians apply in order to establish themselves as self-employed musicians, and to discover which of these strategies appear to be more or less successful.

A literature review was conducted to build a theoretical framework that formed the basis of the empirical part of the research. Empirical data was gathered from 11 semi-structured interviews with classical musicians that recently graduated from higher music education. The interview data was supported by secondary data on each participant. A set of strategic considerations were identified, including decisions regarding the purpose, vision and interests that a musician wants to pursue, the arenas in which he wants to be active, the value he wants to create and deliver, the orchestration of resources, the entrepreneurial activities to carry out, and the generation of income. The results indicate that different strategies can lead to successful establishment. A distinction was made between four generic strategies. Especially a combination of being proactive in taking entrepreneurial actions, being aware of and anticipating on the external environment, being alert for opportunities, having a clear vision, and being committed to self-development, while also being able to rely on opportunities that arise more naturally due to beneficial circumstances such as a large network and outstanding reputation, appears to be an effective approach.

The research contributes to the theoretical advancement of the performing arts entrepreneurship research field, but it also has practical implications. Valuable insights have been gained about the strategic decisions and actions that might help musicians to succeed as an artist and a practical aid (i.e. adjusted Business Model Canvas) is offered that can guide musicians in their establishment. Higher music education is recommended to provide students with knowledge on performing arts entrepreneurship and prepare them for their career with the help of such tools.

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## 1 - INTRODUCTION

*When I was a little girl, I was fascinated by the black object that was standing in the living room of my family home. I used to climb on the chair and slide over the keys with my fingers, deciding which notes I wanted to press, knowing that a sound would fill the space when I would. Soon, the sounds would turn into music, and the object would become part of my life. My name is Martha and I am a classical pianist. What started as a fascination, turned out to be my passion, and now, the foundation of my career. I recently graduated from the conservatory and look back on a period in which I could focus on the development of my musical skills and knowledge, dedicated to the craft of playing my instrument and interpreting the music, all within a relatively safe environment. Now is the time to go out into the wide world, applying what I have learned and expanding what I have set up so far. I have to admit, I am somewhat lost... My imagination made me think that I could continue as I had been doing the past years during my study, but reality thinks otherwise. Who had thought that finding spaces to fill with the beautiful sounds of classical music and gathering an audience to share it with, would be so challenging?*

The performing arts faces an uncertain and dynamic environment, which forces the artist to extend his vision to matters that go beyond the art itself. More and more, the artist has to proof his relevance and fight for a place in the tough art world. An exemplary statement on musicians: "musicianship is a profession to which many are called but few are chosen" (Albinsson, 2018, p. 351). Especially for young artists, who are at the start of a doubtful career, an entrepreneurial attitude seems to be a prerequisite. There are more participants for company-based employment than available positions, and as a result, many graduates become 'enforced entrepreneurs' (Bennett & Bridgstock, 2015). Being excellent in the art practice is often not enough and does not assure a successful and certain future. As Bennett & Bridgstock (2015) state: "the difficulty appears to relate to creating and managing a career, rather than the level of specialist skill acquired during training" (p. 271).

Besides these labour market barriers and the fierce competition, other issues contribute to the uncertain careers of artists and in particular classical musicians, the artists of interest during this research. Due to the priority attached to artistic value and the often negative views towards commercialization of art, performing artists are in many cases not self-sufficient and require additional funding, which results in financial uncertainty (Bergamini, Van de Velde, Van Looy & Visscher, 2018; Wilson & Stokes, 2002; Preece, 2011). Also governmental and policy changes as well as industry developments play a role in this (Ellmeier, 2003). Furthermore, related to the previously mentioned issues, most artists are surrendered to atypical forms of employment that do not include the assurance of an ongoing contract or a guaranteed long-term career prospect (Haynes & Marshall, 2018; Bennett & Bridgstock, 2015; Moore, 2016). Thus, artists are subject to many challenges, of which the aforementioned only form a part.

The challenges and circumstances make it necessary for musicians to behave entrepreneurially (Albinsson, 2018; Enriquez, 2018; Haynes & Marshall, 2018; Rentschler & Geursen, 2004), regardless of the often negative view that many musicians appear to hold towards entrepreneurship (Bridgstock, 2013; Haynes & Marshall, 2018; Scharff, 2015). Previous research has shown that musicians perform entrepreneurial tasks and develop entrepreneurial skills, even though they do not always perceive themselves as entrepreneurs (Bridgstock, 2013; Coulson, 2012; Haynes & Marshall, 2018). “A number of studies reveal that entrepreneurial agents in artistic settings engage in similar activities as their ‘regular’ counterparts” (Bergamini et al., 2018, p. 319). Entrepreneurs within an artistic setting are often referred to as cultural entrepreneurs, but self-employed musicians also fit more specifically to arts entrepreneurship. Different definitions of art entrepreneurship exist, but in this research a slightly adapted version of the definition formulated by Preece (2011) is followed: “performing arts entrepreneurship refers to the process of starting an organization with the intent of generating artistic performances (creation and/or presentation)” (p. 105). Thus, within this research, a musician is considered entrepreneurial when he owns a business in which he creates and delivers value as a music performer.

According to Ellmeier (2003), “the new creative workforce is meant to be young, multiskilled, flexible, psychologically resilient, independent, single and unattached to a particular location” (p. 3). Additionally, some authors, such as Bergamini et al. (2018) and Preece (2011) have identified a common path that performing arts organisations apply to reach establishment. Regarding the individual, it comes forward from the literature that a self-employed artist requires a mix of entrepreneurial tasks, traits and skills (Sardana, 2018; Scharff, 2015; Wilson & Stokes, 2002; Wilson & Stokes, 2005). Although in literature thus some suggestions have been made about the steps to take, about the traits, skills and knowledge that are relevant, and about the decisions in the process that must be balanced against each other, existing literature does not indicate in what way artists combine these elements in order to reach their career goals. In other words; no insights are provided with regard to the entrepreneurial strategies of artists. However, applying a strategy is common practice for business owners, and even though artists might not be ‘average business owners’, it is likely that they apply some sort of strategy to establish themselves. Yet, research on the strategies that young classical musicians apply, in particular empirical research, is limited: most of the previous research that relates to this topic only address some aspects of a possible strategy, without recognizing it as such.

Therefore, it is the purpose of this research to identify the entrepreneurial strategies that young classical musicians apply in order to establish themselves as self-employed musicians, and to discover which of these strategies appear to be more or less successful. The following research question is derived from this objective and is answered by means of qualitative research:

## **Which entrepreneurial strategies can young classical musicians apply to successfully establish themselves as self-employed musicians within the challenging music environment?**

First of all, the research contributes to practice by providing a better understanding of the actions and approaches that young classical musicians undertake. By identifying which strategies are more successful than others, best practices in the field are discovered from which young classical musicians can learn. The insights can serve as an example or guide for musicians, indicating which strategic choices seem to work, and which less. The insights can be applied in higher music education as well. Previous research has shown that music students often are not aware of the challenges and the type of career they are likely to face and lack guidance in the entrepreneurial side of the profession (Bennett & Bridgstock, 2015; Van Zuilenburg, 2013): higher music education is primarily focussing on artistic expertise (Albinsson, 2018; Van Zuilenburg, 2013). Findings on the entrepreneurial strategies that result from this research imply which aspects play a crucial role in a musician's establishment process and should be addressed in higher music education to better prepare young musicians for their future career.

Second, the research contributes to the theoretical development in the field of music entrepreneurship specifically, but also more general to the understanding of performing arts entrepreneurship and cultural entrepreneurship. These fields are related: "art entrepreneurship is the overarching field of study that also includes music entrepreneurship" (Van Zuilenburg, 2013, p. 104), and cultural entrepreneurship is associated with artists (Ellmeier, 2003). This research takes up Preece's (2011) request: areas of performing arts entrepreneurship "merit further development in order to advance our understanding of the important phenomenon and to evolve theory" (p. 117). Answering the research question especially adds value to the understanding of 'what' performing arts entrepreneurship is, by providing empirical evidence from a music context. The need for theoretical advancement in this research field is confirmed by several authors (Preece, 2011; Rentschler & Geursen, 2004; Sardana, 2018): "the literature on the topic of entrepreneurship for people involved in the arts is scarce" (Van Zuilenburg, 2013, p. 103).

The research focusses on professional young classical musicians. 'Professional' refers to the musicians that try to make a living from music and generate income from music-related activities. Classical musicians are not the only group of performing artists that are struggling, but they provide a good example of how artists respond to their uncertain environment in an entrepreneurial way. It could even be argued that classical musicians are an especially vulnerable group of artists, because their music in general does not appeal to a large audience, which can be explained by the prejudices related to the genre that prevail among a vast majority of the people, and its unfamiliarity. As a result, audience is

limited and the largest part of the audience exists of elderly people, something that might be less the case with for instance dance or theatre performances. Consequently, an even bigger effort in entrepreneurial behaviour may be expected from this specific group of artists, making this type of artists particularly interesting for the research.

Furthermore, the focus is on young classical musicians, since it are these younger musicians that experience a gap between graduation from higher music education and the point of career establishment. ‘Younger’ in this research thus refers to musicians that recently graduated from higher music education (for example a Master of Music). It is expected that these younger musicians are more engaged in developing a strategy and finding their way in the music world, compared to older, already established musicians. As for the latter, even though it is likely that the environment remains uncertain despite growing experience and reputation, it is assumed that these older musicians already adopted a more stable approach and are less involved in the search process for a suitable strategy. Besides that, the emphasis that is placed on entrepreneurship in the arts is quite recent, making it more likely that entrepreneurial strategies are more evident in the approaches of younger generation musicians compared to older generation musicians.

The term ‘establishing’ can be interpreted in several ways. In this context, it is appropriate to refer to establishing as putting oneself into a favourable position, gaining full recognition or acceptance (“Establishment”, n.d.), and being in a successful position over a long period of time (“Establishing”, n.d.). Furthermore, establishment is recognized as an early career stage, in which one tries and hopes to become competent, productive and satisfied in the new occupation (Greenhaus, Callanan & Godshalk, 2010). Also the process towards establishment is of particular interest in this research, even if establishment is not yet fully reached, although in the end, the research involves the consideration of successful establishment to obtain an indication which strategies seem to have a successful outcome, with ‘success’ being determined by the musician’s artistic recognition, commercial success, and personal perception of establishment.

Since previous research highlighted that not every musician considers himself as an entrepreneur, the research question includes the establishment as a ‘self-employed musician’ rather than a music entrepreneur. The majority of graduates in creative disciplines become self-employed (Wilson & Stokes, 2005; Bridgstock, 2013; Bennett & Bridgstock, 2015). By focussing on self-employed musicians rather than music entrepreneurs, it is assured that entrepreneurial strategies of ‘non-entrepreneurs’ are included as well. Namely, previous research did indicate that often entrepreneurial activities and an entrepreneurial mindset are present, despite the contradicting notion that musicians do not label themselves as such. Thus, to identify a wide range of strategies, the research does not exclude musicians that do not embrace the identity of an entrepreneur.

Furthermore, it is expected that the process of establishment involves the development of an entrepreneurial strategy. The research focusses on entrepreneurial strategies, rather than strategies in general, to differentiate between actions and decisions that purely relate to artistry (e.g. how to become technically perfect playing the instrument) and those that can be associated with entrepreneurial purposes (e.g., how to promote yourself/your art, how to generate income, et cetera). Although in a business context ‘entrepreneurial strategy’ is a common and well-developed concept, it cannot be expected that theory on entrepreneurial strategy can be applied directly within this research context, since musicians in general have other motivations and objectives than business entrepreneurs that are mainly focussed on profit generation. Nevertheless, to have a clearer understanding of what does and what does not belong to a young classical musician’s strategy, in the theoretical framework, already some key aspects are identified that are expected to be part of or influence such a strategy. However, since in general higher music education does not yet provide its students with basic entrepreneurial skills and knowledge (with some exceptions, for example in the United States, see Moore, 2016), the greatest responsibility to acquire such knowledge and skills and to discover the essential strategic elements lies with the musician himself. Therefore, the establishment phase is expected to be a very personal undertaking that can, consequently, result in a variety of strategies (and strategic elements) among the young classical musicians. This research aims to obtain an overview of these strategies.

## 1.1 SUB-QUESTIONS & OUTLINE OF THESIS

The main research question is divided into the following sub-questions:

*1. What role does entrepreneurship play within the cultural context, and in particular within the performing arts?*

This sub-question helps to describe the research context and gives a better understanding of the knowledge that is currently available on the topic. Results of a systematic literature review form the bases; it is amongst others discussed why one is speaking of entrepreneurship in the cultural sector/creative industries, which views artists hold towards entrepreneurship, and what the similarities are between the type of entrepreneurship that artists are involved with and ‘regular’ entrepreneurship.

*2. Which external aspects determine the environment to which musicians are exposed?*

With sub-question two, it is meant to get a better understanding of the environment that classical musicians face and which aspects play a role in the musician’s response to this environment. Amongst others the difficult situation of today’s musicians is addressed, together with the considerations that musicians have to make to react to and cope with these challenges. A description of the environment is presented in the theoretical framework.

### *3. Which entrepreneurial strategies do young classical musicians apply to establish themselves as self-employed musicians?*

The empirical part of the research is conducted to formulate an answer on the abovementioned question. Qualitative methods are used to obtain data from young classical musicians with various backgrounds, to assure that a comprehensive answer can be provided in which different perspectives are considered. The answer on this question provides an overview of different entrepreneurial strategies that are applied by young classical musicians.

### *4. Based on the results of this research, what advice can be given to young classical musicians that are at the start of their career and want to become successful self-employed musicians/entrepreneurs?*

With the knowledge that is gained from both the literature review and the empirical findings, a recommendation is made to future and current young classical musicians, suggesting how they could deal with the challenges they are likely to face, which strategies could encourage their establishment, and how they could prepare themselves for their career as self-employed musicians.

The thesis consists of a Theoretical Framework in which the answers on sub-question 1 and sub-question 2 are presented, a Methods chapter in which the research approach for the empirical part is explained, a Results chapter that presents the empirical findings (sub-question 3), a Discussion chapter in which the findings are interpreted and discussed, a Recommendation chapter in which sub-question 4 is answered, and finally the Conclusion, including the consideration of research limitations and suggestions for further research.

## 2 - THEORETICAL FRAMEWORK

*I am now officially an 'entrepreneur', a self-employed musician with an own business, whatever that may mean. Will it enable me to cope with all the challenges that I am facing?*

In this chapter, the results of the systematic literature review are presented. See Appendix I – Systematic Literature Review for an overview of the search process and results. The literature findings provide a better understanding of the entrepreneurship concept within the performing arts and the characteristics of the challenging environment in which musicians operate. Besides that, relevant theory on strategy content is discussed and those aspects likely to be applicable within the outlined context are combined into a theoretical model. Furthermore, the concept of successful establishment, presented as the output of strategy, is elucidated.

### 2.1 ENTREPRENEURSHIP IN THE PERFORMING ARTS

This section will provide an answer to the first sub-question: '*What role does entrepreneurship play within the cultural context, and in particular within the performing arts?*'.

First, some clarification on why the concept of entrepreneurship became present in the performing arts field is required. In existing literature, several causes are mentioned, including the influence of neoliberal ideologies. Naudin (2017) identified that "scholars from cultural and cultural policy studies have described the link between entrepreneurship and neoliberalism in New Labour cultural policies as an utopian view of cultural labour, encouraging individualism, self-reliance, and overlooking the difficulties and insecurities of freelance work" (pp. 5-6). With a similarly negative view, Moore (2016) demonstrates that neoliberalism is the inciting force behind musical entrepreneurship: according to Moore (2016), "musical entrepreneurship training serves not as a progressive alternative to other forms of musical career building, but instead habituates musicians to precariousness and insecurity through its rhetoric and institutional endorsement" (p. 33). Also Naudin (2017) mentions that, as a result of neoliberal views, cultural workers seem to be forced to take on an entrepreneurial approach.

Despite the doubts and critiques that some authors have about the adoption of entrepreneurship in the cultural industry, it is a term that is more and more applied within this context. Previous research has shown that artists feel a necessity to adopt the label. Due to the financial pressure, musicians feel the need to become managerial entrepreneurs (Albinsson, 2018), but also the limited possibilities in company-based employment (Bennett & Bridgstock, 2015) is mentioned as a reason. According to Rentschler & Geursen (2004), "non-profit performing arts organisations cannot escape the changes occurring in modern society, contributing to political and economic uncertainty" (p. 1). As a consequence, an entrepreneurial attitude seems to be required. This is in line with Johansson's (2012) statement that training as a performer is insufficient for today's classical musicians; a set of

entrepreneurial skills is needed. Besides the causes that seem to make entrepreneurship necessary, Ellmeier (2003) adds a more positive reason to this, namely that entrepreneurship can offer a framework to realise one's own ideas. Sardana (2018) also discovered that the choice for entrepreneurship is not always out of necessity, but can be driven by intrinsic motivation and passion as well.

Although the adoption of entrepreneurship in the arts comes across as a recently emerging concept, to be due to changes in modern society, some authors also recognize that entrepreneurship may already for a longer time have been part of artists' existence: according to Haynes & Marshall (2018) musicians are not only cultural figures, but also economic figures. However, they also acknowledge that "the structural changes in the music industry in the last two decades have clearly affected the circumstances in which all musicians find themselves" (p. 465).

Thus, the emergence of entrepreneurship in the arts can, at least to some extent, be justified and understood. Yet, artists are not always so keen on labelling themselves as such. In the study by Haynes & Marshall (2018), musicians associated entrepreneurship with money and profit-seeking, explaining the sometimes negative view towards entrepreneurship. Similarly, in the study by Scharff (2015) musicians emphasized that they disliked the idea of 'selling oneself', an act that they related to the business-side of their work. Bridgstock (2013) confirms that the term 'entrepreneurship' often is interpreted as having a focus on commercialization and profiting. Surprisingly, these studies also showed that the musicians are often engaged with entrepreneurial activities and show characteristics that are similar to that of entrepreneurs, even though they do not (want to) consider themselves as such (Haynes & Marshall, 2018; Scharff, 2015). Other studies show that some musicians already accept the entrepreneurship label: in Albinsson's (2018) study, a very large majority accepted that they are entrepreneurs themselves. However, Albinsson (2018) also mentioned that this acceptance is often reluctant. It was only in Coulson's (2012) study that participants hold a more positive view: "their descriptions of business-like behaviour tended to be associated with a sense of responsibility, being reliable and organized, fulfilling obligations to others, maintaining networks and making the most of their skills and the opportunities available to them" (p. 253).

Despite the different views towards entrepreneurship among artists, many similarities between artists and entrepreneurs are recognized within the literature, which makes it worth to take the notion of Albinsson (2018), that "it would be better if musicians accept that what they do is entrepreneurship" (p. 348), serious. Bergamini et al. (2018) referred to several studies that "reveal that entrepreneurial agents in artistic settings engage in similar activities as their 'regular' counterparts, including combining resources creatively, mobilizing a (dense) social network, building legitimacy through framing processes, and introducing novelty" (p. 319). Additionally, Bergamini et al.'s (2018) own analysis showed the

existence of many similarities between the entrepreneurial dynamics in the performing arts and those deriving from the innovative entrepreneurship literature. Preece (2011) confirms this: “in many ways, performing arts groups are subject to the same dynamics that govern other types of organizations” (p. 109). Additionally, Van Zuijlenburg’s (2013) study indicates that music entrepreneurs require specific personality traits in order to succeed, and these traits appear to be similar to those of all other, ‘regular’ entrepreneurs.

On the other hand, also particular attention should be paid to the differences between artists and entrepreneurs. According to Bergamini et al. (2018), performing arts organisations are different regarding one specific aspect: “the original artistic drive, instrumental in the inception of a new artistic venture, remains the focus and the *raison d'être* of the venture, even if the size of the audience is limited” (p. 328). This is in contrast with the economic drive of most business ventures. In addition to the differences in drivers and aims, Bridgstock (2013) identified differences in the nature of entrepreneurial opportunities, contexts and processes as well. Furthermore, the participants in Coulson’s (2012) study “inclined towards collaborative, meaningful work and relationships, offering resistance to current notions of enterprise that characterize flexible self-employed work as individualistic and competitive” (p. 257).

Considering these differences, it seems to be important that knowledge from entrepreneurship literature is not just blindly copied and applied to this cultural context. In some of the literature, entrepreneurship within a cultural and arts context is already referred to as a separate type of entrepreneurship, so called ‘cultural entrepreneurship’, and as Sardana (2018) states: “there is more to understanding of cultural entrepreneurship than applying a simplistic economic perspective” (p. 37). Other related types are the already aforementioned ‘performing arts entrepreneurship’ and ‘music entrepreneurship’.

According to Ellmeier (2003), the concept of cultural entrepreneurialism is derived from a change in the artist’s identity: as a result of fewer products being produced and the initiation of socially relevant processes, the artist is considered the shaper and social manager of society, and therefore is viewed as a ‘cultural worker’. Additionally, the former ‘cultural worker’ has been transitioning into a ‘cultural entrepreneur’, which according to Ellmeier (2003) is related to “all-round artistic and commercial/business qualifications, long working hours and fierce competition from bigger companies” (p. 11). Albinsson (2018) introduces four cornerstones in his model of cultural entrepreneurship to understand the concept, consisting of economic prosperity, social change, artistic innovation, and institutional development. This is in line with Sardana (2018) who argues that it is necessary to recognize the entrepreneurs’ balancing act between cultural, economic and social dimensions in order to understand cultural entrepreneurship. Thus, there is more to cultural entrepreneurship than just the

economic aspect. Furthermore, as several authors highlight, the identities of cultural entrepreneurs vary and cannot be described in one unique way, since they depend on how the individual balances between the different dimensions (Naudin, 2017; Sardana, 2018).

Related to cultural entrepreneurship is the concept of art entrepreneurship, which “is the overarching field of study that also includes music entrepreneurship and, as such, falls under the umbrella of the so-called creative industries” (Van Zuijlenburg, 2013, p. 104). Furthermore, a distinction can be made between art in general and performing arts. In case of performing arts entrepreneurship, a non-profit organization is initiated that aims to create artistic performances (Preece, 2011). The definition of performing arts entrepreneurship that Rentschler & Geursen (2004) used, includes somewhat different objectives: “the process of creating value for the community by bringing together unique combinations of public and private resources to exploit social and cultural opportunities in an environment of change and to increase the quality of the performing arts organization’s audience experience” (p. 3). It cannot be derived from existing literature whether music entrepreneurship refers to a specific branch of the performing arts entrepreneurship, or does not necessarily include the performing aspect. In this study, it is expected that music entrepreneurs are involved in music performance and the focus is thus on the performing artist.

Overall, the findings from the literature review show that research on entrepreneurship in the performing arts and music did not yet receive full attention, and thus, still a lot of knowledge can be and should be gained to develop the research field. The same is the case for the overarching field of cultural entrepreneurship, although already more research has been conducted in this field. From the existing literature, it became clear that entrepreneurship is introduced in the arts for several reasons that do not always point in the same direction. Although some authors, and also artists, hold a negative view towards the implementation of entrepreneurship in the arts, its emergence cannot be denied and when considering the similarities between entrepreneurs and artists, implementation of the concept within this context is not so surprising. However, also specific attention should be paid to the differences, since this is what cultural entrepreneurship and its subtypes distinguishes from ‘regular’ entrepreneurship. Previous research has shown that entrepreneurs within the cultural context are not uniform and have to find a balance between several, sometimes contradicting, dimensions. It is particularly interesting to explore how these cultural entrepreneurs/artists deal with this and which strategies result from this.

## 2.2 CHALLENGING MUSIC ENVIRONMENT

The second sub-question ‘*Which external aspects determine the environment to which musicians are exposed?*’ is answered in this section.

Many authors highlight the uncertain and complex environment of musicians. Literature addresses that competition is fierce, career paths are unpredictable and unstable, resources are limited, and the musician needs an extensive set of skills and knowledge which are not always possessed. Johansson (2012) refers to musicians as ‘competence nomads’, meaning that they “take part in a constantly undecided struggle where knowledge, communities and visions are at stake, constantly broken up and transforming” (p. 55). That it is indeed a complex task that musicians have to take on, simply becomes clear from the observation that not many musicians can ‘survive’ by solely carrying out music activities. To provide an example; in the study by Coulson (2012) it was shown that music-related work was not a source from which the participants could fully make their living. Although musicians’ freedom and variety are appreciated, amongst others low pay, insecurity and fragmented working lives are less positive aspects of self-employment (Coulson, 2012). Below, some of the main challenges are discussed.

First of all, a musician’s environment can be described as competitive: as Albinsson (2018) stated, “musicianship is a profession to which many are called but few are chosen” (p. 351). “Although musicians and dancers have the possibility of company-based employment, participants outweigh the number of positions” (Bennett & Bridgstock, 2015, p. 263). Furthermore, as Van Zuilenburg (2013) mentions: in the nineteenth and twentieth centuries, there were more job opportunities for classical musicians than nowadays. “Not only have performance standards risen dramatically and the competition increased, but modern technology, coupled with economic crises has made many musicians redundant” (Van Zuilenburg, 2013, p. 101).

Second, musicians’ career paths are uncertain and they are likely to be confronted with several career issues. Especially for graduates of courses for which career paths are not specifically prescribed and acknowledged as professed, periods of personal and professional identity uncertainty is significant (Bennett & Bridgstock, 2015). Several authors indicate that artists’ careers develop in an uncertain way with limited opportunity for employment that ensures stability and enables growth (Bridgstock, 2013; Haynes & Marshall, 2018), which is likely to result in a form of self-employment (e.g. freelancing, portfolio career). Besides that, the success of a musical career is very dependent on reputation; musicians have to obtain and create work in a non-traditional, informal, networked way (Bennett & Bridgstock, 2015), which can lead to uncertain situations as well. In addition to this unstable, unpredictable and non-guaranteed career prospect, the portfolio career and freelancing do not include health insurance, disability, pension, or vacation, and often involve low incomes (Moore, 2016; Scharff, 2015), which increases uncertainty. Furthermore, “lower wages for more work, and self-exploitation”, may be a result as well, “especially as musicians take on unpaid administrative work” (Moore, 2016, p. 50). Thus, a musician is likely to be exposed to an environment in which uncertainty is frequently present, if not always.

Third, it is rare that arts organizations have access to abundant resources (Preece, 2011; Wilson & Stokes, 2005), or as Coulson (2012) states; “musicians must compete for scarce resources, whether it is their share of the audience, funding in the public sector or whatever it may be” (p. 252). One explanation for these limited resources relates to the uncertain demand for the artist’s output: “for many artistic pursuits, the reaction of the public could vary from wide acclaim to disdain” (Phillips, 2010, p. 6) and it is hard to determine the quality of the ‘product’ (e.g. the performance) before, during and even after delivery (Wilson & Stokes, 2004). Providing an answer to the key question ‘Will the audience be large enough for the entrepreneurial venture to survive?’ is challenging (Preece, 2011).

Besides that, artists attach priority to artistic value, which has important implications for the part of the market that can be reached and, accordingly, impacts the revenue that can be generated and makes the use of a market-oriented business model problematic (Bergamini et al., 2018). The presence of an inner artistic drive, placed above economic value and market needs, might be related to Moore’s (2016) observation of the classical music culture: “the primary ‘products’ - performances and scores for performances - have never fared well on the open market, historically relying on subsidy, patronage, and other forms of largely voluntary largesse instead” (p. 36). The audiences are often not large enough to survive from ticket sales alone, making a second revenue stream inevitable to achieve recurrence (Bergamini et al., 2018).

Consequently, musicians become financially dependent due to the inability of being self-sufficient; “within the music industry there exist generic small business finance issues which contribute to the level of uncertainty experienced” (Wilson & Stokes, 2002, p. 43), and with this, new challenges arise. One of these challenges is associated with the generation of appropriate funds and the costs that are related to funding (Preece, 2011). Furthermore, there appears to be a cultural problem, namely the inability of the music industry and finance providers to communicate properly with each other (Wilson & Stokes, 2002). This is related to the assumption that music businesses are ‘not serious’ and insignificant, and unfortunately, this perspective has been difficult to change into a more positive view (Wilson & Stokes (2002). And another danger lies ahead: performing arts organizations face a threat that “if government funding falls too low and other income sources cannot be found to bridge the gap, artistic innovation suffers” (Rentschler & Geursen, 2004, p. 7).

Limited audience and finance are not the only scarce resources: professional musicians have to deal with the limited availability of adequate venues, and also local market’s seasonality is a concern for some of them (Enriquez, 2018). Although not for each art form the artistic sensitivity to venues is the same, in some cases, a complex presentation is needed that cannot be achieved without certain requirements (Preece, 2011). Furthermore, it is also common that performances occur as ad hoc events, leading to unmanageable uncertainty and higher costs (Preece, 2011). Also, performances are often

timed irregularly, which makes both primary and support activities random and disorganized; “the need for these activities is rarely smooth or uniform throughout a calendar year, presenting human resource and cash flow problems to the nascent arts organization” (Preece, 2011, p. 109).

Fourth, some of the literature also mentions particular identity issues that may arise: especially for female musicians, it can be difficult to promote their work without threatening their positioning as an artist instead of affirming it (Scharff, 2015). Self-promotion by women can be considered as unfeminine and can generate negative connotations. Naudin (2017) confirms this, stating that “gender can leave many female entrepreneurs either as ‘divas’ or not able to relate to the macho-style entrepreneur” (p. 15), which makes the position of women as cultural workers likely to be challenged.

Finally, there appears to be a diverging development between educational training and employment, namely, “education serves as the basis of knowledge but is no longer a guarantee of a specific job” (Ellmeier, 2003, p. 10). In some literature, it is even doubted whether higher music education indeed provides the basis; “they have focused entirely on the shaping of artistically outstanding students who, by their high musical standard, will find an income in some almost automatic way, but everybody involved in the music business knows that this is not the case for a large proportion of the graduate students” (Albinsson, 2018, p. 356). When considering the aforementioned challenges, it is indeed not likely that every musician will automatically earn a living from music. With these challenges in mind, in combination with the lack of clarity associated with a performing arts career leading to misunderstanding among music students (Bennett & Bridgstock, 2015), and the limited support from higher education, it can add considerable value to discover the type of skills musicians need and which decisions they have to make to respond to the uncertain and difficult environment.

The literature already gives some indications about the required set of skills and knowledge, the entrepreneurial tasks that have to be undertaken, the considerations that have to be made, and some aspects of possible strategies that musicians can use to respond to the environment. One consideration that a musician has to make relates to his identity. Identity “directs, regulates and sustains an individual’s learning, job creation, acquisition actions, and career building strategies” (Bennett & Bridgstock, 2015, p. 265). For artists, shaping an identity that matches with both personal values and environmental criteria can be a difficult task. As Bridgstock (2013) mentions: “some degree of identity incongruence is inevitable, as the artist needs to engage in the contrasting activities of creative/making and enterprising/venturing, with multiple venturous aims” (p. 131). Phillips (2010) mentioned several identities of the entrepreneurial artist: risk taking associated with uncertainty, innovator, decisionmaker, and an organizer and coordinator of economic resources. However, more important than a distinction between different identities, is the notion that “identities are not static and there can be a sense of ongoing negotiation or tension between the values associated with different identities”

(Naudin, 2017, p. 2). According to Bridgstock (2013), it is crucial to develop a strong and flexible career identity in order to succeed as an arts entrepreneur. The identity will also impact the artist's actions regarding his career. Similarly, Naudin (2017) states that, "depending on an individual's story, a cultural entrepreneur incorporates different qualities based on circumstances, personal motivations and opportunities" (p. 15). Thus, the considerations that musicians make regarding their identity have an impact on their approaches and actions.

Also the musician's personal traits can have an impact: although many of the required personality traits can be developed, becoming a music entrepreneur is not for everyone (Van Zuilenburg, 2013). According to Van Zuilenburg's (2013) study, some personality traits are more important than others: "the personality traits required for entrepreneurial success are first, being self-motivated, creative and committed; secondly, it is important, but to a lesser degree, to be able to take risks, be a free thinker as well as a leader; thirdly, it is less important to have a natural aptitude for business, to be able to function in a team, to be obsessed with opportunity and to be an individualist" (p. 110). Albinsson (2018) identified a different set of traits that musicians found useful: "collaborative, flexible but focused, self-confident yet humble, easily motivated, responsive, see things from multiple perspectives, open-minded, adaptable and solution-oriented" (p. 354). Although there are some similarities, it is surprising that in Van Zuilenburg's (2013) study, collaboration (i.e. to be able to function in a team), came forward as less important, since other studies, on the contrary, point out that collaboration is of major importance: "the musicians recognise their particular skill is next to useless unless it can be combined with the skills of others... They expect to work in teams" (Wilson & Stokes, 2002, p. 42). This already indicates that not every musician has a similar approach.

