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ENTREPRENEURIAL COMPETENCIES IN THE CREATIVE INDUSTRY: THE LEARNING METHODS AND NEEDS OF PROFESSIONAL MUSICIANS

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Abstract

Purpose: To understand how musicians learn and what entrepreneurial learning needs they have.

Method/Approach: The research is qualitative. Semi-structured interviews were conducted with 31 self-employed Brazilian musicians who have their own businesses. Data was analyzed via open coding, supported by NVivo software.

Main results: With regard to learning, the results indicate that most musicians learn best through practice, using information and content from YouTube and tend to have difficulty concentrating while learning. As for their learning needs for entrepreneurial competencies, management skills, especially time management and organization, stand out.

Theoretical/methodological contributions: The article contributes to studies on entrepreneurship in the creative industry, focusing on the field of entrepreneurial education in the arts sector, using the Experiential Learning Theory (ELT) as a theoretical lens. It provides evidence as to how experiential learning takes place in this context.

Relevance/originality: It provides evidence on the learning process of creative professionals (musicians) and reveals their main development needs for these skills. Thus, the research provides relevant information for the preparation of future training proposals for these professionals.

Keywords: Entrepreneurial Competences. The Creative Industry. The Learning Process. The Music Industry.

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1 INTRODUCTION

The creative industry is considered to be an industry which has its “origin in individual creativity, skill and talent” and which has “a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 2001). At heart this activity is based on the individual, the creative talent. It’s they who produce the products whose economic value lies in cultural or intellectual property (DCMS 2001)

In this industry the term “creative entrepreneurs” has been used to characterize entrepreneurs “who are able to transform ideas into creative products or services for society” (UNCTAD, 2010). Among the main challenges that these people face is the difficulty of balancing their artistic side with developing business (Albinsson, 2018; Bujor & Avasilcai, 2016; Patten, 2016; Toscher, 2019; Wyszomirski & Chang, 2017) and a lack of management experience (Chaston & Sadler-Smith, 2012). This issue is also mentioned by UNESCO (2013), which confirms that the entrepreneurial skills of the professionals in the creative industry are a critical factor in the industry’s business success, especially in the industry’s cultural sphere.

The cultural sphere, distinct from the music industry, is considered one of the biggest in the creative industry (UNCTAD 2010). In 2018, Brazil was one of the ten biggest Recording Industry markets in the world, up 15.4% compared to the previous year; while the average growth across the world was 9.7% (Dino, 2019?). In 2018, the Brazilian music market had a turnover of USD 298.8 million, from recordings, public performances and downloads. The market for recorded music worldwide had a turnover of USD 19.1 billion (Pró-Música Brasil, 2018). Despite its economic importance, this market has not yet been the subject of much research on developing entrepreneurs.

Considering the relevance of this sector in Brazil and the difficulty that many entrepreneurs working in this sector have in balancing their artistic activities with business development (Albinsson, 2018; Bujor & Avasilcai, 2016; Chaston & Sadler-Smith, 2012; Chen et al., 2015; Patten, 2016; Toscher, 2019; UNESCO, 2013; Wyszomirski & Chang, 2017), the development of entrepreneurial skills is a potential way to overcome these difficulties and further develop this business sector.

According to Mitchelmore & Rowley (2010) entrepreneurial competencies are a



specific combination of those that are relevant to entrepreneurial activity and those that directly contribute to business success.

According to Toscher (2019), empirical research suggests that, after performance abilities, entrepreneurial competencies are the most important skills musicians need to be able to maintain their careers. This need arises in particular because of the nature of the work profile of these professionals. Musicians normally work as freelancers. They are self-employed and need to perform a range of activities, and depend therefore on a combination of entrepreneurial competencies (Bennett, 2016; Beeching, 2016; Toscher, 2019; Wyszomirski & Chang, 2017). These competencies, according to Albinsson (2018), can be learned and used by these professionals, so that they can get a decent return from their work. However, the research discussed so far does not identify what the specific learning needs, in respect of entrepreneurial skills, are for music professionals; referring only to generic skills frameworks (Matetskaya, 2015; Bennett, 2016; Wyszomirski & Chang, 2017, Toscher, 2019).

Despite the study of the teaching of entrepreneurship in the artistic sector having grown in recent decades (Chang & Wyszomirski, 2015; Gangi, 2017; Toscher, 2019), according to Toscher (2019) most studies in this vein are dedicated to: (1) examining the curricular efforts of teaching institutions that are focused in training artists; (2) identifying the similarities and synergies between businessmen and artists; and (3) the study of the teaching of business skills in the artistic sector as an all-encompassing phenomenon. However, no studies have been identified on how professionals in the arts learn to be entrepreneurs (Toscher, 2019). Even in Toscher's study (2019), which considered this question, the author related what he believed should be taught and the activities that could assist, but he didn't specifically consider how the teaching process should take place.

As a consequence of this gap, it seems that there is a need for the theory on entrepreneurial education in the arts sector to first develop an understanding of the ways these professionals learn and what their needs are.

Therefore, considering the knowledge gaps referred to, the overall aim of this article is ***to understand how musicians learn and what entrepreneurial learning needs they have.***

In respect of the learning processes of the professionals in the area, previous



studies have pointed out the importance and the necessity to relate these processes to practical use (Rae, 2004; Flach & Antonello, 2011; BIS Research Report, 2015; Prastawa et al., 2019; Toscher, 2019). Therefore, this study uses the Experiential Learning Theory (ELT) for its analytical perspective, specifically Kolb's model (1984), as it is the most influential and most cited in the literature relating to ELT (Morris 2019). According to McFarland (2017), despite many articles concluding that experiential learning should be used when teaching entrepreneurial skills, few articles discuss how to apply this approach, especially when it comes to the Arts (Toscher, 2019). Therefore, this study makes a contribution to the subject of experiential learning, from a theoretical point of view, of professional artists (musicians) in the creative industry.

The research was conducted through 31 semi-structured interviews with Brazilian musicians. The interviews were digitally recorded and were broken down and analyzed through NVivo software, which was used for the open coding of the data.

Among the results was a distinct preference from musicians for learning through practice, which corroborates the idea that competencies are developed by performing the activity (Le Boterf, 2003; Zarifian, 2001), and the theoretical approach that has been adopted for this research, experiential learning (Kolb & Kolb, 2005). Their principal source of material is video websites, such as YouTube. However, they tend to have difficulty concentrating on their study. The biggest difficulties that musicians had in relation to their business activities was time management and organizing their day-to-day activity, which confirms the view of Chaston & Sadler-Smith (2012), that identified the lack of management experience as one of the main challenges for professionals in the creative industry.

This study makes a contribution to the studies on the creative industry, focusing particularly on the field of entrepreneurial training in the arts sector; and suggests ways to encourage the learning of entrepreneurial competencies in this context. The results of the research also suggest better ways of teaching that are more suited to helping creative professionals learn, especially in the cultural sphere. The study also identifies common gaps in the entrepreneurial competencies of these professionals.

