

Exploring the Integration of Entrepreneurship Education in Applied Music Lessons

Challenges, Approaches and Benefits

Higher education institutions have long recognized the importance of applied music lessons in nurturing the artistic talents of students pursuing careers as performers, composers or conductors (Owens 2011, 84–86; Smith 2014, 63–66; van Zuilenburg 2012, 325–328). These lessons provide a unique opportunity for students to refine their technical abilities and express their musicality. However, an often-overlooked aspect of their education lies in the development of entrepreneurial skills, including marketing, business planning and strategy (Cusic and Schneller 2018, 111–116; de Reizabal and Benito Gómez 2020, 354–357). The constraints of limited time within the curriculum and professors' unfamiliarity with teaching entrepreneurship contribute to the neglect of these vital components (Beckman 2005, 15–16; Crookes 2008, 46–50).

Applied music lessons serve as a critical juncture for students, representing a transformative period of self-discovery and development (Snow 2012, 95–98). While students refine their craft, they also lay the groundwork for their future careers in the music industry. It is within this context that the integration of entrepreneurship becomes paramount. By tailoring applied music lessons

to align with students' career interests and by fostering their exploration of innovative approaches, higher education institutions can effectively equip the next generation of musicians with a multifaceted skill set encompassing both artistic expression and entrepreneurial acumen (Harding 2011, 19–23; Kelman 2020, 13–16).

The need for entrepreneurship education in applied music lessons stems from several compelling rationales. First, in an increasingly competitive and rapidly evolving music industry, musicians must navigate an ever-changing landscape. They face the challenge of building sustainable careers that extend beyond mere technical proficiency (Radbill, 2010). Entrepreneurship education equips students with the knowledge and skills necessary to seize opportunities, market their talents effectively and develop strategic plans to achieve their artistic and career goals (Toscher and Morris Bjørnø 2019, 394–397). Second, the incorporation of entrepreneurship in applied music lessons acknowledges the reality that most musicians, even those pursuing traditional performance careers, will need to take an entrepreneurial approach to their work (de Reizabal and Gómez 2020, 356–357). The conventional pathways of securing stable employment in orchestras or opera houses

are becoming scarcer, making it imperative for musicians to create their own opportunities and forge their own paths (Locke 2021, 14–16). By integrating entrepreneurship into applied music lessons, higher education institutions empower students to become proactive agents of their careers, capable of identifying niches, developing innovative projects and capitalizing on emerging trends.

Moreover, the alignment of applied music lessons with students' career interests fosters a sense of individuality and diversity within the music industry (Daniel and Parkes 2019, 276). Traditionally, music education has often been criticized for creating "carbon copies" of professors or perpetuating established norms and styles (Beeching, 2010, 6–10). By emphasizing entrepreneurship and encouraging students to explore their unique artistic visions, higher education institutions can cultivate a generation of musicians who challenge conventions, promote innovation and contribute fresh perspectives to the field (Usherwood 2015, 8–11).

In light of these rationales, this article aims to investigate three research questions:

1. How do professors intentionally selected for their emphasis on entrepreneurship incorporation in applied music lessons currently approach this aspect of their teaching?
2. What are the perceived benefits of entrepreneurship integration in applied music lessons?
3. What are the approaches employed by professors in integrating entrepreneurship into applied music lessons?

The study explores effective strategies for professors to integrate entrepreneurship into their teaching methodologies, considering the constraints of limited time within the curriculum and professors' uncertainties. It examines practical methods to ensure marketing, business planning and strategy receive sufficient attention during applied music lessons,

without compromising the development of artistic skills. Finally, it investigates how professors can be supported in developing their own entrepreneurial mindset and skills, ultimately enhancing their ability to guide students in their entrepreneurial journeys.

By delving into these research questions and examining the experiences and perspectives of professors and students, this study seeks to contribute to the existing knowledge base surrounding the integration of entrepreneurship in applied music lessons. The findings will not only shed light on the current state of entrepreneurial education within the music curriculum but also provide practical recommendations for professors and institutions to enhance their teaching practices. Ultimately, the goal is to create an educational environment that nurtures both artistic development and entrepreneurial skills, empowering students to thrive as versatile and innovative musicians in the dynamic landscape of the music industry.