Preece (2011) argues that performing arts entrepreneurs require three personal characteristics in order to succeed, namely "understanding (i.e., the relevant art form, the community, and how arts organizations work); skills (i.e., management, leadership, and administration); and passion (i.e., values, vision and optimism)" (p. 116). The first characteristics relate to knowledge, another aspect that seems to play a role in how musicians respond to their environment. Bennett & Bridgstock (2015) mention the need for industry knowledge, similarly as Sardana (2018), who states that the entrepreneur should sufficiently understand the developments and dynamics within the cultural context, since demands and preferences nowadays might differ from those in former times. Additionally, Wilson & Stokes (2002) mention that a combination of experience, and financial and management knowledge is needed. "An unusual ability to combine understanding and experience of financial and management affairs with specialist music knowledge and skills is demanded" (Wilson & Stokes, 2002, p. 51).

This indicates that a set of skills seems to be needed to respond to the environment. In the literature, often a distinction is made between artistic skills and business skills, either by study

participants or the author himself. A combination of both seems to be required for successful establishment: “the relative professional success is helped by the acceptance of the need for extra-musical skills regarding management and entrepreneurship and the autodidact way in which they are acquired” (Albinsson, 2018, p. 355). Several other authors, such as Bennett & Bridgstock (2015), Bridgstock (2013), Wilson & Stokes (2005), Johansson (2012) emphasize the need for such extra-musical skills as well. Some specific skills that are mentioned include career management skills (Bridgstock, 2013), skills to run a small business, pedagogical and communication skills for use in educational, ensemble and community settings (Bennett, 2007), high degree of social competence, salesmanship, leadership, pedagogic skills and problem-solving (Albinsson, 2018), and effective and proactive business communication skills (Wilson & Stokes, 2005). Especially with an increase in the amount of performances, artists should be even more committed in order to manage the subsequent increase in artistic activity, and additional competencies and discrete supportive roles appear essential to make progress (Bergamini et al., 2018).

These skills have to be applied in practice; the musician has to engage in several entrepreneurial tasks. Haynes & Marshall (2018) mention some specific examples of entrepreneurial activities that were identified in their study: “networking and developing contact books, strategizing about future revenue generation, securing funding for projects, organizing major undertakings such as tours in other continents, chasing down promoters and booking agents, negotiating with lawyers and publishers, contacting press agents to promote material, promoting events, selling things, thinking of new ways to sell things and inventing new things to sell” (p. 467). From this extensive list, some key tasks can be derived, one of them being promotion or marketing: “being reasonably successful in the music business demands a lot of promoting of oneself, one's programmes and one's ensembles” (Albinsson, 2018, p. 355). Also others highlight the need for promotional strategies (Wilson & Stokes, 2005; Scharff, 2015). If musicians want to attract an audience, they need to think innovatively (Haynes & Marshall, 2018).

Another task involves leveraging appropriate financial resources, an aspect that is necessary for the successful management of the creative product's production and consumption (Wilson & Stokes, 2005). Furthermore, musicians have to be active in the search for opportunities, which seems logical when considering the high competition and limited positions available in the music industry. This type of ‘being enterprising’ is concerned with “the identification or creation of artistic opportunities and exploitation of those opportunities in terms of applying or sharing artistic activity in order to add value of some kind” (Bridgstock, 2013, p. 126). A way to find or create opportunities, is through networking, another activity in which musicians have to be involved; according to Coulson (2012), “a proactive strategy commonly used for getting work in a labour market such as music, where a lot of hiring happens informally through contacts” (p. 247). Several other authors emphasize the importance of networking

as well (Bridgstock, 2013; Sardana, 2018; Wilson & Stokes, 2005). Furthermore, striving for legitimation might be another activity in which musicians should be involved, since according to Wilson & Stokes (2004), “legitimation is an important factor in determining whether cultural entrepreneurs can successfully market their business to access necessary resources such as finance” (p. 224); the proof of success has a larger impact on legitimacy than the possibility of success. Additionally, although not necessarily an entrepreneurial task, the combination of jobs that musicians adopt might be a strategic decision as well. Classical musicians often do not only perform, but have multiple jobs, including for example teaching (Scharff, 2015).

The aforementioned entrepreneurial activities indicate to some extent which aspects are likely to be part of a musician’s strategy. However, literature is fragmented and rarely focussed on delineating strategic elements. The most straightforward theoretical model that exists is the performing arts organization model. Different versions exist, but overall the model is meant to describe the process from an performing arts organisation’s inception until recurrence/viability. See Appendix II – Performing Arts Organization Models for figures of the models that are presented in the study by Bergamini et al. (2018) and Preece (2011). Preece’s (2011) Performing Arts Event Cycle, see Figure 6 in Appendix II, specifies the necessary steps leading up to performance, including Creative Generation (i.e. early idea development), Formal Planning (i.e. specific requirements for performance are calculated, including scheduling, budgeting, and planning for logistical needs), Engaging Resources (i.e. lining up support beyond anticipated box office receipts or performance fees), and Preparations and Rehearsal (i.e. marketing, ticketing, and venue management). “Once an organization is formed, the activities of the newly established group can be identified as a set of generic activities” (p. 106), which is presented in Preece’s (2011) Performing Arts Value Chain, see Figure 7 in Appendix II. The value chain consists of primary activities (i.e. programming, personnel, promotion and production) and secondary activities (i.e. governance, administration, fundraising and outreach). The model presented by Bergamini et al. (2018) offers a more detailed overview of the process, see Figure 8 in Appendix II. “Each stage involves a set of ingredients and activities that are instrumental in arriving at the next stage” (Bergamini et al., 2018, p. 323).

Although these models illustrate which activities are likely to take place during establishment of a performing arts organization, they do not specifically indicate which strategic decisions individual musicians make. Besides that, these models are focussed on establishment of performing arts organizations rather than the establishment of self-employed musicians. The latter may demonstrate different paths and approaches, and might also have different objectives. Although the previously discussed findings from the literature review already give an indication of the elements that can play a strategic role, such as identity, skills, personality traits and certain entrepreneurial tasks, it is not yet

clear how these elements together might translate into a strategy. Thus, before presenting the theoretical model that serves as a guide for the empirical part of the research, the following section first addresses some key aspects that are associated with (entrepreneurial) strategies.

## 2.3 (ENTREPRENEURIAL) STRATEGY

In the business literature, strategy is a commonly and broadly applied term. To get a better understanding of the concept and to be able to implement it properly within the context of entrepreneurship in the music field, first some main theoretical models that have been presented in the general strategy literature, and more specifically, in the entrepreneurial strategy literature are discussed. Since research on this topic is very extensive, discussing all of the available literature is outside of the scope of this research. A selection has been made based on the possible relevance and applicability of the theory to the specific research context, focussing on strategy content and strategy typology; within this research, the strategic product and the implications this ‘product’ has on the musician’s establishment is of more interest than the way a musician’s strategy is created (i.e. strategy making).

Strategy is commonly related to a ‘plan’, but Mintzberg (1987) argues that the concept of strategy requires several definitions, highlighting that a strategy can be but not necessarily has to be a well thought-out plan. Mintzberg (1987) introduces four other definitions of strategy: strategy as ploy (“a specific manoeuvre intended to outwit an opponent or competitor”, p. 12), strategy as pattern (a strategy emerging from a stream of actions/behaviour), strategy as position (“a means of locating an organization in an environment”, p. 15), and strategy as perspective (“its content consisting of an ingrained way of perceiving the world”, p. 16). In addition, these definitions can be interrelated, indicating that the strategy of an individual or organization does not always comply with only one of the definitions.

According to Hambrick & Fredrickson (2005), a strategy is “a central, integrated, externally oriented concept of how the business will achieve its objectives” (p. 52). As a response to the strategic fragmentation and the lack of conceptual clarity, Hambrick & Fredrickson (2005) have introduced a model that indicates what exactly constitutes a strategy. Five major elements are presented in their ‘strategy diamond’: arenas, vehicles, differentiators, staging, and economic logic. Each part involves a question, which triggers a set of choices to be considered. For an overview of the model, see Figure 9 in Appendix III – Strategy Models. Which ‘arenas’ to be active in, is one of the key decisions that has to be made. Besides that, the strategists should consider which ‘vehicles’ to use, in other words, how to get there. The ‘differentiators’ element refers to the choices on how to win, i.e. how to attract customers, and according to Hambrick & Fredrickson (2005); “regardless of the intended differentiators

– image, customization, price, product styling, after-sale services, or others – the critical issue for strategists is to make up-front, deliberate choices” (p. 55). ‘Staging’ involves the decision-making on the speed and sequences of moves/initiatives, and can be driven by several factors, such as resources (e.g. funding), urgency (e.g. related to temporary opportunities), achievement of credibility, and the pursuit of early wins. Finally, as a central point of the strategy, it must be determined how profit will be generated. Hambrick & Fredrickson (2005) emphasize that it is important to pay attention to and align all five elements, and that all require certain capabilities.

Although these elements might be relevant for the strategy development in every type of business, be it a large international corporation or an innovative start-up, some authors have introduced models with a specific focus on entrepreneurship, since it can also be argued that some differentiation regarding the conceptualization of strategy is needed depending on the context. Ireland, Hitt & Simon (2003) and Hitt, Ireland, Sirmon & Trahms (2011) discuss the construct of strategic entrepreneurship, whereby the former distinguishes between several dimensions and the latter translates it into an input-process-output model that is concerned with wealth creation. Strategic entrepreneurship involves, on the one hand, the identification and exploitation of opportunities, the entrepreneurship part, and on the other hand, the creation and sustaining of competitive advantages, the strategic part (Hitt et al., 2011).

The model of strategic entrepreneurship introduced by Ireland et al. (2003) contains several dimensions. See Figure 10 in Appendix III for a representation of the model. Entrepreneurial mindset is one part of the model, including entrepreneurial opportunities, entrepreneurial alertness, real options, and an entrepreneurial framework. Ireland et al. (2003) define entrepreneurial mindset as “a growth-oriented perspective through which individuals promote flexibility, creativity, continuous innovation, and renewal” (p. 968); despite the uncertain environment, with an entrepreneurial mindset and the right cognitive capabilities, new opportunities can be identified and exploited. A second dimension is associated with the entrepreneurial culture and entrepreneurial leadership: “an effective entrepreneurial culture is one in which new ideas and creativity are expected, risk taking is encouraged, failure is tolerated, learning is promoted, product, process and administrative innovations are championed, and continuous change is viewed as a conveyor of opportunities” (p. 970) and entrepreneurial leadership refers to the ability to stimulate others in the strategic management of resources. The strategic management of resources is a third dimension of the model. Rare, valuable, inimitable, and non-substitutable resources can result in a sustainable competitive advantage, and “when firms structure a resource portfolio, bundle resources to form capabilities and leverage those capabilities flowing from their financial, human and social capital (resources) to simultaneously enact opportunity- and advantage-seeking behaviours and create wealth, they are managing their resources strategically” (p. 973). Together, the previously mentioned dimensions are connected to the dimension

of creativity and innovation, which consequently can result in a competitive advantage with which wealth can be created. For new venture firms, the strategic management of resources is especially challenging, and therefore also the creation of sustainable competitive advantage, although such firms, on the other hand, benefit from more flexibility and entrepreneurial characteristics (Ireland et al., 2003).

The strategic entrepreneurship model presented by Hitt et al. (2011) builds on the previously described model: the extended version presents an input-process-output model which “incorporates environmental, organizational, and individual foci into the dynamic process of simultaneous opportunity- and advantage-seeking behaviours” (p. 59). See Figure 11 in Appendix III. Environmental factors (affect the ability to discover, create and exploit opportunities, and acquire resources), organizational resources (i.e. entrepreneurial culture and leadership), and individual resources (i.e. financial, social, and human capital, including individuals’ skills, capabilities, knowledge, experience, and motivation) are seen as the inputs for the strategic entrepreneurship process. The second dimension relates to the strategic entrepreneurship actions or processes, with a focus on resource orchestration and entrepreneurial actions (Hitt et al., 2011). As an outcome of the process, value and benefits are created at different levels, namely for the society (e.g. economic growth, and serving social needs), organization (e.g. technology and innovation), and individual (e.g. financial wealth, satisfaction, and learning outcomes). In addition, Hitt et al. (2011) emphasize that it is important to find the right balance between “the opportunity-seeking behaviours of entrepreneurship and the advantage-seeking behaviours associated with strategic management” (p. 69), in which also the type of competitive environment plays a role.

In the study by Murray (1984), the environment plays a crucial role with regard to entrepreneurial strategy. However, the first element that Murray (1984) mentions that is relevant to entrepreneurial strategy, is the presence of a clear purpose and vision. Given this purpose, a set of internal (structural), environmental and input-output relationships is established, which involves a set of decisions that finally constitutes a strategy. As such, Murray (1984) defines entrepreneurial strategy as “the creation or recreation of the fundamental set of relationships characterizing an organization's behaviour: its environmental, internal and input-output parameters” (p. 3). Such strategic behaviour can be a response to both environmental and organizational factors: it can be the case that a misfit with the dynamic environment requires an adjustment in strategy, but equally, organizational features may be a driver of change, redefinition, and occasionally, restructuring of the environment (Murray, 1984).

Instead of describing the different components of strategy, business strategy can also be explored using so called generic strategies or strategy typology. A generic strategy can be described as a broad categorisation of strategic choices that can be applied across a variety of industries and organisational forms (Herbert & Deresky, 1987). Porter (1980) identified three generic strategic approaches, aimed at

outperforming competitors in the industry: overall cost leadership, differentiation, and focus (see Figure 12 in Appendix III). Regarding the first strategy, overall cost leadership, low cost relative to competitors is the core objective (Porter, 1980). The second generic strategy “is one of differentiating the product or service offering of the firm, creating something that is perceived industrywide as being unique” (Porter, 1980, p. 37). The final generic strategy proposed by Porter (1980) focusses on a particular buyer group, segment of the product line, or geographic market, thus having a particular target instead of competing more broadly. According to Porter (1980), the three generic strategies differ in several dimensions, such as the resources and skills required to implement them successfully.

Smith, Guthrie & Chen (1989), criticize that Porter’s generic strategies are described relatively generally and appear limited to the competitive market behaviour of larger organizations. Also amongst others Rugman & Verbeke (1987) argued that Porter’s (1980) model is less relevant for small firms. The typology proposed by Miles, Snow, Meyer & Coleman (1978), on the other hand, shows a more comprehensive theoretical orientation and can easily be generalized across different settings (Smith et al., 1989). Miles et al. (1978) distinguished between four strategic types of organizations: Defenders, Prospectors, Analyzers, and Reactors, where the latter represents strategic ‘failure’. The first three types have “their own unique strategy for relating to their chosen market(s), and each have a particular configuration of technology, structure and process that is consistent with their market strategy” (Miles et al., 1978, p. 550). Below, a description is provided of Miles et al.’s (1978) strategic types:

- *Defenders* have narrow and stable product-market domains and aim to prevent competitors from penetrating their niche. These organizations usually do not consider the developments and trends outside their domain, ignoring new opportunities. Their technology, structure or methods of operation therefore do not require a lot of change. The main focus is on improving and ensuring efficiency within their existing operations. A potential risk is the inability to effectively anticipate on major shifts in the environment.
- *Prospectors* are mostly involved in locating and exploiting new opportunities, usually within a more dynamic environment. Scanning trends and developments in the environment is essential for such organizations. Being able to anticipate on the dynamic environment requires flexibility in technology, structure and methods of operation. A potential risk is low profitability and overextension of resources.
- *Analyzers* refer to a combination of the Prospector and Defender type of organizations: it aims to combine the strengths of both these types, wanting to minimize risk and at the same time maximizing profitability. Finding the right balance between stability and flexibility is key. A potential risk is inefficiency as well as ineffectiveness in case the balance of the strategy-structure relationship is not maintained.

- Reactors are unable to adapt to their environment in a consistent and stable manner. Several reasons exist why such organizations seem to improperly pursue one of the other strategic types. First of all, the organization's strategy is not clearly articulated. Second, it might be that the organization's structure and processes are not formed in such a way that they fit a chosen strategy. Third, reactors intend to ignore the environmental changes and nevertheless hold on to the existing strategy-structure relationship.

Overall, strategy is a complex concept that can be understood in many ways. Only a small selection of existing theory has been presented. Although it is not expected that the business strategy theory can be directly applied to the research context, it can serve as a fundamental basis to gain insights on the entrepreneurial strategies of young classical musicians.

## 2.4 SUCCESSFUL ESTABLISHMENT

It is expected that musicians differ in their successful establishment as a result of the strategic decisions they make. Similar to strategy, also 'success' and 'successful establishment' are complex and ambiguous concepts. Financial criteria are usually considered to be the most appropriate measure of business success (Walker & Brown, 2004). However, for musicians, financial objectives are often not the main priority. As amongst others Albinsson (2018) and Sardana (2018) mentioned, musicians often serve multiple purposes, and in many cases, 'making money' is not the main objective. Hence, stating that success is solely determined by the amount of 'profit' or, in case of self-employed musicians, 'income', would not capture the meaning of success. Therefore, to understand a musician's success, non-financial criteria have to be included as well. However, the measures of success may vary from person to person and being established does not mean the same for each musician. Several criteria can be considered with regard to successful establishment: besides a sufficient amount of income that is generated, also the level of satisfaction about the position that has been occupied, the ability to perform the job, the quality that is delivered, the amount of opportunities that are exploited, and the visibility and recognition that is gained, can play a role.

Although all these elements are likely to determine a musician's success of establishment, in literature the success of an artist is regularly described by artistic recognition and commercial success. Also within this research, it is decided to determine the success of establishment by examining these two dimensions, since these are assumed to be the two main criteria for a musician to survive and eventually be successful.

**But success is an important thing! It has often been said that an artist should work for himself, for the love of art, and scorn success. It's a false idea. An artist needs success. Not only in order to live, but primarily so that he can realize his work. ~ Pablo Picasso**  
(Muniz, Norris & Fine, 2012, p. 71)

Although it might not be a main priority for all artists, the musician's work needs to be recognized by the external environment in order for new opportunities to arise, and in addition, a self-employed musician has to be commercially successful to be able to keep exercising the profession. As Delmestri, Montanari & Usai (2005) state: "on the one hand, creativity, innovation and authenticity represent cultural industries' peculiar features and the principal reason they are able to attract attendance, on the other hand, both economic efficiency and effectiveness are relevant dimensions to which cultural industries' actors are subjected, and affect how successfully they can operate" (p. 976).

Within this research, artistic recognition and commercial success are defined as follows. A musician has gained artistic recognition when his artistic results, reflecting his beliefs and visions as an artist, are received, appreciated and promoted by the external environment. Although Lang & Lang (1988) make a distinction between recognition and renown, with the former referring to "the esteem in which others in the same 'art world' hold the artist" (p. 84), and the latter referring to "a more cosmopolitan form of recognition beyond the esoteric circles in which the artist moves" (p. 84), in this research artistic recognition is considered as the overarching term that merges previous definitions. A musician has achieved commercial success when opportunities to perform occur frequently and steady, generating enough income to continue working as a professional performer. Based on these two dimensions (i.e. artistic recognition and commercial success), it is judged whether a musician is successfully established. However, it is important to realize that the level of success one has, is very personal, and cannot solely be captured by the evaluation of the musician's position from an external perspective. Therefore, also the musician's personal perception of his successful establishment is considered.

## 2.5 THE THEORETICAL MODEL

Combining the relevant findings from the literature review on performing arts entrepreneurship and the musician's environment with those on strategy and successful establishment, a theoretical model has been created, see Figure 1.

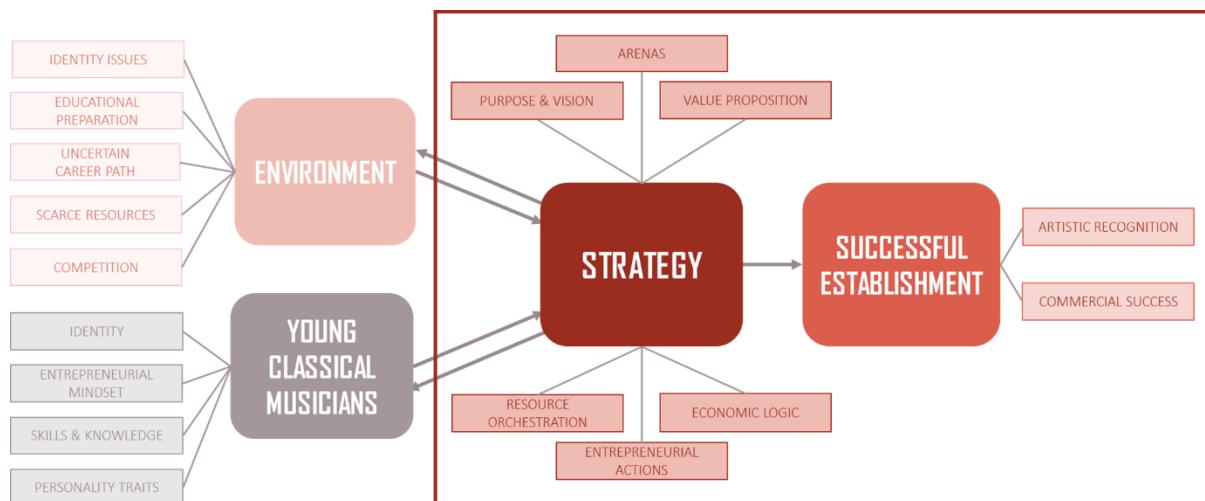


Figure 1 - Theoretical Model

The theoretical model presents the variables deriving from the main research question: young classical musicians, their environment, their strategy, and their successful establishment. A set of key elements is attached to each variable. The theoretical model aims to capture the range of factors that can influence a musician's strategic choices and consequently establishment, which hence also includes the characteristics of the young classical musicians and their environment. However, within the empirical part of the research, the main focus is on strategy and the influence this strategy has on the output (i.e. success of establishment).

First of all, the model implies that young classical musicians possess several characteristics that are relevant to the creation of a strategy and their establishment within the environment. From the second part of the literature review, it became clear that the musician's skills, identity, personality traits, and knowledge play a role, some of which also came forward in the strategy literature as inputs for the strategic process. In addition, the extent to which the musician has an entrepreneurial mindset can also be seen as a factor that affects the strategic decision-making process, especially the identification and exploitation of opportunities.

Furthermore, young classical musicians are affected by their external environment, which appeared to be characterized by an uncertain career path, strong competition, scarce resources, limited educational preparation, and issues regarding identity. As a response to this external environment, it is expected that young classical musicians adopt a certain strategy, be it consciously or unconsciously. The musicians' strategies are the main focus of this research. Based on the models proposed in the strategy literature, several aspects are assumed to constitute a musician's strategy. First of all, the purpose and vision is likely to determine for an important part the type of strategy that is applied: if a musician considers himself an entrepreneur out of necessity and actually does not have clear entrepreneurial intentions, the strategy might differ a lot from that of a musician who has the desire to discover or create novel opportunities and has an entrepreneurial approach. Also, not every musician wants to obtain the same position within the environment: there is not one way to be active as an established self-employed musician.

As such, the musician is expected to make a decision regarding the 'arenas' in which to be active, derived from Hambrick & Fredrickson's (2005) model. A musician could for example choose to form an ensemble or develop a solistic career, performing the entire scala of classical music styles or specializing in a specific style, but also choices of a target audience and the geographic scope are relevant. Another component that a musician has to consider as part of the strategy, is the value it wants to create and deliver to 'customers': what could be the musician's unique selling point, how could this fulfill the customer's needs, and how can a competitive advantage be obtained.

When targets are clear, it has to be decided how to obtain and manage the necessary resources and which actions to take in order to achieve the objectives. From the literature, it came forward that resources such as finance, audience, opportunities, and venues are limited, making resource orchestration a challenging but crucial task. Consequently, the careful choice of actions becomes important as well. Entrepreneurial tasks including networking, marketing, and managing the financial resources were highlighted in the literature as essential. The latter is also closely related to the ‘economic logic’ component: it has to be decided how profit can be generated, or, maybe more relevant within the context, how at least enough income for the musician can be generated to survive.

Finally, the musician’s establishment is seen as an output of the strategy. Whether this establishment is successful, is assumed to depend on the strategic decisions that were made. Although the theoretical model forms a basis, it might be incomplete or insufficient, since the literature on which the model is based did not in all cases directly relate to the topic that is studied in this research. It is therefore expected that additional elements could derive from the empirical findings or that some aspects appear less relevant, which may result in an adjusted/extended version of the theoretical model.

## 3 - METHOD

### 3.1 RESEARCH APPROACH

Since this study has the aim to discover and get a better understanding of the concepts of interest, a qualitative research approach is applied to gain in-depth insights. "The purpose of qualitative research is based on researcher immersion in the phenomenon to be studied, gathering data which provide a detailed description of events, situations and interaction between people and things, providing depth and detail" (Cooper & Schindler, 2014, p. 146). Furthermore, qualitative methods are appropriate when wanting to answer questions about experience, meaning and perspectives, often from the participant's standpoint (Hammarberg, Kirkman & De Lacey, 2016). This research does not aim at answering questions such as 'how many, how often, when or who', but rather 'how and why'. It involves the understanding of the experiences and views of young classical musicians and does not have the objective to present precise measurements, making qualitative research a more suitable approach than quantitative research. The research is exploratory of nature: the topic of interest has not been thoroughly investigated yet. Exploratory research enables to get a better understanding of the elements that play a role and obtain a broader impression of the phenomenon.

Different approaches can be adopted to study the unit of analysis, i.e. the strategies of young classical musicians. For example, a longitudinal study would have been an interesting approach to gain insights on the participants' process of establishment and development of strategies, but due to time limit (the research has to be conducted within 10 weeks), it was not possible to observe the participants for a longer period of time. Conducting case studies would have been another alternative, but since the aim of the study is to obtain a representative overview of strategies, not only including the 'best cases', an interview study seemed more appropriate for gathering diverse and comprehensive results from a larger amount of participants. Thus, data was primarily collected by means of interviews with the participants.

### 3.2 SAMPLING

To formulate an answer on sub-question 3, data was gathered from young classical musicians. A purposive sampling technique was applied for the selection of suitable candidates; participants were carefully chosen based on their characteristics, experiences and background. First, several criteria were formulated to specify the sample. See Table 1 for an overview.

Musicians were included that graduated from the conservatory, with a maximum of 10 years after graduation. Considering the difficult environment of classical musicians and thus their presumably slow establishment, it was expected that with this criterium the target group would be reached. Other requirements were that the musician is active as a performing artist, is (at least partly) self-employed,

and has a main income deriving from music-related activities. Since the researcher's personal network mostly existed within the Netherlands, only participants residing in this particular country were selected. However, a Dutch nationality was not seen as a criterium.

Table 1 - Sampling Criteria

Sampling Criteria	<i>Graduated from higher music education (with a focus on performance)</i>
	<i>Graduation maximum 10 years ago</i>
	<i>Active as performing artist</i>
	<i>(Partly) self-employed</i>
	<i>Main income from music-related activities</i>
	<i>Residence in The Netherlands (although not limited to Dutch nationality)</i>

Shenton (2004) mentioned: "a form of triangulation may involve the use of a wide range of informants, so that individual viewpoints and experiences can be verified against others and, ultimately, a rich picture of the attitudes, needs or behaviour of those under scrutiny may be constructed based on the contributions of a range of people" (p. 66). Also for the sample of young classical musicians, the objective was to include a wide range of participants so that a variation in perspectives could be obtained: the maximum variation sampling technique was used. Four subgroups have been derived on the basis of two dimensions, see Table 2.

Table 2 - Dimensions Maximum Variation Strategy

	<b>Commercial Success - Yes</b>	<b>Commercial Success - No</b>
<b>Artistic Recognition - Full</b>	<b>Group 1</b>	<b>Group 2</b>
<b>Artistic Recognition - Limited</b>	<b>Group 3</b>	<b>Group 4</b>

With regard to sampling, the aim was to obtain participants that would differ in their successful establishment and entrepreneurial approach, so that it would become more likely that a possible variety in strategies was covered. In previous chapter, artistic recognition and commercial success have been introduced as the determinants for successful establishment. Besides that, it was expected that a musician who succeeds both artistically and commercially, might have a stronger entrepreneurial approach than a musician who is less successfully established in an artistic and commercial sense. Using artistic recognition and commercial success as sampling dimensions was therefore expected to result in a variety of approaches and experiences with regard to entrepreneurial strategy. However, it was not possible to fully assess which musician gains artistic recognition and is commercially successful purely based on secondary data, following the definitions as described in previous chapter. Nevertheless, some of the data that was gathered from secondary sources enabled to make an estimation and select appropriate participants.

The musician's visibility can reveal something about the level of artistic recognition. In the context of this research, visibility refers to the degree to which someone is seen by the public, having gained general attention in the media. Also certain music performance-related achievements can suggest that a musician is recognized by the external environment. A musician was considered to have gained artistic recognition when articles, reviews and interviews could be easily found when searching online, when the musician was part of national radio and/or tv programmes, and when he had won awards/prizes and/or had played with for example prominent orchestras. If only a personal website and/or concert announcements could be found, and no particular achievements were mentioned, the musician was viewed as not having gained full artistic recognition.

To make a first statement about a musician's commercial success, information about the musician's performance activity was evaluated. Performance activity, refers to the regularity with which performances are given, which can be derived from the number of performances that are given within a season. A higher performance activity suggests commercial success, since this implies that opportunities to perform occur more often. If the musician had at least 25 performances scheduled in the 2019/2020 season, he was considered commercially successful.

By carefully selecting participants for each group based on these dimensions, still a diverse and balanced sample was obtained without strictly predetermining who is and is not successful or entrepreneurial. The interviews were meant to give a more comprehensive understanding of the latter. The sample consisted of 11 participants: this sample size was manageable within the timeframe of the research and appeared sufficient to represent the diversity of the population. The researcher's personal network has been the starting point for selecting suitable participants, but participants were also obtained from suggestions by other participants or advisors. By gathering background information of each participant, an overview was kept of the diversity of the sample group during the data gathering period, which helped to select the next suitable participant and ensure that enough representatives per group would be interviewed.

Although at first a total of three participants per group was desired, it became clear that Group 2 is rarely present in practice. It is seldom the case that young classical musicians are convincingly recognized by their external environment, but nevertheless commercially unsuccessful based on the criteria that were applied for sampling. A plausible explanation would be that the increase of recognition and visibility triggers more performance opportunities. Consequently, no suitable candidates could be selected for this group. If artistic recognition would have been limited to the musician's recognition by peers, finding participants for Group 2 could have been feasible, since it is not an uncommon phenomenon that musicians are capable of delivering high artistic quality but nevertheless do not obtain many performance opportunities. However, based on the definition of artistic recognition as

applied in this research, gaining artistic recognition and at the same time being commercially unsuccessful is a rare combination. It would have been an option to only look at the extreme cases instead of striving for maximum variation, but then Group 3 would have been omitted. However, Group 3 is interesting because it indicates that being recognized publicly and being highly visible is not always a prerequisite for high performance activity and commercial success. Thus, instead of omitting Group 3 as well, it was decided to find candidates for Group 1, Group 3 and Group 4. See Table 3 for an overview of the participants per group.

Table 3 - Overview Samples

	<b>Sample Group</b>	<b>Year of Birth</b>	<b>Years after Graduation</b>	<b>Instrument</b>	<b>Description of Activities</b>
P1	1	1994	4	Cello	Active as a soloist and chamber musician, highly visible, prize-winner of competitions, high performance activity.
P2	3	1993	2	Voice	Active as a soloist and chamber musician (lied, oratorio), part-time job in professional choir, limitedly visible, high performance activity.
P3	4	1994	1	Piano	Active as a chamber musician and teacher, limitedly visible, relatively low performance activity.
P4	3	1992	1	Voice	Active as a soloist (mostly opera), limitedly visible, high performance activity.
P5	1	1989	5	Saxophone	Active as a chamber musician and teacher, highly visible, prize-winner of competition with quartet, high performance activity.
P6	3	1992	1	Tuba	Active as an orchestra player, limitedly visible, high performance activity.
P7	1	1984	7	Violin	Active as a chamber musician, highly visible, prize-winner of competitions with quartet, high performance activity.
P8	4	1988	3	Piano	Active as a chamber musician and teacher, limitedly visible, relatively low performance activity.
P9	1	1990	5	Cello	Active as a chamber musician, highly visible, award-winner with ensemble, high performance activity.
P10	1	1989	4	Cello	Active as a soloist and chamber musician, highly visible, prize-winner of competition, high performance activity.
P11	4	1990	4	Piano	Active as a chamber musician and teacher, limitedly visible, relatively low performance activity.