The article has the following structure: the next section provides a guide to the theory; section 3 contains the method and procedures; section 4 has the results; section 5 provides a discussion on the results and section 6 presents the conclusions.



2 THE THEORY AND ITS REFERENCES

2.1 Entrepreneurial Competencies

In general, the literature treats entrepreneurial competencies as a specific group of skills that relate to the successful performance of entrepreneurship (Abatecola & Uli, 2016; Mitchelmore & Rowley, 2010; Revell-Love & Revell-Love, 2016), and they also include management competencies (Mitchelmore & Rowley, 2010). To Man et al. (2005), entrepreneurial competencies are the product of the internal and external components of the entrepreneur. The internal ones are the entrepreneur's personality traits, attitudes, social standing and self-image. While the external components are acquired by entrepreneurs through their work experience, education or even through other practical activities (Man et al., 2008), such as educational programs. For the purposes of this study, the idea of competency, is something that takes into account its development through situated action (Le Boterf, 2003; Zabala & Arnau, 2010; Zarifian, 2001) and in a specific context (Sandberg, 2000).

In this sense, for Mitchelmore & Rowley (2010), the entrepreneurial competencies of professionals differ depending on the stage of development that their company is at, and they are influenced by the environment that the company and the professionals are operating in. These authors propose classifying entrepreneurial competencies into four categories: (1) entrepreneurial competency; (2) business & management competency; (3) human relations competency and (4) conceptual and relationship competency.

The entrepreneurial category refers to a combination of entrepreneurial skills related to understanding and analyzing opportunities and taking decisions and risks, i.e. It is a competency related to innovation. The business and management category refers to strategic and operational aspects and the development of resources. Business skills such as finance and budgeting, managerial and marketing skills, as well as management styles (Mitchelmore & Rowley, 2010). The human relations category meanwhile is related to organizational culture, leadership and people. It includes human relations skills: the ability to delegate, motivate individuals and groups, hire and lead. Finally, the conceptual and relationships category refers to individual relationships, relationships with groups and stakeholders, taking decisions and communication: including interpersonal, communication and decision-making skills and commitment competencies (Mitchelmore & Rowley, 2010).



In the music sector, developing entrepreneurial competencies is a way to ensure that careers grow and for these professionals to improve their employability. The majority of research in this area identifies the generic learning needs for entrepreneurial competencies for professional musicians, evidenced in the work of Matetskaya (2015), Bennett (2016), Wyszomirski & Chang (2017) and Toscher (2019). The following research question therefore emerges from this gap in the literature: ***What are the learning needs of musicians in respect of their entrepreneurial competencies?*** The four categories identified by Mitchelmore e Rowley (2010) were used to study this question: (entrepreneurial competency; business & management competency; human relations competency and conceptual and relationship competency), to discover which of them need to be developed most by these professionals.

Due to the importance of entrepreneurial competencies, the study of business training in the arts sector has grown in recent decades (Chang & Wyszomirski, 2015; Gangi, 2017; Toscher, 2019). However, there is little evidence in the music sector to suggest that the best way to teach these competencies to professional musicians is fully understood (Toscher, 2019). The second research question arises from this gap: ***How do musician learn?*** This question is based on the assumption that the way to develop entrepreneurial skills should be based on an understanding of what individuals do in the context of situated action (Sandberg, 2000; Le Boterf, 2003; Zabala & Arnau, 2010; Zarifian, 2001). Next we will look at the theoretical approach to learning used by this research as a guide to understanding ***how*** musicians learn.

2.2 Experiential Learning Theory (ELT)

According to Bennett (2016), developing skills by using systems based on planning, acting out, observing and reflecting, helps trainers to meet the emerging learning needs of musicians and increases their employment opportunities. In a similar vein, Toscher (2019), suggests that entrepreneurial learning activities should be made specific for the learning context, putting the learner at the center of the learning experience, use his working environment, encourage him to explore it and to make it relevant to his career.

Taking this into account, the Experiential Learning Theory (Kolb & Kolb, 1984; 2005) - ELT has been adopted to provide the theoretical lens with which to analyze the



learning of musicians. According to this theory, the learning process stems from an individual's previous experiences, through practice. The professional context is an important part of this process and it is suggested by those references that discuss this approach to learning in music (Bennett, 2016; Toscher 2019).

In Kolb's (1984) Experiential Learning Theory, learning "is the process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 41). Kolb's (1984) Experiential Learning Model is the central part of the experiential learning field. (Jorge & Sutton, 2017; Morris, 2019). It is a constructivist theory of learning that asserts that social knowledge is created and recreated in the personal knowledge of the learner (Kolb & Kolb, 2005), i.e. knowledge is not passed to the learner through pre-established ideas, but it is built up from their experiences. Therefore, the experience is central to the development of the individual and is part of a dialectical and uninterrupted process of continuous learning, throughout their life (Pimentel, 2007).

According to the theory, the learning process takes place in a cycle consisting of four stages (Kolb, 1984): 1) Concrete Experience; 2) Reflective Observation; 3) Abstract Conceptualization and 4) Active Experimentation. See Figure 1.

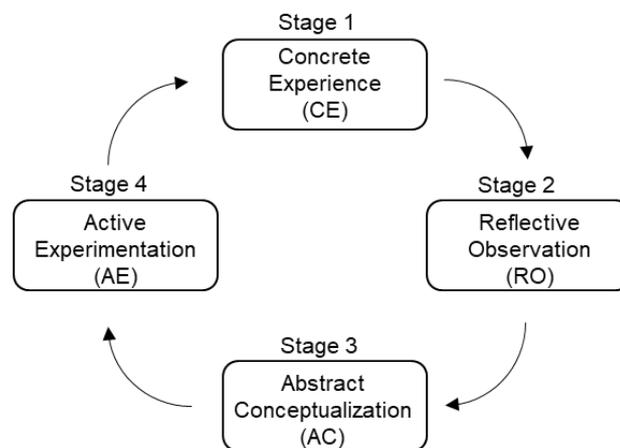


Figure 1: Kolb's Learning Cycle
Source: Kolb (1984)

Jorge & Sutton (2017) and Morris (2019), provided an interpretation of Kolb's (1984) model and confirmed that learning begins with concrete experience (CE), where the learner must be able to be involved, completely and without preconceptions, in a learning experience. Next, they must collect information and reflective observations (RO) about this experience, so that they can reflect on and look at the experience from



different perspectives. In the abstract conceptualization (AC) stage, the learner makes generalizations and reaches conclusion and formulates hypotheses about the experience, so that they can generate ideas that they can combine with their observations. While in the final stage, the learner tests their hypotheses and ideas by active experimentation so that they learn about different circumstances (Jorge & Sutton, 2017), and are able to use this learning to make decisions and solve new problems (Kolb, 1984). The knowledge therefore comes from a combination of the experience they have taken on board and the transformation of that experience. Being able to understand the experience comes from the connection between the stages of concrete experience and abstract conceptualization (Kolb, 1984). While the transformation of that experience comes from the relationship between the active experimentation and reflective observation. The significant result of this learning process is caused by the learner's reflection on the "experience gathered" since, in order to transform it, the learner needs to reflect on the experience (Hamidon, 2018).