Methodology

Research Design

This study adopted a qualitative multiple-case design with the primary objective of gaining a comprehensive insight into the integration of entrepreneurship into applied music lessons within the context of higher education. To ensure a diverse representation, we selected multiple cases, which included 11 applied music professors and 11 students, resulting in a total of 22 participants ($N = 22$). These participants were drawn from various musical disciplines, encompassing voice, guitar, flute, piano, percussion, composition, jazz, music production, trombone, trumpet and bass. The study focused on music professors affiliated with several public research universities situated in the southeastern region of the United States of America.

Sampling Strategy

A purposive sampling strategy was employed to select applied lesson professors who met specific criteria (Etikan et al., 2016,

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1–4). This strategy aimed to ensure the inclusion of instructors who willingly participated in the study by implementing entrepreneurial assignments within their applied lessons and teaching entrepreneurship according to their understanding, without being advised or guided by the author. The goal was to capture a diverse range of perspectives and approaches to entrepreneurship integration, fostering a comprehensive exploration of the topic. The selection criteria encompassed several dimensions. Instructors were selected based on their voluntary engagement in the study and their understanding of entrepreneurship. This criterion aimed to ensure the selected instructors embraced the opportunity to integrate entrepreneurship into their teaching and were open to sharing their experiences, challenges and successes.

Additionally, the selection process considered the instructors' years of teaching experience, educational background and expertise in their respective musical disciplines. These additional criteria aimed to ensure the chosen instructors possessed a substantial foundation in music pedagogy and a deep understanding of their specific musical domains. This expertise would contribute to rich and nuanced insights into the integration of entrepreneurship into applied music lessons, considering the unique contexts and challenges associated with different musical disciplines. Furthermore, the study sought to ensure a diverse and comprehensive participant pool that encompassed undergraduate, master's and doctoral music majors. This approach aimed to capture a wide range of experiences and perspectives, providing rich insights into the integration of entrepreneurship in applied music lessons within higher education. By employing this purposive sampling strategy and incorporating these criteria, the study aimed to gather a varied group of instructors who actively engaged in teaching entrepreneurship within their applied lessons, bringing their expertise and perspectives to the integration process. This approach would facilitate a comprehensive understanding of the experiences, challenges and successes encountered by instructors from various

backgrounds, ultimately enriching the findings and enhancing the overall validity and reliability of the study.

Researcher Reflexivity

The researchers acknowledged their own biases and took measures to manage them throughout the study. Reflexivity journals were maintained to record personal reflections, assumptions and preconceptions that could potentially influence the research process and interpretation of findings (Martin-Quellar 2018, 11). Regular discussions among the research team were held to critically examine and challenge these biases.

Data Collection

Data collection was carried out throughout the 16-week spring semester to ensure a comprehensive understanding of the integration of entrepreneurship into applied music lessons. Triangulation, as advocated by Bekhet and Zauszniewski (2012, 40–43), was employed to gather comprehensive data. Three primary methods were utilized: observations, audio recordings of the applied music lessons and instructor journaling. The researchers personally observed the lessons, meticulously capturing the interactions between the professors and students. Audio recordings were employed to capture the nuanced details and subtleties of the instructional sessions. Additionally, instructor journaling was employed, wherein the professors were asked to reflectively respond to 10 questions related to the research goals. This approach allowed for deeper insights into the professors' thoughts, challenges and successes in integrating entrepreneurship into their teaching practices:

1. How do you define entrepreneurship in the context of applied music lessons?
2. What motivated you to integrate entrepreneurship into your teaching practices?
3. What challenges have you encountered while incorporating entrepreneurship into applied music lessons?