### 3.3 OPERATIONALIZATION

In the Introduction and Theoretical Framework chapters, the variables have already been defined and explained. For an overview of the operationalization of the two main variables, see Table 4. In the interview guide, the indicators are translated into interview questions; see the following section *Data Gathering Methods*.

Table 4 - Operationalization Variables

Variable	Definition	Dimension	Indicator
<b>Entrepreneurial Strategy</b>	A set of entrepreneurially-oriented decisions and actions that are aimed at achieving business objectives.	The self-employed musician has a purpose and vision by which the entrepreneurial strategy is driven.	<ul style="list-style-type: none"> <li>• The motivation behind the choice of profession.</li> <li>• Career objectives.</li> </ul>
		The self-employed musician decides on the arenas in which to be active.	<ul style="list-style-type: none"> <li>• Type of performance activities as a musician / Market Segments (e.g. chamber music, solo, orchestra, multidisciplinary projects, cross-over, music genre).</li> <li>• Geographic Areas (national, international).</li> <li>• Product Categories (e.g. live performances, CDs).</li> <li>• Choice of arenas as a strategic move.</li> </ul>
		The self-employed musician decides on the value he wants to create and deliver.	<ul style="list-style-type: none"> <li>• Value Proposition.</li> <li>• Unique Selling Point / Competitive Advantage</li> <li>• Value created to fulfil the needs of the target group(s).</li> <li>• Value created as a response to the environment.</li> </ul>
		The self-employed musician adopts a certain approach to recognize and exploit opportunities.	<ul style="list-style-type: none"> <li>• Alertness for opportunities.</li> <li>• Recognition of opportunities by creating.</li> <li>• Recognition of opportunities by discovering.</li> <li>• Selection / Exploitation of opportunities.</li> <li>• Active and conscious involvement in opportunity recognition.</li> </ul>
		The self-employed musician decides on how to manage and orchestrate his resources.	<ul style="list-style-type: none"> <li>• Type of resources needed.</li> <li>• Gathering of the necessary resources.</li> <li>• Deployment of the resources.</li> </ul>
		The self-employed musician decides which entrepreneurial actions to take.	<ul style="list-style-type: none"> <li>• Activities that are required to run the business and achieve the objectives.</li> </ul>
		The self-employed musician adopts a certain approach to generate an income.	<ul style="list-style-type: none"> <li>• Applied approach to generate sufficient income.</li> </ul>

<b>Successful Establishment</b>	Having achieved a position in which the musician gains artistic recognition, is commercially successful and is personally satisfied about the process of establishment.	A musician has gained artistic recognition when his artistic results, reflecting his beliefs and visions as an artist, are received, appreciated and promoted by the external environment.	<ul style="list-style-type: none"> <li>• Achievements (e.g. competitions/awards won).</li> <li>• Visibility (e.g. national/international press, media publications).</li> <li>• Acknowledgement by 'insiders' (e.g. professional peers).</li> <li>• Acknowledgement by a larger audience (e.g. press, concert halls).</li> </ul>
	A musician has achieved commercial success when opportunities to perform occur frequently and steady, generating enough income to continue working as a professional performer.	A musician has achieved commercial success when opportunities to perform occur frequently and steady, generating enough income to continue working as a professional performer.	<ul style="list-style-type: none"> <li>• Amount of performances within a season.</li> <li>• Stable occurrence of opportunities (knowing that opportunities will keep coming in the future).</li> <li>• Enough income to live on.</li> </ul>
	A musician is personally satisfied when he considers himself competent, productive and satisfied in the occupation and in the achievement of his objectives.	A musician is personally satisfied when he considers himself competent, productive and satisfied in the occupation and in the achievement of his objectives.	<ul style="list-style-type: none"> <li>• Personal perception of success.</li> <li>• Personal perception of possession of skills and knowledge to exercise the profession.</li> <li>• Personal perception of busyness.</li> <li>• Personal perception of satisfaction about the achieved position.</li> </ul>

### 3.4 DATA GATHERING METHODS

To gather relevant data, desk research and field research were combined. The interviews served as the primary data collection method. The choice for one-to-one semi-structured interviews was made, since this can enable to create an open dialogue in which the participant can freely share thoughts, but with the help of some pre-determined questions at the same time can ensure that similar topics are addressed in each interview.

An interview guide was designed that helped to direct the semi-structured interviews, see Appendix IV. It contains an overview of themes and questions: after a short introduction about the research topic, the guide contains questions about the strategic elements that derived from the theoretical framework (i.e. purpose & vision, arenas, opportunities, value proposition, resource orchestration & entrepreneurial action, economic logic). Following the structure of the theoretical model and asking specific questions about these subtopics enabled to gather in-depth insights in the musicians' strategies. Besides the themes around strategy, also questions were included relating to successful establishment, to verify whether the results obtained for sampling were accurate and

comprehensive, and to understand the musicians' personal perception of success. In addition, optional questions were formulated with regard to the remaining variables in the theoretical model (i.e. environment, young classical musicians); although these elements were not the main focus of the research, when relevant, the optional questions enabled to elaborate on the factors that play a role in strategic decisions.

The order of the questions was not fixed and during the interview it was possible to ask additional questions. After the first interview, and also further on in the data gathering process, adjustments were made to improve the interview guide. Interviews were recorded (audio) to ensure that all the details of the interviews are accessible. A consent form was provided to each participant, to ensure that researcher and participant reached an agreement on the recording and use of the interview results.

To triangulate results, supporting data has been obtained where possible. This enables to "provide a background to and help explain the attitudes and behaviour of those in the group under scrutiny, as well as to verify particular details that participants have supplied" (Shenton, 2004, p. 66). Thus, in addition to the interviews, extra information on the participating young classical musicians was gathered from secondary sources (e.g. publicity on the internet, music magazines, et cetera) to discover what kind of performances they give, how they present themselves to their audiences and whether this is in line with the strategies that they described during the interview.

### **3.5 DATA ANALYSIS METHODS**

After collecting the data, the interviews were transcribed. Transcriptions were verified with the participants, to check the correctness of the statements. The transcriptions were analysed using the software ATLAS.ti. Leech & Onwuegbuzie (2008) contend that research utilizing qualitative techniques should involve at least two, if not more, types of data analysis tools, in order to triangulate results. Therefore, the data was analysed in two ways, namely by applying qualitative content analysis and constant comparative analysis. Qualitative content analysis has the main objective to systematically transform a large amount of text into a highly organised and concise summary of key results (Erlingsson & Brysiewicz, 2017), which is particularly useful to recognize common elements in the entrepreneurial strategies of young classical musicians. Constant comparative analysis, an approach that provides a basis for systematically organizing, comparing, and understanding the similarities and differences between participants' perceptions (Mathison, 2005), is appropriate for the identification of and comparison between different strategies. Both data analysis methods involve coding and categorizing, but have a different purpose. Therefore, combining these two methods resulted in a more comprehensive final outcome. In addition to the interviews, the secondary data sources were analysed as well. This data was compared to the results of the interview analyses to discover for example contradictions between the participant's statements in the interview and statements/actions derived from the additional material.

## **3.6 TRUSTWORTHINESS & ETHICAL CONSIDERATIONS**

To ensure that the research is trustworthy, amongst others the credibility of the research was considered: results were triangulated in both the data gathering and the data analyses phase. In the data gathering phase, data was obtained from a wide range of participants to guarantee that a variety of perspectives is included and the topic of interest can be fully understood. Furthermore, data was obtained from different sources. Before analysis, the data was verified with the participants, which contributed to the credibility of the research as well. In the data analyses phase, different analysis methods were applied, in order to triangulate the results.

Purposive sampling was applied to ensure that the gathered data is relevant and specific to the context. Although Shenton (2004) argues that a random approach could negate charges of researcher bias in the selection of participants, purposeful sampling can produce information-rich cases (Morrow, 2005), which was of more interest in this qualitative research. With purposive sampling, contrasting participants were selected so that the results could be representative for the diversity in the population. Insights from this research can also be valuable within a wider context, namely that of the performing arts and cultural entrepreneurship in general, since classical musicians form part of these groups as well. However, it is not realistic to assure transferability, since classical musicians are likely to differ in some respects from for example pop musicians, and similarly, musicians may behave entrepreneurially different than for example dancers.

Regarding dependability, following Shenton's (2004) recommendation, the processes within the study are reported in detail, thereby enabling a future researcher to repeat the work, if not necessarily to gain the same results. Therefore, the research report aimed to include detailed descriptions of the research design and its implementation, the operational detail of data gathering, and a reflective appraisal of the project.

Finally, confirmability, and thus trustworthiness, are increased by the methodological description as well. Similarly, the aforementioned triangulation for results also contribute to the confirmability. Furthermore, the researcher saw to it that objectivity is as much as possible maintained. However, the researcher was also aware of possible biases. For example because of the researcher's personal background and strong commitment to the topic, she was cautious for the expression of opinions during interviews, since this could reduce objectivity. Nevertheless, by taking on a reflective attitude and by thoroughly describing the decisions made, any violations of objectivity were less harmful and stayed within limits.

The chance of any serious ethical issues was minimal. Before data was gathered, participants were asked to fill in a consent form. Furthermore, since the sample included publicly known figures for which reputation and image is of importance, data was treated confidentially. Therefore, the gathered data

was verified with the participant, to ensure that he/she agreed with the statements, and was anonymized. Another reason for anonymization is the distinction that is made between ‘successful’ and ‘less successful’ strategies: using names did not seem appropriate in this case. The interviews did not address other sensitive issues that harmed the interviewee, limiting potential ethical concerns.

## 4 - RESULTS

*I look around me and see other musicians, having a similar age as me, become successful: winning competitions, playing in all kind of places around the country, even the larger concert halls, playing with orchestras. What are they doing differently? Or are they just lucky?*

In this chapter, the results that derived from the gathered data are presented. First, the data gathered from each participant (interview and secondary sources) has been analysed separately and transformed into a concise summary, see Appendix V – Results: Case Summaries. In general, the information gathered from the secondary sources did not contradict the interview findings, but confirmed or enforced these. Table 5 provides an overview of recurring themes and codes, indicating for each participant whether a specific element played a role in the participant's strategy and establishment. Considering the similarities and differences between the case results, below a description is given of the findings, structured by the elements that were presented in the theoretical model.

### 4.1 PURPOSE & VISION

For each participant, the personal interests with regard to music played an essential role in the motivation to become a musician and also served as a guide and determinant for the participant's career path. All participants indicate that at some point they felt it was necessary to look deep into themselves, figuring out what it is that truly interests them. For most of the participants, this discovery has been essential in the decisions they made, the direction they chose, and the purpose and vision they decided to have as a musician. Also in their advices to future musicians, most participants recommend that they determine what their desires and interests are as a musician, so that they can focus their career in this direction.

For me, it was not like 'I have a purpose and a vision; I see myself on stage, playing with an orchestra', in that way. I just wanted, there is so much beautiful music, I wanted to play that and share that with people. ~ P1

Without music, or without playing the violin actually, I just felt a lot less well. That had become a part of me, no, I was not going to let that go just like that. ~ P7

It really became clear to me, during my final years at the conservatory, that I wanted to play as a solo musician much more, and especially contemporary music. So I really want to work with composers and create completely new pieces, specifically written for me. Because, I just feel, yeah, it was actually my passion, and of course I did not know right away where to start, but I just asked a young composer, a really talented composer, to write something for me. ~ P10

Only in the case of participant 6, there was also a clear non-artistic interest that triggered him to become a musician, namely the desire to proof himself to his personal environment.

This aspect of showing what I am capable of, what is inside me, showing that I can do it and that I can accomplish more than many others, that has been my biggest motivation. ~ P6

Table 5 - Overview of Results: Relevance of each Code per Participant

	P1	P5	P7	P9	P10	P2	P4	P6	P3	P8	P11
<b>Purpose &amp; Vision</b>											
Driven by Personal, Artistic Interests	X	X	X	X	X	X	X	X	X	X	X
Driven by Non-Artistic Interests									X		
Specific Goal(s)					X		X	X	X	X	
Clear Vision	X		X	X	X		X	X	X		
Structured Long-term Plan											
<b>Arenas</b>											
Strategic Choice			X	X	X	X	X	X			
Diversity	X	X	X	X	X	X	X	X	X	X	X
<b>Value Proposition</b>											
Meaning, Pureness, Beauty of Music	X	X	X	X	X	X	X		X	X	X
Quality			X			X	X	X	X		X
Role of Audience		X	X	X			X				X
Personality / Identity	X	X	X	X	X	X	X	X	X	X	X
Concepts		X			X		X		X		
<b>Resource Orchestration</b>											
Strategic Approach	X			X			X	X	X		
<b>Entrepreneurial Actions</b>											
Opportunity Recognition - Create	X	X		X	X		X	X	X	X	X
Opportunity Recognition - Discover		X	X	X	X	X	X	X	X	X	X
Opportunity Recognition - No Effort	X					X					
Opportunity Selection	X	X	X	X	X	X	X	X	X	X	
Networking	X	X	X	X	X	X	X	X		X	X
Promotional Activities - Direct	X	X	X	X	X		X		X	X	X
Promotional Activities - Indirect	X	X	X	X	X	X	X	X	X	X	X
Project Development	X	X	X	X	X		X	X			
Other (e.g. organizational tasks, administrative tasks)	X	X	X	X	X	X				X	
<b>Economic Logic</b>											
Payment Criteria (applying a minimum amount)	X	X	X	X	X	X	X	X	X	X	
Price Awareness Competition							X	X	X		
Solid Base (e.g. orchestra job, teaching)		X				X		X	X	X	X
<b>Success</b>											
Full Artistic Recognition	X	X	X	X	X						
Commercial Success	X	X	X	X	X	X	X	X			
Positive Personal Perception	X		X	X		X		X			
<b>Crisis Situation</b>											
Proactive / Entrepreneurial			X	X	X		X				
<b>Group 1 - Commercial Success &amp; Full Artistic Recognition</b>											
<b>Group 3 - Commercial Success</b>											
<b>Group 4 - Neither</b>											
<b>Successful Establishment</b>											
<b>Successful in Some Aspects</b>											

Although, in general, it was clear for all participants that they wanted to follow their personal, artistic interests within their profession, not all participants had specific goals or a clear vision. Whereas some formulated specific goals, such as 'wanting to make a living out of music by being 50% active as a performer and 50% as a teacher' (P3), or 'perform music at a high level as a soloist' (P4), others mentioned that they did not set specific goals for themselves, and whereas some described a clear

vision, such as 'promote contemporary music and contribute to the creation of new pieces' (P10) or 'making music something that is alive and developing, instead of something museum-like' (P9), others did not have a vivid image of what they wanted to accomplish as a musician. Besides that, the goals and visions that were mentioned varied, depending on the artistic interests, personality, and the value they aimed to deliver. Only in case of P9 and P10, their vision has also partly been shaped as a response to the trends in the market. For all other participants, the environment did not play a role in the formulation of their goal or vision. Furthermore, P2, P5 and P11 did not formulate a specific goal or vision at all. With regard to entrepreneurship, none of the participants expressed convincingly that he or she had prevailing entrepreneurial intentions.

From the results it also came forward that none of the participants had a structured, long-term plan that would serve as a guide for their establishment after their graduation from the conservatory. Some participants believe that an elaborated strategy is not likely to have a positive outcome, because it can limit your openness to the developments that happen around you (P9). Also, it was mentioned that a long-term plan is likely to fail if it is not personal enough (P5). Other participants indicated that having a plan is not of importance to them, that they prefer to follow their intuition and just face the opportunities or circumstances that occur, or that they did not really consider it. The results do not convincingly indicate what the effect of an elaborate long-term plan would be on a musician's establishment, since there are no participants who had such an approach. Only P5 indicates that she had experience with setting up a business plan with an ensemble and that this did not result in the outcomes she expected. However, such a plan is not necessarily the same as an individual strategy that is aimed at establishment as a self-employed musician, making it unjustified to assume that a well-defined strategy or plan cannot result in successful establishment.

I just did not feel it was important. ~ P1

Well, it is also just a bit how it comes, so to say. ~ P2

As an artist, there is no blueprint or ten-step-plan for a successful career: it has to suit you personally. ~ P4

Very good plans, but it did not work, and with another ensemble almost the opposite, not really planning but just playing music and doing as much as possible, and then one thing leads to another. ~ P5

I just think like 'Oh, this is an awesome piece' and 'Oh, we have a concert, let's enjoy playing'. I am not very busy actually with shaping my career. ~ P8

Despite that the musicians that participated in this research did not apply a well thought-out plan, it also appeared from the results that this does not mean that the musicians have no strategy. From Table 5, it becomes clear that all participants considered several strategic elements that contributed to their establishment as a musician.

Summarizing, it appears that determining personal, artistic interests is part of a young classical musician's strategy. An elaborate long-term plan is no prerequisite, and some participants are not convinced that a clearly defined strategy will work. Furthermore, the musicians described different goals and visions, in most cases originating from the artistic interests, although there were also musicians who indicated that they do not strive for a specific accomplishment.

## 4.2 ARENAS

All participants are active as a musician in diverse ways. Many combinations of arenas are possible, although most of the participants did have a main focus. For example, P2 mainly focusses on singing in a professional choir, but at the same time also tries to be active as a soloist, while P6 is most of the time a substitute in orchestras with some side activities to fill his remaining time. P10 is mostly active as a soloist, focussing on a specific music style, but also now and then plays chamber music and more traditional classical music. P3, P8 and P11 have several chamber music ensembles with which they perform, but are hardly active as a soloist. P5, P7 and P9 are most of their time active in one particular ensemble, but search for diversity in the music they play. P1, P4, P5, P6, P7 also perform abroad, besides giving performances in their home country. In most cases, a musician's choice of arena(s) stems from the artistic interests.

Some participants also considered the market in which they are active or their strengths as a musician in the decision to focus on a certain arena. For these musicians, the decision was not only driven by passion and interests, but also had a strategic reasoning. P2 for instance is aware of the high demand for oratorio in her home country, and therefore chose this music style as one of her arenas. Besides that, she realized that singing in an ensemble is one of her qualities, which made her decide to apply for a part-time job in a choir. P6 noticed that he gained the most opportunities by playing in orchestras. Besides that, he was aware that the more project-based market for the instrument he plays is very small and saturated. Thus, for P6 it was the most strategic choice to focus on playing in orchestras. P4 discovered during two internships in a choir that her voice and personality did not fit with what a choir is looking for, stimulating her to pursue a career as a soloist. Also P7, P9, and P10 made a strategic consideration with regard to the choice of arena:

We observed actually two paths, or finding our way in The Netherlands within the subsidy systems, or aiming for an international career, and now it went that way. [...] We noticed that in The Netherlands foreign quartets, who we actually considered less good in playing and who sometimes also specifically succeeded less in a competition for example, that foreign ensembles instantly have prestige in The Netherlands, because it comes from abroad so 'that's better anyway'. [...] So we had to fight that a bit, and that only works by performing abroad and winning an international prize and having a foreign management, then apparently they start to see it, what quality you have to offer. ~P7

The first motivation was internal: we wanted to play music that did not only fit within our studies, we wanted to create a concert context in which we felt free, but also that we looked around us and observed, there had just been cutbacks in the arts at the time, and all institutionalized

institutions, let's put it this way, had a lot of trouble about that, but we felt 'yes, but know there is also existing a gap'. And exactly because the audience that is so conservative, is now slowly starting to, well, become smaller, to age and therefore also slowly dying out, you also have an opportunity. So we also felt like 'here is some kind of energy'. ~ P9

Of course I follow cellists and musicians, and I really find, well, what they do is beautiful and interesting, but at the same time, I mostly see that, you can mostly only hear classical music in the concert halls, and mostly, if you are playing only contemporary music, you are not truly invited to play with big orchestras, just because it is not yet so popular you know. [...] So, for me it was very interesting to find out, how can I make contemporary music more popular and also, how can I break this image of contemporary music of being 'inaccessible'. [...], how can I make, not make myself in a little box or niche, but really trying to be as a mainstream cellist, but just doing some new things too. ~ P10

Although all musicians have a diverse career, it should be mentioned that not all of them are fully active as a performing artist. P3, P5, P8 and P11 are also active as a teacher, be it in different proportions. While P5 is more active as a performer than a teacher, P3 is striving for a 50/50 division, and also P8 tries to find a balance between teaching and performing. For P11, his coordinating function at the conservatory and his job as a teacher take up most of his time. Although these participants mention to enjoy teaching, they also indicate that it provides certainty and a solid base. From P3, P8 and P11 it becomes clear that they need their job as a teacher to be able to pursue a musical career. The other participants consciously decided to either quit teaching, not be a teacher at all, or consider teaching as a future career option.

Overall, two main approaches can be distinguished from the results: on the one hand, musicians that base their choice of arena solely on their artistic interests and on the other hand, musicians that also considered their external environment and the arenas in which their qualities could best be manifested. It did not convincingly derive from the results whether the diversity in arenas, that all participants had, is truly a strategic consideration or just a natural outcome for a musician, although P4 did indicate:

Well, I do know, if you want to be active in this profession, and maybe even fulltime, then first of all you should have a broad base, because even all those superstars do all kinds of extra activities, maybe in music, but not only large productions. ~ P8

## 4.3 VALUE PROPOSITION

Another strategic decision could relate to the value that a musician wants to create and deliver to its 'customer'. The results show that most of the musicians want to give meaning to the music, expressing the pureness and beauty of it and striving for authenticity. In addition, some musicians aim to deliver a high quality. It appears that all of the participants create and deliver this value for themselves. For some of the participants, the audience does not play a role at all, making it inappropriate to identify the audience, who eventually perceives the music, as the customer. Some participants do mention that they partly also aim to deliver value to the audience. P7 for instance indicates that her ensemble tries to

provide depth and insight to the audience and stimulate them to become more active in listening, by giving meaning to the music and telling a story. Others for example mention:

I especially enjoy playing myself, but it is true that music is of course intended as communication. So I do have a drive to get that across. ~ P8

Yes, and above all just creating something beautiful, which touches yourself as well, and then the people, they will automatically get touched by it as well, and then it cannot go away once it is there. [...] The first goal is to bring something about. ~ P9

Nevertheless, the audience is more often regarded as an accessory than a main target. The results rather indicate that the programmers, principals and colleagues to whom a certain value should be delivered are essential targets. These persons have a certain say: they can decide to offer an opportunity, to accept an offer, or spread a positive word. To whom the musician should deliver value, depends on the arenas in which he/she is active. Then the question arises: how to distinguish yourself from other musicians, ensuring that performance opportunities occur. The musicians hold varying views towards this matter, and sometimes indicate they find it difficult to describe what makes them unique or what is their competitive advantage. Whereas some of the participants are convinced that the music and the quality which they deliver is enough to convince those persons of interest, many others also believe their personality and identity is an unique selling point as well. Several participants indicated that it is important to come across as amongst others polite, well-groomed, reliable, confident, proactive, disciplined and flexible. Although not all participants mention the same characteristics, the findings reveal that a musician's personality and identity can be a distinctive feature, and when consciously shaped or used, can even result in a competitive advantage.

I find it a difficult question to answer, because I think, first of all, that other people are better in saying that, because they can say what they find special or unique about me, and anyway everyone is different, that is already one thing, everyone is unique, and I think, as long as you stay yourself, as long as you are your authentic self, then you are already very special actually. ~ P1

Yes, I think that it also has a lot to do with my character. And with the sound colour, with the timbre, so the thing that makes my voice special so to say. [...] So it is a bit a combination of this, yes, what makes them ask me. ~ P2

I do think that if others ask me, that they just know what I can mean for them. I am reliable, I respond quickly to messages, I make sure I know my pieces, know the notes, so that if the moment is there, I am well prepared, and yes, that is certainly important I think. ~ P3

Your reputation is your unique selling point I think. Because in principle everyone can deliver what you deliver, purely the musical product can supply a lot of people, but it is precisely what your success ratio is, but also the preconditions that you provide, which makes you interesting to hire. ~ P6

Furthermore, implementing additions to the music or thinking of original concepts has been mentioned as a way to distinguish oneself from the competition by some participants as well. For example, P10 mentions it is important to develop interesting and original concepts, because she believes that at this point, it is not possible anymore to surprise many people with a regular solo cello performance. She adds to this that it is also not only coming up with an original concept, but also being able to describe

them and implement them. P5 notices that it is becoming more important to not only perform some nice pieces, but also to implement a story or theme or some additional features to the music, especially if you want to reach a younger audience. However, she also mentions that in a way, every project that someone comes up with can be unique, emphasizing that it is more important how the project is communicated and executed.

In general, the value that is created and delivered is again closely related to the musician's artistry. For many, attaching meaning to the music equals the proposed value. Some also indicate that they want to deliver music of high quality. The musicians first of all create the value for themselves. Only for some participants, the audience plays a role as well. Perhaps a more essential target appears to exist of those persons who can play a role in the realization of opportunities. Besides the quality and presentation of the music itself, also the musician's behaviour within the external environment can become a unique selling point, as well as the creation and implementation of original concepts.

#### 4.4 RESOURCE ORCHESTRATION

Although the results imply that it are mostly a musician's actions that impact his/her establishment, some participants mentioned particular resources that have to be orchestrated in order to achieve the desired position. All participants indicated, directly or indirectly, that a variety of skills and knowledge is required. Most participants acquired the necessary skills and knowledge in practice; learning by gaining experience. Whereas some of the participants are very active in self-development, also with regard to the business aspect, others only put effort when it is demanded. Although most of the participants rely on their own abilities, P1, P7, P9 and P10 have a manager who takes over several tasks and possesses specialized skills and knowledge with regard to arranging concerts. Although this can be considered a strategic move, because having a manager makes it somewhat easier to gain opportunities, not every musician can arrange a manager: it is essential to have an outstanding reputation and high potential. For example, as P10 mentioned:

Of course I tried to find managers to work with, it was very difficult and for the first three years after my graduation, two/three years, I became my own manager, because simply I was too risky for managers to take; you are totally new, yeah, it is hard, and of course it is also like, nowadays, artists have to really rely on themselves, in the business side as well. So for me it was a very big lesson to learn. ~ P10

Although P10 in the end realized to get help from a manager, she mentions she still has to do a lot herself. With regard to human resources, some participants also indicated that they get administrative help and once in a while need someone for the maintenance of their instruments, but apart from that, the musicians depend on themselves.

In most cases, the musician's income can be considered as the main financial resource of a self-employed musician. However, some participants, including P1, P5, P7 and P10, mentioned that they apply for subsidies if they for example want to realize a specific project or receive funding as additional

support for the future existence of an ensemble. When requesting these subsidies, a plan or proposal is required that can convince the subsidiser.

Many of the participants indicate that time is an essential resource. As a self-employed musician, you have to perform a range of tasks, which can be time-consuming and overwhelming. Time management appears to be important to find a good balance between the business aspect and artistic aspect. Also, if only limited time is available, there is less room for conceptual development, implementation of ideas and self-education. Furthermore, with the diverse activities that the musicians perform and the irregular occurrence of opportunities, organizing time efficiently can be crucial. It is, on the other hand, also considered an advantage that as an entrepreneur, you can organize your own time.

If you have to work all the time, it is easier to be not so entrepreneurial anymore, because you don't have time for it then. This is also what I notice now already with teaching, maybe it was a bit too much this year, but you notice very quickly that you do not play or make or do things yourself anymore. It is quite difficult to keep doing that. ~ P3

Time to study, time to travel, time to rehearse, time to plan concerts. If you have a crowded agenda, you cannot find time. ~ P11

All the time that I do not invest in myself or in my higher goal, I see as lost time or as failure, so to speak. ~ P6

Also the musician's instrument is mentioned as a necessary resource. P3 mentions that she planned to save for a grand piano, because with the instrument she currently has, practice possibilities are limited. For P11, the lack of access to a good instrument even partly resulted in a decrease in motivation to play. P1 states that a good instrument is very important, but also really expensive: trying to find a sponsor or a fund for support is challenging, and an additional element that has to be considered.

Thus, although it has not been a much-cited topic, resource orchestration does seem to play a role in the establishment of musicians, be it in the background. Some of the participants adopted a more strategic approach with regard to their resources, for example by reaching out to a manager, investing in an instrument, applying for funding, managing time efficiently or investing in self-education.

## 4.5 ENTREPRENEURIAL ACTIONS

Table 5 shows that the participants in general perform similar types of activities: creating and expanding a network, promoting themselves, recognizing and selecting opportunities, developing projects and performing organizational and/or administrative tasks. Although not all of these are standard activities for every participant, the first impression would be that musicians perform similar activities as part of their entrepreneurial strategy. However, when analysing the results in detail, it appears that some musicians are more active in and committed to taking certain actions than others, which could indicate differences in entrepreneurial intention and strategic approaches.

First of all, the musicians' approaches with regard to opportunity recognition differ. Although all participants, except for P1, discover opportunities, and most of them also create opportunities, one musician puts more effort in it than the other. P1 and P2 explain that for them, opportunities most of the time arise naturally:

I always worked very hard on my instrument, that is one thing, but in terms of opportunities, things often just came to me, with a lot of luck I got a lot of opportunities and I also trusted that that would continue as long as I continued to work hard. And I know very well, that is not the case for everyone and I was lucky, so then I actually did not spend too much time looking for opportunities and creating projects. ~ P1

I am not so, I mean, I just said, sometimes take initiative to sing for a director for example, I sometimes say that to other singers, but I actually never did that myself. I am actually very lazy in that. It just went very naturally for me. ~ P2

When taking P1's situation into account, it is perhaps no surprise that she does not experience a lot of difficulty with arranging concerts: she had a manager from an early age, won several competitions, has family members who are known in the classical music sector as well, and received highly regarded education at several conservatories abroad. Although she sometimes creates opportunities herself, for example when she wants to perform with her chamber music ensemble, this is not out of necessity. Many other participants do not have these kind of favourable circumstances. P2, who also indicated that opportunities came on her path more naturally, does mention that exploiting many of these opportunities and also being flexible in this, resulted in word of mouth. Besides that, P2 did many auditions, which helped her to become more visible as well. Applying this form of indirect promotional activities, which includes participating in competitions and auditions, giving concerts in a variety of places, is also commonly done by all the other participants. These actions are strategic in the sense that the musicians are aware of the consequences of such promotion. Most common result is word of mouth, but it can also lead directly to new performance opportunities, especially when a prize is won during a competition (which has been the case for P1, P5, P7, P9 and P10).

Thus, that opportunities are arising naturally does not mean that no actions have been taken. Also from the descriptions of other participants, it becomes clear that to some extent, it is possible to control and influence the emergence of opportunities. One approach that came forward from the results involves being alert and aware of the developments within the external environment. For example, several participants mentioned that they make a note when they hear an interesting name of a person that could be of value or when they discover a stage where it would be possible to give a concert. Furthermore, some participants indicate that it can be useful to find out what it is that programmers are looking for. Such knowledge enables to anticipate on the demand. This also relates to project development, an activity that has been regularly mentioned by the participants as well. Although project development is initially a creative process in which the artistic input is central, the results show that it can also involve a strategic consideration.

Because you actually did a lot in the beginning, you actually get a lot through word of mouth; then one concert leads to another concert, and that is how it accumulates. Until you also know a little bit more about the market and where you should be, with whom you should be, and which programmers there are, and then it would be, yes, creating new programs and really trying to sell them. So yeah, then you need to know a little bit at what moment which concert series are going to make the programming, and then just be bold and call or email and ask if they'll give you a place. Maybe it feels strange, because it is sort of going to sell yourself, but yes, you do need that, because if you just keep waiting... So you

really have to put in time yourself. ~ P5

Try to get hold of as many lines as possible that are normally not in your hands, so that with every decision, that you are at least present or that they either thought of you. That you at least get feedback. So that has to do with networking, with finding and seeing opportunities, and developing projects. I think that's my strategy. Hands-on, knowing what is happening and being extremely active in it. ~ P6

However, there are also musicians, such as P8 and P11, that indicate that they are less alert for opportunities and not so aware of what happens around them. Others, on the other hand, believe that being proactive in the discovery and creation of opportunities is essential, and that to some extent, you can also force and control the emergence of opportunities. Being present and being at the right places at the right moment is an example of this.