Kolb's Learning Cycle (Figure 1) was used to analyze the way professional musicians learn, as will be discussed.

3 METHODOLOGY

The study adopted a qualitative approach, in order to achieve a deeper understanding of the social phenomena (Silverman, 2000), by assessing the individual and their role in their current situation and by their ability to focus on real matters *in situ*, enabling observations to be made as to how the organizations work and the processes take place, concentrating on how these individuals "do things" (Silverman, 1998).

3.1 Participants

31 self-employed musicians took part in the research, who looked after their own affairs (formal or not) and worked professionally in the music industry. The information was obtained through an online educational platform, based in São Paulo/SP/Brazil, which works in the area of professional training for musicians and has 1,800 professionals registered with it. The selection criteria for these musicians was that they were enrolled on a career development course offered by the platform, and that they had indicated that they were interested in professional development.

The musicians were also chosen based on their availability. Of the 75 registered



for the course, 50 musicians were contacted by telephone and asked to participate in the study. From these contacts, 31 provided interviews. Those chosen were told that the research would cover the subject of learning, focusing on entrepreneurial competencies. The interviews were conducted on line, via videoconferencing, with an average length of 40 minutes. All interviewees agreed to the recording of the interviews orally and in writing.

3.2 Data Collection

The data was collected in January 2019. All interviews were recorded: a total of 21 hours and 6 minutes. Afterwards they were transcribed in their entirety.

The script for the interview was based on the literature for entrepreneurial competencies (Man et al., 2002; 2005; 2008; Mitchelmore & Rowley, 2010) and the ELT (Kolb, 1984), but the questions were arranged to avoid leading or limiting the potential response of the musicians to specific theoretical categories, to allow any different patterns or information to emerge. The interview script was first tested on two of the 31 musicians before being its general use. This allowed them to make suggestions, which were duly covered and explained during their interviews and afterwards additional information was added to the script. After any necessary adjustments, the remaining interviews were carried out.

The interview script was organized into two blocks of open questions. The first block was introductory, looking to understand the musician's background and his overall working situation. Next the aim was to understand how the musician learned, through the following questions: 1) Where do musicians get their information and knowledge from; 2) What is the best way to learn something new (from their point of view); 3) What are the biggest obstacles to learning something new. The second block was intended to understand the musicians' learning needs (having previously introduced the subject of entrepreneurial competencies) through the following questions: 1) What are the greatest difficulties you face in organizing and managing your careers and; 2) What would you like to learn to help promote your music career.

3.3 Data Analysis

The data was tabulated and analyzed using NVivo software. This was an important part of the qualitative data analysis, one that increases the speed and



precision of the analytical process (Zamawe, 2015). Afterwards, the open coding of the data took place which, according to Saldaña (2013), acts as an intermediary between the collection and the analysis of the data of the required research, which continuously helps to refine the results.

Firstly, selected categories of themes were examined. These theme categories became the “theme nodes” used by the NVivo system, as per Figure 2. It is important to note that, for this article, not all categories that were generated were analyzed, as this study was part of a broader piece of research; which, in the future, aims to investigate strategies that can improve the learning of business skills by musicians.

Name	Source	References
HOW MUSICIANS LEARN	0	0
MUSICIAN AND GAMES	0	0
HOW MUSICIANS LEARN	0	0
The biggest obstacles in learning	30	54
Learning needs to promote their music career	30	85
Where musicians get their information	31	63
The best way that musicians learn	31	96
UNDERSTANDING THE MUSICIAN PROFESSION	0	0
MUSICIAN AND ENTREPRENEURSHIP	0	0
Learning needs to promote their music career	28	71
Business education or training	29	36
Connection between music career and entrepreneurship	30	62
Me as a music entrepreneur	30	56
What is entrepreneurship for musician	31	53
The biggest difficulties in managing their business	32	99

Figure 2: Theme categories generated in NVivo.
Source: Research data.

The next activity was to read each of the interview transcripts. As they were read, the relevant information was highlighted and copied to one of the nodes in the NVivo system. After this survey, it was possible to view all the extracts attached to each of the theme nodes and conduct a detailed inspection of each.

Next an open and descriptive coding was undertaken which, according to Saldaña (2013), is intended to summarize the content of a passage of qualitative information, using a single word or phrase. The categories were inspired by the research questions, without resorting to pre-defined definitions or theoretical concepts. The result of this process was the organization of the data into a combination of



response categories, which were defined, quantified (according to the number of respondents that mentioned them), and afterwards described and analyzed. The results were then considered in the light of the theoretical reference material previously discussed.

4 RESULTS

The following results were based on open and descriptive coding of the data using NVivo software.

4.1 How Musicians Learn

The following was looked at to understand how musicians learn: 1) Where do musicians get their information and knowledge from; 2) What is the best way for them to learn something new; And 3) What are the main obstacles for them to learn something. The following results were found.

From the full range of interviews, it was confirmed that they mainly obtained their information from the internet. However, they did use a variety of platforms and these are presented in Table 1. The data shows that the most commonly used source was **YouTube**, cited by 25 of the 31 interviewees. While Spotify was the least common, with 2 mentions.



Table 1

Where musicians get their information and knowledge from

Category	Definition	Example	No. of Respondents
YouTube	Video sharing platform	"YouTube, all the time. It's not just music, to be honest, I think that nearly (...) everything I've learned so far, nearly everything was on YouTube". (Interviewee 3)	25
Books	Object containing text and/or images about a specific subject.	"I go on the internet and if I can't find it there, I look it up in a book". (Interviewee 22)	12
Google	Search Engine.	"When I need something, Google is the first place I go". (Interviewee 17)	10
People	Friends, refers to friends or colleagues with knowledge of the subject in question	"When I want to learn something, I always rely on people. For example, someone who has already read everything on the internet, already tried a million things and I reckon that they will be the one who can tell me which is the best way to go". (Interviewee 1)	6
Courses	Personal Development, through instruction and sometimes with a certificate	"I spend money on the courses I need. I'll go without money if need be, but I learn something". (Interviewee 25)	5
Instagram	Online social network for sharing photos and videos.	"I get loads of stuff, where I get a lot of information is off Instagram". (Interviewee 18)	4
Websites	Online internet pages	"I use websites as well". (Interviewee 5)	3
Spotify	Music, podcast and video streaming service.	"I also go on Spotify so I can hear the songs better". (Interviewee 8)	2

Source: Research data.

Notes: The responses are not mutually exclusive (the interviewees may have mentioned more than one of the categories in their answers).