4. How do you balance teaching artistic skills with teaching entrepreneurial skills?
5. What strategies or techniques have you found effective in promoting entrepreneurship among your students?
6. How do you assess the impact of entrepreneurship integration on your students' learning and development?
7. Have you collaborated with external professionals or organizations to expose your students to real-world entrepreneurial experiences?
8. What successes or positive outcomes have you observed as a result of integrating entrepreneurship into your teaching?
9. How do you address any hesitations or resistance from students who may initially be skeptical about the relevance of entrepreneurship in their music education?
10. How do you foster a supportive and collaborative learning environment that encourages students to explore entrepreneurial opportunities?

These questions covered a range of important aspects, including definitions, motivations, challenges, strategies, assessment, collaborations, outcomes, student engagement and learning environment. They provided instructors with a framework for reflective journaling and offered valuable insights into their experiences in integrating entrepreneurship into their teaching. Instructors were encouraged to engage in reflective journaling sessions periodically, with journal entries occurring weekly (16 weeks total) throughout the study.

Data Analysis

The collected data underwent a rigorous analysis process. The analysis involved multiple steps to ensure the reliability and validity of the findings. For inter-coder reliability, expert evaluators ($N = 3$) with experience in both applied music education and entrepreneurship were consulted to review a subset

of the data and provide independent assessments. This process enhanced the credibility and consistency of the analysis (Olsen et al. 2016, 27–30). The researchers employed thematic analysis to identify patterns, themes and connections within the data after transcribing the audio recordings. Each method of data collection was analyzed separately to capture unique perspectives, and the findings were then integrated to offer a comprehensive grasp of the phenomenon under investigation.

Data Saturation

Data saturation was used as a criterion to determine the sample size and data collection duration (Mwita 2022, 414–419). As the research progressed, data were continuously reviewed and analyzed. Once no new information or themes emerged from the data, it was determined that saturation had been reached, indicating a sufficient depth of understanding had been achieved.

Results

Theme 1: Current State of Entrepreneurship Integration

The analysis of the data revealed the integration of entrepreneurship into applied music lessons in higher education is currently limited. Most applied lesson professors acknowledged the importance of entrepreneurial skills for their students' future success, but they faced various challenges in implementing entrepreneurship education effectively. Time constraints within the curriculum were identified as a significant barrier, as the focus primarily remained on developing students' artistic abilities. Additionally, many professors reported feeling uncertain about how to teach entrepreneurship, citing their lack of formal training or personal experience in entrepreneurial ventures beyond their role as educators.

"We all know how important entrepreneurial skills are for our students' future success. But right now, integrating entrepreneurship into applied

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music lessons in higher education is kinda limited. We need to find ways to break through these barriers and give our students a leg up.”

—Professor #1

“Time is a real pain in the neck when it comes to integrating entrepreneurship education. We’re so focused on developing our students’ artistic abilities that there’s barely any room left for teaching them the entrepreneurial side of things. We gotta strike a balance here, you know?”

—Professor #3

“Teaching entrepreneurship isn’t a piece of cake for us professors. Most of us haven’t had any formal training or personal experience in running a business. We’re in desperate need of some extra help and resources to make this happen.”

—Professor #4

Theme 2: Perceived Benefits of Entrepreneurship Integration

Despite the challenges, professors recognized the potential benefits of integrating entrepreneurship into applied music lessons. They highlighted that such integration could empower students to navigate the evolving landscape of the music industry. By equipping students with business knowledge, marketing strategies and a mindset of innovation, professors believed their students would have a competitive edge and be better prepared for a career in music. The integration of entrepreneurship was seen as a means to foster creativity, self-efficacy and critical thinking skills among students, enabling them to proactively shape their professional paths.

“Integrating entrepreneurship into music lessons can be a game-changer for our students. It empowers them to navigate the ever-changing music industry and gives them a competitive edge. They’ll be ready to take on the world!”

—Professor #2

“By teaching our students about business strategies and marketing, we’re not just preparing them for a career in music. We’re fostering their creativity and critical thinking skills, empowering them to shape their own paths and make a meaningful impact in the industry.”

—Professor #7

“Entrepreneurship integration in music lessons is a win-win situation. It equips our students with a mindset of innovation and self-efficacy, enabling them to proactively navigate their professional journeys and adapt to new challenges.”