Yes, and you can enforce that something like that comes your way. Because you have to be present at that particular evening, you have to be everywhere where the bus sounds at that moment and where at that moment there may be people who are setting up new things. So very much networking, but also especially, because just networking is nothing, if you don't make something yourself. [...] If someone asks me now for a project, and the person comes up with a really cool thing that he has already made, with new pieces and plans and drawings, then I immediately go along, but if someone only has a good sales pitch and is just networking, then it is nothing... So it is also the content that finally convinces

people [...]. ~ P9

It is also, if I happen to see people, and that does not even have to be when I sing myself, but also when I go to concerts, even if I do not know that person very well who is currently performing, also present myself, also there, and then a 5 minute chat like 'gosh, beautifully sung, or interesting'. So it is literally connecting to people, literally. ~ P4

The above examples are also related to another activity that was mentioned by many of the participants, namely networking. This is another way to influence the emergence of opportunities. However, not all participants are equally active in it. P3, P8 and P11 indicate that they are not very active in networking or at least do not approach it in a very conscious way. It also becomes clear from the results that not for every musician networking is a natural skill:

I have to admit that I would like to visit more concerts, that you just go to the concert location and yeah, networking a bit so to say, but I am personally not good in that at all, is not really my strongest point... Going to concerts yes, but not to network afterwards, I find that a bit difficult sometimes. ~ P5

Other participants provided some specific examples of networking. P9 describes that at the early stage in her career, she organized with her ensemble an event for which she invited many other artists, and every single person they invited came from their own network: involving others and creating a business-to-business culture helped to exchange networks and ensuring that the collaboration resulted in a

meaningful outcome for both parties. P6 describes that from the very start of his study, he began to create and maintain a network, being extremely active in it:

I noticed that when you show more than average dedication, already from an early stage, especially in your environment, people tend to find you interesting. With being so practically busy in the work field, I meet a lot of new people, expanding my network, with as a result that I gain a higher position on the list of approachable people for a certain project. That's something I've been doing extremely actively for years. And I always look for a kind of personal need to come in somewhere. So spreading my network. And my network is basically purely word of mouth, or through personal relationships; I don't like impresarios or websites, I don't have a website for example. ~ P6

Although networking could be seen as a way to create opportunities, or at least influence the chance that an opportunity will occur, many of the musicians also actively approach concert locations to offer their 'services'. P11 describes that for the positioning of his ensemble, he started with setting up a file in which they kept track of whom they contacted, who they wanted to contact, whom they had contact with and what the result was, and when they should approach again. According to amongst others P10, it is good to know when programmers are making their planning: they often plan quite some time in advance, sometimes even a year. Having the right timing of contacting can be beneficial.

Furthermore, musicians can perform more concrete promotional activities, which includes having a website, being active on social media, making recordings, CDs, videos, et cetera. The activity with regard to such promotion varies among the participants. Some musicians are very visible and findable by regularly posting videos and pictures on social media, by having a professional website, and by producing CDs. P1, P7, P9 and P10 also regularly receive media attention from for example radio, TV and national newspapers. Others, such as P3, P6, P8 and P11 only have a website or occasionally publish something on social media. With regard to the production of CDs, P5, P7, P9 and P10 mention that such a CD is mostly useful as a business card and not so much as a source of income. P9 also describes it as a personal signature, a legacy that can still be interesting for people 30 years from now.

Regarding opportunity selection, it is highlighted by several participants that in the early stages of their career, often during their study, they tried to perform as much as possible, accepting every opportunity that came on their path, so that they could become more visible and concur a position in the work field. Although some participants are still in these early stages of positioning themselves, such as P3, P4, P8 and P11, others mention that at some point they became more selective: the more you have established your name as a musician and the more natural the opportunities arise, the more freedom you can take in following your ambitions and interests, and thus being more selective. However, the musicians who are already further established and gained more freedom also indicate that this is a process that takes time and investment.

In fact, the question constantly arises when something changes or needs to be controlled, 'what do I want and how do I want it', and that is actually something that you are always doing as a freelancer, because you can always get more concerts if you fight very ambitiously for that and you can always, yes, there are always possibilities, you just have to know exactly what you want so that you can actually do that. ~ P1

I recently spoke to someone who is a bit more active in the business area, and he said that, if you start something yourself, it takes an average of 5 years to really settle in a market, as a starter in a certain market, that it really takes about 5 years. With us, it has also turned out to be quite the case, that you actually only now notice that you can sometimes say no, because the client simply has too little money, things like that.

~ P5

Definitely right now I have to say no to some concerts. I had to say no quite a lot of times. It is very different than when I was a student. ~ P10

There are some additional activities that self-employed musicians have to perform, but which are not considered crucial for the establishment as a musician, such as administrative tasks and organizational tasks.

Overall, the musicians perform similar activities, but their exact approaches and the extent to which they are committed to these activities differ. Whereas some are proactive in creating and discovering opportunities, for others, opportunities arise more naturally without having to put a lot of effort. There are also examples of musicians that do not have a very conscious approach.

## 4.6 ECONOMIC LOGIC

None of the participants mentioned to have worked out an extensive profit model. In general, the musicians want to make a living out of their profession, preferably generating income from those activities that match the artistic interests. Most of the participants indicate that at the start of their career, they just try to perform as much as possible, even when they do not get paid, in order to gain visibility. However, after this first stage in their career, participants set a minimum amount, being more determined to receive a fair payment. In addition, P5 for example mentions that she aims to slightly increase this price every season. Unfortunately, some participants also indicate that receiving a fair compensation can still be challenging:

It is still the case that, referring to competition again, that they say 'well, unfortunately, we do not have more budget', and then your colleague does play. [...] If you get a response like 'well, gosh, that is a lot, we don't have that', then it does not scare you anymore. But yes, you are still inclined to, yes, of course you also want to play, you do not want to have an empty concert agenda. So it is difficult to find that balance. ~ P5

It feels to me as if you still have to compete every time for what you are worth, and that it is not obvious that people.. It really does become more obvious, so in that sense, you can measure it with this maybe, that what you are worth or what you can ask, that it is easier and that you have to stand for it less, but that does not go without saying in that sense. ~ P9

Eventually you always loose more time than that you get paid for it. ~ P3

P6 mentions that he has a special approach when negotiating about payments: he clearly communicates that the amount he suggests, is really the lowest he can go, giving the paying party the feeling as if he is doing them a favour. Furthermore, P3, P4 and P6 indicate that they are aware of the prices of competition, and that this helps in determining an appropriate price.

Also choosing for a permanent job (as a teacher or as a performer in for example a choir or orchestra) can be an economical consideration. P2, P3, P5, P8 and P11 have a permanent job that provides a basic income. P6 is striving to obtain a permanent job, and P1 could imagine that in the future it could be favourable to have a job as a teacher.

*It is certainly of influence, because it indeed provides a sort of certainty. Also now, in these times. Otherwise I suddenly had to figure out all other kind of things, but now I think, yes, I still get paid, it's fine like this. ~ P2*

*Yes, for the certainty, you just need a basic income... Of course, you have a house and have to eat. So it is a certainty that you at least have to receive a certain amount per month and that that doesn't really happen overnight with concerts, let's say. ~ P8*

Summarizing, musicians in general want to earn an income as a musician that is enough to live on. Setting a minimum amount when opportunities arise more easily is part of the participants' strategy and some of the participants also use their knowledge about prices of competition/colleagues in the sector as a measure. From an economic perspective, having a permanent job in addition to activities as a self-employed musician can be a strategic move to generate a basic income.

## 4.7 STRATEGIC CONSIDERATIONS

Figure 2 provides a summary of the strategic considerations musicians appear to make that can influence their establishment as a self-employed musician.

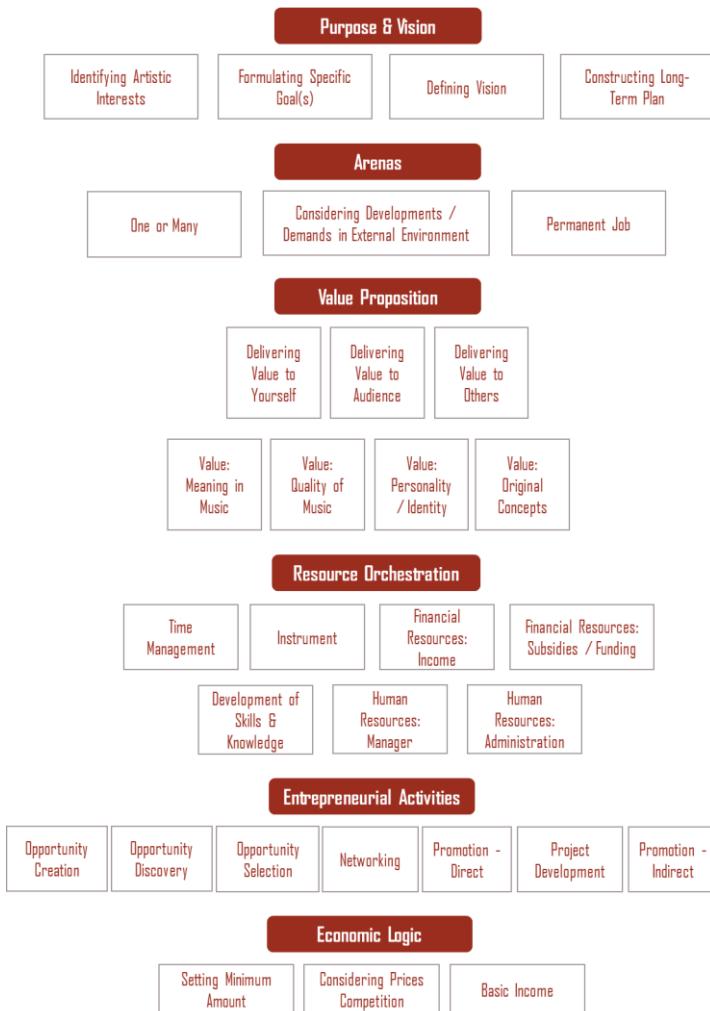


Figure 2 - Overview of Strategic Considerations

From Table 5, it is not so straightforward to identify different strategies, since each approach slightly differs from another. On the other hand, Table 5 also shows that many of the musicians appear to be more or less involved in the same activities and consider the same strategic elements. According to the results, all or nearly all musicians:

- Take on almost every opportunity at the beginning of their career, also for example performances that are not paid, in order to become more visible.
- Reflect on or discover their personal, artistic interests, so that they can shape their career in such a way that the activities are in line with their interests.
- Are active in multiple arenas.
- Strive for the pureness and beauty of the music.
- First and most of all create value for themselves.
- Consider their personality/identity as part of the value that they deliver and a way to distinguish themselves from competitors.
- Use their performances or music-related activities (e.g. competitions) as an (indirect) way to gain more visibility and promote themselves.
- Recognize, be it in varying degrees, opportunities and make use of a network to stimulate this.
- Set a minimum price or apply certain criteria when selecting a performance opportunity.

Thus, there exist similarities in strategic decisions, but the extent to which the musicians are actively involved in or committed to these activities and decisions can differ. When analysing the results more carefully, it becomes clear that one musician for example is much more active in creating opportunities or consciously taking specific actions in order to reach a goal than others. Strategies differ mostly with regard to the following aspects:

- Awareness of and anticipation on environment: whereas some take the developments and influencing factors of their external environment into account when making decisions (e.g. adjusting their personality/identity, shaping the offered value to market needs, knowing the right moment when to offer themselves, choosing specific arenas), others do not.
- Presence of goals and/or vision: some participants are guided by their goals and vision when making decisions, while others do not consider their decisions and activities as part of a greater plan.
- Proactivity in entrepreneurial actions: whereas some are extremely active in taking entrepreneurial actions (e.g. networking, marketing, opportunity recognition), others are only limitedly active.
- Control over opportunities: some participants try to control and influence the emergence of opportunities, while others rather await what comes on their path (closely related to previous point).

Although it is difficult to distinguish between the different strategies when considering all the details, it is possible to identify several general strategic approaches based on the previously mentioned aspects. In the literature review, the strategic types of Miles et al. (1978) have been discussed (i.e. Defenders, Prospectors, Analyzers and Reactors). The strategic types of Miles et al. (1978) are not applicable to the research results in every respect, since this typology is not focussed on individual entrepreneurs. Besides that, the technology aspect is irrelevant to musicians and also speaking of an organizational structure is less appropriate. However, when considering the general characteristics of Miles et al.'s (1978) four strategic types, it seems possible to subdivide the participants into four similar categories. Adjustments have been made to fit the typology to the research context. See Figure 3 for a description of the characteristics of the adjusted strategy types and a distribution of the participants over the categories.

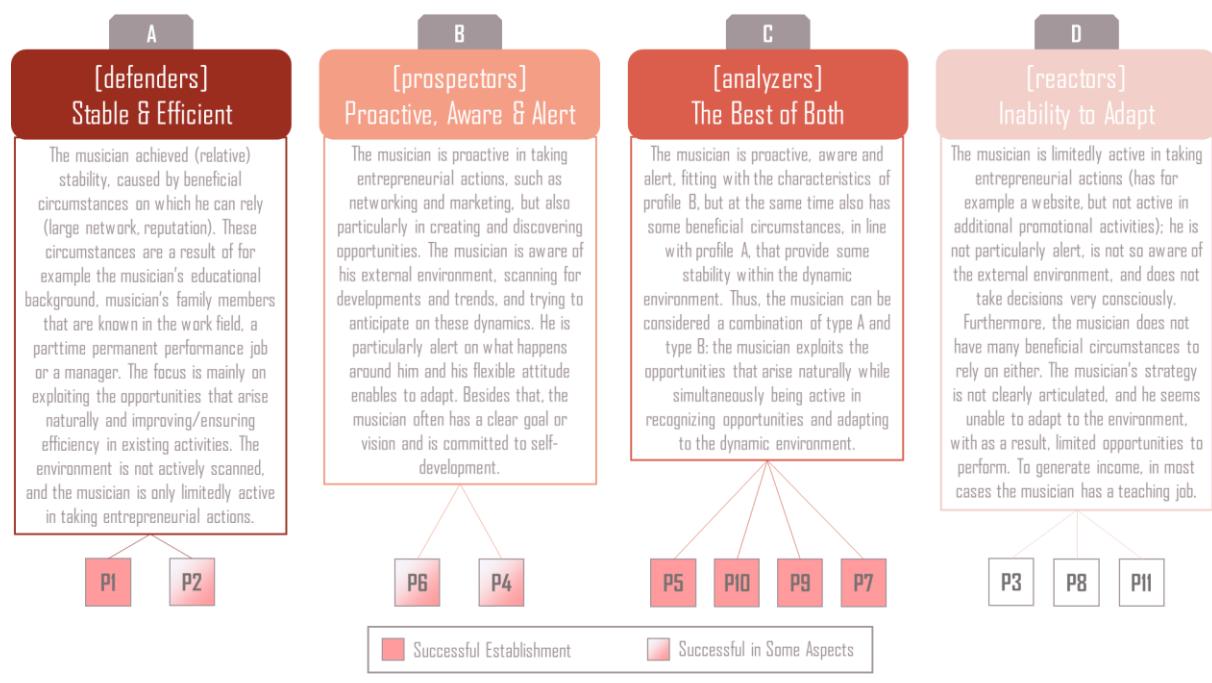


Figure 3 - Strategy Typology of Young Classical Musicians

## 4.8 SUCCESSFUL ESTABLISHMENT

Different strategies can lead to different results: not each strategy necessarily leads to successful establishment as a self-employed musician. As part of the sampling strategy, already an estimation was made of those musicians that were expected to be successful in their establishment, and those that were not. Although this gave a first impression, the interview results were meant to provide a more comprehensive indication of the musicians' success. When considering artistic recognition and commercial success, Table 5 shows that indeed the interview results confirm the expectations: P1, P5, P7, P9 and P10 appear successfully established, while P2, P4 and P6 can only be considered commercially successful, and P3, P8, P11 did not fully meet the criteria.

Participants were also asked to reflect on success themselves, since not every musician was expected to apply the same criteria for their perception of successful establishment. Those musicians of which the outer presence creates the expectation of success (being recognized as an artist and being commercially successful), do not always consider themselves entirely successful, while some who are less likely to be successful, when assuming that artistic recognition and commercial success are indicators for successful establishment, consider themselves successful. Based on the two dimensions, it would have been most likely that P1, P5, P7, P9 and P10 consider themselves successful. However, P5 and P10 indicate that they consider themselves quite successful, but do not yet accept the position they reached so far. Besides that, both feel they can still become more competent in what they do. P2 and P6, who have gained less artistic recognition compared to P1, P5, P7, P9 and P10, do consider themselves successful in general. Thus, meeting the criteria for artistic recognition is not a prerequisite for every musician to consider himself successful in his establishment, and meeting all the criteria does not mean that every musician is completely satisfied with the gained position and achievements. However, those participants who were categorized as having limited artistic recognition and limited commercial success (P3, P8, P11) indeed do not consider themselves successful in their establishment as a self-employed musician. Some of the participants also mention that they are still at the start of the establishment process.

The ways in which the participants define success are quite similar, with some exceptions. Most believe it is important that they have enough to do as a musician, doing activities that are in line with their artistic interests. Besides that, they want to generate enough income with their profession to live on. With regard to satisfaction, a difference in interpretation can be observed: whereas some consider themselves successful when they reached the desired position or goal, others did not set a specific objective and therefore were more inclined to be satisfied with their current position. Something similar applies to competence: some participants feel they can still develop and learn more, while others consider themselves competent enough to be a successful musician. It did not derive from the results whether a musician's ambition and self-criticism play a major role in this, but this could be a plausible explanation for the deviations in the musicians' personal perceptions of their success.

From the categorization of the participants in Figure 3, it becomes clear that strategy profile A, B and C have the best results with regard to successful establishment, but especially profile C stands out. A comparison between these strategic approaches and approach D reveals that musicians are less successful when they have no beneficial circumstances to rely on, but are not very entrepreneurially active to compensate for this either. When considering the individual cases separately, it also makes sense that not all participants that fit with profile A or B meet all success criteria. Although P2 has some beneficial circumstances she can rely on, she is not as 'privileged' as P1. She for example did not win a

prestigious competition or does not have a known musical family: for P2 it is mostly her part-time job at the professional choir which makes it less necessary for her to be entrepreneurially very active. On top of that, P2 mentions she is not very active in promoting herself, which could explain why she is only limitedly recognized. P5, P7, P9 and P10 fit with approach C, since they are particularly active and committed to the entrepreneurial side of their professions, but also all have won an important competition and have a manager. P4 and P6 do not have these benefits and appear not as successful as P5, P7, P9 and P10. Besides that, P6 mentioned he is not so active in promoting himself and P4 mentioned she finds it difficult to maintain her network, which could also explain the difference in success. Yet, it becomes clear that several factors, such as a musician's personal environment, education, personality, amount of luck, and experience can have an essential impact on a musician's establishment. These factors can only be influenced to some extent. Though, the findings also imply that being entrepreneurially proactive, aware and alert as a musician contributes to success, and that musicians can have control over certain aspects and influence their establishment. As P9 described; there are certain 'luckiness' factors at play, but these lucky moments would not have happened if she would not have been so active and committed at the first place.

Thus, different strategies can lead to success, but in general, those musicians that are proactive, aware and alert and at the same time have some sort of favourable position, are most successful in their establishment. Being only limitedly active in an entrepreneurial sense and not having favourable circumstances to rely on appears to be the least effective approach.

## 4.9 CRISIS SITUATION

The participants have been interviewed during the epidemic crisis caused by COVID-19. The measures of the government resulted for musicians in a sudden halt to most of their standard activities. Suddenly there were no or only limited possibilities to perform for an audience in real life. During the interviews, the participants were asked to describe what the impact of the crisis had been on their career. Especially for the participants who are fully active as a performer, the crisis resulted in a loss of income. Most of the musicians did have a buffer and thus were able to survive so far. Some of them expressed their worries about the longer-term consequences of the crisis. Those participants who had a permanent job, were glad that this source of income did not disappear.

The participants' first response to the crisis was an expression of relieve: a moment away from the hectic pace and finally some time to rest. Particularly interesting is the effect that the crisis situation had on the musicians after this initial period. Whereas some felt very demotivated, experiencing it as difficult to find a purpose and stay busy, others stayed as active and entrepreneurial as usual, feeling motivated to take up certain tasks for which they did not have time before the crisis. P4 started to develop projects, also taking the possible consequences of the crisis into account. P7 kept rehearsing

with her ensemble, created podcasts, organized weekly livestreams and produced play-along-tracks for amateurs. P9 created online material that would be valuable on the long-term as well, finally found a rehearsal room for her ensemble and initiated a foundation for friends with her ensemble. P10 became very active in organizing live-streams. These participants show a clear entrepreneurial intention and proof to be able to adapt to an extremely uncertain situation, which corresponds with the strategic profile to which they are classified. It is shown that when a musician is motivated and driven, there are always opportunities to create, discover and exploit.

## 5 - DISCUSSION

It was the aim of this research to explore the different facets that young classical musicians consider as part of their strategy when they try to establish themselves as a self-employed musician. The results of the research provide valuable and new insights within the context of art entrepreneurship. Although previous research already gave an indication of some of the entrepreneurial tasks that musicians/artists perform, and of the traits, skills and knowledge they require, none of the existing literature addresses the strategies that artists or musicians apply. The research findings provide a better understanding of the strategic decisions that musicians make, the similarities and differences between musicians' strategies and how these different strategies are related to successful establishment. More general, the empirical evidence that is provided in this research, adds value to the understanding of 'what' performing arts entrepreneurship is, contributing to the theoretical advancement in the research field.

Besides offering new insights, some of the findings also support previous findings: the results amongst others confirm that a self-employed artist requires a mix of entrepreneurial tasks, traits and skills (Sardana, 2018; Scharff, 2015; Wilson & Stokes, 2002; Wilson & Stokes, 2005). Although not every musician is as committed to taking entrepreneurial actions and possesses the same traits, skills and knowledge, the results show that only focussing on the artistic side (e.g. playing the instrument) is not sufficient to establish as a self-employed musician. Furthermore, findings are in line with those of Bergamini et al. (2018), namely that "the original artistic drive, instrumental in the inception of a new artistic venture, remains the focus and the *raison d'être* of the venture, even if the size of the audience is limited" (p. 328). Indeed, for most of the musicians, the personal, artistic interests are the main driving force behind their decisions. For example, the musician's choice of arenas stems in most cases from the artistic interests and not from the demand within the market or from the musician's strengths. Something similar is the case with the musicians' value propositions: most of the musicians create value for themselves, not at the first place trying to fulfil stakeholders' needs.

Previous research highlighted the gap that musicians face between higher music education and career establishment after graduation (Bennett & Bridgstock, 2015; Van Zuilenburg, 2013; Albinsson, 2018). Some of the musicians indicated that with regard to the entrepreneurial side they had to acquire additional skills and knowledge, and were mostly learning by doing. Also, the expectation that the establishment phase would result in a variety of strategies among the young classical musicians because this process was believed to be a very personal undertaking, was confirmed. Furthermore, due to the lack of education in this field, it was expected that the musicians would not have a detailed plan to establish their business. In line with this expectation, none of the musicians appeared to have formulated a structured, long-term plan that guides them in their establishment. Applying Mintzberg (1987), the musicians' strategies can be viewed as patterns rather than as plan: the strategies emerge

from a stream of actions and behaviours. This could indicate that as a musician, setting out a clear path in order to achieve the desired outcomes is not an appropriate approach. However, considering the literature that addresses the flaws in higher music education, it could also indicate that these musicians just have not been introduced to an alternative approach and therefore tend to make decisions more intuitively, being less aware which decisions could contribute to or influence the achievement of a career objective, and how. Although the research did not focus on ‘strategy making’, the results thus provided some insights in the way musicians form their strategies. Ott, Eisenhardt & Bingham (2017) examined the differences in the way strategies are formed within an entrepreneurial setting, distinguishing between ‘strategizing by doing’ and ‘strategizing by thinking’. In case of doing, a strategy is formed by learning from experience, while with thinking, the entrepreneur relies on holistic cognitive structures to form a strategy. As Ott et al. (2017) indicated, ‘strategizing by doing’ as well as ‘strategizing by thinking’ both have benefits and downsides, and it might be worth to consider in what way musicians could benefit from ‘strategizing by thinking’.

Although none of the musicians had a predetermined strategic plan, all participants were entrepreneurial to some extent. Corresponding with the literature (Albinsson, 2018; Haynes & Marshall, 2018; Scharff, 2015), the musicians did not specifically choose for the label of ‘entrepreneurship’, but are nevertheless involved in entrepreneurial activities. However, some musicians appear to be more entrepreneurial than others, and the definition of being entrepreneurial that was applied in this research (i.e. ‘a musician is considered entrepreneurial when he owns a business in which he creates and delivers value as a music performer’) does not distinguish between those musicians that are actively involved in recognizing and exploiting opportunities, understand and anticipate on the environment, and consider these aspects when creating and delivering value, and those that do not or less. The results imply that some musicians have a stronger entrepreneurial mindset and entrepreneurial orientation than others and that not every musician is as naturally-gifted to make strategic decisions and take entrepreneurial actions. The latter appear to be less successful in their establishment. Especially those musicians who do not have a strong entrepreneurial mindset or are not so natural in being entrepreneurially active might benefit from a plan that could guide them in their establishment. Being convinced of Ireland et al.’s (2003) statement that despite an uncertain environment, with an entrepreneurial mindset and the right cognitive capabilities, new opportunities can be identified and exploited, in the next chapter, a recommendation is made, illustrating what such a guide could look like.

In line with for example Sardana (2018), who stated that cultural entrepreneurship is not just applying a simplistic economic perspective, the success of musicians appeared to consist not only of economic success, but involves multiple determinants, as was expected. Furthermore, not every musician defines success similarly: even if a musician is not successful in his establishment based on a

set of external criteria, a musician can still consider himself successful based on personal success criteria. This increases the complexity in determining which strategies lead to success, because also a strategy that only leads to for example commercial success, can still be an effective strategy when a musician does not attach value to for example media attention. In addition, some of the participants were only at the start of their establishment, which makes it less likely that the desired position is already achieved and therefore could have resulted in a misjudgement: an approach that seems ineffective might lead to success in a later stage of the musician's establishment. Nevertheless, it was expected that also from musicians that are only at the start of their career, many useful insights on strategy could be obtained, and because of the exploratory nature of this research, it was decided to include musicians that only recently graduated as well. For future research, it could be valuable to distinguish between those musicians who reached establishment and those who are still in the first stage of their career development.

In the theoretical model, the musician's strategy was central and was considered as the main element that influences a musician's successful establishment. Although the musician's external environment and the musician's characteristics were recognized as influencing factors, the results showed that a musician's personal benefits or privileges can also play a role in the strategy that a musician applies and possibly directly influences the success of establishment. For instance, having family members that are known in the work field; the musician can benefit from an easily accessible network and visibility, which gives a head start over musicians that have to create a network from scratch. Thus, the theoretical framework could be extended by adding 'personal environment' as a sub-element of young classical musicians. Furthermore, the research had an entrepreneurial focus, but in many cases it appeared that artistic decisions and entrepreneurial decisions are related. For example, project development is initially a creative process in which the artistic input is central, but the results show that it can also involve a strategic consideration. It can be argued whether 'business' and 'artistry' should be separated, or whether they should be considered together, as for example product design is more often becoming part of a business strategy. Building further on this, it could even be interesting to discover whether artistic decisions influence entrepreneurial outcomes. Also, a set of strategic types has been derived from the results that show similarities to those proposed by Miles et al. (1978). Although not every aspect of Miles et al.'s (1978) theory was applicable to self-employed musicians, similar categories could be made: two clearly different types, a combination of these two types, and a 'failure' type. See Figure 4 on the next page for the extended theoretical model, in which also the generic strategy perspective is implemented.

Finally, the influence of musical talent on a musician's successful establishment deserves some attention. This aspect has mostly been ignored in the research, since it was the aim to gain insights on

the entrepreneurial side of musicianship rather than on the musician's artistic approach. However, it seems logical to think that those musicians who have the greatest talent, are musically, technically and mentally extremely skilled, and deliver the highest quality of music performance, will be the most successful in their establishment. Unfortunately, many musicians know and experience themselves that having great talent is not an assurance of success. P1 mentioned for example that there are musicians whom she thinks really deserve to be successful, but still have difficulty to find enough opportunities to perform and earn an income. Besides that, those musicians at the top are not always the musicians who are most talented and skilled in playing their instrument. To take an extreme example: André Rieu is often the first name that pops up in the minds of persons who are not familiar with classical music. As a violinist and conductor, he performs well-known classical orchestral pieces all over the world for a wide audience. However, it can safely be stated that many classical musicians and classical music connoisseurs find it a shame that classical music is so often associated with André Rieu: it are not his musical skills that make him successful, but purely his commercial skills. This example shows that talent is apparently not essential to become commercially successful. Of course, there also exist great, talented musicians, who are justly recognized by peers and a wider audience, perform in sold out concert halls and are successful for a reason (e.g. Janine Jansen, Yuja Wang, Daniil Trifonov, and many more), and in this sense talent certainly plays a role in a musician's success of establishment, but it is not realistic to assume that talent alone will lead to a successful position. These musicians often have won important competitions, for which musical talent and skills are obviously a prerequisite (although even this can sometimes be questioned), but also other factors and circumstances are at play that do not always have something to do with talent. There exists a whole collection of talented and musically skilled musicians who are, from a musical perspective, not inferior to the visibly successful musicians just described, but who are nevertheless unable to achieve a similar position, and without some non-music-related actions, their situation is not likely to change. In precisely this respect, the results of the research contribute to practice, showing which actions and decisions a musicians can take.

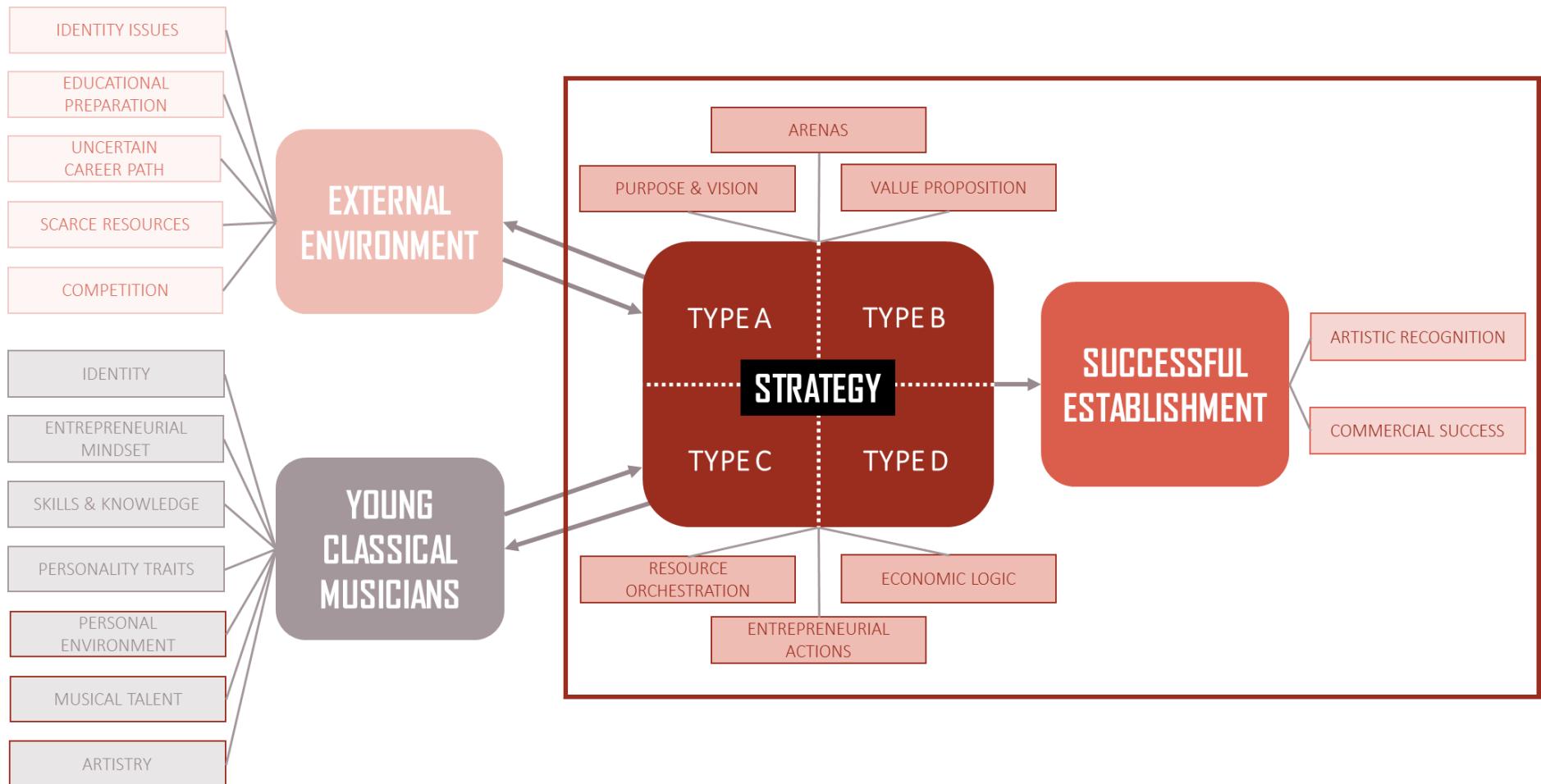


Figure 4 - Extended Theoretical Model

## 6 – ADVICE FOR YOUNG CLASSICAL MUSICIANS

*I am convinced that I will succeed as a musician. There must be a way to gain control and achieve a desirable position within the arts sector. It will probably not be easy, but playing a study by Liszt isn't either, and that has certainly never stopped me... I know what I want to accomplish, I know what I am capable of. It is just a matter of figuring out how to get there.*

This additional chapter provides an answer to the fourth sub-question '*Based on the results of this research, what advice can be given to young classical musicians that are at the start of their career and want to become successful self-employed musicians/entrepreneurs?*'.