There are two points to note regarding the use of YouTube: 1) the musicians use the platform to search for any type of information; and 2) they prefer the platform because it gives them the ability to learn easily by means of videos. The 7 musicians that didn't mention YouTube, did state that they did research on the internet, using search engines and looking for videos of content. Therefore, it can be inferred that, although they don't mention YouTube specifically, they also use videos to learn from.

Looking up information in **books** is undertaken to: 1) Supplement the knowledge that they have already acquired from online platforms; and 2) to expand their knowledge in areas other than music. The **Google** search engine, cited by 10



interviewees, is used to conduct the initial search, and after this, they carry on researching the subject on different sites based on Google's links. On the other hand, using other people as a source of information and knowledge, mentioned by 6 out of the 31 interviewees, is intended to: 1) Gain knowledge by using the experience of third parties; or 2) using professionals who are specialists in the subject. Finally, the search for knowledge through courses, the Instagram platform, websites and the Spotify platform was also mentioned, confirming a preference for the digital medium.

When it came to explaining the best way to learn something new, most interviewees referred to a form of actually **doing** or trying out the new skill/ability (see Table 2), which was mentioned by 18 of the 31 interviewees. In addition, 16 of the interviewees confirmed that **videos** are the second best way to learn.

Table 2
The Best Way That Musicians Learn

Category	Definition	Example	No. of Respondents
Doing it	To put into practice, to do it, to try it out.	"Practice would perhaps be the most important, perhaps more important than the theory. In my case I learn better practicing". (Interviewee 30)	18
Videos	Watching and listening to explanatory videos.	"Video. I learn much more through video". (Interviewee 26)	16
Talking to more experienced professionals	Talking to professionals who are at a more advanced stage of their career.	"Talking with someone who already does it, so I can always try to see what difficulty I might have with it". (Interviewee 1)	11
Experience exchange	Speaking with your peers, who are at the same stage in their careers.	"When you can share ideas and stuff, I find it really interesting because we end up learning from other people too, they ask about things or also give you ideas". (Interviewee 10)	
Teacher	With a teacher or mentor that teaches.	"I am not self-taught and I am sure that if, five years ago, I had tried to learn the guitar or sing on my own, I wouldn't have been able to do it. So, I think it's best to have a teacher". (Interviewee 24)	7

Source: Research data.

Notes: The answers are not mutually exclusive.

The importance of learning through **practice** is highlighted for five reasons: 1) The similarity to the professional situation - learning takes place in a real context. 2) Improvisation - they believe that it is only when they actually perform that their



knowledge can be properly tested, by themselves, in a real situation; 3) Repetition - important to master newly acquired knowledge, so as not to compromise their performance in a real-life situation in their professional work; 4) Risk - they can try something new, even when they can't be sure of the result; And 5) Understanding their mistakes - the musicians interviewed believe that making a mistake is part of the process of developing new knowledge or abilities,

The second most common response referred to how easy it was to learn from **videos**, which confirms the data previously analyzed, regarding musicians' preferred sources of information. The preference for videos would be due to the fact that they can: 1) Listen and watch how to do it, for example, alongside a teacher; 2) Practice and repeat it, pausing and rewinding the video, i.e. Learning "at their own pace"; 3) Learn anywhere; 4) At any time; 5) They have a short duration; and 6) the content is precise, featuring the main learning points.

As for learning through the **exchange of experiences** with other musicians, this sharing can take place: 1) Between musicians at the same stage of their careers and 2) Learn from musicians that are at a more advanced stage of their careers. According to the respondents there are three benefits to highlight from learning from musicians who are at the same stage in their careers: Different points of view emerge during conversations, making sure that new ideas are understood by those who are taking part; problems and different solutions can be raised, in a way that adds to the existing understanding about a specific subject by those taking part; and, finally, learning in a group is more motivating and more dynamic.

The musicians also highlighted the use of practical examples and successful cases as an effective way to learn. By knowing about the professional approach of artists who are ahead of them, professionally, the interviewees understood that they could reduce the gap and avoid the same mistakes. In addition, the examples of success and overcoming difficulties can prove to be an inspiration.

The fifth most important category mentioned raised the importance of having a **teacher** figure, which was mentioned by 7 interviewees. Just like the use of videos, for example, the interviewees implicitly referred to the importance of having an instructor with greater knowledge who could direct their learning.

Finally, when it came to whether it was better to learn alone or in a group, the answers tended to devolve into "it depends what you want to learn". It could be



suggested that, when the goal is to learn an instrument or technique, the preference is to study alone or with a teacher. However, when you are dealing with learning related to career development, there is evidence that they aim to learn together, exchange experiences and share ideas and stories.

The greatest difficulty for the musicians to learn something new was **concentration**, cited by 13 interviewees (see Table 3). What they complained about was how easily they were distracted, giving it sporadic attention and easily losing focus on what they were doing.

Table 3
Biggest Obstacles to Learning for Musicians

Category	Definition	Example	No. of Respondents
Concentration	To lose attention or be easily distracted	"I have a lot of difficulty concentrating". (Interviewee 3)	13
Organization	Setting aside time to study	"It's a lack of organization". (Interviewee 7)	8
Method	Establishing the best method and/or a way of learning	"It's because there is no specific way to do it" (Interviewee 8)	5
Persistence	To stick with what you are doing/learning	"I stick with it, to get past the problem". (Interviewee 24)	5
Patience	To know how to stay calm and wait for the results of the learning	"I don't have enough patience to wait for the results and that is a big problem when it comes to learning". (Interviewee 16)	3
Lack of a facilitator/teacher	Lack of a facilitator/teacher to guide the learning	"I like to [have] a facilitator". (Interviewee 8)	3

Source: Research data.

Notes: The answers are not mutually exclusive.

Five reasons are given for the difficulty in **concentrating**: 1) the quantity of ideas that go through their heads at once; 2) the huge number of activities they have to do; 3) they are easily distracted by different things; 4) the content they receive is not in the best format, i.e. Long videos, lengthy explanations, uninteresting content and ineffective introductions; and 5) noisy environments.

The second most commonly raised issue by musicians is **organization**. 8 of the interviewees stated that managing to find time to undertake any studies and other activities was the biggest obstacle to learning something new. Organization was



mentioned in two forms: 1) Lack of time and 2) Prioritization.

5 of the interviewees stated that the biggest obstacle was to do with **methods**, that is to say, the lack of a method or direction from a teacher or it refers to content that is not part of a learning structure or sequence. The lack of **persistence** was also highlighted by 5 interviewees, which raised four issues: 1) a preference for ready-made content, without having to do additional research; 2) Insufficient patience to try something new; 3) problems with small content; and 4) a lack of persistence in staying focused for a long time.

Two other obstacles emerged from the interviews, which were each mentioned by three of the participants: **Patience** - To know how to stay calm and wait for the results of the learning; and the **Lack of a facilitator** - to have a professional present to guide the learning, as a better way of developing new skills and/or knowledge.