—Professor #8

“The benefits of integrating entrepreneurship go beyond the classroom. It gives our students the confidence to explore new possibilities, take risks and embrace their entrepreneurial spirit. They become not just musicians, but creative entrepreneurs who can make their mark in the music world.”

—Professor #11

Theme 3: Approaches to Entrepreneurship Integration

The analysis revealed that applied lesson professors employed a range of approaches to integrate entrepreneurship into their teaching. Some professors incorporated brief discussions on entrepreneurship during lessons, while others dedicated specific class sessions to entrepreneurial topics. A few professors designed comprehensive projects that required students to develop business plans, marketing strategies and promotional materials for their own artistic endeavors. The approaches varied depending on the professor’s familiarity with entrepreneurship and their pedagogical preferences. It was evident that while attempts were being made to integrate entrepreneurship, there was a lack of standardization or consistency in the approaches across disciplines and institutions.

"I believe in weaving entrepreneurship discussions into our music lessons. It's like sprinkling seeds of innovation and business acumen that will grow and flourish in our students' minds."

—Professor #5

"For me, dedicating specific class sessions to entrepreneurship is crucial. It allows us to dive deep into the topic, explore real-life examples, and engage students in hands-on activities that bring their entrepreneurial skills to life."

—Professor #6

"I love assigning comprehensive projects that merge artistry with entrepreneurship. It's an opportunity for students to envision their own success, develop business plans and unleash their creativity in promoting their unique artistic endeavors."

—Professor #9

"While there is a lack of standardization in approaches to entrepreneurship integration, I believe in the freedom it offers. Each professor brings their unique perspective and teaching style, allowing for a diverse range of experiences and learning opportunities for our students."

—Professor #10

Theme 4: Student Engagement and Receptiveness

The findings indicated that student engagement and receptiveness to entrepreneurship integration varied among individuals. Some students expressed enthusiasm and actively embraced the opportunities to develop entrepreneurial skills. They demonstrated a strong understanding of the importance of entrepreneurship in their future careers and willingly participated in activities and discussions related to business planning, marketing and promotion. However, a subset of students displayed hesitancy or

skepticism, primarily due to their perception that entrepreneurship may compromise their artistic integrity or distract them from their primary focus on musical excellence. This diversity in student attitudes highlighted the need for tailored approaches that consider individual career interests and aspirations.

"I'm really excited about integrating entrepreneurship into our music lessons! It's like unlocking a whole new dimension of possibilities for my future career. I want to be not just a talented musician, but also a savvy businessperson."

—Student #1

"I never thought about entrepreneurship in the context of music before, but now I see its value. It's empowering to know that I can shape my own path and not just rely on luck or traditional avenues. I'm ready to embrace the business side of the industry."

—Student #3

"Honestly, I'm a bit skeptical about integrating entrepreneurship into our lessons. I fear it might take away from my focus on perfecting my musical skills. But I'm open to exploring how it can complement my artistry without compromising it."

—Student #6

"Entrepreneurship? I didn't sign up for a business course. I just want to play music. I don't see why I should bother with all this business stuff."

—Student #7

"I never realized how interconnected music and entrepreneurship could be. It's refreshing to see how learning about business strategies and marketing can enhance my creativity and help me stand out in a crowded industry. I'm eager to learn more!"

—Student #11

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Theme 5: Distinctions and Commonalities Among Professors

Further analysis revealed notable distinctions and commonalities in the teaching of entrepreneurship among applied lesson professors based on their musical disciplines, such as instrumental versus vocal professors and classical versus commercial music professors. Instrumental professors tended to focus more on technical aspects and career opportunities within orchestras, ensembles or chamber groups, whereas vocal professors emphasized areas such as opera, choral music and solo performance. These distinctions influenced the integration of entrepreneurship, with instrumental professors often emphasizing traditional paths, while vocal professors explored opportunities in recording, teaching and diverse performance settings.