From the results, several strategic considerations were derived as well as four strategic types. Furthermore, the participants indicated what advice they would give to the future classical musicians. The findings include several practical implications, which are summed up below:

- When a musician clearly knows why he wants to be a musician, what he wants to accomplish and discovers where his interests lie, it becomes easier to shape his career in these directions.
- Success does not mean the same for every musician, therefore, it can be helpful for a musician to determine his own success criteria that fit with his mission, but also to be aware of the criteria that are applied by the external environment. Common criteria are artistic recognition, commercial success, satisfaction, competence, productivity.
- Despite that most musicians first of all create value for themselves, performers do need an audience. It is advised that musicians consider the target groups they want to reach, especially when creating projects themselves.
- Musicians are often dependent on programmers, principals and colleagues for opportunities to arise. Therefore, being aware of the external environment and trying to identify valuable targets is useful. A manager can be helpful to reach certain stakeholders, and also asking others for feedback is recommended.
- Collaborating with other artists can be a way to initiate original projects, expand the network, reach a different audience and benefit from business to business activities.
- Funds are available that can provide financial support for e.g. project development or the purchase of an instrument. It is useful to realize that requesting funds can be time-consuming and often requires a strong plan and motivation.
- It is recommended to understand the needs of stakeholders and be active in recognizing opportunities (e.g. being alert, discover and/or create).
- Recommended activities include networking, promotional activities (e.g. website, (social) media, CDs, but also for example participating in competitions), opportunity recognition,

opportunity exploitation (especially at the career start; take on as much opportunities as possible), self-development, time-management, and project development.

- Although musicians are driven by an artistic vision and often consider the pureness of music as the value they want to deliver, their existence nevertheless depends on stakeholders. Therefore, it is suggested to be aware of stakeholders' needs and try to fulfil them, finding the right balance between the artistic vision and external demands. Gaining a competitive advantage as a musician is challenging, but believing in what you do, delivering high quality, adjusting your personality/identity to the environment, and discovering your strengths are essential.
- Musician's should take into account several costs, such as travel costs, instrument maintenance costs, et cetera. Costs can vary dependent on the type of activities that are performed (e.g. production costs).
- Musicians often rely on word of mouth; reputation plays a crucial role in reaching stakeholders. Promotional activities (i.e. direct and indirect) and networking are ways to gain more visibility and influence the emergence of opportunities.
- To ensure a fair payment, it is suggested to find out the prices of competition/colleagues and set a minimum amount. Also formulating other criteria, for example in what cases it can be decided to perform for free, can help to make the right decisions.

The results also implied that not every musician has the same approach (i.e. strategic types), and although the previously mentioned recommendations are to some extent relevant for all musicians, especially those musicians that do not have a favourable position that naturally leads to enough opportunities might benefit from a strategic aid. An attempt is made to transform the insights into a practical guide that can help young classical musicians in their establishment. It is not suggested that musicians first of all should develop a business plan and then should strictly follow the plan, since, as the results have shown, a musician's establishment process also involves intuitive decision-making and being able to adapt to dynamic circumstances. This is in line with Blank's (2013) lean start-up methodology, which proposes that, instead of writing a complicated business plan, entrepreneurs should summarize their hypotheses in a so called Business Model Canvas, test their hypotheses, and use stakeholders' feedback to continuously refine the model; it thus involves an iterative, experimental process rather than the creation and execution of a fixed plan. The Business Model Canvas is a strategic management template that helps to describe the rationale of how an organization creates, delivers, and captures value (Osterwalder & Pigneur, 2009). The elements of such a Business Model Canvas show similarities with the strategic elements that came forward in the research.

However, this format is mainly aimed at commercial businesses that have economic objectives. Since a self-employed musician usually attaches greater value to non-economic outcomes, such as the creation of art, the original Business Model Canvas does not completely fit within a cultural context. Rodriguez (2016) suggested a canvas, based on the Business Model Canvas by Osterwalder & Pigneur (2009), specifically for art organisations. Several concepts that are included in this canvas correspond with the elements that were central in the research (see Appendix VI – Business Model Canvas for Arts & Cultural Organisations for an explanation of the canvas). The recommendations derived from the results are transformed into actionable questions and these questions are implemented in Rodriguez's (2016) Business Model Canvas for art organisations, see Figure 5 on the next page. Some questions are directly obtained from Rodriguez's (2016) canvas, and some questions are newly formulated or adjusted to make the canvas more relevant for classical musicians. The young classical musicians can consider the different elements in the canvas and the questions so that they can work out their strategy more consciously. The model is intended as a guide that can help young classical musicians, like Martha, get started with their career.

In light of the lack of guidance that music students receive in the entrepreneurial side of musicianship (Albinsson, 2018; Bennett & Bridgstock, 2015; Van Zuilenburg, 2013), it is highly recommended to draw more attention to entrepreneurship, strategy and career establishment within higher music education. Lessons could be incorporated into the curriculum that can introduce students to the cultural entrepreneurship concept, can help them to prepare more realistically for a career as a musician, and can provide such practical tools as the Business Model Canvas.

# BUSINESS MODEL CANVAS FOR ART ORGANISATIONS – CLASSICAL MUSICIANS

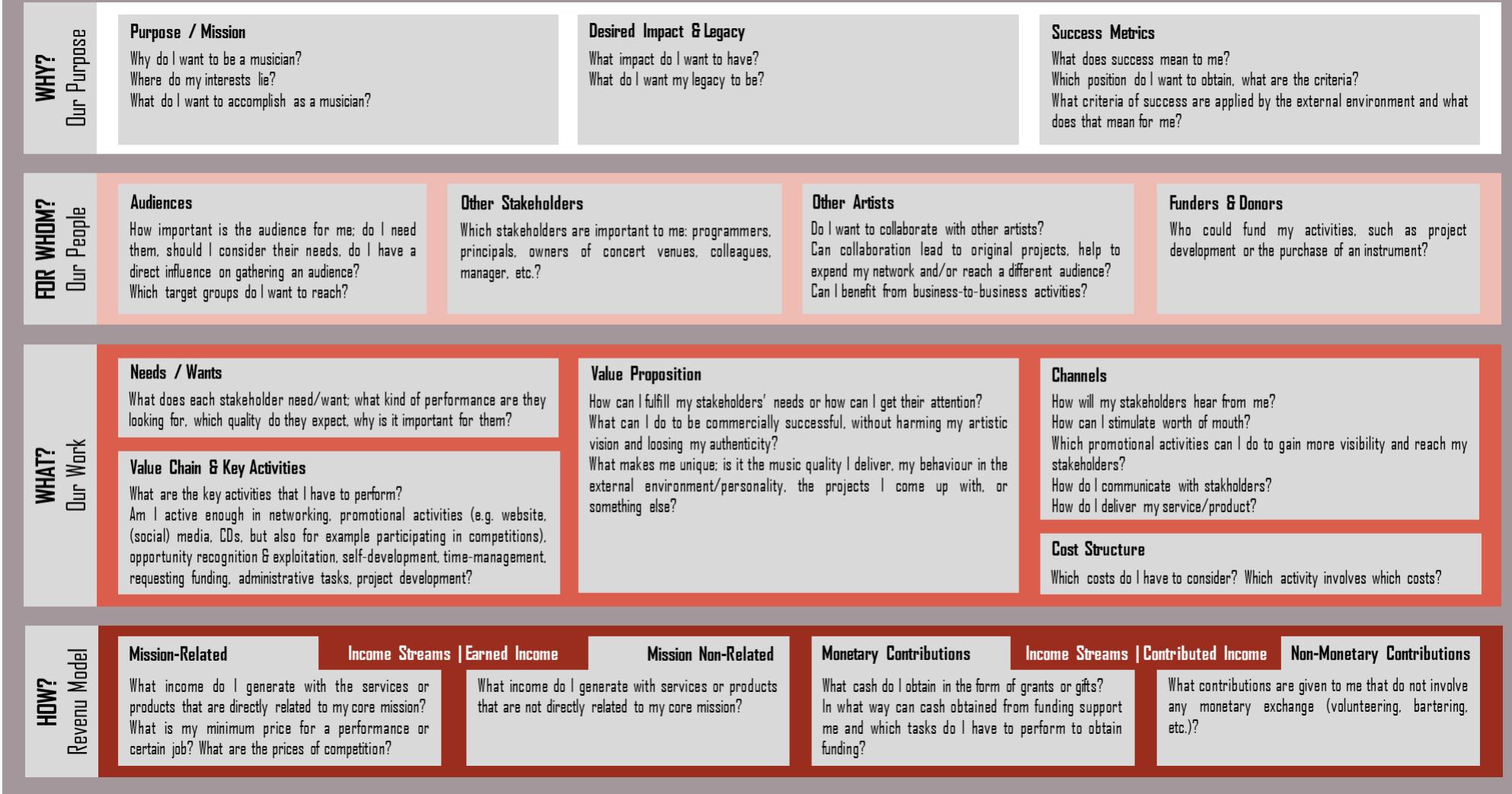


Figure 5 - Business Model Canvas for Classical Musicians

## 7 - CONCLUSION

This research aimed to answer the question '*Which entrepreneurial strategies can young classical musicians apply to successfully establish themselves as self-employed musicians within the challenging music environment?*'.

As implied by the theory, many factors influence a musician's establishment and musicians have to behave entrepreneurially, but no previous research existed on the entrepreneurial strategies that musicians adopt. The research has yielded valuable results in this area, indicating that there is not one specific strategy that can result in successful establishment, success of establishment being determined by the musician's artistic recognition and commercial success. Musicians do not appear to apply a structured, well-formulated plan, but strategy rather emerges as a pattern of behaviour and actions. Several strategic considerations have been identified. These include decisions regarding the purpose, vision and interests that a musician wants to pursue, the arenas in which he wants to be active, the value he wants to create and deliver, the orchestration of resources, the entrepreneurial activities to carry out, and the generation of income. The values, motivation, vision and artistic believes have a crucial influence on the way a musician shapes his strategy and cannot be seen separately from the musician's entrepreneurial strategy. The findings also indicate that factors such as a musician's personal environment, education, personality, amount of luck, and experience can have an essential impact on the success of establishment as well. Despite that not one approach appeared to be exactly the same, four generic strategies were discovered. Strategic types A, B and C could be related to the successful cases, but especially type C, the combination of being proactive in taking entrepreneurial actions, being aware of and anticipating on the external environment, being alert for opportunities, having a clear vision, and being committed to self-development, while also being able to rely on opportunities that arise more naturally due to beneficial circumstances such as a large network and outstanding reputation, seems particularly effective. Although it helps to have a favourable position, the results also imply that there are ways for musicians to control and shape their establishment, and adapt and respond to the challenging music environment nevertheless. It cannot be expected from every musician that he naturally possesses the required skills, knowledge and mindset to do so, but this research provides valuable insights on the strategic decisions and actions that might help them to succeed as an artist. The results have theoretical as well as practical implications, contributing to the requested theoretical development of the performing arts entrepreneurship phenomenon, having gained insights on the entrepreneurial behaviour of individual artists rather than the behaviour of larger art organizations, gaining a better understanding of the complexity of strategy and success in an art context, but also offering young classical musicians a practical guide that can help them to successfully establish as a self-employed musician, and enabling future musicians to learn from their predecessors.

## **7.1 LIMITATIONS & SUGGESTIONS FOR FUTURE RESEARCH**

Although the research led to valuable results, some limitations that occurred during the research process should be noted. First of all, the research included the exploration of complex and ambiguous concepts, namely entrepreneurship, strategy and success. Within an art context, limited knowledge is available on these topics, which made it necessary to search for relevant theories in the business field. Business theory on entrepreneurship and strategy is extensive, addressing many sub-topics and offering a wide range of literature; too much to review and apply all at once. It might be that there remain relevant theories that have been overlooked or would have led to different interpretations of the data. To provide an example: it was decided to focus on strategy content rather than strategy making. However, the findings also resulted in some implications about strategy making, but it was outside the scope of this research to elaborate on this aspect of strategy as well. For future research, it is suggested to look at strategy from this perspective as well, exploring in more detail in what way musicians form their strategy and which influence this has on the strategic output. Furthermore, examining the differences in the musicians' strategic orientations, or specifically their entrepreneurial orientations, and the impact this has on the effectiveness of a musician's strategy, would be an interesting topic for future research as well.

Second, applying a comprehensive theoretical model and examining a wide range of elements, although in line with the exploratory aim of the research, can be seen as another limitation, since this possibly resulted in a lack of depth for each particular element. Certain aspects of the musicians' strategies would be worth exploring in more detail. Networking appeared to be an essential activity for musicians. Although this research provided some examples of the musicians' approaches with regard to networking, it would be valuable to discover what a musician's network looks like and what impact this has on the opportunities that arise. Also research that looks more specifically at opportunity recognition itself would be welcome. It appears that the emergence of opportunities is crucial for musicians. Although musicians are to some extent dependent on their external environment with regard to opportunities, the research also showed that there are ways to have a certain control over the opportunities that arise. It could be particularly valuable to learn more about this process. The results of this research can serve as a good starting point for future research on specific elements.

Also with regard to the concept of successful establishment, the research aimed to include different dimensions in order to capture the musicians' success of establishment as comprehensively as possible, but the complexity possibly has led to some limitations in measurement: applying other success criteria could have resulted in different outcomes. Nevertheless, it was carefully considered to focus on artistic recognition and commercial success as the most important determinants for success,

and besides that, by including the musicians' personal perceptions, the research results provide a better understanding of the concept.

Finally, the research focussed specifically on classical musicians, and even though the results contribute to the comprehension of performing arts entrepreneurship, it would be necessary to apply the theoretical model to different performing arts contexts (e.g. jazz musicians, pop musicians, actors, dancers) in order to proof the applicability of the findings to performing artists in general. It is certainly recommended to extend the research on strategy beyond the field of classical musicians to get a real grip on the role of this phenomenon within the arts.

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## APPENDIX I – SYSTEMATIC LITERATURE REVIEW

### Research Question

*What relevant knowledge is available in the literature on cultural entrepreneurship, and more specifically (performing) arts entrepreneurship?*

### Initial Keywords

- Cultural Entrepreneur
- Cultural Entrepreneur, Music
- Art Entrepreneur
- Art Entrepreneur, Music
- Performing Arts Entrepreneurship
- Performing Arts Entrepreneurship, Music
- Music Entrepreneur
- Entrepreneur, Musician

### Databases

Scopus & Web of Science

### Inclusion Criteria

- Articles within relevant subject areas/categories:
  - Scopus: “social sciences”, “arts and humanities”, “business, management & accounting”
  - Web of Science: management, business, public administration, social sciences interdisciplinary, art, social sciences interdisciplinary, music
- Literature that defines, explains or illustrates cultural, art, or music entrepreneurship.

### Exclusion Criteria

- Type of work: book
- Articles from which full-text is not available
- Year: articles before 2000
- Literature that is focused on a very specific context that cannot be translated to or does not contribute to the understanding of cultural, art or music entrepreneurship in general.

### Search Strategy/Search Results

See Table 6. The different search terms were entered in the databases Scopus and Web of Science. Not all the initial search terms gave appropriate results. For example, “performing arts entrepreneurship” gave only two results, so it was decided to search for (performing AND arts AND entrepreneurship) instead. “Music entrepreneur” also gave limited results, but (music AND entrepreneur), on the other hand, was not specific enough. Therefore, (entrepreneur AND musician) was searched to expand the results. For most of the terms, however, there were not so many hits, so it was not necessary to make the search terms more specific in order to limit the number of hits, for example by adding “music” to the search. It was decided to stick to broader search terms, since also for instance literature on cultural entrepreneurship in general can be relevant for answering the sub-question.

The initial hits were limited to the relevant subject areas, see inclusion criteria. Next, the search results were exported to and combined in EndNote, after which duplicates were removed. Furthermore,

other inclusion and exclusion criteria were applied, such as the exclusion of books, since these are not easily accessible, and the exclusion of literature written before the year 2000, to make sure that findings can be based on more recent literature. Titles and abstracts were screened, paying attention to the remaining criteria, and it was checked whether full-text of the articles was available. After reading the remaining full-text articles, 20 were selected that appeared to be relevant for answering the research question.

Table 6 – Systematic Literature Review, search strategy

Keywords	Initial Hits	Limit to Subject Areas	Search Key
<b>Scopus</b>			
Cultural Entrepreneur	107	103	TITLE-ABS-KEY ("cultural entrepreneur") AND (LIMIT-TD (SUBJAREA, "SOCI") OR LIMIT-TD (SUBJAREA, "ARTS") OR LIMIT-TD (SUBJAREA, "BUSI"))
Art Entrepreneur	14	13	TITLE-ABS-KEY ("art entrepreneur") AND (LIMIT-TD (SUBJAREA, "BUSI") OR LIMIT-TD (SUBJAREA, "ARTS") OR LIMIT-TD (SUBJAREA, "SOCI"))
Music Entrepreneur	9	9	TITLE-ABS-KEY ("music entrepreneur") AND (LIMIT-TD (SUBJAREA, "ARTS") OR LIMIT-TD (SUBJAREA, "SOCI") OR LIMIT-TD (SUBJAREA, "BUSI"))
Performing Arts Entrepreneurship	21	19	TITLE-ABS-KEY (performing AND arts AND entrepreneurship) AND (LIMIT-TD (SUBJAREA, "BUSI") OR LIMIT-TD (SUBJAREA, "SOCI") OR LIMIT-TD (SUBJAREA, "ARTS"))
Entrepreneur, Musician	59	54	TITLE-ABS-KEY (entrepreneur AND musician) AND (LIMIT-TD (SUBJAREA, "ARTS") OR LIMIT-TD (SUBJAREA, "SOCI") OR LIMIT-TD (SUBJAREA, "BUSI"))
<b>Web of Science</b>			
Cultural Entrepreneur	21	6	TOPIC: ("cultural entrepreneur") Refined by: WEB OF SCIENCE CATEGORIES: ( MANAGEMENT OR PUBLIC ADMINISTRATION OR BUSINESS OR SOCIAL SCIENCES INTERDISCIPLINARY )
Art Entrepreneur	2	1	TOPIC: ("art entrepreneur") Refined by: WEB OF SCIENCE CATEGORIES: ( ART )
Music Entrepreneur	1	0	TOPIC: ("music entrepreneur")
Performing Arts Entrepreneurship	33	13	TOPIC: (performing) AND TOPIC: (arts) AND TOPIC: (entrepreneurship) Refined by: WEB OF SCIENCE CATEGORIES: ( MANAGEMENT OR MUSIC OR BUSINESS OR SOCIAL SCIENCES INTERDISCIPLINARY )
Entrepreneur, Musician	40	23	TOPIC: (entrepreneur) AND TOPIC: (musician) Refined by: WEB OF SCIENCE CATEGORIES: ( MUSIC OR MANAGEMENT OR PUBLIC ADMINISTRATION OR BUSINESS )
<b>Combined in EndNote</b>			
Articles exported to EndNote			241
Remaining articles after removing duplicates			205
Remaining articles after removing books			153
Remaining articles after removing literature published before year 2000			153
Remaining articles after screening titles			65
Remaining articles after reading abstracts			35
Remaining articles with full-text availability			26
<b>Selected articles</b>			20

### Selected Articles

- Albinsson, S. (2018) - Musicians as entrepreneurs or entrepreneurs as musicians?
- Bennett, D., & Bridgstock, R. (2015) - The urgent need for career preview: Student expectations and graduate realities in music and dance.
- Bergamini, M., Van de Velde, W., Van Looy, B., & Visscher, K. (2018) - Organizing artistic activities in a recurrent manner: (on the nature of) entrepreneurship in the performing arts.
- Bridgstock, R. (2013) - Not a dirty word: Arts entrepreneurship and higher education.

- Coulson, S. (2012) - Collaborating in a competitive world: Musicians' working lives and understandings of entrepreneurship.
- Ellmeier, A. (2003) - Cultural entrepreneurialism: on the changing relationship between the arts, culture and employment.
- Enriquez, F. (2018) - Business, transnationalism, and patrimony: Comparing entrepreneurial musicians in Recife, Pernambuco.
- Haynes, J., & Marshall, L. (2018) - Reluctant entrepreneurs: musicians and entrepreneurship in the 'new' music industry.
- Johansson, K. (2012) - Experts, entrepreneurs and competence nomads: The skills paradox in higher music education.
- Moore, A. (2016) - Neoliberalism and the Musical Entrepreneur.
- Naudin, A. (2017) - Cultural entrepreneurs: Identity and 'becoming' a cultural entrepreneur.
- Phillips, R. J. (2010) - Arts entrepreneurship and economic development: Can every city be "Austintatious"?
- Preece, S. B. (2011) - Performing arts entrepreneurship: Toward a research agenda.
- Rentschler, R., & Geursen, G. (2004) - Entrepreneurship, Marketing and Leadership in Non-Profit Performing Arts Organisations.
- Sardana, D. (2018) - What Facilitates Cultural Entrepreneurship? – A Study of Indian Cultural Entrepreneurs.
- Scharff, C. (2015) - Blowing your own trumpet: Exploring the gendered dynamics of self-promotion in the classical music profession.
- Van Zuilenburg, P. L. (2013) - Personality traits of successful music entrepreneurs.
- Wilson, N., & Stokes, D. (2002) - Cultural Entrepreneurs and Creating Exchange.
- Wilson, N. C., & Stokes, D. (2004) - Laments and serenades: Relationship marketing and legitimization strategies for the cultural entrepreneur.
- Wilson, N. C., & Stokes, D. (2005) - Managing creativity and innovation. The challenge for cultural entrepreneurs.

## APPENDIX II – PERFORMING ARTS ORGANIZATION MODELS

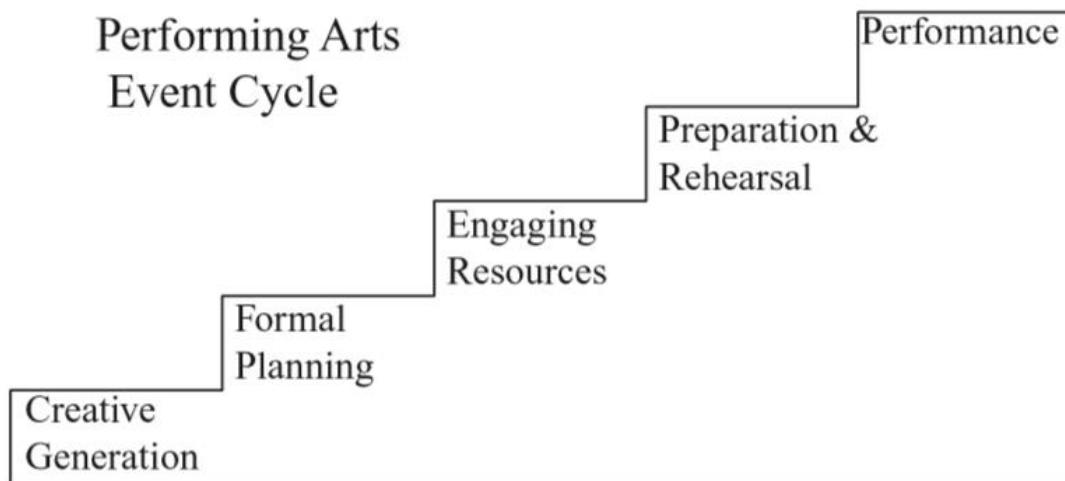


Figure 6 - Performing Arts Event Cycle (Preece, 2011)

## The Performing Arts Value Chain

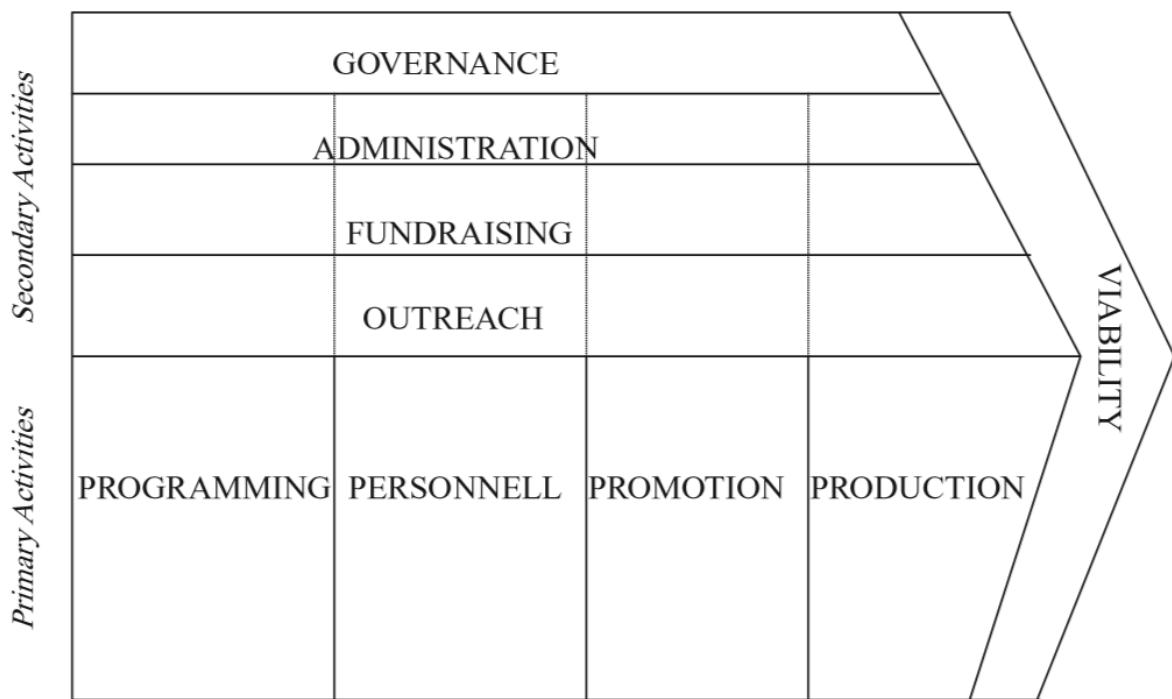


Figure 7 - Performing Arts Value Chain (Preece, 2011)

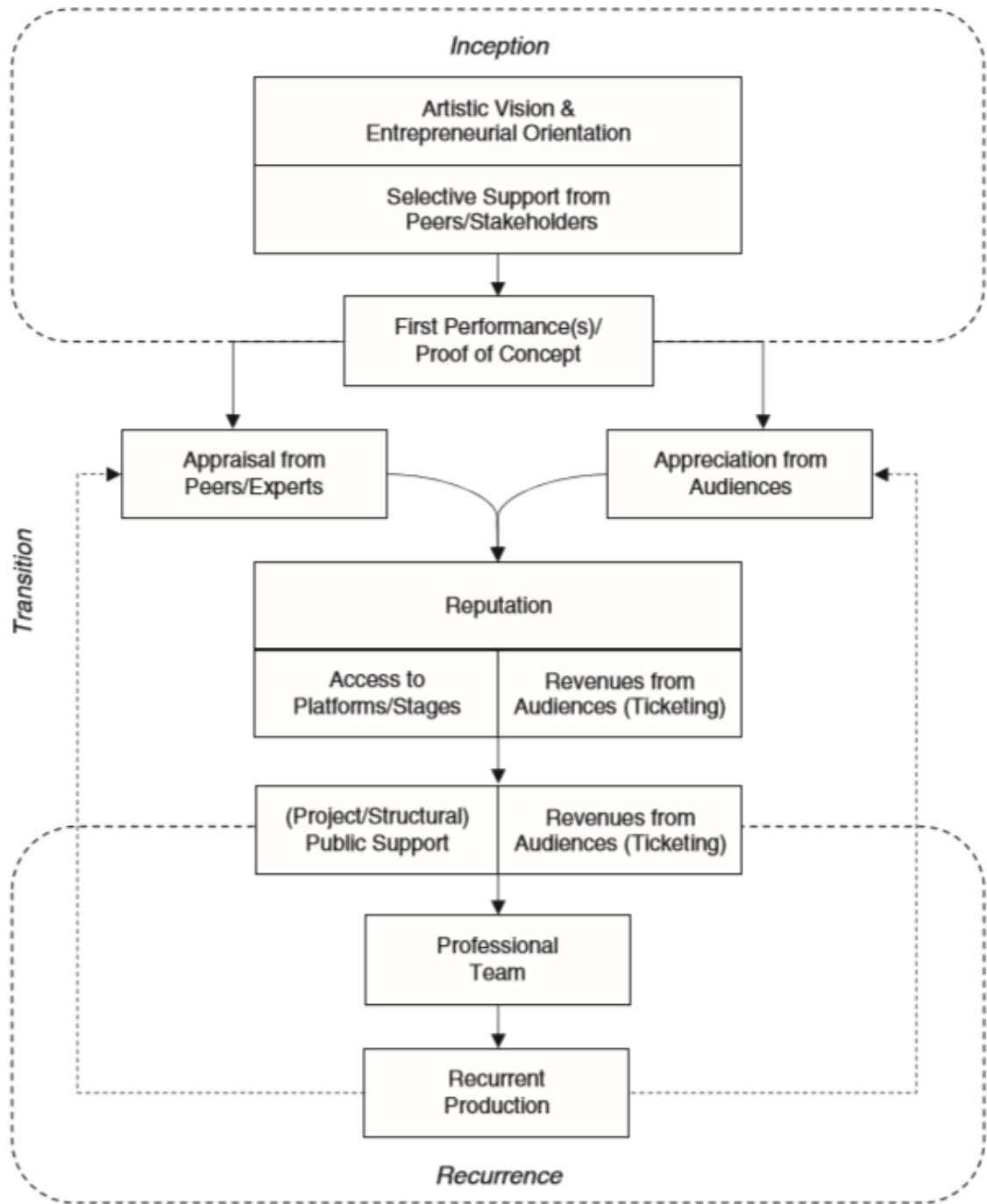


Figure 8 - Process Model of Performing Arts Entrepreneurship (Bergamini et al., 2018)

## APPENDIX III – STRATEGY MODELS

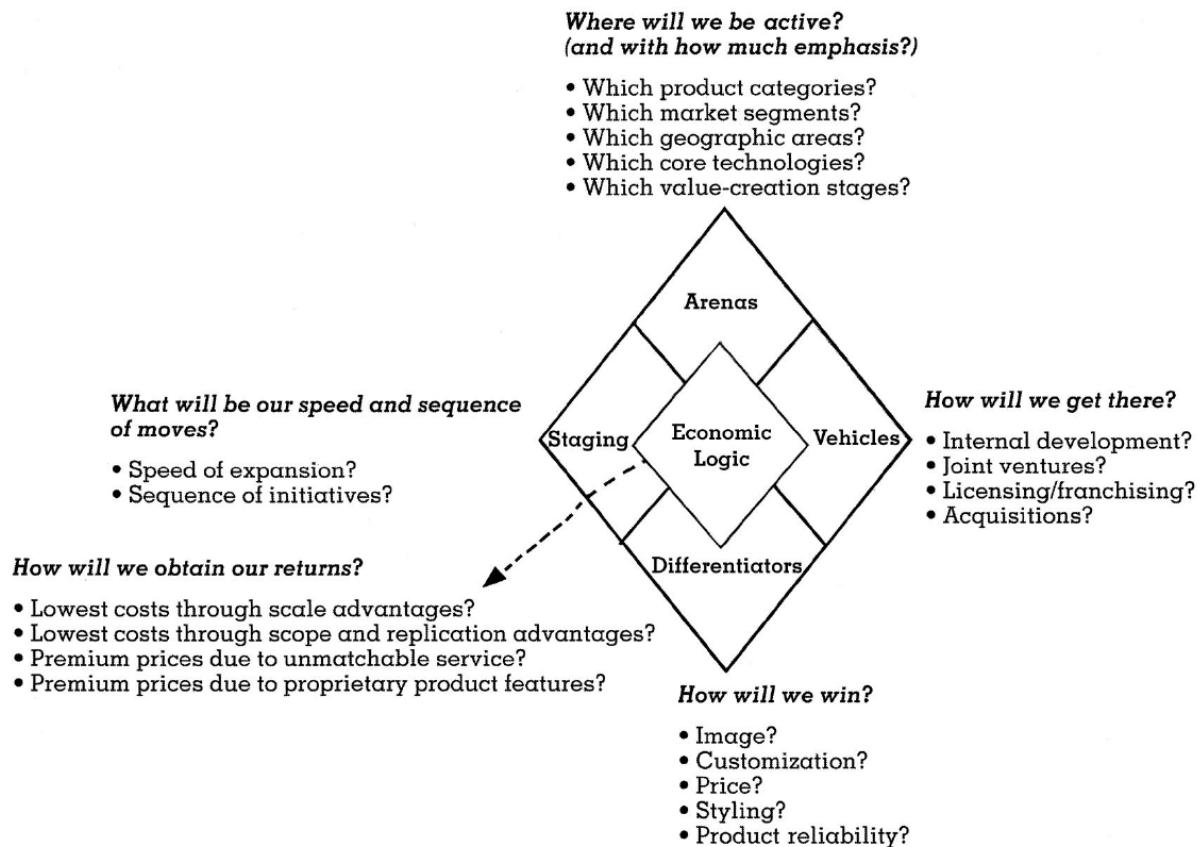


Figure 9 - The Five Major Elements of Strategy (Hambrick & Fredrickson, 2005)