Finally, despite the question being about the biggest obstacle to learning, 6 musicians pointed out what makes it easier to learn something new: having a real interest in the subject to be learned, realizing its importance in a work context and enjoying what is being learned. That way, the obstacle can be overcome without any more dedication and effort.

Another 8 more difficulties were mentioned by musicians regarding their learning process: shyness; work in groups; content without a clear aim; needing to find extra information; impractical training and things outside their professional context; very slow classes; difficulty operating technology and, finally, very superficial content and explanations. Each of these issues was mentioned once by an interviewee.

4.2 Training Needs

In order to understand the training needs for entrepreneurial competencies, the following needs to be considered: 1) the biggest problems that musicians face in managing their careers; and 2) what they want to learn to further their music career.

The greatest difficulty that came out of the interviews in managing their careers was **time management**, which was mentioned by 14 interviewees, followed by **organization**, with 11 references. Results are presented in Table 4.



Table 4
Greatest Difficulties Managing their Career

Category	Definition	Example	No. of Respondents
Time Management	To manage their time, so that they can complete the activities they need to	"It's time, because I need [time] for my family, (...) for the band (...) for other artists (...) for me, (...) to look after the dog (...) I need to eat, I need to sleep, finally (...) Studying, it's low on the list (...)" (Interviewee 11)	14
Organization	Schedule the tasks that need to be done, carry them out and make sure they are complete	"Organization (...) is one thing I need to improve. I feel that I am like: if I have a little fire, I'd let it go out". (Interviewee 31)	11
Team	Build a team at work and manage it.	"It is precisely the thing about having a team that gets the most results". (Interviewee 28)	9
Money	Raise funds and managing financial resources.	"It's the biggest challenge right now (...), finding ways to do all this without money. Or even better, how to get money to do all this". (Interviewee 1)	9
Planning	Plan the tasks they need to do.	"The problem I have is knowing where to start". (Interviewee 2)	4
Social media	To know how to use social networks to promote and sell their products.	"It's, I think it's all there on social networks, you know? (...) this is what I have the most problems with, releasing material, planning things before and after release". (Interviewee 14)	4
Artist vs Businessman	Separating their role as an artist and their role as a businessman.	"I think I have some difficulty separating what is the artist from the business part, the bureaucracy part, as you might say". (Interviewee 18)	3

Source: Research data.

Notes: The answers are not mutually exclusive.

According to the musicians, **managing their time** so that they can carry out the activities they need to is the main obstacle, due to the number of tasks they have to do. As they are responsible for their own careers, in other words, they don't have a professional manager, they have to deal with various tasks that are not necessarily related to the artistic part of their work. However, at this stage of their careers, many don't have the resources to hire people to assist them with it.

The second-most common problem that was raised was **organization**, which was referred to by 11 of the 31 musicians. According to them, scheduling the tasks that need to be done, carrying them out and, finally, making sure they are complete is the



biggest difficulty in managing their careers. The difficulties referred to here relate to carrying out tasks.

The third most commonly mentioned issue referred to a **team**, mentioned by 9 interviewees. Two issues were brought up: finding the right people to build a team with, i.e. Professionals who they work well with, have focus and similar business objectives and secondly being able to manage a team that is already in place. In this case, the challenges that were identified were: knowing how to communicate effectively with a team, deal with conflict, team building and convincing people to be more professional. Finally, the concerns arising about forming a team comes from their desire to share tasks and access new ideas, that which musicians call “thinking together” or “living the business together”.

The fourth problem relates to the difficulties they have with **money**, which was mentioned by 9 of the interviewees, and there were two aspects that came up: knowing how to raise funds, which is where gaining an investor may be a way of reducing this problem, and knowing how to manage financial resources.

Planning was mentioned by 4 of the interviewees, i.e. The ability to know what needs to be done and when to do it. The issues that were raised were generally strategic careers issues. Despite being aware that they had a number of tasks to perform, often the interviewees were uncertain about what they should be doing.

Issues with using **social networks** was also mentioned by four interviewees. Keeping the networks up to date, monitoring performance statistics, producing content, improving the graphical presentation of their promotional material, editing videos and working with advertising traffic were some of the issues cited in this context.

While the difficulty of **balancing their role as an artist with their business role**, was mentioned by 3 of the interviewees. You can see this from the answers given in the first interview: “Because it takes up even more of your life when you yourself are the product and you are the one who has to sell this product; you have to think with two heads”. Understanding this was also a challenge for many of the musicians who were interviewed. Even when they appreciated that they need to know how to manage their careers, it was clear from their words that they didn’t enjoy doing this.

Finally, as well as these seven issues, raised by the majority of interviewees, there were still another five aspects that the musicians mentioned in relation to managing their careers. These were: Finding customers; sales for performances;



concert pricing; playing more instruments; and experimenting. In relation to the last aspect, what one of the musicians mentioned was that, often they did not know what they should be trying to do at any particular moment in their careers, and they often wasted time trying things out, what he referred to as “experimenting”. Although he agreed that it was an important part of the learning process, he admitted that it would take less time if he was clearer on what he was trying to achieve.

The biggest training need shown by this example on developing their music career is linked to the issues previously mentioned. The main subject when it comes to learning is **time management**, mentioned by 8 interviewees, followed by issues related to **money**, referred to 7 time (Table 5).



Table 5
Learning Needs to Promote their Music career.

Category	Definition	Example	No. of Respondents
Time Management	To manage their time, so that they can complete the activities they need to	"There are times that I want to do everything at the same time (...) and then you realize you have one head, one brain and two hands". (Interviewee 21)	8
Money	Raise funds and manage financial resources.	"Being able to deal with money, understand a bit more how it works (...) and learn to invest, that would be (...) cool". (Interviewee 16)	7
Organization	Schedule the tasks that need to be done, carry them out and make sure they are complete	"I have a creative mind and I could make things happen, but I am not organized enough". (Interviewee 7)	6
Team	Build a team at work and manage it.	"I want to learn how to get hold of the right people, to make it happen". (Interviewee 20)	5
Social media	To know how to use social networks to promote and sell their products.	"I have so much difficulty, promoting through social media. Planning before and after releases". (Interviewee 14)	5
Management	Manage all the tasks that need to be done and the various processes that are going on at the same time.	"As I don't understand much about management and business (...) and I am no good at it, a team or someone who understands it better would be a big help". (Interviewee 11)	3
Professionalization	Working in a more professional manner.	"I would like to know how to do this (...) as an enterprise". (Interviewee 27)	2
Technical Development	Learn a new instrument or improve what they are already doing.	"I would like to learn singing and vocal techniques". (Interviewee 2)	2
Personal development	Develop emotional and self-awareness abilities.	"Patience has always been a problem for me and I should improve this. Right now, doing so would be a big deal". (Interviewee 6)	2

Source: Research data.

Notes: The answers are not mutually exclusive.

