

Entrepreneurial Environment of Music Industry in Armenia

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Executive Summary

I have done a research to investigate the entrepreneurial thinking of the Armenian musicians and the nature of the Armenian music industry; understand whether or not the current performing musicians in the music industry of Armenia have a business or business knowledge and marketing skills, and whether or not the musicians of the Armenian music industry have entrepreneurial traits that govern them to act and further their music career.

Chapter 1 and 2 are giving the reader a general knowledge on Entrepreneurship, Innovation and Creativity, how the Music Industry is structured in Armenia and what do the Music Ecosystem and Music Environment look like in Armenia. Chapter 3 describes how I collected the data and conducted my interviews with the local Armenian Musicians, what methodology I used to perform the Analysis. Chapter 4 shows the results, discussion and analysis of my findings. Chapter 5 includes the concluding remarks and recommendations.

40 local Armenian Musicians (all of them from Live Music Industry) were interviewed in person to generate the data of this study. The data analysis was performed using visualizations (graphs, charts, pictorials, plots), T-test approach, and Python.

The Entrepreneurial traits were assessed by two approaches: Big - 5 Approach and by Entrepreneurial Traits list deduced from a general entrepreneurial behavior such as Creativity, Innovation and Technology Use, Marketing Skills, Owning and Running a Business, and having a registered IP. My study did not include Recording and Publishing Music Industries and the details of examining the Armenian Music Environment.

This is the first academic study being conducted in Armenia to investigate the entrepreneurship/innovativeness/creativity of the Armenian musicians pointing out the current status of the Armenian Music Industry, Ecosystem and Environment.

This work is dedicated to my family, friends and the musicians in the
Music Industry of Armenia

“Everything is possible. The impossible just takes longer.”

-Dan Brown

Motivation

While reading the “Developing Cultural and Creative Industries in Armenia” (2018) by Cristina Farinha, I wondered if the musicians know how to develop their career with the help of marketing, management and business techniques. While being a musician myself, I always wondered how to connect music with business and was continuously wondering if the current Armenian musicians have the same mindset of entrepreneurial thinking as well as entrepreneurial traits. I also read several papers and documents describing the Music Industry of Georgia, Azerbaijan, Belarus and Ukraine and their understanding to the entrepreneurship and business compared to the Armenians. Christina Farinha’s (2018) recent study together with The Pittsburgh Music Ecosystem Study (2018) and The Charlotte Music Ecosystem Study (2019) and other reports, all elaborated, defined and provided clear understanding on how the musicians, music-professionals and music organizations act within the music environment. I wanted to see how entrepreneurial thinking governs the musicians of the Armenian Music Industry.

My main purpose of choosing this field for my Master’s thesis work is to investigate the entrepreneurship and innovativeness of the Armenian musicians, and explore whether or not the entrepreneurial thinking prevails among its players in the Armenian music industry.

Moreover, in my interaction with current musicians, especially after-concert events, meetings and master classes, I noticed a lack of business knowledge in the music industry of Armenia. After having a discussion with my Professor Mary-Hrachooi Boghosian, I decided to undertake a research study under her supervision attempting to identify the Armenian local musicians’ **entrepreneurial traits, business knowledge and understanding/innovativeness/creativity. Within that process I also investigated the Music Ecosystem and Music Environment of Armenia.**

Introduction

Worldwide and so as in Armenia, the music sector in a society is known for its creative and innovative nature, and all musicians and singers tend to work independently. However, how much of their entrepreneurship contributes to the economic growth of the country, or how much the musicians consider themselves as real entrepreneurs, is questionable.

For thousands of years (B.C.-present) Armenians had their own and unique traditional and folk songs and music. Armenian music is different with its melodic patterns and rich sounding. Nune Poghosyan (2015) stated in the introduction of her book “Confessions” -dedicated to her father Eduard Badalyan- that the Armenian ancient music thinking, her father explored during the Soviet era that the alterations, natural and hypomodes, asymmetric rhythms used in the Armenian music from 20th to 18th century B.C. were very similar to Ancient Asia and Asia Minor. Laurence Picken (2009) stated in his study that Asia Minor was the westernmost protrusion of Asia and that the music of the Black Sea coast was highly sophisticated melodic art compositions. The Asia Minor was basically based on polyphonic structures, consisting of two or more simultaneous lines of independent melodies. Armenians also mastered the polyphonic structures.

Vrej Nersessian (1978) wrote in his book that Armenians had their own music notations in the 5th century. Armenian musicians devised and applied different structures of music notations during different historical periods. It is stated that Pawstos Biwzand in the “History of Armenia” had mentioned about Snt. Sahak being perfectly versed in the singer’s letters, meaning that in the 5th century music notations already existed. The “singer’s letters” no longer exist now, but they were called “*khaz*” or “*khazer*” and they were written above the text to show the pitch, rhythm and nuance of various recitative and plain songs as well as hymns of Armenian liturgy and religious ceremonies. As the book stated, there are two successive systems of *khaz* notation.

- ***First system***: Ecphonetic signs or *aroganutyanyan khazer*, that were the ten signs of accentuation, especially used in Armenian church music.

- **Second system:** More signs and larger number of variants, highly developed and relatively accurate than the previous system. Komitas Vardapet (1869-1935) described this system in *Die Armenische Kirchenmusik* (Leipzig, 1899) as being musical connotations. The latter included: khazes of pitch, khazes of nuance, melismatic khazes, dynamic khazes, rhythmic khazes, khazes used as clefs, khazes of accentuation, khazes of cadence, khazes of style, khazes of grouping and dividing, and alteration khazes, that were all the essential parameters for notation of melody.