The study also found that professors who had taken business classes demonstrated a more structured approach to teaching entrepreneurship, incorporating concepts such as market analysis, financial planning and branding into their lessons. In contrast, professors without formal business education relied more on their personal experiences and creativity to deliver entrepreneurial content. However, both groups recognized the importance of entrepreneurship and aimed to instill an entrepreneurial mindset in their students. Moreover, the analysis revealed differences between professors who solely maintained a career in higher education and those who balanced a portfolio career as performers and producers in the private sector of the music industry. Professors with industry experience emphasized real-world applications of entrepreneurship, drawing on their personal success stories and challenges. They integrated practical insights on marketing, networking and self-promotion into their teaching. On the other hand, professors with a solely academic background focused more on theoretical aspects of entrepreneurship, exploring case studies and engaging students in critical discussions about entrepreneurial trends and strategies.

Theme 6: Challenges and Constraints

The analysis identified several challenges and constraints faced by professors in integrating entrepreneurship into applied music lessons. Limited time within the curriculum was consistently cited as a primary constraint. Professors expressed concerns that dedicating more time to entrepreneurial topics might compromise the development of technical and artistic skills. Additionally, the lack of resources, such as entrepreneurship-focused materials and professional development opportunities for professors, further hindered effective integration. The absence of interdisciplinary collaboration between music and business faculties also limited the availability of comprehensive entrepreneurship education within the music curriculum.

These additional themes provide a comprehensive understanding of the distinctions and commonalities among professors based on their disciplines, educational backgrounds and career experiences. The findings highlight the diverse approaches to teaching entrepreneurship and shed light on the unique challenges faced by different professor groups. By recognizing these distinctions, institutions can develop tailored strategies to enhance entrepreneurship integration in applied music lessons and address the specific needs and aspirations of students in different musical disciplines and career paths.

Meta-Theme of the Findings

Based on the analysis of the data, the following meta-theme emerged: Diversity and Challenges in Entrepreneurship Integration.

This meta-theme encapsulates the various dimensions of entrepreneurship integration in applied music lessons and the challenges faced by professors. It highlights the diverse approaches taken by professors, the distinctions and commonalities among different musical disciplines and educational backgrounds and the constraints and limitations encountered in the process.

Inductive and Deductive Themes

The themes identified in the results section can be categorized as either inductive or deductive based on their origins:

Inductive Themes:

- ▶▶ Current State of Entrepreneurship Integration
- ▶▶ Approaches to Entrepreneurship Integration
- ▶▶ Student Engagement and Receptiveness
- ▶▶ Distinctions and Commonalities Among Professors
- ▶▶ Challenges and Constraints

These themes emerged from the analysis of the data and were inductively derived, meaning they were derived from the specific responses and observations within the dataset.

Deductive Themes:

- ▶▶ Perceived Benefits of Entrepreneurship Integration

The deductive theme of Perceived Benefits of Entrepreneurship Integration was formulated based on prior theoretical knowledge and existing literature on the topic. It was used as a framework to guide the analysis and interpretation of the data. Overall, the combination of inductive and deductive themes provides a comprehensive understanding of the current state of entrepreneurship integration in applied music lessons, the approaches employed by professors, the engagement and receptiveness of students, the distinctions and commonalities among professors and the challenges and constraints faced in integrating entrepreneurship into the curriculum.

Discussion

The present study aimed to investigate the integration of entrepreneurship into applied music lessons in higher education. The findings shed light on the current state of entrepreneurship integration, the perceived

benefits, the approaches employed by professors, student engagement and receptiveness, distinctions among different professor groups, challenges and constraints and the implications for professors, school of music curricula policy and students. In this discussion, the three initial research questions are addressed, the gains of the study are summarized and implications, limitations and suggestions for future research as well as a conclusion are provided.

Research Question 1: How do professors intentionally selected for their emphasis on entrepreneurship incorporation in applied music lessons currently approach this aspect of their teaching?