According to the musicians, what they most need to learn, in order to promote their careers, is how to **organize their time**, so that they can complete all the tasks their profession requires. This need raises three issues. Firstly, what they need is to be able to balance the ability to carry out all the tasks that they need to do, due to the excessive amount of activities required. Secondly, it highlights the need to be able to



use tools that can help them complete these tasks, such as a *planner*, dairy and schedules, for example. Finally, it suggests the need for some form of time management training to help them become more efficient.

Seven interviewees believed that their lack of knowledge on **financial matters** was an obstacle to promoting their music careers. It was possible to confirm three main learning needs: 1) how to raise funds; 2) how to manage their financial affairs; and 3) how to make investments. The idea of an investor was raised during the interviews, referring to rising funds. This therefore raising the following questions: how to find an investor, what they should present to a potential investor and what amounts should they be asking for.

Organization was mentioned by 6 of the 31 musicians. According to the interviewees, it was highly important to be able to learn how to schedule the tasks they had to do, carry them out and then check that they had been completed, to help promote their music careers. As a result, there were three matters that would help them improve their work flow: 1) Learning how to schedule the tasks they have to do, 2) divide the activities into categories and 3) be able to see the big picture of what they were doing.

The subject of a **team** was mentioned by 5 musicians, covering two angles: 1) The make-up of a professional team; and 2) managing people. The musicians referred to the need to find people suitable to their work, putting together a team, managing conflict within the team, engaging with team members, encouraging their commitment and general management. People management is referred to as a big issue by those interviewed. This is due to the fact that, most of the time, bands are made up of musicians who are also friends. In this situation, the problem is making sure that the members can distinguish between their personal and professional relationships. Issues can arise about punctuality, commitment, paying attention during rehearsals, comments on performance and even dismissals, which will often be seen as personal insults.

Knowing how to use **social networks** to promote and sell products was a learning need mentioned by 5 interviewees. Social networks have become an important way for musicians to promote and sell their products. Therefore, the interviewees highlighted that they would like to improve their knowledge of social networks, how to promote their products and performances, how to launch and



distribute new music, learn techniques for engaging with their followers, making videos, promotional flyers, managing the traffic (i.e. to know how to attract new followers) and also how to produce quality content for sharing on the networks.

The need to gain more knowledge on **management** was referred to by 3 interviewees. The musicians considered that being able to manage all the tasks they needed to do and all the processes that went on at the same time was one of the challenges that they had to deal with. One can see this from the expressions they use in their interviews, such as “dealing with everything” and “look after everything”, which brings out again issues with organization and the problems they have staying in control of their career.

Professionalization, and technical and personal development were learning needs brought up by 2 interviewees. In respect of Professionalization, what the musicians referred to was the need to work in a more professional way with their band members, employers and fans. This need has three aspects: 1) They realize that an “amateur” approach to negotiations results in little advantage to themselves; 2) Being non-professional in their work implies that they are unable to support themselves financially through music; and 3) they realize the need to learn how to develop a business relationship as part of their careers.

Technical improvement refers to the need to learn a new instrument or improve what they already do. Finally, **personal development**, which was also mentioned by 2 interviewees, relates to the need to develop emotional and self-awareness skills. The musicians pointed out, by this, how they needed to know how to deal with: lack of patience, self-criticism, a lack of emotional understanding, and perfectionism.

Apart from the comments by the interviewees in these nine categories, the musicians also mentioned other subjects that they would like to develop in order to promote their music careers, such as: music production, knowledge of the recording market, career development plans, negotiation skills, leadership, concert production, networking, digital distribution, entrepreneurship, record labels, how to attract fans, artistic concepts, learning another language, bureaucratic contract issues, career planning and “a step by step guide to success”.

Figure 3 provides a chart demonstrating the combined results of the research.

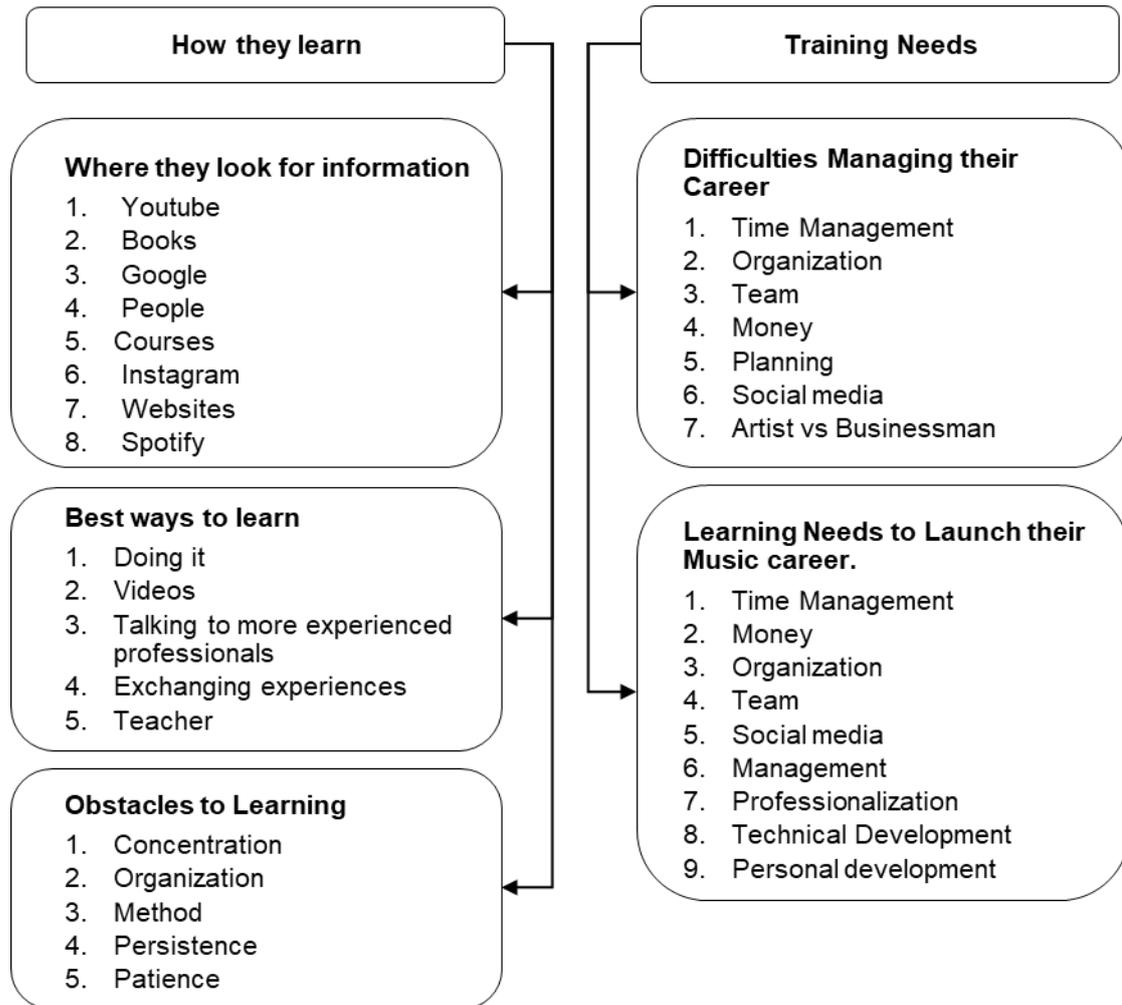


Figure 3: Conceptual map of the results
Source: Research data.