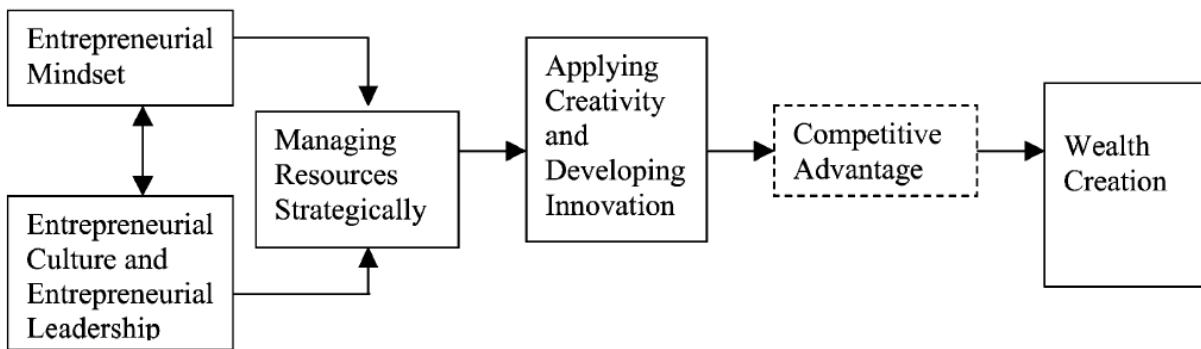


Figure 10 - A Model of Strategic Entrepreneurship (Ireland et al., 2003)

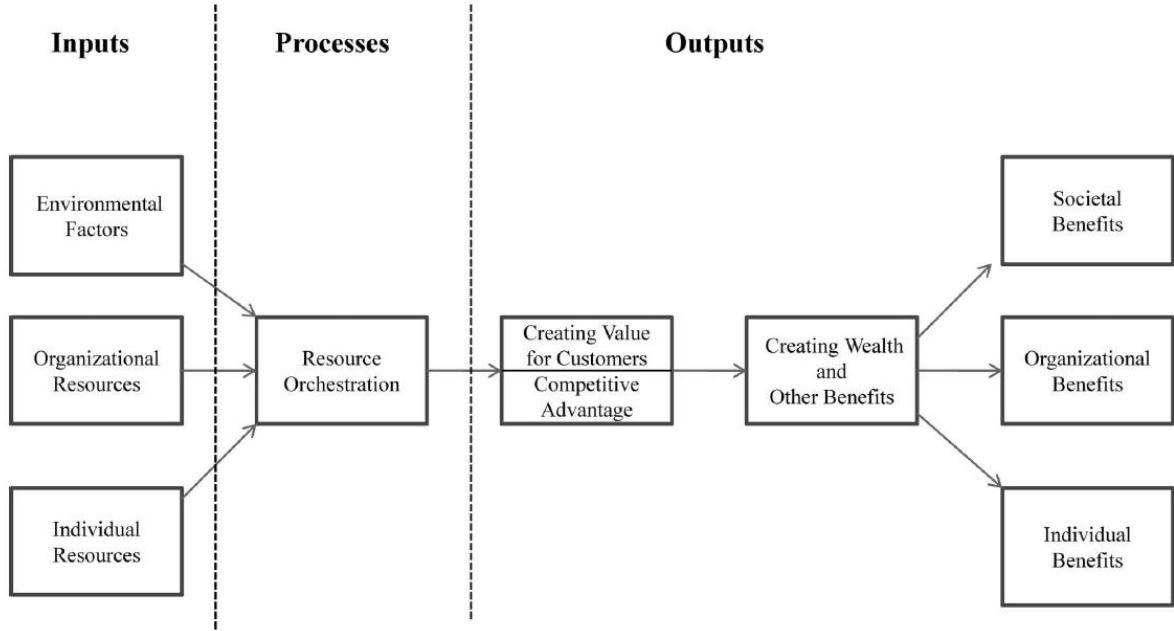


Figure 11 - Input-Process-Output Model of Strategic Entrepreneurship (Hitt et al., 2011)

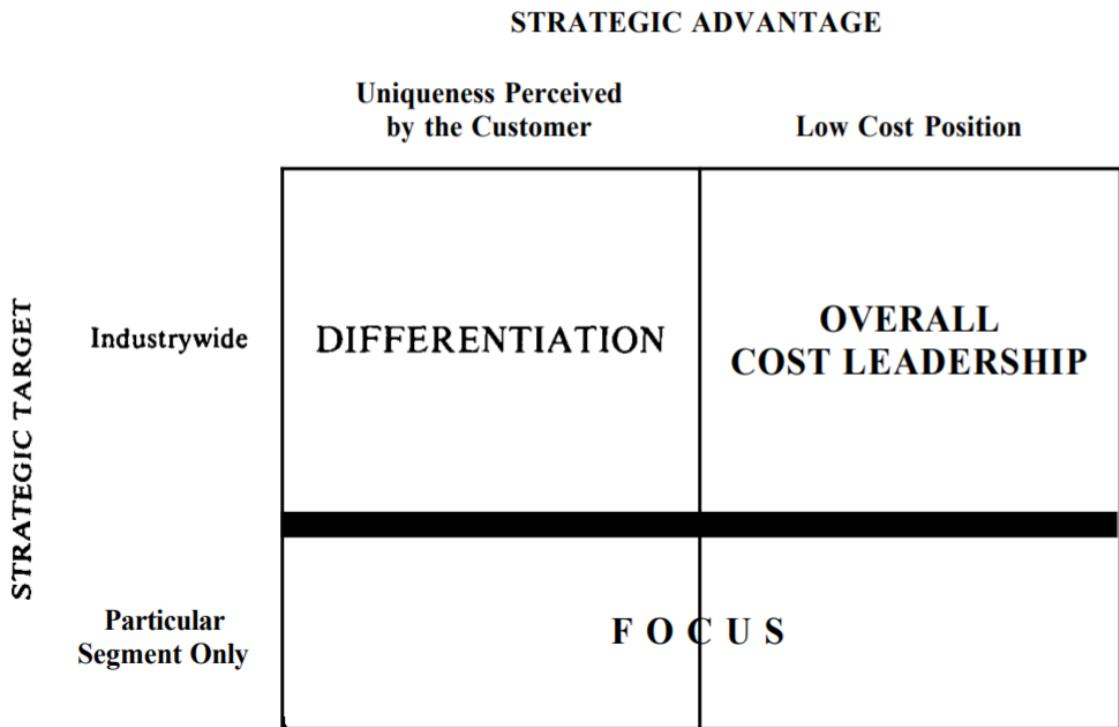


Figure 12 - Generic Strategies (Porter, 1980)

## APPENDIX IV – INTERVIEW GUIDE

X = Explanatory Text or Remark

X = Main Question

### Intro

*For my research, I am focussing on young classical musicians, i.e. musicians that graduated from the conservatory 1 to 10 years ago. I noticed that after graduation, many musicians are thrown in the deep, realizing that what they have learned during education, is not enough to start a career as a musician. Although higher music education is already putting more effort in preparing students for becoming a musician in the professional practice, I think it is important to learn from the generation of musicians that is included in my research. I want to examine how these musicians try to establish themselves as self-employed musicians in the challenging and uncertain environment they are facing by looking at the strategies they apply, special attention to the entrepreneurial side. Eventually, I hope that the research results will motivate musicians to learn from each other and also to paint a clearer image for future young musicians of what they can expect in their career and how they can deal with this.*

### Strategy – Purpose & Vision

*An important element of strategy is the purpose or vision: what is the motivation behind the choice of becoming a musician, what do you want to achieve, what are you aiming for.*

*Could you describe your goal and vision as a musician?*

### Strategy – Arenas

*Another strategic element is related to the so called ‘arenas’ in which you are active. Such an arena can refer for example to chamber music, solo performances, playing in orchestras, or a combination, but also for example focussing on a specific target group, a specific music style, or that you are often active in cross-over or multidisciplinary projects, especially being active in your home country or outside your home country, or for example other ‘services or products’ such as CDs, et cetera.*

*In which arenas are you active?*

- Additional question: Do you combine being a musician with another job?
- Additional question: Are these arenas tactical, well thought-out choices?
- Additional question: In what way did your industry knowledge affect your choice of arenas? → If relevant, switch to environment.

### Strategy – Opportunities

*The type of arenas in which you are active is perhaps related to the opportunities that occur.*

*Could you describe how opportunities come into being? In other words, how do you discover, search for or create new opportunities?*

- Additional question: Do you recognize such opportunities easily, having a certain alertness?
- Additional question: Do you have a plan with regard to these opportunities: do you carefully decide when to take on a certain opportunity, or are you organizing them in a sort of time line?
- Additional question: Do you notice that certain opportunities or successes, lead to new opportunities; reputation playing an important role?

If relevant, switch to characteristics / entrepreneurial mindset.

## Strategy – Value Proposition

*Which value do you want to create or deliver, for example for your audience or target groups?*

*And what is it that you have or can offer, what others do not have or cannot offer? In other words, your ‘unique selling point’, did you think about this deliberately?*

If relevant, switch to identity.

## Strategy – Resource Orchestration & Entrepreneurial Action

*What do you do to realise what you want to accomplish? In other words, what do you do to concur a position in the music world?*

*And what do you need for this (skills, knowledge, network, audience, performance opportunities, money...)?*

- Additional question: How do you manage these resources, how do you obtain them, or how do you make sure that at the right moment, you have access to the right resources?
- Additional question: Do you consider this as standard activities/tasks?
- Additional question: Do these activities form part of a well thought-out (long-term) plan?
- Additional question: Which skills and knowledge do you need for the non-artistic side of your profession?
- Additional question: How did you acquire these skills and knowledge?

## Strategy – Economic Logic

*How would you describe your approach with regard to generating a certain income?*

## Successful Establishment

*Do you feel you possess sufficient skills, knowledge and capabilities to make a career as a musician?*

*Do you have the feeling that you are busy enough as a musician?*

- Additional question: What does ‘enough’ mean for you?

*Have you gained the position or reached the goal that you wanted in this music world?*

## Successful Establishment – Own Perception

*I just asked a few questions that could indicate whether you are successful as a musician, how successful you are in establishing yourself as a professional, self-employed musician.*

*Do you consider yourself as successful?*

*What does success mean to you?*

## Final Questions:

- Imagine you would have to advise the future classical musicians; what should they, according to you, do and not do to successfully establish themselves as musicians?
- Is there something that you would like to add?

## Optional sections, when relevant:

### Environment

- Could you describe your external environment, so the cultural sector, or more specific the music field in which you are active?
- Are you actively following the developments and needs in this field?
- Would you say you know exactly how this ‘world’ works, that you possess enough knowledge on this?

### Young Classical Musician – Identity

- How do you want to come across, for example on your audience, on the people you work with, on the ‘outside world’? In other words, how would you describe your identity as a musician?
- Would you say you have different identities, depending on the situation (for example a ‘business-side’ and an ‘artistic side’)?
- Could you provide an example of a situation in which your identity ‘changes’?

### Young Classical Musician – Characteristics / Entrepreneurial Mindset

- Would you describe yourself as someone who is flexible, creative, often searching for novelty and often takes risks?
- Does ... also fit with your character/personality? In what way?
- I notice you are ... *for example confident, goal-oriented, flexible, ....* Do these personality traits play an important role in your approach?
- Can I conclude from this that you are ... *for example entrepreneurial, risk-taker, innovative, ... ?*

## APPENDIX V – RESULTS: CASE SUMMARIES

### PARTICIPANT 1

Year of Birth	1994
Years after Graduation	4
Instrument	Cello

#### Purpose & Vision

P1 had a musical family, making her affection with music and her motivation to play her instrument almost natural. Although P1 did not set a specific goal, she already knew in an early stage that she wanted to be a musician, make music her profession. At this early stage, her vision could be described as 'wanting to play and share all the beautiful music that exists'. P1 feels that musicianship cannot be turned into a 'business'. For her, money/profit is not a motivation, since it requires too much hard work and discipline; it is something you do because you need it, being unable to live without it.

P1 does not have a very clear or structured long-term plan in mind. She is satisfied with what she is doing at the moment, playing a lot, doing the projects she enjoys doing. Although she thinks it is important to have some concrete ideas or goals, in her case she would like to perform more as a soloist with orchestras, but she feels that plans are always subject to change, and that it is not so important to determine the future steps exactly in advance. She mentions that for a CD with a label, she does have to plan ahead, but also this plan can still change.

#### Arenas

P1 is active as a musician in many ways. Although she mostly performs as a soloist with orchestras or gives recitals, she also plays chamber music. She sometimes performs contemporary music or has some multidisciplinary projects. So in general, she is open to a lot, but it is a prerequisite that she can be convinced about the end result. P1 wants to present herself as a full-fledged musician, not active in just one area/arena: she loves a combination of chamber music and playing as a soloist, since she believes one reinforces the other.

According to P1, being creative is part of the profession. She relates creativity to the crafting and shaping during rehearsals and on stage, but also mentions the creative lifestyle that she enjoys. Perhaps in the future, she would like to have a solid base, such as teaching at a conservatory, to have a bit more certainty and be more creative/free as a performing musician.

#### Value Proposition

P1 wants to come across as someone who is confident, makes conscious choices, and is passionate about what she does. The motivation behind her musicianship and her vision as a musician are an essential element in this. P1 emphasizes that the music should have meaning and that you have to be passionate, believing in your interpretation. P1 plays and performs for herself; it is important to share the music with an audience and touch them, but her main motivation is herself. Furthermore, she believes everyone is unique, and playing in an authentic and beautiful way is enough to make a performance or recording valuable. She is not convinced that additional features should be added to the music or performance to make it more accessible or more unique. She believes in the strength of the person and the music as a unique selling point. P1 considers all the additions to the music as unnecessary or excessive. The music and the person who plays the music is enough. Although she does mention it is important to look well-groomed, have a website and look representative nowadays. Even if P1 would not have had the luck and the favourable circumstances, she still believes she would not throw her values in the trash. She is convinced that it is important to be guided by your personal motivation and vision, and believe in what you do. She mentions that she knows other musicians that have more difficulty with getting concerts and earning an income and do not get the success they deserve, but she is convinced that abandoning your values and doing things you don't believe in, is not the solution. The artistic value and drive are essential. Thinking of projects, the way to generate an income, how to keep yourself occupied, are all important things, but should be linked to the artistic value at all times.

### **Resource Orchestration**

P1 emphasizes that it is important to have enough time and rest. She needs enough time to study, not forcing the process of learning a piece and being able to take the rest to focus on the music. At the beginning of the epidemic crisis, she thought 'oh, now I have lots of time to learn new repertoire', but actually she noticed that mentally she has not been quiet at all during this period. She also feels it helps to set small goals during this situation, so that you have something to work towards. P1 states that it is important to relax, do some fun activities as well, since this can be heard in your playing. Also having a good instrument is important for a musician. In general, P1 feels she has enough knowledge and skills to perform her profession, but she also mentions that it is a continuous process in which you can always keep learning. However, if she would feel incompetent, she probably would not be doing it. Skills are developed by experience, by doing.

### **Entrepreneurial Action**

P1 mentions a variety of factors and convergence of circumstances that contributed to her establishment as a musician; having lots of support from her family members who are also active in the music profession, being educated at a highly regarded conservatory in Germany, having participated in several competitions, and having met the right persons at the right moment. She also indicates that she just had a lot of luck as well. P1 had a stable performance activity before the crisis. She never had to worry about arranging concerts and creating opportunities. P1 also mentions she already has a manager since she was younger, who arranges concerts for her. Besides that, she was able to expand her network thanks to her education, music competitions and fellow musicians. P1 notices that, due to word of mouth, new opportunities arise. This type of promotion within the network is essential. Thus, P1 was not very active in creating or searching for opportunities, since many opportunities naturally came on her path, due to the luck she had and the manager she had. She trusted that with hard work, opportunities kept coming naturally.

Although P1's manager arranges most of the concerts she has, mainly solo performances, P1 also organizes some personal projects (e.g. chamber music concerts) herself, contacting locations and arranging some concerts. It helps to know the contact persons of the halls and the programmers and that they know you, since this makes it easier to approach them and increases the chance of a concert. P1 sometimes has projects in which she organizes a lot herself, requesting subsidies, arranging travel, contacting those people who are involved in the project, but for many other projects/concerts, her manager arranges everything. P1 prefers a balance between on the one hand focussing on the music, not having to pay attention to the business side and having the certainty of enough concerts, on the other hand, she also enjoys organizing some projects herself now and then. She notices that the crisis situation also triggers her to think more actively about the projects she could organize.

According to P1, young, upcoming musicians have to be proactive; solely studying and playing is not enough anymore. Examples of this proactiveness include the creation of surprising projects and concepts, but P1 emphasizes that it is most important that what you do is driven by personal interests and conviction. Although in the first stages of establishment, there is less flexibility in the selection of opportunities: P1 mentions that in the beginning you sometimes have to do things that you don't like for promotional or financial reasons. However, she notices that she gains more control and more and more can decide herself in what way she wants to be active. At some point, P1 realized that it is important to first consider what you want and then guide the opportunities that arise based on this, gaining a certain control over the performances you give and are asked to give. Combining the artistic vision and ideas with the reality of your performance life. She does say that this was possible because she had so many opportunities, and thus was able to be selective. Deciding for yourself what it is you want to do, knowing the right people and being sure of yourself enables to control and guide your opportunities. To be flexible is also mentioned as very important, also in the particular times of the crisis situation. This does not mean that you have to take on each opportunity, but it is certainly important to have an open mind.

### **Economic Logic**

P1 is able to live comfortably from her income. She is aware of the amount of money she generates, and also does not except just every concert blindly; the payment should be fair. Some costs include costs for the instruments and costs for traveling. She saved enough money, so during the crisis situation, she does not face extreme

difficulties regarding income. P1 does not plan her concerts in such a way that it is economically strategic, but she knows that having 4/5 concerts per month is enough, or if she has a concert tour of for example 10 concerts, she knows that she would need less concerts afterwards, but she still does many other things because she enjoys it. Generating income is not her main motivation.

### **Success**

Success for P1 consists of several elements: most important is to be satisfied about your activities and position, finding the balance in your music life and being motivated and curious, but also being able to live comfortable from the income, and feeling confident on stage. Although she used to think of success as playing in all the large concert halls in all the big cities with all the large orchestras, this is now not anymore her biggest desire and not the determinant of her success. Overall, she is happy with her position so far.

### **Crisis Situation**

For P1, the current situation results in uncertainty and many questions arise. She wonders what the consequences will be for the sector and how this might influence her career; will orchestras disappear, will there be more cuts in funding, when will it be possible to perform again, and how should she react to this?

### **Advice**

In her advice to future musicians, P1 mentions hard work and discipline as a first important step; becoming an expert with your instrument. Next, she advices to stay curious, discover new repertoire, talk with others about music, listening to recordings, reading about composers, et cetera. Also, P1 suggest to keep playing and performing and organizing opportunities to play for others, so that the joy of music can be shared. And finally, it is important to do what you believe in. Playing chamber music to learn to communicate and play together with others is also mentioned by P1 as valuable. Furthermore, P1 mentions that as a freelancer, it is important to realize that you have to do it yourself; there is no one to tell you what you have to do when, compared to an orchestra job for example. Thus, you have your own responsibility and therefore have to be disciplined. Apart from your discipline and motivation, P1 indicates that it is good to oversee the bigger picture, since life as a freelancer/entrepreneur can be unpredictable: 'at one moment you can feel as if you have nothing to do, and at the other moment, suddenly you get three phone calls'. Being an entrepreneur is risky, but you also have to trust yourself.

## PARTICIPANT 2

Year of Birth	1993
Years after Graduation	2
Instrument	Voice (mezzo-soprano)

### Purpose & Vision

P2 does not have a very clear goal of what she wants to accomplish. She does find it important that she delivers music of high quality and enjoys making music. Especially singing in an ensemble is something she enjoys and feels she can easily do. As a soloist, she can still develop a lot, but it is also her desire to do so and in the end be more active in this field as well.

P2 does not have a clear, structured long-term plan. It is her desire to keep working hard, but she does not have particular goals. P2 does realize that if she would want to reach the goal of becoming a soloist, that she should focus more in this direction. However, this requires time and money, which she does not have at the moment. She feels it is not the right moment to invest in this, but certainly sees it as a possibility to work towards this goal in the future.

### Arenas

P2 is active as a musician in several ways. She has a part-time job at a choir (50%), and besides that, has the freedom to take on different projects, which varies from other ensemble work to solo activities (mainly oratorio). To be able to combine her career with her personal life, P2 decided to be mostly active in her home country, with some exception if there are special projects abroad. With regard to musical style; she likes the diversity and does not focus on a particular genre. In case of her job, she also does not have the freedom to decide. However, she does notice that oratorio are her strong point.

P2 believes that having a fulltime job would not make her happy. She prefers the flexibility and diversity. Her activities should stay challenging. Although challenge and risk were not P2's initial motivation to become a musician, she just liked making music, she does enjoy the challenges she faces and the accomplishments she has as a musician. However, when being asked about the role of her part-time job in a choir, P2 indicates that it brings a lot of certainty and that thanks to this, she does not have to be very active in searching for other opportunities. Probably if she would not have had this job, the situation would have been different. Also during the crisis situation; thanks to the job, she does not have to worry about income, but if she would not have had the job, she would be in a completely different situation. It also becomes clear that her success as a musician at the moment (giving enough concerts, performing at a good level/high quality), results in a feeling of satisfaction, not being eager to change anything about it. Although she is happy with her current position, she could imagine to develop herself further as a soloist. It is important for her that her life as a musician will stay diverse and not monotone.

### Value Proposition

The value that P2 wants to deliver is the pureness of the music, so that the audience can experience the emotion. Also, she wants to show the joy of making music together. One of the main motivations for P2 is the joy she experiences herself when making music, and the joy that others can experience because of that. Although she thinks it comes across as selfish, she has to admit she is mostly making music for herself. She does not think it is honest to say that you are doing it for the audience. P2 considers her personality and the sound of her voice as her unique selling point; she is convinced that her personality also can be considered a competitive advantage. Besides personality and sound of the voice, also the pureness and authenticity in the way the music comes across is considered important, regarding her competitive advantage.

### Resource Orchestration

P2 addresses the dilemma between being extremely busy and investing time in self-development: if she is occupied all the time, she cannot invest the time to develop herself, but on the other hand, if she would decide to

create more time for this, there is a big chance that she would not utilize this time. It is actually her work that motivates her to take steps and develop herself.

### **Entrepreneurial Action**

To some extent, P2 is aware of her environment and the opportunities that can arise. For example with oratorio; she knows this is done a lot in her home country and she knows she is good in it, so she will promote this more than for example opera, since she knows she is not good enough in this field yet. However, she is not extremely conscious about this. Word of mouth also plays an important role. To become more visible, P2 did many auditions and participated in some competitions. She feels it is important to show yourself, so that people get to know you. Also working in choirs at an earlier stage already was a first start in creating and expanding a network. Consequently, opportunities arose and came on her path. For P2, it is mostly the case that opportunities arise naturally, without being very active creating opportunities herself. That opportunities came naturally, explains P2 by the hard work she delivers when someone asks something of her. Besides that, she believes she is considered a nice person to work with. P2 adds that her activeness with regard to the creation/search for opportunities varies per period. In the one year, she can be very active in doing auditions, but this year, she has not been so active since she was satisfied about her current activities. However, it could be the case that coming year, she discovers new opportunities and has the desire to exploit these. It depends on the balance between her private life and working life, but also how much she is challenged in her profession.

P2 does not feel there is a big difference between her artistic side and her business side. She believes she has one identity, which can slightly change dependent on the circumstances, but is in essence the same. P2 mentions that it is important to be active, a hard worker and a nice person to work with when opportunities arise. Perhaps she is not so active in creating opportunities, but when performance opportunities are offered to her, she is eager to exploit them, even if the reimbursement is not very high. These activities lead to word of mouth. However, she also mentions that now and then organizing a concert or creating an opportunity yourself can also be beneficial.

P2 emphasizes that networking is important. Personally, she is not so active in promotion or social media. She has a website, but that's it. P2 does not attach a lot of value to promotional activities. She does indicate that perhaps more opportunities would arise if she would be more active in promoting herself, but she considers her current activities as challenging enough and is satisfied about her current progress and therefore does not believe it is a necessity. P2 is not very curious or eager to learn, especially when it concerns something non-musical, such as administration. She prefers to ask someone else than do it herself, because she feels it is not crucial.

### **Success**

P2 considers herself successful. Money is a favourable side effect, but she is mostly happy about the level at which she sings and that what she does, is appreciated. Also the way opportunities follow naturally is something she is satisfied about. She notices that she is seen and heard of, and this makes her feel successful. P2 also feels she has enough to do, even too much if it would be like this the whole year. Although satisfaction is important for P2, she mentions that it does not necessarily indicate how successful she is. The income you generate and the places where you perform also determine success.

### **Crisis Situation**

Particularly in the crisis situation, P2 is not active.

### **Advice**

From her own experience, P2 states that having a good and honest teacher who can guide you is important. According to P2, it is also important to have self-knowledge, be realistic about your abilities, and also gather persons around you that can give honest feedback, so that you can focus on your strong points and exploit these. Furthermore, P2 emphasizes that working hard is essential, but also knowing when you are ready to do something, being aware of the consequences of an action. She also mentions that the amount of talent plays a role; hard work alone is not enough.

## **Education**

When being asked if she missed something in her education, P2 indicates that she is not so aware of what she missed, since she was already active in the work field during her studies. She could however imagine that there is a lack of certain subjects/courses. For her personally, she would have found it valuable to have more lessons in theatre or ensemble coaching. There is also a responsibility with the teachers; according to P2, they should show students the possible directions. However, P2 also mentions that is very difficult to prepare students for their career.

## PARTICIPANT 3

Year of Birth	1994
Years after Graduation	/
Instrument	Piano

### Purpose & Vision

One of the goals that P3 has, is making a living out of her musicianship. Income is not her motivation, but it is certainly her goal to be able to do what she was educated for, without having to worry about her income. This year, P3 thought about and discovered what she really wants to do with her profession, and how she can turn these personal interests in something she can offer or sell. As an example; she sometimes did projects from which she learned a lot, but since these did not fit with her personal interests, she would not do them again. Her personal interest and conviction determine what P3 does: she believes that being enthusiastic yourself about what you do or create is essential to convince others. The other way around, first determining what others would like to see and then fulfilling that need is not P3's approach.

### Arenas

P3 is active as a musician in several ways. She strives for a 50/50 division, with on the one hand teaching, and on the other hand performing. As a performer, she tries to be active as a soloist, has an ensemble with which she plays chamber music on a regular basis, and has some side projects in which she for example accompanies singers. This does not have to be on a regular basis; if she gets paid, just one occasion can also be an option.

P3 sees herself as an entrepreneur; she is her own boss. Having control and making your own decisions is part of this, but she also indicates that you have to be confident, not afraid of taking a risk and being able to deal with the uncertainty. However, having a part-time job as a teacher provides some certainty and a solid base, besides the fact that she also enjoys being a teacher.

### Value Proposition

The value that P3 wants to deliver can be described as meaning and quality of the music. Especially the high level of quality is most important for herself. She indicates that an audience is not likely to hear the difference, so delivering a high quality is mostly her personal motivation. She indicates that the main motivation of performing music is herself, because she enjoys playing so much. For most of the audiences P3 plays, which often includes people that do not have a lot of knowledge of classical music, she feels the music alone is not always enough. Providing an introduction or an explanation to the music can add value. P3 believes that everyone has a different taste, and if you are convinced and enthusiastic about your own programme choice, this will most likely be unique. In case of her solo projects, she has a preference for contemporary music. P3 mentions that identity and personality also play a role; since she is reliable and always well-prepared, people are more eager to ask her. Although she is not so active as a soloist, she does notice that when she comes up with a certain story or concept for a concert, having such additions to the music can make a performance more attractive and interesting as well.

### Resource Orchestration

P3 feels she can still develop as a musician, especially how she comes across on stage. She would like to be more confident and be able to merge with the music when being on stage, something she does not feel she is capable of at the moment, but something she would certainly want to reach. She believes this can be accomplished by gaining more experience and hard work. If there is time and rest, P3 has energy to learn and gain new knowledge. This is one of the things she does. Furthermore, P3 had set the goal to save money so that she could buy a grand piano, without being dependent on funding. Due to the crisis, this plan was disrupted. P3 notices that the more you work, the less triggered you become to be creative and curious, take action, and realize your ideas, so there is the risk of becoming less entrepreneurial. Available time plays an important role in this. Having a good instrument to practice on, makes a difference as well.

On the one hand, P3 feels she is competent enough to be a professional musicians, but on the other hand she also sometimes has doubts about her abilities. She believes she is not a quitter, is reliable and polite, but she also realizes that delivering a high quality in classical music is difficult and requires a lot of effort and hard work, and the better you become, the more critical you become, which P3 feels as a burden sometimes as well.

### **Entrepreneurial Action**

P3 notices a combination of opportunities that come on her path naturally and opportunities she creates herself: sometimes she took an action (e.g. contacting a concert location) and sometimes people reach out to her as a result of word of mouth. P3 rarely notices that one performance directly results in another performance, but through word of mouth, new opportunities can arise. She does have a certain alertness to recognize opportunities. If she for example sees that someone else plays at a certain location, she writes this down for herself. Besides that, she also mentions that it is important to be accessible, polite and come across as professional before (contact in advance, mail et cetera), during, and after the concert (conversations/networking afterwards). At the moment, P3 is learning more about her environment, discovering where suitable opportunities could arise. However, she also indicates it is not always under her own control; sometimes she just has to do what others ask from her, but then it is important that the compensation is fair enough.

With regard to networking, P3 mentions she is not doing this very consciously. Now and then she talks for example to some fellow musicians, but not so often. Although she is not extremely active in promotion, she does have a website and recently made some videos which she uses for visibility. P3 states that it is important to stay visible, especially when you don't have a musical family or other strong ties within the field. P3 indicates that arranging concerts, contacting concert locations, is a quite challenging task, because the timing of contacting a location is important, but at the same time it differs for each location when the timing would be right. Besides that, new concerts have to be arranged in the period in which you are most busy with performing. Also, in this particular crisis situation, she feels troubled to send requests. Furthermore, P3 mentions intensively practicing your instrument as important as well.

### **Economic Logic**

P3 does not have a specific plan in selecting opportunities, but she mentions that she has some criteria with regard to the payment: she has set a minimum amount. Sometimes she experiences difficulties, because in the regional areas where she is mostly active, she notices she is sometimes too expensive with as a result opportunities that cannot be exploited. P3 emphasizes that generating income and receiving a fair price is important. Although money is perhaps not the main motivation, it certainly contributes to how eager you are to do your job. Via-via P3 gets an impression of the payment amounts that other musicians set, and she is open about this to the musicians she works with, so that you can learn from each other also in this area. P3 mentions that sometimes this entrepreneurial way of thinking can get in the way of the artistic drive, but on the other hand, those opportunities that are driven by money compensate for the possibility to take on opportunities that are driven by personal interests and artistry.

### **Success**

Although P3 had enough to do, before the crisis situation, it were not always activities of her preference. She would like to gain a position in which she has at least two classical concerts per month, so less 'commercial' performances. P3 cannot yet convincingly state that she reached the position she desires. Although she considers herself successful as an entrepreneur, she does not consider herself very successful as an artist yet. To become more successful as a musician, she indicates that it is important to perform in the music styles she prefers, so being able to follow her personal interests, that the whole package is complete (the concert, the preparation and the concept) and that she is able to deliver a high quality.

### **Crisis Situation**

With regard to the crisis situation, P3 indicates that in the beginning of this period, the rest and free time was very welcome; it offered a moment away from the hectic pace. However, after two weeks, it started to feel more empty and she wondered what to do. Around her, she observed a lot of musicians who posted videos on social media.

