

# Music, digitalization and entrepreneurship

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CreaTeME

# CreaTeME

- CreaTeME: Norwegian Centre For Excellence in Creative use of Technology in Music Education
- Five-year project (with potential additionally 5 years), with €8 mill. to develop a national and international hub for *the development of innovative artistic and pedagogical approaches to technology in higher music education.*

# CreaTeME

- The center responds to **four major challenges** confronted by higher music education due to digitalisation:
  - (CH1) technology changes the premises for what counts as musical knowledge and creativity;
  - (CH2) technology changes the premises for artistic and pedagogical practices for music education;
  - (CH3) technology changes the work market; and
  - (CH4) technology challenges social and political structures in music education and in society in general.

# CreaTeME

- **WP4: Objective:** *Explore entrepreneurship as an integrated part of music education, allowing students to develop an entrepreneurial mindset fruitful to cope with emerging markets.*
- Must be viewed in light of *the digital turn*
- Must be adapted the contexts of musicianship

# The Digital Turn

- Digitalisation has had a significant impact on the music industry, on artistic practice, revenue-streams, audience behaviour, business models and marketing tools and channels.
- However, much of the basic structures and dynamics remains the same (Nordgård, 2018). Or, at least many of the functions in the music industry (Elberse, 2013); (Nordgård, 2017)
- More flexibility and mobility – one stakeholder can take on more roles

# The Digital Turn

- Growth in so-called DIY-culture (Hughes et al, 2016), or increased amateur activity (Wikström, 2020), and a more artist-centred economy (Tschmuck, 2017).
- Major opportunities to create, distribute and market your music
- But also potential hidden costs (Nordgård, 2022)
  - Requires specialized skills
  - Increasing focus on mental health (Gross and Musgrave, 2020)
- A growing focus on offering entrepreneurship as part of education
  - Often taught in classic terms and often by teachers with no connection to the field

# The contexts of musicianship

- Different ways to understand *value* – profit-making or value creation?
  - Motivations differ
- What is the *product*? Matter of identity and connection with the content/product
  - What when the entrepreneur can't detach from the product?
  - Bloodbath.....
- *Financing* – a central part of classic entrepreneurship literature.
  - Financing directly linked to gatekeepers (record labels, publishers, managements, etc)

# The contexts of musicianship

- Key question becomes *what* entrepreneurship is taught and what theories, concepts and practices it builds on.
- To what extent is music entrepreneurship different from classic entrepreneurship?
- Is there a need to model and frame music entrepreneurship separate from the more classic models?



# Thank you!

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- Book out: *The Music Business and Digital Impacts*