5 DISCUSSION

When we consider **how musicians learn**, we can organize the analysis into three aspects: (1) Where they look for information; (2) The best way for them to learn something new; And (3) The biggest obstacles to learning something new. Firstly, musicians look for information and knowledge from the internet, this was established from all the interviews, which shows their preference and practice for using networks to improve their knowledge. This preference matches with Matetskaya's (2015) suggestion to include e-libraries in educational projects in the creative industry field and in e-learning courses on entrepreneurship in educational programs for developing business skills in creative sectors.

The interviewees confirmed that when it came to the best way to learn something new, the primary method was practice, due to it being closest to its actual



professional use. When we analyze the five reasons for this preference, we can see a clear relationship to Kolb's (1984) learning cycle. The primary reason given was that they were learning within the real-life professional context of the activity. This aspect corresponds to the first stage of Kolb's (1984) cycle, concrete experience, the **doing it** phase. During this phase, the learner acts out the activity, putting theory into practice (Concrete Experience) and has the chance to experience it.

The second reason given, was the ability to improvise, which they related to the opportunity to try out what they had learned. This aspect equates to the second stage, reflective observation, the **observing** phase. Here, the learner is able to reflect on their experience from different perspectives and test how it reacts (Reflective Observation); it is the point where they can try things out. The third reason is because they can repeat what they are doing, which, according to them, allows them to master what they have learned. Repetition can be linked to the third and fourth stages of the cycle, abstract conceptualization (the **conceptualizing** phase) and active experimentation (the phase where they **apply** what they have learned). This act of repetition, which implies that the musicians have already completed the activity, but they are considering it again, in other words, reviewing how they did it, trying new ways (Abstract Conceptualization), and after making a new "plan" (Active Experimentation), trying a new approach (Concrete Experience).

The fourth point made by the interviewees was the opportunity to take risks, i.e. Try something new, without necessarily knowing what the result will be. From this, you can make a connection with the transformation of the experience, which results from the stages of active experimentation and reflective observation. Taking risks allows a new understanding to take hold. However, before it is carried out, there is an act of reflection (Reflective Observation) on something that they have already done, which resulted in a new plan (Active Experimentation) which then results in a new, revised theory.

The fifth reason why they learn better through practice is the ability to make mistakes. According to the musicians, a new piece of knowledge or skill results from thinking about mistakes. This aspect refers to understanding experience, which makes a connection between the stages of concrete experience and abstract conceptualization. In this way, the learner gets information from concrete experience (doing it) and transforms it into knowledge by reflecting on it (conceptualizing it). This



matches the findings of Hamidon (2018), who stated that the significant result of this learning process is caused by the learner's reflection on the "experience gathered" since, in order to transform it, the student needs to reflect on the experience.

A lack of concentration, according to the interviewees, was the biggest obstacle to learning something new. Stating that they can lose attention or be easily distracted Lack of persistence, impatience, haste and organization are also cited as aspects that make learning difficult for them. These aspects point to the importance of paying attention during the reflective observation and abstract conceptualization stages during the professional music learning process

During the reflective observation stage, the learner needs to reflect on what they have experienced during their concrete experience, consider their actions, make connections and identify problems. This act of reflection is fundamental to transforming the experience into knowledge. However, it needs time. Therefore, when the learner fails to commit enough energy to this stage of reflective observation, because they are in a rush and impatient, for example, they compromise, not just this stage of the cycle, but the following ones too. Incomplete or superficial observations on their practice can result in overly simple conceptualization and therefore compromise the abstract conceptualization stage.

In the abstract conceptualization stage, the learner needs to convert and build on their conclusions and formulate hypotheses from their reflections and this requires concentration and organization. Therefore, when musicians state that they are not paying attention, are distracted and disorganized, the conceptualization stage can also be affected, leading to superficial systematic analysis that compromises the next stage of active experimentation. The ways that musicians learn and their difficulties with learning something new are shown in Figure 4, based on Kolb's (1984) experiential learning cycle.

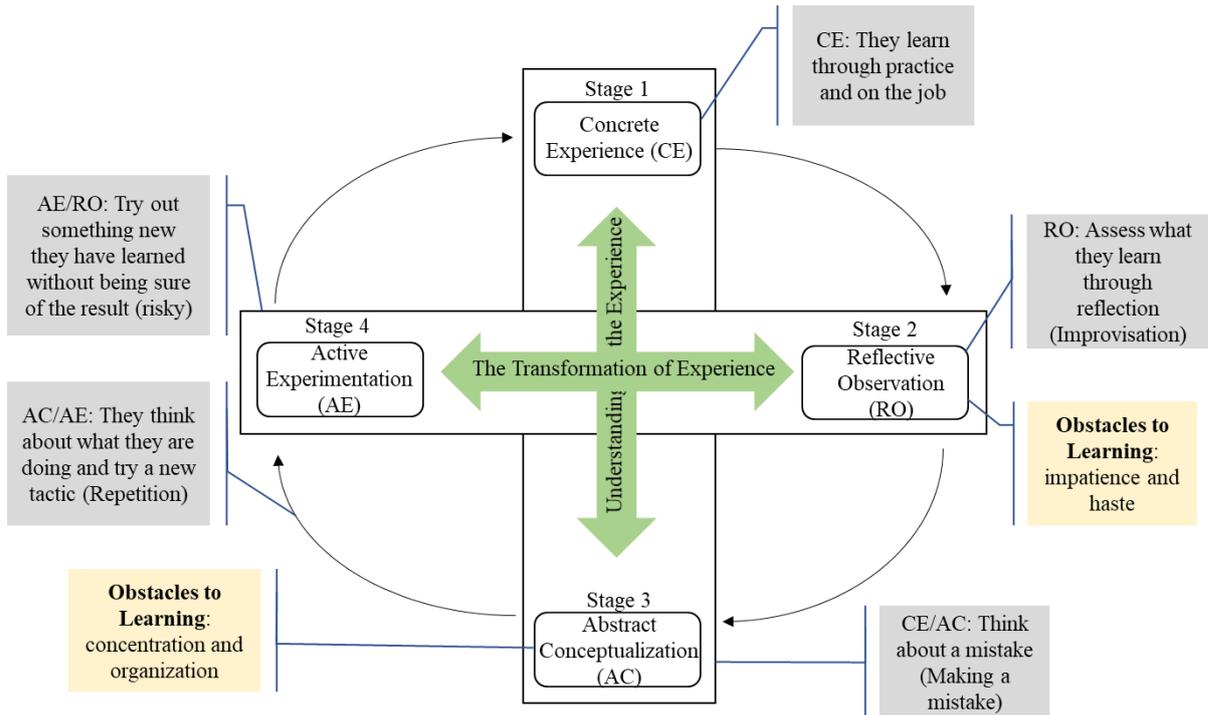


Figure 4: How Musicians Learn, Using Kolb's Learning Cycle (1984)
Source: Research data.