This made her think about ways to be visible herself, without forcing others to watch something she published on social media. Thus, it made her more consciously think about her visibility online.

### **Advice**

As an advice to future musicians, P3 suggest to really get to know yourself and your interests and to talk with others about your plans to receive feedback. Besides that, it is also important to be aware of how you come across as a person; being friendly, being open to others, being reliable and being honest. P3 mentions that also other factors can play a role, such as the conservatory where you studied, participating in or winning competitions, and a certain amount of luck some people have. She indicates that it is difficult to break through this, and it is important to realize this when you choose to become a musician. Perhaps being more visible by for example participating in competitions could help, but then again it is important that you only do it, if your level of playing is high enough. Also guidance of teachers would be more welcome in this regard.

### **Education**

When looking back at her education, P3 feels she missed some support and motivation. The conservatory could have pushed and challenged her more, for example by organizing more opportunities to perform or practice performing, and could have helped her to make a more concrete and personal plan. She is also surprised that during her education she has not been prepared for really getting to know her pieces and working on a particular piece for multiple years, to become more confident with it.

## PARTICIPANT 4

Year of Birth	1992
Years after Graduation	/
Instrument	Voice (soprano)

### Purpose & Vision

The ease with which P4 was able to reach and touch people and make them enthusiastic, was her initial motivation to become a singer. Also during her music study, P4 realized sharing the music and connecting with people is for her an important element of her vision. Fulfilling this function is partly why she likes what she does. P4's eventual goal is to perform music at a high level as a soloist. She is strongest when she has the freedom to express herself individually and can be creative on her own. P4 is not someone who makes strong statements. At first, she thought that this might be necessary in the profession, being loud and present, but now she realizes that trying to convey a message in a more subtle way and being good in observing and recognizing these subtleties, can be valuable as well. It is important to believe in what you do and to be convinced about it yourself in order to make it work.

According to P4, as an artist, there is no blueprint or ten-step-plan for a successful career: it has to suit you personally. She would like to make a mix between solo in opera and oratorio at a high level and creating and doing performances. Especially the wish to sing in operas is intense and continuously involves decisions. This decision-making process is mostly based on intuition, something P4 sees as an important element. She also mentions that being an entrepreneur is not her main ambition and what she was born to do, but she did learn to have a business-like mindset, recognizing opportunities. P4 for example never wrote a real business plan, but since many people within her personal environment have an own business, she tends to think in a business-like manner.

### Arenas

Already during her music study, P4 started to explore in which areas she would fit. During her internships at choirs, she discovered that her voice and presence as a musicians is more suitable for a career as a soloist. Although in an ensemble, her personality was appreciated, she stood out too much. Thus, by trying and exploring she learned which direction, which arena, would fit with her interests, personality and qualities. P4 is active as a musician in a diverse way. Although she mainly focusses on her career as a soloist, she takes part in a variety of projects, such as opera roles, music theatre, oratorio and funerals. She consciously decided to not choose for an opera course after her master studies, since this would educate her in a very specific area, without the promise of valuable results or opportunities. P4 wanted to have control, become visible, continue with building an identity, and already be active in the work field. P4 prefers this diversity in the ways she is active.

P4 mentions that in the music profession it is first of all important to have a solid base, to not just focus on one area but combine a variety of activities. However, P4 decided for herself that she did not want to teach, even though this could provide some certainty. Besides that, she believes that as a soloist you can be more free in what you do and it is easier to combine with other activities, also compared to for example an ensemble. However, she is thinking of doing a course in a different direction, such as project management, to have something else besides being a musician. She could imagine a combination of being a project manager and performer.

### Value Proposition

P4 does not see herself as a true innovator, but she is creative in conceptual thinking and also searches for something unique in her performances. For example, she finds it a pity that Dutch classical music is not popular and not performed more often, which she sees as an opportunity to exploit. Another example is that she combines very known pieces with contemporary works. For P4, the concepts she thinks of and the opportunities she sees can be considered a competitive advantage or a sort of unique selling point. She also indicates that this conceptual thinking and creating is a process, in which there are many options and possibilities that have to be weighed against each other. At least she feels qualified to do this kind of activities. Furthermore, she indicates that thinking of who you are, what you want to do, both in an artistic and business sense, is also part of the process.

P4 realizes that thinking of the meaning that music should have, or the message that it can bring, adds value. Classical music is not just reproducing material that exists; P4 feels more and more the drive to give meaning to it and reflect on this. Especially with singers, according to P4, personality and identity merge with the singing, the product. And during the free time caused by the crisis, she is able to reflect on this.

P4 states that strategy does not only involve performing the music well, but also offering a complete picture; amongst others making sure that you look good, that you have a special dress, that you make the performance an event. In this sense, identity plays a crucial role in what you can accomplish. In the end, you are responsible for the artistic part. P4 was determined to receive high grades, so that she had proof of the quality that she can deliver. This helps to gain the position she desires.

### **Resource Orchestration**

During her bachelor, P4 felt that the facilities were limited. However, during her master, where there were a lot of facilities and therefore possibilities, she realized that during her bachelor she learned to be creative with the things you have and think outside the box, something others are not capable of. At the same time, she also realizes that actually quite a lot is possible, and there is quite a lot of money when you look in the right places. While getting to know her environment, she discovers for herself which ways of working suit her best.

On the one hand, P4 feels she has very little time left, but on the other hand, she would also like to do more. She also mentions that it is just reality that the classical sector is not so large, especially where she lives. Thus, if she wants more professional, larger project, this means also more traveling and time consumption.

### **Entrepreneurial Action**

One important factor that played a role in P4's establishment so far has been the choice of teacher. Her teacher was a good example, provided her with knowledge about the discipline/work field, and opened up her network. Besides that, P4 also noticed that she was very determined in what she wanted to accomplish and already new in an early stage that she wanted to become a performer and not for example a teacher. Also activities outside her education, such as music courses, helped her to gain experience and learn a lot. This formed a basis for future activities and opportunities. P4 also has a certain alertness when it comes to opportunities; for example when she hears a certain name or sees an image that might be interesting, she writes it down. 'These are paths to new worlds, new people, that can be very special'.

P4 mentions that it is particularly difficult to maintain her network and it can be hard to find collaborations. Besides that, it is very personal at which level you want to be active, but in general, the available positions are very limited. If she wants to be active in the professional layer, there has to be a sort of cross-pollination. For her establishment, it has been important for P4 to present herself in many places, for example during competitions, auditions, or working sessions with directors and teachers, to become visible and promote herself. As a result of this visibility, the network can also fulfil its function, although it is certainly not always assured that an action will lead to an opportunity.

Another way of promoting yourself is by connecting to people, in real life but also on social media. For example visiting a concert and afterwards having a small talk with people that could be of interest for your career, or staying in touch with colleagues, or being active on social media to observe what others are doing. And especially with colleagues, it is difficult to distinguish between 'business' and 'friendship'; it is often both and not one or the other. She values it to really make a connection to someone, not only with the music, but also as a person, for example when collaborating with another artist. P4 also mentions that you have to be active in profiling yourself, making clear to what you connect or where your interests lie. Every action in which this becomes visible, is very valuable.

Since P4 would like to be more active as a performer, she is looking for an impresario, but this is difficult to realize: it is not enough to be 'good', you really have to be impressive and have to offer something special. Participating in competitions can be helpful. In the end, you have to create work yourself. When it comes down to

strategy, according to P4, it is important to make a division between those things you can control, artistically and in a business sense, and those you can't.

### **Economic Logic**

P4's choice of arena is beneficial in the sense that being a solo singer is one of the best paid jobs in the sector. Although the choirs and a few ensemble are the only parties that offer a job, she did not yet decide to apply for such a job, because she first wants to develop these other activities and see where this will bring her.

After her graduation, P4 decided for herself that from now on, she would want to be compensated for what she is worth and also negotiate about this. She also feels she has the right to do this, and therefore sets a minimum amount. Observing and learning from her environment also helped her to determine what she can ask, and she realized that she can ask more than you would think. Furthermore, she noticed that your background and where you come from can play a role in this, be it in a negative way; it is sometimes difficult to open up the fixed circles that exist. But the more she is active in the work field, the more she is determined to have an opinion and strive for a fair compensation.

### **Success**

For P4, success consists of two parts; being successful as an artist and being successful in the business sense. As an artist, she feels she is successful, since she is able to connect with people and deliver a certain quality. In a business sense, she does not feel she is successful yet, since she is not yet able to make a complete living out of her profession. During her studies, it was also not yet that important to be successful with her business, because in that time, she also invested a lot and did many things that could contribute to her development and experience. P4 also mentions that she feels, on the one hand, as having authority, being graduated, being active as a musician for several years now, but at the same time she feels she is just getting started.

### **Crisis Situation**

As a response to the crisis situation, P4 initially just started to practice, studying certain musical parts, but after a while she felt the desire to be useful in another way. She realized she had the time to work out projects/concepts that she already had in mind for a long time, also being aware of the fact that it probably would take some time before large productions can be initiated again. Thus, P4 started to do some research, think about the message and meaning that is of importance today, and make a sort of framework for her concepts. To work out her performance ideas, she made a criteria list to determine the hard requirements and created a guide in determining what the performance should look like. P4 indicates that she finds it difficult to make the step from idea to a concrete plan or something physical. She also mentions that before this period, she also did not have the time to start this process, even though she enjoys doing this a lot. When creating such a project, P4 makes a trade-off between on the one hand her personal interests and ideas and on the other hand the demands or possibilities in the external environment.

Before the crisis situation, she was busy with establishing herself and creating work. However, the crisis situation is likely to have many consequences; institutions might disappear, there are likely to be less job opportunities coming year, but at the same time, it can yield fertile soil. P4's approach to the situation includes observing her environment, the developments in the sector, and being alert on the actions that colleagues take. She for example saw that many musicians made videos during this period. She decided not to do this for a few reasons; first of all, she was overwhelmed because two important opera productions were cancelled, but also because she had to get some structure in a business sense, and because she wanted to prepare for what might happen after the crisis.

P4 adds that as a result of the epidemic crisis, the classical music world became much more visible online, and she believes this is a particularly positive and necessary development. This online development leads to presence of the sector also outside its own limited circle and makes it possible to spread, even worldwide. Besides that, the level of solidarity is also increasing thanks to these trends: musicians increasingly stand up for each other instead of just competing.

### **Advice**

P4 advices to have a very broad perspective at first, widening your view as much as possible, and at the same time discovering who you are and what you want to do as a musician. It is also good to let teachers guide you in this, but in the end, you have to determine for yourself what it is what you want to do. P4 also believes that the moment you decide to make a career out of music, you do not only do it for yourself anymore but also have a role in society. In the end, it is essential to clarify for yourself with what activities you want to generate an income, and to determine this, it is also important to be realistic and critical towards yourself, so that you can find the best option or solution.

## PARTICIPANT 5

Year of Birth	1989
Years after Graduation	5
Instrument	Saxophone

### Purpose & Vision

During her study, P5 found out that you should first discover what your strong points are and where your interests lie, so that you can focus a bit more. For her the focus became chamber music, or at least playing together with others, so gradually she started to shape her goal and vision around this area. She admits she does not really have a general vision or goal; just following your intuition and do what you enjoy.

P5 played in several ensembles, with different approaches, and she learned that, in her case, having a step-by-step plan or a business plan does not work. She believes that it is first of all important that the collaboration feels good, that the interests point in a similar direction, also because the audience will feel this, and then just play and do as much as possible, so that one opportunity will lead to the other. She experienced that having a good plan on paper, does not mean it will work out in reality.

### Arenas

P5 is active as a musician in a diverse way. With her two ensembles (quartet and octet), she does a lot of different projects. Especially with the octet, it is project based, and within these projects they search for collaborations with other disciplines and other musicians. For example a project in which yoga and music are combined. The quartet stands a bit more on its own, but is lately also searching more for collaborations. P5 mentions that with the quartet, they always think of a certain theme or story, so that it becomes more than just a good match between the music pieces. P5 notices that these additions to the music become more a necessity, especially when you want to focus on a younger audience. In particular adding something visual, like an image, helps to convey the music better.

P5 is with her quartet also active abroad, and this is something they would like to focus on in the future as well. She notices that her home country is small and there is quite a lot of competition, making it difficult to create new opportunities, which also has to do with the type of instrument she plays (i.e. saxophone in classical music is not yet fully 'accepted').

### Value Proposition

P5 thinks it is most important to be honest on stage and try to give meaning to the music, which also has to do with emotions and atmosphere. She appreciates it if the audience experienced this, but she also enjoys it herself. She attaches great value to the interaction on stage, between the ensemble players, but also between her and the audience. If the audience does not feel involved and the atmosphere lacks a certain energy, P5 can also notice this when performing. So the role of the audience is to some extent important, even though in the first place she is doing it for herself.

P5 finds it difficult to describe what makes her, or her ensemble unique. She believes that the composition of the ensembles plays an important role; if that fits, the audience will notice this as well. She also mentions that each project is in a way unique, but that this also counts for other ensembles if they make a project. P5 considers the unique projects they come up with not necessarily as a competitive advantage or something only her ensemble does. P5's ensemble also thought about focussing on a specific music style, like some other ensembles are doing, but they consciously decided to not limit themselves; if you are not completely convinced about something and something does not come forward from personal interests, it does not add value and also is not likely to sell. At least until now, not specializing in a specific area did not hinder them.

### Entrepreneurial Action

In an early stage, during the study, P5 tried to perform as much as possible, taking on each opportunity, even if it did not pay well enough. This is necessary to trigger word of mouth, so that in a later stage, opportunities arise more naturally. P5 also mentions that with the quartet, it took around 5 years to settle a bit within the market;

now she finally notices that they can select opportunities and say 'no' now and then, for example if the principal cannot offer a fair payment. It takes some time to get to know the market, knowing who to ask, which programmers to contact. In this sense, you also have to be active yourself, really contacting locations and programmers, being a bit bold, selling your programmes.

P5 also mentions that it is important to look around, observing the environment, so that you can be alert in recognizing opportunities. She admits that she sometimes finds it difficult to be active in networking, especially with persons she does not know, because she feels as if she is selling herself. However, she does think this can contribute and would be good to learn. However, P5 does not feel that the lack of ease with regard to 'selling' herself is hindering her, but she thinks it certainly can help if it is a skill you possess naturally. Luckily, one of her ensemble members is better in doing this; they can bundle their strengths.

According to P5, it depends on the concert location whether it is necessary to add something to the music. For example in small chamber music series, it is not necessary and sometimes even better to just play the music. However, if you want to reach the big halls, it becomes more a necessity to add features to the programme. This is something P5 is aware of and also tries to anticipate on; thinking from the programmer's perspective. When you know that a programmer or hall is looking for a certain type of performance and you can fulfil this demand, it also makes it easier to contact them. Knowing the market well is therefore important; visiting concerts and festivals, looking at programming, and knowing who to approach. This knowledge can be used when thinking of a new project.

Other activities besides networking and arranging concerts include organizational and administrative tasks, but also being active on social media. P5 hears more and more that programmers also look at your social media, sometimes even before looking at your website. Now and then she has to apply for a subsidy, and besides that, she is busy with making arrangements, working out programmes, having meetings with the ensemble. She realizes that it is quite a lot what you have to do besides playing. With regard to CDs, P5 mentions that she did produce CDs with her ensembles, but these CDs are not really an income source anymore. Its main purpose is promotion, serving as a business card. She wonders whether it would still be beneficial to make a CD in the future or that it would be better to come up with another solution.

### **Resource Orchestration**

Although P5 had some subjects during her education to prepare for the business side for example, she learned most in practice. She also mentions that it is a process in which you gradually expand your activities and means; first you just play, then at some point you notice you need a website and should become a bit more active on social media, or starting to think about the business part. P5 mentions that during your study, you cannot really oversee what you need in practice.

During her study at the conservatory, P5 had some useful subjects about economy in a music context, where she learned some basic elements, but the problem is that, when you start with your study, your focus is on lessons and practicing. The moment you really know what you want and you really need something in practice, then it becomes valuable and necessary. P5 believes that it is more valuable to have something to fall back on when you need it rather than working out a complete plan when you do not really know yet what you want to achieve or what the purpose is. Also if a more general format of a long-term plan would for example be offered, it would still be difficult to translate it to the personal situation and needs. Therefore personal assistance would be welcome.

### **Economic Logic**

With regard to income, P5 indicates that she has set a minimum amount and tries to increase this every year a bit. In an early stage of becoming a musician, you have to invest and payment is of secondary importance, but at some point, she believes it is important to get paid fairly. She does indicate that it can be troublesome when negotiating with a principal, since often there is competition that is willing to play for a lower price, and as long as this is not equalized within the sector, it will stay a problem. However, P5 believes it is important to make a statement, being a bit bold, to make sure that you get paid decently, even though this sometimes can result in a rejection. Unfortunately, this trade-off is not always so easy, because you do not want an empty concert schedule either.

## **Success**

P5 does not yet feel she possesses all the qualities that are needed for a musician. It is a process in which she is continuously learning in practice. She mentions that playing in an ensemble includes many tasks, which is quite a lot altogether, but by gaining experience, she is able to manage it. She believes this process of doing, experiencing and learning is part of being an entrepreneur within the cultural sector. Besides that, P5 noticed that it can be useful to ask others for help instead of trying to figure out everything by yourself.

Before the crisis situation, P5 felt she had enough to do as a musician. One month she performed a lot, and the other a bit less, but this also gave the possibility to prepare. In general, she was satisfied about her performance activity, also in combination with her job as a teacher; the balance was good. When being asked whether she feels she has reached the position she wanted, she responds with 'no, not yet'. At the moment it is still the case that P5 has to play a lot of different programmes, but she would like to accomplish a situation in which she can play the same programme for several times in a row. Every season she is trying to improve again, also searching for a balance in her life, between work and career.

In general, P5 considers herself quite successful, but it is not that she accepts the position she has now; she is all the time exploring which next step she can take, even though this is not in a very planned manner. For P5, success means being active in a way that makes you happy, but also having enough to do. This also has to result in financial satisfaction, so that you can make a living out of your work. Also noticing that you are developing each year in a business sense contributes to a success feeling for P5. Improving with your ensemble and noticing a development compared to the years before contributes as well; being asked to play in larger halls, more interesting festivals, et cetera. Thus, both financial results and artistic results play a role in success.

## **Crisis Situation**

During the crisis situation, P5 was not able to perform, for example by providing a livestream concert like so many others were doing, because not all ensemble members were staying in the same country. Besides that, she reasons, if you want to make such a livestream, you also want to do it in a good way, which requires quite some effort to organize properly. Also, she is not convinced that organizing a livestream would result in financial benefits, because she expects to only reach a small audience with it. However, she did think about her social media account, how to stay active in promoting, even though she also accepted that it is reality that live concerts were not possible in this period. With regard to anticipating on what will happen after the crisis, P5 mentions that they are dependent on the locations and principals, what these parties decide. For her personally, she finds it important that the measures should not affect the quality of the performance. There are a lot of trade-offs to make when considering to organize a performance in these times. Thus, the crisis results in much uncertainty and many difficulties.

## **Advice**

P5 advices to perform as much as possible at the beginning of your career, to create a network and trigger word of mouth, so that in a later stage, you will have the ability to select opportunities. Although she advices to keep a broader perspective in the beginning, P5 also believes that at some point it is important to specify for yourself where your interests lie and what your strengths are, for example with the help of a teacher, and head towards the areas in which you are interested. Besides that, she advices to gain a lot of experience.

## PARTICIPANT 6

Year of Birth	1992
Years after Graduation	/
Instrument	Tuba

### Purpose & Vision

It was not the initial plan of P6 to become a musician. It was more accidentally that it was music. The choice was driven by a desire to proof himself to his personal environment, showing what he is capable of and that this exceeds the average. P6 tries to develop himself in as much as possible areas as possible. Thus, although music is his biggest passion, he cannot say he was meant to become a musician. It did appear to be a good choice. Although P6's initial motivation has been to proof himself to others, his motivation has changed; he wants to get the most out of himself so that he can work with the people he respects.

From the very start of his study, P6 decided to set a goal, namely getting a permanent job in a symphony orchestra, and since then, he has been fully committed to this goal. Striving for this permanent job has to do with certainty. The image of becoming a freelancer was purely out of necessity, because of the shrinkage of subsidies and the tightening of the work field. What he actually would like to do is arranging his life in such a way that he can be as effective as possible and function on his best as a musician/artist. P6 believes that being an entrepreneur affects the quality you can deliver. When he has a permanent job, he could perform his job at the best, which also always has been his goal. P6 mentions that when he gets the job he is aiming for, he would meet all conditions and could be free to do what he wants. The fact that he is so extremely commercial is just because he want to stay busy, develop himself and finally accomplish his goal. The moment he reached this goal, he only wants to do those activities he really enjoys. This is a conscious, strategic choice.

P6 realized that he might come across as if money is his main motivation, but he indicates that it is actually the opposite; he is very passionate about his profession. However, he did not reach his goal yet, which explains why he is so determined in developing himself and setting aside all the things that do not contribute to reaching his goal.

### Arenas

The professional practice of P6 is arranged in such a way that he can be active as a performing musician. 80% of his agenda is filled with being a substitute in professional orchestras, orchestras of defence and symphony orchestras. Besides that, P6 teaches a little bit, conducts on a raid basis, gives workshops now and then, arranges a little and composes minimally. He is also active in chamber music, but everything he does is actually focussed on playing in orchestras.

### Value Proposition

P6 believes that his unique selling point is his reputation: many others can deliver the musical product he delivers, the difference lies in the success and the conditions that you provide. This includes being approachable, having a professional attitude, being proactive, showing that you are willing to do more than others, being reliable, and being well-groomed. According to P6, who you are and how you come across is crucial to distinguish yourself from the competition. Furthermore, P6 sets himself the standard to always deliver the best possible, even if it is not necessary. He does this mainly for himself, because he will otherwise become stressed and insecure.

P6 indicates that he does not care about his audience and how they think about his performance. He hopes that they appreciate his musicality, and he enjoys it if someone was touched by the music he played, but it is not his goal. It is not his mission to convey a message. Most important is his own conviction about his playing. Even if he would have the possibility to create his own project, he would not consider the wishes of a potential audience, but just follow his own interests. This also has to do with the fact that it is rare to get the opportunity to produce your own project or perform as a soloist or ensemble in P6's practice.

## **Resource Orchestration**

P6 states that his education did not help him in developing skills and gaining knowledge apart from the music. He also did not miss this, because it is part of himself, but he can imagine it is missed by many others. He believes it will become clear that what you are educated for, is secondary. More important are other skills, such as networking, doing business, having control over the business aspect, performing administrative/financial tasks, online and personal presence, marketing, promotion, et cetera. P6's education did learn him to develop interdisciplinary projects, but besides that, his education did not contribute a lot, especially not in a business sense.

P6 is very dedicated to self-development, not only in the artistic field, but also with regard to business. He educates himself about for example negotiation strategies, stage awareness, meditation, et cetera. P6 believes that many skills, such as adaptability, ambition, commercial skills, management, market orientation, et cetera are all essential for a musician.

## **Entrepreneurial Action**

P6 believes he has not one identity, but that a successful artist or musician (or business person), should have the ability to adapt to its environment. According to P6, you of course have to deliver quality, but you also have to be business-like to position yourself. P6 has a goal, and he will do everything it takes to reach that goal, and therefore he is extremely aware of his personality in a certain circumstance, group or activity. P6 observes his environment or the situation and adapts his personality or attitude to the needs of his surrounding, so that he can get the most out of the situation. In the professional orchestra world, you have to deliver the best product you can, which also includes having your things in order and coming across as professional (being on time, being polite, making sure you don't smell bad, and playing good).

Although he can assume different identities, P6's personality stays the same, even though he does act different in a business sense than in private. For the business side, it is particularly important that the persons around him are open to him; the preconditions must be correct so that he eventually can fully focus on himself. In the end, he has to deliver a product to its principal: even for the projects he does not like, the product he delivers has to be good. P6 emphasizes that as an entrepreneur, he can have many identities and he can apply a lot of different personality traits when necessary in a certain situation. This business side person is not an identification of his social self, not at all. He feels it is a necessity to be a chameleon. P6 has seen examples of persons who do not adapt their identity within a certain situation and as a result, did not make it. Furthermore, he mentions that it is crucial to be intrinsically motivated to reach your goal and do whatever it takes, otherwise you won't make it.

P6 considers himself a true entrepreneur and as commercial; as long as he is not fully occupied, he will keep selling himself and say yes to everything. When P6 started with his higher music education, he decided for himself to take on every opportunity that would come on his path. In the sense of creating and recognizing opportunities and actively responding on it, P6 sees himself as a risktaker. However, when it comes to investing and positioning himself in the market, he is quite preserved. When P6 notices his agenda is filled and his financial position is satisfying, he can become more selective.

From day one of his study, P6 began to create a network and be extremely active in it. Because he is so active in practice, he meets a lot of new people, and as a result, his network grows and he becomes more visible. Through word of mouth and personal relationships, opportunities arise. He does not have a website and he does not like impresario's for example. All his opportunities arise because of his active role in the network. This also includes having a certain alertness for the developments in his environment, and making a note when he discovers something that could be of interest, for example the name of a new conductor in one of the orchestras he played. In this way, P6 is very active in recognizing and influencing opportunities. He connects on a personal level with the market. He makes sure that people remember him and ask him when they need someone, creating a certain credibility. Besides connecting to the persons that have more prestige than himself, P6 also tries to identify talent in the market and connect to them, so that in a later stage, when they might become more successful than him, remember him. This could lead again to new opportunities.

All the time that is left, P6 tries to fill with project development and personal development; playing with his ensemble, participating in solo competitions, making recordings, doing auditions, et cetera. Thus, he tries to develop himself on the long term without hindering his direct availability. P6 does like to initiate new projects or new music, mostly for promotional purposes. However, he does not consider himself an innovator, because being innovative is difficult in the classical music sector, but he is certainly creative, for example in conceptual thinking. In someone else's project, P6 is extremely flexible. In case of his own projects, he does not want to make concessions. However, initiating own performances and projects is something P6 does relatively little, because the market is saturated and very small, so from a business perspective, positioning yourself in this market would not be useful. Even though he would enjoy doing this, he is searching for effectiveness, and since this area does not proof to be effective, he did not decide to develop in this direction. Only a few musicians have the luck to establish such a position; those who are in the position from a young age, have good connection, a good teacher, et cetera. According to P6, you have to deal with a product, and this product has to sell, otherwise it does not work or is not worth the investment or development.

P6 is no so much interested in organizational tasks. When he for examples will perform somewhere with his ensemble, he always arranges the payments and for instance whether there will be promotional attention. He is for example not interested in contacting a location to arrange a concert. During the crisis situation, P6 has been a little more active on social media, posting a video of his playing for example, but besides that, he is not so active in marketing. P6 does not have a website; he thought about it, but he realized it will not result in the communication he desires. However, P6 is very eager to accept all other media attention he can get, such as radio and tv.

P6 collaborates with others quite a lot, for example developing projects with multiple persons. For those things he does not know, he asks others to help him, for example for his administration or for the maintenance of his instruments. Furthermore, P6 made the decision to not become a teacher, he never wanted this. However, when he teaches, he tries to find a way how it can add value for himself as well. Also for example with competitions, P6 always tries to figure out how the activity can add value, so for example to gain visibility, but also for self-development.

In general, P6 describes his strategy as making as much connections as possible and controlling these connections, which has a lot to do with networking and discovering, recognizing and creating opportunities; constantly knowing what is going on in the work field and being extremely active in this.

### **Economic Logic**

With regard to generating income, P6 mentions that for his work in orchestras, he receives a fixed payment which is non-negotiable. For his other activities, he determined for himself what he thinks he is worth. His strategy is, for example when amateurs want to hire him, to communicate with them as if he is requesting the lowest price, actually communicating that he should receive a much higher compensation, but that he is doing them a favour. Besides that, he also knows exactly what the prices of his competition are. P6's costs are almost zero. P6 does not apply any other selection procedure except for this financial criterium; he takes on every opportunity. Only when he has an audition for an orchestra job, he might reject some offerings, because this directly relates to his main goal. Because P6 recognizes opportunities easily and takes on everything that comes on his path, he can easily cover periods in which there is less work, as for example during this crisis situation. Besides that, he is aware that work that he does not like, can still result in valuable opportunities later on.

### **Success**

P6 did not accomplish his goal yet, but in the process towards this goal, he considers himself successful. However, he does not believe it is possible to be successful in a business sense, because for classical musicians, there is just not enough money available to become successful in this way; you invest a lot of time and energy, with minimal output. However, he is satisfied about the position he accomplished so far.

### **Advice**

P6 advices future musicians to determine the conditions they want to meet as soon as possible. Also, gaining a lot of experience, taking on every opportunity, and surrounding yourself with interesting persons is advised. Furthermore, P6 suggest to focus from the very beginning on the position you want to obtain and discover who you need, to gain that position. This could for example be teachers as well. Be aware of the fact that, despite the naive choice you made to become a musician, you can control everything.

## PARTICIPANT 7

Year of Birth	1984
Years after Graduation	7 (with Quartet)
Instrument	Violin

### Purpose & Vision

P7 was initially motivated to play the violin, because she enjoyed this a lot and also enjoyed sharing music with others, being creative with the music. She always had the feeling that she did not want to be a replaceable musician, she really wanted to contribute, doing something different than others. This was also a criterium to determine whether she wanted to continue to become a professional musician. During her development as a musician, P7 also faced some difficulties, such as hearing issues, but even though she had moments of doubt, she nevertheless decided to continue as a musician, which turned out to be a good choice; music became a part of herself, something she could not just let go.

For P7 it is important to perform music in its pureness, honesty and authenticity, and in a passionate way. The artist should not be at the centre of attention; there should be a balance and beautiful connection between the music and the artist, trying to convey the essence of the music. Striving with no-nonsense for the quality can sometime be a disadvantage, for example when applying for subsidies; there appears to be a preference for collaborations, cross-overs and additions to the music. P7 is aware that with only practicing on your instrument, you won't get anywhere, so with her ensemble, with advise of some experts, they tried to define the core of their playing.

### Arenas

P7 is mostly active in one particular ensemble. She has some small side-activities, such as some studio jobs. She recently decided to stop teaching, because it required too much energy and was financially not necessary. So her focus is on chamber music with her quartet. Although within the quartet some members left and new members came, for P7 it was clear that she wanted to be part of the ensemble. She also knew she had to fully commit to it, in order to make it succeed, because the competition is fierce and quartet playing requires a lot of time and energy; she wanted to get the most out of it.

Talking about their ambitions and setting specific goals helped P7's ensemble to establish themselves. There were two options for the ensemble: focussing on the Dutch market, being dependent of subsidies, or trying to aim for an international career, and now they are heading towards the latter. At the moment, they have an international management, as a result of an international competition that they won. Having a good plan also helped with this. When observing the market and environment in which P7's ensemble is active, they recognized that in their home country, there was more demand for foreign ensembles. As a response, the ensemble decided to focus on an international career, since this was likely to result in more opportunities. After winning the international prize and working together with international management, more opportunities also started to arise in their home country, since their quality was finally acknowledged. Therefore, getting to know your environment appears to be important, but this is also a gradual process; getting to know the right people and expanding your network.

### Value Proposition

P7's style of playing has not been a tactical choice, but rather driven by her own interest. Compared to other ensembles, who follow a trend of cross-overs and collaborations, P7's ensemble tries to focus on the essence of the music. When looking at their work field, they noticed that there is room for them. They also found ways to make their identity as an ensemble more clear to the outside. With their performances, P7's ensemble tries to give more depth and insight to the audience, giving meaning to the music. They also for example focus on one specific composers each season. Their goal is to make the audience more active in listening, and to really tell a story, and it appears that these additions are appreciated by the audience.

P7 mentions that at first, they had to search a bit, who they are and how they can communicate this, because they like to play all music, but in the course of the years, it became also more clear to the audience who they are.

### **Entrepreneurial Action**

P7's ensembles has a long-term planning, which is mainly focussed on the artistic direction which they want to follow. This is because CDs have to be planned long ahead, and also concerts are sometimes already planned 1,5 year in advance. Although this choice of artistic direction is mostly based on their personal interests, they also look at what competition is doing, so that they are not playing the exact same works or focussing on the same composers as others in the field.

With regard to the CDs, P7 indicates that this is mostly useful as a business card. These CDs are important to receive reviews, which can help to convince the bigger halls, and the CDs also give rise to other types of promotion, for example being part of radio or tv programmes. Combining these opportunities can lead to new opportunities. Although in this sense, they are quite aware of their impression on the environment, they do not have a PR employee for example. P7 also mentions that sometimes you just have to be lucky as well, that there happens to be a good convergence of circumstances, but to some extent you can also influence the possible impact by anticipating on the situation.