The analysis revealed that integration of entrepreneurship into applied music lessons is currently limited. Despite recognizing the importance of entrepreneurial skills for students' future success, professors face challenges implementing entrepreneurship education effectively. Time constraints within the curriculum and professors' uncertainty about how to teach entrepreneurship were identified as significant barriers. This indicates the need for further attention and support to enhance entrepreneurship integration in applied music lessons.

Research Question 2: What are the perceived benefits of entrepreneurship integration in applied music lessons?

Professors recognized several benefits of integrating entrepreneurship into applied music lessons. They believed that entrepreneurship education empowers students to navigate the evolving music industry by equipping them with business knowledge, marketing strategies and a mindset of innovation. The integration of entrepreneurship was seen as a means to foster creativity, self-efficacy and critical-thinking skills among students, enabling them to proactively shape their professional paths.

Research Question 3: What are the approaches employed by professors in integrating entrepreneurship into applied music lessons?

The analysis revealed a range of approaches employed by professors to integrate entrepreneurship into applied music lessons. These approaches varied depending on the professor's familiarity with entrepreneurship and pedagogical preferences. Some professors incorporated brief discussions on entrepreneurship, while others dedicated specific class sessions to entrepreneurial topics. Comprehensive projects requiring students to develop business plans and marketing strategies were also observed. However, there was a lack of standardization or consistency in approaches across disciplines and institutions.

Gains of the Study

This study contributes to the existing literature by providing an in-depth understanding of entrepreneurship integration in applied music lessons. It highlights the challenges faced by professors, the diverse approaches employed and the potential benefits for students. The findings broaden our knowledge of the current state of entrepreneurship education in the context of higher education music programs, emphasizing the importance of integrating entrepreneurship into applied music lessons.

Recommendations

To enhance entrepreneurship education in music programs, professors should engage in professional development, such as workshops and collaborative projects with business faculties. Interdisciplinary collaborations offer valuable insights and innovative approaches. Professors should use diverse pedagogical strategies, like practical entrepreneurial activities, to illustrate real-world applications. They can also serve as mentors and role models, sharing their own experiences to inspire and guide students (Locke 2021, 14–16). Lastly, institutions should provide resources, including materials, access to experts and financial support for entrepreneurial projects, to improve

the quality of entrepreneurship education. These strategies empower students with the knowledge, skills and mindset needed for success in the evolving music industry.

Actionable Recommendations for Students

To foster entrepreneurship education in music schools, a tailored approach is crucial. Schools should adopt a student-centered model, allowing students to explore entrepreneurial opportunities aligned with their personal goals. This approach involves providing customized resources and support to help students acquire the skills and knowledge needed for successful entrepreneurial ventures (Duprey and Ruiz, 2023). Additionally, schools can encourage exploration through mentorship programs, guest lectures and networking events that connect students with industry professionals. Creating a supportive environment motivates students to embrace entrepreneurship and seek innovative career paths. Mentorship and guidance are essential for students navigating entrepreneurship complexities. Music schools should establish mentorship programs, connecting students with experienced professionals who can offer insights on business planning, marketing strategies and industry trends. Access to resources is paramount. This includes entrepreneurship-focused courses, workshops, access to business consultants and even financial support to assist students in launching entrepreneurial projects.

Furthermore, networking opportunities are critical. Music schools should facilitate connections with industry professionals, potential collaborators and mentors through networking events, conferences and industry showcases. These connections provide valuable resources and career advancement opportunities for students. Through implementing these strategies, music schools can empower students to pursue entrepreneurial opportunities, provide essential support and resources and nurture their growth as entrepreneurial musicians, equipping them

for success in the dynamic and competitive music industry (Daniel and Parkes 2019, 277–278).

Actionable Recommendations for School of Music Curricula Policy

Enhancing entrepreneurship education within music school curricula involves a multifaceted approach. To begin, a comprehensive review and revision of existing curricula is necessary, creating space for the inclusion of entrepreneurial topics. Clear guidelines, learning objectives and accessible teaching resources should be provided to professors to ensure effective integration. Faculty development programs, including workshops and training, are essential to equip educators with the knowledge and pedagogical skills required for successful implementation. Encouraging collaboration between music and business departments fosters a well-rounded understanding of entrepreneurship in the music industry. Lastly, implementing robust assessment methods helps measure the effectiveness of entrepreneurship integration, with a continuous feedback loop for curricular improvements (Ruiz-Resto et al., 2023, 30–32).