Although Kolb's (1984) experiential learning cycle is based on practice, this does not mean that learning immediately takes place. After experiencing a particular situation in practice (concrete experience), the learner needs to reflect on that experience (reflective observation), consider hypotheses, create abstract concepts and generalizations (abstract conceptualization), so that they can try out their hypotheses (active experimentation) and include them to create functions for new situations within that experience in a continuous process of activity and reflection (Kolb 1984). The obstacles that the musicians identified which hindered them in learning something new (concentration, organization, impatience and haste), require some thought on their role in the learning process and, perhaps, some consideration on new strategies to support this process.

In relation to the **learning needs for entrepreneurial competences of the musicians**, we can see that there is a clear and direct relationship between the difficulty that the interviewees have in managing their careers and what they want to learn to promote their music. For both, the issue raised was time management. Organization is also mentioned as a problem and a learning need, which reveals two aspects: lack of time (which strengthens the previous issue) and prioritizing activities. A direct relationship can be seen between time management and organization. So we



can see that, as they don't have enough time, the interviewees cannot manage to plan anything. As they don't plan anything, they are not able to organize and schedule the tasks that they need to do. As they can't be organized, they don't have enough time to do everything they need to: This vicious cycle generates the feeling that they are always having to deal with issues in their careers, without seeing any real development, which results in feelings of weariness and lack of time.

There are three key aspects to highlight in relation to these difficulties (time management and organization). In respect to the first of these, according to Inyang & Enuoh (2009), it is said that a successful entrepreneur is a time manager. Depending on the combination of their business activities, entrepreneurs who are unable to prioritize tasks may compromise the growth of their business, and, in the case of musicians, their careers.

The second aspect is that managers who effectively use their time, improve their performance and their potential for promotion. It makes them more organized and improves their productivity (Arnold & Pulich, 2004).

Therefore, the effective use of time can help musicians to schedule the activities that they have to do, carry them out and make sure that they have been done, in other words, to become more organized. The third aspect is that when an individual believes that they are in control of their own time, their performance improves significantly and they are more satisfied both with work and with their life, they are clearer in their purpose, and this reduces the overwhelming number of responsibilities and tension that work can bring. (Macan et al. 1990).

These results concur with previous research that shows that musicians perform a variety of activities (Bennett, 2016; Beeching, 2016; Toscher, 2019; Wyszomirski & Chang, 2017). It is therefore important that they can manage and organize these activities. The difficulty for professional musicians is balancing their role as artists and their business role, which has also been noted in previous studies (Albinsson, 2018; Bujor & Avasilcai, 2016; Chaston & Sadler-Smith, 2012; Chen et al., 2015; Patten, 2016; Toscher, 2019; UNESCO, 2013; Wyszomirski & Chang, 2017).

Therefore, the difficulties and learning needs raised by the musicians are, within the framework of the entrepreneurial competences of Mitchelmore and Rowley (2010), "Business and Management Competences", which involves managerial skills (in the case of musicians, difficulties in managing time and organizing their activities), and



they also identify difficulties related to financial management. Based on these results, the study reveals some potential ways to create training programs for musicians that are consistent with the specific difficulties and learning needs that they have in the field of entrepreneurial competencies.

6 CONCLUSION

The aim of this article was to understand how musicians learn and what entrepreneurial learning needs they have. As for the musicians' learning needs, it was found that time management and lack of organization are their biggest difficulties when it comes to managing their careers. The aspect that they most want to learn to help manage their music career is time management, followed by financial management. Therefore, it was possible to relate the most commonly mentioned training needs by the interviewees to the framework of "Business and Management Competences", provided by Mitchelmore and Rowley (2010),

In that way, the article makes a contribution to the literature on business education in the creative industry, more specifically in the arts sector. Firstly, it identifies the entrepreneurial learning gaps in the music sector, based on the musicians' own understanding. These were not provided in previous studies, which did not identify what the specific learning needs, in respect of entrepreneurial skills, were for music professionals, as the research only refers to generic competency frameworks (Matetskaya, 2015; Bennett, 2016; Wyszomirski & Chang, 2017, Toscher, 2019).

The second contribution is the greater understanding around the way that these professionals learn. Understanding this process is a requirement when it comes to teaching these professionals to become entrepreneurs (Toscher, 2019), it is necessary to know their learning methods in their situated context, in order to develop training schemes and plans to teach entrepreneurial education in a way that is suitable for them and to help them to overcome any learning difficulties.

The results show that the most accessible way for them to learn is by virtual methods. Practice, according to them, is the most efficient way to acquire new knowledge, which matches the experiential learning theory of Kolb (1984), which focuses on the importance of experiential, in-action type knowledge for professional development.

Therefore, when analyzing how musicians learn, in light of the Kolb's (1984)



experiential learning cycle - see Figure 4 - it was possible to see how this process happens, the importance of practical activity in this context and the difficulties that they faced when learning. It was possible, in relation to their learning difficulties, to identify that impatience and haste, as well as an inability to concentrate and organize, could compromise the learning of these professionals, especially during the stages of reflective observation and abstract conceptualization.

The study also has implications for how to conduct possible business training programs for musicians. Two aspects in particular were highlighted: Firstly, the evidence suggested that the programs that would be most effective in helping these professionals to learn, would be online, providing videos and other content and organized activities using a *planner*, diary and activity schedules. The evidence suggests that, in respect of the themes that have been covered, management programs would provide a good coverage of the difficulties and learning needs shown in the research results.

There are three issues to raise regarding the limitations of the study. Firstly, this is a study on professional musicians. Therefore, it is not recommended that the results should be generalized and applied to all professional in the creative industry. Secondly, it covers Brazilian musicians only and therefore the results should not be generalized further. And so *cross-cultural* studies are encouraged, which can take into account the specific culture of these professionals. Thirdly, it is recommended that longitudinal studies should take place that can identify the entrepreneurial competencies of musicians at specific points in their career.

In relation to future studies, it is principally recommended that there should be work undertaken to understand the learning needs of other professionals in the creative industry, particularly focusing on the arts sector. It is suggested that there should be research on teaching strategies that can contribute to the development of the management skills of the musicians and that they are structured to understand how these professionals learn best. Finally, it is recommended that there are future studies dedicated to aspects related to the personal development of musicians, something that was also cited by those interviewed.

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