P7 also indicates that having a manager who can take on the selling part is very helpful. With her current manager, P7 has a good relationship and this collaboration appears to be very useful. The management focusses on the long term planning, which has also been fairly helpful during the crisis situation; thinking along and keeping an eye on the changes in their schedule. However, not all managers appear to add value.

Within the ensemble, tasks are divided; everyone does what he/she can do. These tasks include administration, arranging concerts (although this is mostly what the manager does now), organizational tasks, and tasks around their foundation. P7 indicates that promotion also plays an important role; the best promotion is attention from the media. P7 also suggests to keep going and trying, not giving up too quickly with approaching people.

### **Success**

P7 is very satisfied about the position she gained as a musician. She says it is a combination of luck, recognizing opportunities and hard work. Even though she is happy about her accomplishments so far, she also believes that it is always possible to reach more people with your music, and she also finds it important that the ensemble continues developing artistically, also to keep it interesting for themselves. With regard to their performance activity, P7 indicates that this already goes well for quite some years now.

For P7, success consists of several elements. She mentions that being able to exist without structural subsidies is something she is proud of, but she is also proud of how they developed as an ensemble. Besides that, she enjoys making music and playing together with others, and that that is something she can do for a living. Also touching the audience and being able to do that means a lot to her.

P7 mentions that not only her own skills and knowledge contributed to what she achieved so far, but also the skills and knowledge of her colleagues. She also mentions that the personalities fit well with each other; all four are demanding, feel responsible and are good in collaborating, but at the same time they also have some differing personality traits, which in a way complements each other.

### **Crisis Situation**

During the crisis situation, P7 worked out some ideas together with her ensembles. They suddenly had time to do things they normally don't get around to. Apart from preparing for their upcoming CD, they also made a podcast, play-along-tracks for amateurs, and organized a livestream every week. So P7 stayed active, and also experienced it as informative, for example practicing with talking about the music when making the podcast, but she also indicates that she feels just as entrepreneurial as usual. One other ensemble member becomes for example extra entrepreneurial, because this is part of his personality.

### **Advice**

As an advice, P7 suggest to be willing, persistent, and to try to make a distinction between on the one hand work and on the other hand you as a person, but it is also important to have self-knowledge, knowing who you are and what you need. Furthermore, it is important to be alert in recognizing opportunities, and daring to approach someone. Finally, she mentioned that being patient also helped for her; instead working out a 5-year plan, she rather went with the flow, facing what came on her path, and exploiting a lot of opportunities so that she could learn from it and gain experience.

## PARTICIPANT 8

Year of Birth	1988
Years after Graduation	3
Instrument	Piano

### Purpose & Vision

When P8 decided to switch from her university job to fully focussing on her career as a musician, she set some practical, realistic goals. First of all, she wanted to become more active as a chamber musician, expanding the repertoire and giving more concerts with her ensembles. Another goal was to develop a teaching practice and becoming a better teacher, because she realized that, when wanting to make a living out of music, teaching is inevitable. P8 mentions that having a job as a teacher provides certainty, because you need a basic income, which is not possible right away with only giving concerts. Besides these two main goals, she also had a whole range of smaller ideas which she would like to realize, such as composing some pieces, creating a performance with music and literature, giving a course in music theory, et cetera.

The motivation to focus on chamber music is mostly driven by P8's personal interest in this area: she enjoys playing together with others. She also enjoys playing solo, but she indicates that this is more difficult for her to accomplish, because it requires a different mindset.

### Arenas

P8 is part of multiple ensembles. She notices that with all of them, she really has to create opportunities herself, taking action herself to realize some concerts: according to her, you have to be quite persistent in this. She would like to see that at some point, these opportunities will come more naturally. Her decisions to be active in multiple ensembles is mostly driven by her enthusiasm, and at the moment, it is not yet a problem to combine all of them. P8 does wonder whether in the future it would be more efficient to focus on one ensemble, but this is something she will have to experience.

### Value Proposition

P8 mentions it can be difficult to stand out from all the others who contact those small concert locations: she is not convinced that she is especially good in it, but she tries to be specific about the pieces she will play so that this might arouse interest, but also making sure that your email is very sophisticated, come across as interested, and add a small recording.

With regard to the programmes she plays, P8 chooses mostly what she likes. She does sometimes try to find a good balance between known and less-known pieces, to make the programme more attractive, but she does not have the desire at the moment to think of a concept that no one else came up with yet, although this can also be explained by the fact that she only just started her career as a musician.

Performing is something P8 does for herself, but the audience also adds value; just playing for yourself or knowing that you will play for an audience makes a difference, also in the preparation. She has the drive to communicate with the audience through the music.

### Resource Orchestration

P8 mentions that thinking of a good concept also requires time. Besides that, she admits she does not think a lot about the direction she wants to go with her ensembles. Her choices are mostly based on what she likes or does not like, although she realizes that it can be good to consider all the different elements that play a role more carefully.

### Entrepreneurial Activities

One of the first things P8 did when she decided to switch careers, was making a website and searching for music schools where she could start teaching. For her instrument, it was not difficult to find a teaching job, and making the website did not require a lot of effort and knowledge either. She mentions that not often someone contacts

her because he/she became interested after seeing the website, but it did happen sometime, so she believes it is still useful to have a website.

Besides creating a website and informing her ensembles that she would be fully available, P8 also started to arrange some concerts, expand her network, and reach out to a fellow teacher to acquire more knowledge and skills with regard to teaching. Although she also had many additional ideas that she could work out, she mentions that she did not have the time yet to commit to this, because she was right away quite busy with registering as an entrepreneur, performing administrative tasks, et cetera. To implement all these ideas, you have to be quite persistent and really believe in it, she mentions.

P8 indicates that opportunities arise in two ways: on the one hand, she is sometimes offered to play somewhere again, in a certain concert series for example, and on the other hand, she tries to arrange concerts herself by contacting a concert location that could be interesting to play, providing information about her ensemble (referring to website, including a short recording and a picture, and an description of the program).

P8 hopes that at some point, opportunities will arise as a result of word of mouth, although she is not sure in what way she can influence this except for, in the beginning, taking on every opportunity that occurs. She adds to this that there also exists the dilemma of saying yes or no to a concert when the compensation you receive is not fair compared to the time and effort you put in it. P8 could for example consider an unpaid concert when it results in publicity, or when she would really enjoy doing it, but if she has to put a lot of effort for relatively little output, she perhaps will say no.

P8 believes flexibility is a useful characteristics, also with regard to recognizing opportunities, because you only have limited control over what will happen. However, what you do also has to fit with your interests. Although P8 thinks that observing your environment and having a certain alertness for opportunities is good, she admits that she is not so active in this herself. P8 is not sure whether it would be better to be more conscious of the developments around her and setting longer-term goals. She would not describe herself as strategic. She is not so worried about it, because in the end, it comes down to what you do and do not do. When looking at others in her work field, P8 believes that most have a plan, but also not a very conscious plan. With regard to entrepreneurship, P8 mentions she considers it just as a term and it means to her not a lot more than doing your administrative tasks.

### **Success**

P8 is not yet satisfied about the position she obtained; she would like to give more concerts. She also mentions that she does not have a clearly defined goal; she would not know what her position will be in 5 years for example. She also does not feel she needs a very clear plan, but the idea that you have the possibility to start working on a certain project is enjoyable.

With regard to her teaching practice, P8 considers herself successful when her students make progress, enjoy making music, and when she has enough students. With regard to performing, she indicates that success is more complex; even if she would not have a lot of concerts, but the concerts she gives are of high quality, she can still be satisfied. She relates success to the feeling of being busy in an enjoyable way and having no money worries. P8 adds that she can also gain motivation from her role as a teacher, and that she really enjoys doing this besides performing music herself.

P8 believes she possesses the skills and knowledge that are required to be a musician, but she also mentions that she was still in the process of development, before the crisis became a disrupting factor; more opportunities came on her path and she stayed curious and still came up with new ideas. She also finds it important that she is active enough, that you do things you enjoy and that you generate enough income with it.

### **Crisis Situation**

During the crisis situation, P8 noticed it has been a good decision to be partly active as a teacher besides performing, so that at least a part of her income remained. She also notices that performing is what really motivates her to be a musician, because with the cancelled concerts and only the teaching that is left, she enjoys

her work less. Besides that, she prefers having a concert to work towards; the situation does not motivate her to become extra entrepreneurial.

She does mention that during this crisis, you become more aware of what it means to be an entrepreneur, because you are suddenly on your own, no one telling you what you have to do. On the other hand, this is also an aspect that she likes, because you can organize the time yourself, having a certain freedom.

### **Advice**

As an advice to future musicians, P8 recommends, based on her own experience, to pay more attention to the pedagogical lessons given at the conservatory, since according to her, there is a big chance that you will become active as a teacher if you play an instrument for which it is easy to find students. She regrets that she didn't took it more serious back then. Besides that, P8 suggests to not hesitate to implement your ideas; if you keep trying, for sure something will succeed. So it is recommended to be very active, something she can still learn from herself as well.

## PARTICIPANT 9

Year of Birth	1990
Years after Graduation	5
Instrument	Cello

### Purpose & Vision

P9 first of all indicates that her goal as a musician is more abstract, and that she believes the result of a plan is less effective if it is completely predetermined; when it is more personal and flexible, you have the possibility to colour outside the lines and take all the developments that happen around you also in account as part of strategy. For P9, entrepreneurship is a creative process.

When P9 was younger, she enjoyed playing her instrument a lot, but at the same time, she felt she did not really fit with the traditional way of performing classical music. It was most important for her that she could express herself and feel free on stage, communicating with others on stage and also with her audience, in such a way that fits with her. This means that she just as well could have become a singer or dancer. Besides that, she already before her time at the conservatory was interested in the creative and conceptual part of performances. That's why she decided to study history at the university besides her higher music education, and also because she wanted to meet new people, other persons than those she knew from the classical music world. Along the way she realized that she feels most free on stage, as long as she can decide herself what she wants to do on that stage. P9 also emphasizes that it all starts with the craft: all members of the ensemble had a musical family and a traditional education. She just feels the need to choose a different path than what has been done throughout the centuries.

### Arenas

P9 considers her ensemble as a creative playground in which she learned and developed a lot. All other activities she did has been to challenge herself in areas that perhaps within the ensemble would be less easy to organize, for example playing with an orchestra, or collaborating with composers, or playing in a duo with a flamenco guitarist with which she can experiment a lot in making arrangements and compositions.

### Value Proposition

Besides being persistent and having faith in what you are doing, it is also important to create something that can move you as well as your audience. P9 describes her main goal to bring something about with the music, giving the audience an experience that really has an impact. However, the audience is not essential for P9, something she notices during the crisis situation, a time in which there is no audience; she still has many things for herself that she wants to investigate, artistically, without needing an audience. Still, everything she creates has the goal to eventually communicate something. She also notices with improvising, as an example, that the presence of the audience contributes to the atmosphere and the emergence of something creative which is happening on stage. P9 indicates that at the moment she thinks a lot about how to build up a concert in such a way that the audience can experience something meaningful.

P9 thinks her uniqueness lies in the amount of energy and communication she can realize. Being convincing and being able to motivate others to join her or express themselves as well, has its advantages for her as an artist as well as an entrepreneur.

### Resource Orchestration

P9 is continuously developing and learning, with regard to playing her instrument, but also in organizing a large project in its totality, or composing music herself. She indicates that it is important to be aware of your needs, so that you can fulfil these when the time is right.

### Entrepreneurial Action

Besides that her vision and goals are very personal, P9 also has a sense for recognizing opportunities, or feeling more intuitive when or where something can have meaning. P9 mentions that especially when she just started

with her career, she was very passionate and tried to be involved in all kind of matters, making sure she was present and could make a contribution. During her time at the conservatory, P9 started an ensemble, with the first motivation that they wanted to play music that did not only fit with their studies, but also wanting to create their own concert context in which they could feel free. Besides that, they also observed their environment/work field and recognized that, because of all the cuts in the art sector in combination with the aging and shrinking of the audience, new opportunities could arise. P9 also believed that music should not become something museum-like, but should be alive and developing; something only feels authentic for them if it is partly theirs, substantive and musical. It is not necessarily that P9 is looking for novel elements, but rather that she feels the need to internalize what she has learned, so that it becomes personal.

P9's ensemble began to play an increasingly important role during the years. More time and money were invested, which resulted in an increase of work and opportunities. Since the ensemble was P9's 'baby' she also is willing to spend a lot of time and effort in it. For the past years, the amount of concerts have been steady (circa 100/130 per year), but P9 now indicates that this changes a bit, because they can be more selective: since the payment for a concert increases, they can decide to invest more in the artistic content, and perform a bit less.

P9 describes that the ensemble started with creating their own opportunities; they initiated an own concert series in a club, asking all kind of artists from their personal networks to collaborate and contribute to the project. As a compensation, they would do a job in return for those artists who they asked to join. This was a way to exchange their networks. P9 also mentions that it helped to meet the right persons and share your ideas and dreams with them, so that they become interested in you. They for example met a manager who became very enthusiastic about their ideas and translated this into a structured plan. Thus, in the early stage of their establishment, P9's ensemble did a lot on its own initiative, expanding and using their network, doing business-to-business like activities, in order to create new opportunities. She also indicates that they were lucky in a way, meeting the right persons at the right moment, but their own actions, their proactivity, also contributed to the rise of opportunities. To some extent, you can force that something comes your way. Networking is important, but also having something interesting to offer. In the end, it is the content that will convince someone.

P9 mentions that certain promotion, in her case becoming a permanent part of a TV show, can serve as a confirmation of their abilities and the value they deliver: as P9 describes, many people find it difficult to determine for themselves what is good and what is not, so it helps if they hear from someone else that an ensemble or performance is good. Once the audience knows who they are, it is not difficult to convince them anymore, but in a marketing sense, it is hard to describe what the ensemble stands for. P9 considers the ensemble as 'six people playing music together in a certain way', but this is, according to herself, not a good description to market yourself. The promotion from the TV show helped a lot to become more known.

Apart from creating projects and performing, P9 also indicates that it is important to keep in touch with persons that are important or inspiring, and talk about your dreams. Furthermore, she emphasizes that it is also essential to keep working on the basis of your craft, and also formulating specific goals in this sense, so that you can keep developing and can be more free on stage.

With her main ensemble, she also made two CDs, and the third and fourth CD are already planned. Besides to promote and generate some extra income, the CD serves mainly as a legacy, a musical signature. From an economical perspective, you often get a break-even result, comparing costs and sales. Considering the long-term, however, these CDs could for example still be interesting 30 years from now, and in this sense, it can also become a valuable addition to their income. This way of thinking also has to do with the phase where the ensemble is currently in; P9 indicates that they climbed the first mountain in their career and are now climbing the second, which requires a different perspective compared to when you are starting to establish something.

## **Success**

P9 mentions that, because of the crisis situation, she started to think differently about the meaning of success. First, she always thought you would be successful if you became active as a musician also internationally, but she

put this a bit more into perspective; everyone is during the crisis situation dependent on his/her own small world, which suddenly gains much more meaning.

With regard to success, P9 also indicates that it is difficult in her profession; on the one hand, she considers the ensemble successful, but on the other hand, it is not that they became very rich, which in a way also plays a role. P9 still feels she has to fight for what she is worth. She does notice it is becoming a bit more natural in her case, but it is not the same as having a permanent job with a fixed salary. Although money is not her main motivation, she feels that being an entrepreneur always involves some uncertainty with regard to income.

### **Crisis Situation**

At the beginning of the crisis situation, P9 experienced it as pleasant to suddenly have some rest. At some point, she realized that life before the epidemic and life after the epidemic would be different, and she tried to be alert to the developments that could occur. P9 tries to develop something in such a way that it can still be of value after the crisis as well, for example they finally found a rehearsal room for their ensemble, and they initiated a foundation for friends. Also, they created online material that would be valuable on the long-term as well, so not just a livestream concert.

P9 mentions that she is curious about the developments in the classical music sector after the crisis situation. She is particularly interested in what will happen with higher music education: a large part of the education in classical music is focussed on preparing students for a job in an orchestra, but if the permanent orchestra jobs will really disappear, this is likely to have an impact on the young entrepreneurial musicians and the music studies as well. She believes that with very little, you can create a special musical moment, as long as you are flexible enough, and with this thought, she believes we do not have to be afraid of losing something.

### **Advice**

As an advice to future musicians, P9 suggests to listen to your inner fire, trying to discover why music is important for you and where your interests lie, apart from becoming an expert in playing your instrument. She also advises to share your ambitions with others, and when it becomes clear which direction you want to go, slowly start to make plans.

## PARTICIPANT 10

Year of Birth	1989
Years after Graduation	4
Instrument	Cello

### Purpose & Vision

During her conservatory study, P10 realized that she wanted to be active as a solo musician, with a focus on contemporary music. It is her desire to work with composer, create new pieces, specially written for her. Also new opportunities arose because of this goal to promote contemporary music and contribute to the creation of new pieces. In these collaborations, P10 shares her philosophy, her ideas and interests, and also show her strengths (such as singing and playing cello at the same time). This depth in the music and collaboration is important for P10.

### Arenas

Besides being active as a soloist, in playing contemporary music and collaborating with composers, P10 also enjoys playing chamber music, and she tries to compose as well. P10 prefers to be active in diverse ways, to keep it interesting for herself. This could for example also mean playing in a rock band; she wants to be able to express herself. She indicates that being flexible in this way certainly is a positive feature, but besides that, it is also important to understand your strong points; everyone is different.

### Value Proposition

Besides winning a competition, P10 also emphasizes that it is important to develop interesting and original concepts, because according to P10, you do not surprise a lot of people anymore with a regular solo cello performance. Therefore, she tries to think of additions to the music, that can make her performance more interesting. She also emphasizes that it is not enough to only come up with an original concept, but you should be able to describe and implement them as well. Furthermore, P10 indicates that she learned a lot from other disciplines, and believes interdisciplinary projects are very interesting for people.

### Resource Orchestration

P10 feels she can still gain more knowledge and skills, especially with regard to the business aspect. She is for example doing courses in social marketing at the moment. P10 mentions that she finds it difficult to switch between on the one hand the creative process, and on the other hand the organisational and technical part. She believes that creating some structure between the two is important.

### Entrepreneurial Action

Although the choice to focus on contemporary music is driven by P10's personal interest, she also looked around her and noticed that contemporary music is not so popular yet; she wondered, how can I break this image of contemporary music as being 'inaccessible', being as a mainstream cellist but introducing new music. When P10 thinks of a programme, she tries to combine music of composers that are already more known with the really experimental pieces. She also indicates that it is a process, which will probably never end.

For the creation of opportunities, P10 mentions it is important to collect useful information, such as the contact details of programmers, and also understand what kind of programmes they are looking for and how to approach them. P10 tried to find managers to work with, but because of the direction she chose, managers were not so willing to collaborate with her. Thus, she became her own manager, and she learned that this involves a lot of tasks. She admits that organizing everything herself was overwhelming, that she needed help. She found someone who gives her some strategic advice and consults her about the business part.

P10 indicates that the expansion of her network has been an important factor in the opportunities that arose, but she also describes it as being lucky, being in the right place at the right moment; winning prizes at competitions, being asked to become an artist in residence, being involved in certain festivals, all of this contributed to her establishment as a musician.

P10 also mentions that she learned a lot from recording her first album. Besides that, the album resulted in many promotional activities; she describes it as a business card. Furthermore, she mentions that a healthy approach to work is very important as well; mental health can affect the quality you deliver. P10 also learned that it is important to plan concerts ahead, and try to discover when orchestras or theatres are programming their concerts. Even though it is not always possible to anticipate on everything, it is important to consider.

P10 has the possibility to be selective in her performances; she has to say no to some concerts, also to make sure she can focus on an important upcoming concert. However, she also believes it is important to play a lot, so that you can try out your pieces. You have to find the balance, between on the one hand playing a lot, and on the other hand having enough time to practice. With regard to opportunity selection, she mostly follows her intuition: some small concerts can be paid very well, while other less paid concerts could result in some great collaborations. With most of the people P10 collaborates with, she is on a friendly basis. She prefers to collaborate with persons that she already knows, and who understand her music.

### **Economic Logic**

P10 has enough concerts to be able to generate enough income as a musician to live from. She also had some larger projects, for example with a theatre, touring for three months.

### **Success**

P10 still feels she can learn a lot; she does not think she is a good example of a business person. However, she does not believe that this is influencing the amount of opportunities that occur. She actually had too many performances the last couple of years, making her a bit overworked.

To some extent, P10 is satisfied about the position she obtained, but she is still looking forward to reach a new position by having a concert plan. She is asked a lot to perform contemporary music and work with composers as a solo musician, but her ambition is also to perform as a soloist with orchestras. She believes she still has to do a lot of work to reach the latter. Besides, she would like to expand internationally, create a network in other countries as well. P10 believes it is important to have a long-term and mid-term goal to work to, even if the path to reach this goal is not completely determined. However, P10 also mentions that she would like to be more strategic, instead of just facing what is coming on your path.

For P10, success includes having the possibility to reach a lot of people, and having the possibility to do exactly what you want, and P10 believes she has this possibility. In some way, she already feels successful, but she also feels she can still grow and learn a lot, for example how she can implement her ideas in a structured way.

### **Crisis Situation**

During the crisis situation, P10 became very active in giving livestream concerts, and every time she tried to upgrade the quality she delivered. It is not very beneficial financially, since it is for free, but people have the possibility to donate.

### **Advice**

P10 believes it is important for young musicians to formulate their artistic vision in a very early stage, knowing what you are interested in, instead of other people letting define you. Besides that, she thinks it is important to stay curious, to follow other people to see what they are doing and how they can serve as an example. Furthermore, according to P10, you should constantly educate yourself and learn from your successes. She also mentions that it would be good if the business aspect would be more addressed at the conservatory.

## PARTICIPANT 11

Year of Birth	1990
Years after Graduation	4
Instrument	Piano

### Purpose & Vision

P11 makes music because he enjoys doing it, which also has been his motivation to go to the conservatory; he discovered that he does not need a stage to satisfy this desire of playing. He also found out that it is therefore difficult for him to be active as a performing musician: P11 experiences difficulty with selling himself, as a professional musician. After his graduation, P11 took a year off from playing with others, to be able to develop his own direction, but this resulted in a lack of opportunities.

P11 finds it difficult to describe his aim. In the end, he wants to be happy, and sometimes he is happy when performing, sometimes not, sometimes he is happy as a teacher, sometimes not. Before and during his higher music education, he had the idea of becoming very visible, participate in competitions, become a well-known pianist, but this desire changed. He believes his ambition changes, also due to the convergence of circumstances in your life.

P11 indicates that several elements can trigger motivation: first of all, external feedback and support from your environment, for example from a teacher, can help, as well as being in an environment which offers concert opportunities, and finally your internal motivation, the willpower to reach something. P11 thinks his perseverance is big enough, but his willpower not: he believes he would be able to succeed in this profession, but does not feel the desire anymore. After his graduation, P11 did not feel the need for education anymore, and also the lack of a good instrument played a role in his motivational decline. The environment is an influencing factor. However, P11 does see the opportunities, but does not exploit them: it lacks the will to be entrepreneurial, although he also mentions that his new ensemble could serve as a source of motivation again.

### Arenas

At the moment, he is trying to be active as a performer again with his new ensemble. This ensemble has a motivational impact, which P11 missed after graduating from the conservatory. P11 finds it difficult to impose his own interpretation on others, but with his current ensemble, he feels he is able to share his own interpretation, partly explaining why he decided to choose this direction.

Besides his ensemble, P11 teaches at a private music school, which provides a solid base. However, this is not his dream job, so at the moment, he is trying to be active in a completely different discipline (ICT), because this could provide more certainty. Due to his private life, having certainty is becoming more important, and P11 realizes that as a musician, it is difficult to have this certainty. Even though he is motivated again with his ensemble, he still experiences it as difficult to sell himself. P11 also gives harmony lessons at the conservatory and has a coordinating and organizational function.

### Value Proposition

P11 attaches the greatest value to emotion and feeling in the music. If he is able to feel the music himself, his goal is reached: he does not have the intrinsic motivation to proof others what he is capable of, which also explains why he finds it difficult to perform on stage. However, he does believe that his strength lies in this intrinsic emotion that guides him when playing. Playing with such a passion and intensity is something he often misses when he hears other musicians. He believes, if he can impress himself, it will also reach the audience in the best way.

P11 thinks it is not a complete necessity to be able to sell yourself. He also believes that if you deliver a certain quality and people notice this, it can be enough. He is confident that this can result in word of mouth, resulting in new opportunities. P11 is convinced that your personality and who you are as a musician are fully connected. According to him, for a person who is eager to approach people, maintain contact and has the strong desire to be on a big concert stage, it is likely to become successful as a musician much more easily than for a very modest

person who does not socialize with others. P11 considers himself a bit too modest, but he would want it, he would be able to succeed.

P11 believes some of his qualities and characteristics resulted in the job at the conservatory: being reliable, being easy going, trying to achieve the best while at the same time being modest, and being confident enough to take on challenges. These kind of opportunities make P11's career more interesting and challenging. He also believes it should be a process, instead of having a strict path towards a certain goal. Most important is to feel satisfied during this process, even if you do not accomplish what you initially had in mind.

For P11, his unique selling point certainly does not involve the creation of special projects. He does not consider himself very creative either. Flexible, on the other hand, is a characteristic that fits very well with his personality. He believes this can be useful within the musical profession, but also thinks you can reach a lot if you are very stubborn.

### **Entrepreneurial Action**

With regard to the idea of selling yourself, P11 indicates that it is important to have the belief that if you deliver high quality, other people will provide you with opportunities. You have to be commercial in a way, but it will become stronger if you deliver something good. When it comes down to being commercial, P11 would only do the necessary, but not the superfluous.

For the positioning of his ensemble, P11 started with setting up a file in which they kept track of whom they contacted, who they wanted to contact, whom they had contact with and what the result was, and when they should approach again. Thus, they are searching for different concert locations and try to approach them by sending an email. For promotional purposes, they made a website, recordings and photos. He mentions that it is important to be visible in a professional way. According to P11, networking is also an essential element in opportunity creation.

Besides his duo, P11 has another ensemble, but that does not require much time. He also indicates that practicing is not a standard activity. With regard to his jobs at the music school and at the conservatory, he does put extra effort, even if this is not necessary.

P11 likes to accept new challenges and learn from it, also because this makes his career more fun. However, P11 does not consider himself as a risktaker, but he indicates that this also has to do with his lack of motivation: if he would have the motivation to become a soloist, he would dare to take risks, but he does not have this desire.

### **Resource Orchestration**

P11 believes that his music education could have contributed more to entrepreneurship; he feels he lacks certain skills or knowledge, such as how to position yourself in the market, how to stay visible and keep yourself active, and how to collaborate. At the conservatory, some lessons were taught with regard to the administrative aspect of a business. Furthermore, the conservatory enabled certain performance opportunities, but with regard to positioning yourself in the market, education was limited. P11 would also have benefited from lessons in collaborating.

According to P11, you also need time to realize something: time to practice, travel, rehearse, plan concerts, et cetera, which is not possible when you have a full agenda. Besides that, several skills are required, such as communicative skills, writing skills to present yourself, and knowing how to present yourself professionally on stage apart from playing at a high level.

### **Succes**

P11 is not busy enough as a musician, although he believes that how busy you are does contribute to the feeling of success. Although P11's current position is different than he initially had in mind, he is satisfied enough when he is active in a way that makes him happy. He considers for example the function he has at the conservatory as a successful part of who he is. Even though he took a different direction, because of the circumstances, this does not mean he does not consider himself successful in what he is doing.

When being asked whether he sees himself as successful, P11 answers 'yes and no': successful as a performing artist, no, but in the sense of being successful as a happy person, he thinks he is doing quite a good job. In the end, he attaches greater value to being happy as a person than successful as a musician. For example within his current function at the conservatory, he also sees new opportunities, and he believes he can be successful in this. He let go the idea of 'generating an income as a performing musician'.

P11 also addresses the role of a stable income: it is a necessity for him to have a stable income, and as a performing musician he does not feel it is worth it anymore to give so much input while it results in so little output. That does not mean he believes it is impossible, but the insecure and inconstant existence of a performing musician does not appeal to him anymore.

### **Advice**

P11 advices the future musicians to look carefully at the work field, considering the opportunities and challenges within it. Besides that, they should always follow their heart. Having a realistic view about life as a musician after graduating is essential according to P11, because it can look differently from what is suggested by the conservatory. Although P11 thinks it is good that the conservatory provides opportunities to perform, it is important to realize as a student that in the work field, opportunities are limited.

### **Education**

P11 mentions that entrepreneurship is necessary, and that it is crucial that entrepreneurship is being educated at the conservatory. However, the passion you have as a musician, your artistic drive, does not ask for entrepreneurship, and the two could even hinder each other. He believes that, if all musicians that graduate from the conservatory would be entrepreneurial and innovative, music would play a much larger role in society, because it would then be forced by the intrinsic motivation of musicians, but this is missing. Therefore, P11 believes it is essential that this is being educated, and also that musicians themselves put more effort into it.

## APPENDIX VI – BUSINESS MODEL CANVAS FOR ARTS & CULTURAL ORGANISATIONS

Information retrieved from the publication by Rodriguez (2016).

The basic structure of the business model canvas for arts and cultural organisations is based on 4 key areas:

- **Why? Our Purpose.** This refers to long-term strategic decisions.
- **With Whom? Our People.** This refers to the five basic groups of stakeholders for non-profit cultural organisations: Staff and Volunteers, Artists, Audiences, Funders and Donors, and Other stakeholders.
- **What? Our Work.** This refers to the services and products that the organisation delivers, how they are delivered, what key activities are necessary and what their costs are.
- **How? Our Revenue Model.** This refers to the sources that the organisation uses to capture value and attract resources. It is divided into earned income (mission-related and mission non-related) and contributed income (monetary contributions and non-monetary contributions). (p. 24)

Figure 13 on the next page presents the business model canvas as it is designed by Rodriguez (2016).

Within each box, exemplary questions are formulated that organisations can ask themselves when working out the model.

## BUSINESS MODEL CANVAS FOR ARTS AND CULTURAL ORGANISATIONS

Organisation:

Version:

*To Sell or Not to Sell by Jose Rodriguez*

### WHY? OUR PURPOSE

#### Purpose / Mission

Why do we exist?  
What do we do?

#### Desired Impact and Legacy

What impact do we want to have?  
What value do we want to bring?  
What will our legacy be?

#### Success Metrics

How do we measure our impact and success?  
What are the targets for our goals?

### WITH WHOM? OUR PEOPLE

#### Staff and Volunteers

Who is working for us, and how?  
Who are our volunteers, why do they support us, and what do we offer them in return?

#### Artists

Who are they, how do we engage with them, and how do we ensure the best possible conditions for them?

#### Audiences

Which are the main target groups for our core services and products?  
What are their main characteristics?

#### Funders and Donors

Who is funding our activities through grants, subsidies or other form of public or private support?

#### Other Stakeholders

What other stakeholders are key to our mission: community, customers of non-mission related service, public institutions not directly supporting the arts, policy makers, suppliers...?

### WHAT? OUR WORK

#### Needs / Wants

What exactly do our stakeholders need or want?  
Why is it important for them?  
How often do they expect our services to be delivered?  
What quality are our stakeholders expecting from us?  
What will happen if our stakeholders don't have our services?

#### Value Proposition

What exactly do we offer to our stakeholders?  
How does it meet our stakeholders' needs or wants?  
What value does it provide to our stakeholders?  
What is so unique about it?

#### Channels

How do we communicate with our stakeholders?  
How will our stakeholders hear from us?  
How do we deliver our services and products?  
How will they purchase them?

#### Key Activities and Value Chain

What are the key activities we have to perform in order to deliver our services? How are these activities sequenced?

Research & ideation

Production

Distribution  
B2B Marketing

Programming  
Exhibition

Promotion  
B2C Marketing

Education

#### Key Resources and Cost Structure

What resources (tangible and intangible) are needed or involved in performing our key activities?  
Which key activities represent a significant expense to our organisation?  
What are the key fixed costs derived from our activities?  
What are the key variable costs derived from our activities?

### HOW? OUR REVENUE MODEL

#### Income Streams | Earned Income

##### Mission-Related

What is our income derived from services rendered and products sold which are related to our core mission (tickets sold, registration fees, memberships, government contracts, etc.)?

##### Mission Non-Related

What is our income derived from services rendered and products sold which are not related to our core mission (catering services, facilities renting, merchandising, consultancy, etc.)?

#### Income Streams | Contributed Income

##### Monetary contributions

What cash is given to the organisation in form of grants or gifts?

##### Non-monetary contributions

What contributions are given to the organisation without involving any monetary exchange (volunteering, bartering, etc.)?

Figure 13 - Business Model Canvas for Arts and Cultural Organisations (Rodriguez, 2016, p. 27)