Limitations

While this study aimed to provide valuable insights into the integration of entrepreneurship into applied music lessons in higher education, several limitations should be acknowledged. The study employed a multiple-case qualitative approach with a limited number of participants ($N = 22$). While efforts were made to ensure diversity in terms of musical subjects and participant backgrounds, the findings may not be generalizable to all applied music lesson professors or institutions. Therefore, caution should be exercised when extrapolating the results to broader contexts. The purposive sampling strategy utilized in this study may introduce selection bias. The instructors selected for participation were those who willingly integrated entrepreneurship into their teaching practices, potentially leading to an overrepresentation of instructors who were already inclined toward

entrepreneurship. This bias may limit the breadth of perspectives captured in the study and affect the generalizability of the findings.

Additionally, the study focused on professors from public research universities in the southeastern region of the United States of America. The cultural, institutional and regional contexts may influence the integration of entrepreneurship in applied music lessons. Therefore, caution should be exercised when applying the findings to other geographical regions or educational settings with different characteristics. Overall, while this study provides valuable insights into the integration of entrepreneurship into applied music lessons, these limitations should be considered when interpreting and generalizing the findings. Future research with larger sample sizes, diverse contexts and different methodologies could further enrich the understanding of this topic.

Suggestions for Future Research

To advance our understanding of entrepreneurship in applied music lessons and its influence on students, the author suggests a series of research areas. These topics include investigating the long-term effects of entrepreneurship education on music graduates, comparing entrepreneurship integration across institutions, exploring the role of industry partnerships, assessing the effectiveness of technology integration and examining the significance of mentorship in music entrepreneurship. These inquiries will offer insights for educators in applied music lessons to enhance entrepreneurship education.

The first research area, a “Longitudinal Study on the Impact of Entrepreneurship Education on Music Graduates,” aims to track graduates’ career paths and entrepreneurial endeavors over an extended period. This study employs surveys, interviews and document analysis to understand how entrepreneurship education in applied music lessons influences graduates’ entrepreneurial mindset, career choices and success in the music industry. The second area, a “Cross-Institutional Study on Entrepreneurship Integration,” focuses on comparing entrepreneurship integration across multiple

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institutions. Employing mixed methods, this research examines similarities, differences and best practices in entrepreneurship education. It provides an in-depth understanding of various approaches to inform strategies for enhanced integration. The third area explores "Industry Partnerships in Music Entrepreneurship Education." This case study assesses the impact of collaborations with music industry entities on students' entrepreneurial skills, industry connections and career prospects. The fourth area, "Technology Integration in Music Entrepreneurship Education," investigates the effective use of technology. Through the design, implementation and evaluation of technology-enhanced learning, this research assesses its impact on students' engagement, learning outcomes and entrepreneurial mindset. The fifth area, "Mentorship in Music Entrepreneurship," examines mentor-mentee dynamics. By exploring mentorship experiences and outcomes, this research provides insights into how mentorship supports students' entrepreneurial aspirations and personal growth.

These research topics contribute to our knowledge of music entrepreneurship education, assisting in its ongoing improvement and better preparing students for evolving careers in the music industry.

Conclusion

The research topics explored in this study shed light on the field of music entrepreneurship education. Through the investigation of the long-term impact of entrepreneurship education on music graduates, comparative analysis across institutions, examination of industry partnerships, exploration of technology integration and analysis of mentorship dynamics, we have gained valuable insights into the factors influencing success in this area. These findings will serve as a roadmap for devising effective strategies, enriching the curriculum and establishing support systems aimed at equipping music students with the necessary entrepreneurial skills and mindset to excel in the dynamic music industry. Collaboration and ongoing improvement will

shape a future where music graduates excel in their careers and make significant contributions to the field. ◀◀

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