The khaz system was in use from the 5th to the 18th century. Gradually after Armenians suffered the Genocide both economically and culturally, the khaz system fell in oblivion, since it was no longer been understood. An example of khaz annotations made by Komitas Vardapet is in Figure - 1 below.

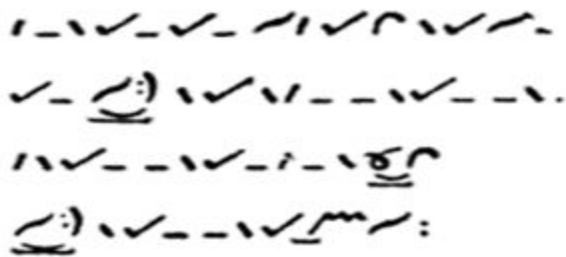


Figure - 1 The Khaz annotations by Komitas

Several rules were assigned to this system that also governed the sharakans that were the ancient form of hymns. Agop Jack Hacikyan (2000) wrote in his book that in the 5th century, Komitas Vardapet created his own sharakan “Andzink nviryalk” (Devoted Souls) for the construction of the Church St. Hripsime which is a long-lyric poem with artistic and warm imagery that reflected the religious beliefs of that era and was more dedicated to St. Mary rather than to St. Hripsime. All other poets were inspired by Komitas and continued creating their own hymns based on the new way of creating Komitas’s sharakans that had a great impact on the Armenian music, the Armenian culture and the Armenians thinking.

Sylvia A. Alajaji (2013) stated that the post-genocide Armenian music in 1950s was described incorrectly and as Turkish. She said that Armenian music is unique and is not associated with Turkish music. The contemporary music in the 20th century was described as “estradayin”, which has similarities to different genres and is derived from internal and external music “estrada” of Soviet Armenia. “Estrada” was a genre of a popular song during the Soviet Union, where the countries songs were basically taking a form of hybrid of genres. Armenia was one of the countries that adopted this genre as well. The Armenian estrada represented a change and modernity in the music industry that was very adaptable in its nature. Unfortunately, during my research I could not find any information about Armenian music during the post-soviet union (1990s-current).

Chapter 1. Literature Review

1.1 Creativity and Innovation

Innovation is a successful implementation of new ideas and lifeblood of businesses. Innovation has several definitions and it can be a use of new technology, instrumentation, style, details, or a new way of performing. Innovation is not formed perfectly and there is no doubt that there are different sources that boost a person to innovate while finding opportunities. John Bessant and Joe Tidd (2015) stated in their book that innovation is very closely associated with growth. In order to survive the competition, businesses have to have competitive advantage over their competitors. In order to have the competitive advantage, the businesses have to, always, generate fresh and unique ideas and constantly improve their performance. While the businesses expand and offer more, due to innovation, they represent a sizable proportion of economic growth to the countries they are operating in. Hence, innovation boosts growth through business development and entrepreneurship.

At first thought, a creative person is someone special. The Oxford English Dictionary gives a definition for creativity as ‘the use of imagination or original ideas to create something’. Moreover, John Bessant and Joe Tidd (2015), stated in their book that anyone is capable of being creative. Creativity is a purposive activity and is the ability to produce something that is novel and useful. Therefore, the process when a person applies that something that is novel and useful, is indeed, innovation.

1.2 Innovation and Entrepreneurship

Innovation is not driven automatically. It is driven by an entrepreneur. Peter Drucker (1985) stated that innovation is the main tool for entrepreneurs to exploit change into opportunity for a different business or service. Purposeful innovation that results from analysis, system and hard work, is the main practice of innovation. Innovators look at the figures and analysis to understand what can satisfy the opportunity. On the other hand, the innovators also pay attention

to the customers' needs and want to bring value to them while presenting the innovation. Besides, innovation can be a discipline that can be practiced and learned. Therefore, anyone can be innovative as well. The author also stated that entrepreneurship requires innovation that uses change as an opportunity for creating a new business. The innovator can identify the missing pieces and then work at producing them. Hence, the entrepreneur finds the supply for the customer demand. Innovation is a continuous process that is needed in the businesses in order to sustain and grow. Professor Mary H. Boghosian (2015) stated multiple definitions for innovation. Figure - 2 below shows that from being the lifeblood of the company of understanding the customer's needs and wants, innovation is necessary for entrepreneurs in order to start and operate businesses.

Innovation and Entrepreneurship
Նորարարություն և Ձեռնարկատիրություն

Innovation = Thinking + Creating + Making Change

Innovation = lifeblood of the company

Innovation = having a vision and be proactive,

Innovation = prospective (jump the curve), futuristic,

Innovation = understanding customer's pain & need

Innovation = elegancy, comfort, simple, unique, valuable, flexible, against the norm, profound, clear & obvious, Etc.

Dr. Mary H. Boghosian 9/11/2015 2

Figure - 2 Innovation and Entrepreneurship

Ryan Kissick (2016) stated that by having an enterprise, the entrepreneur designs, launches and operates a start-up, while turning creativity into innovation, and innovation into a sustainable business. Creativity boosts innovation, which can be turned into business, the complete process of what is defined as entrepreneurship. John Bessant and Joe Tidd (2015) stated that entrepreneurs are those individuals who turn good ideas into reality with the help of innovation. However, innovation is not easy, because it requires energy, insight, belief and determination in

order to push the odds. A person has to also have judgmental skills to understand where to stop and where to go next. While having an innovative mind, the entrepreneur has to recognize opportunities, find resources, develop the venture and capture value. Therefore, without the innovation the entrepreneur cannot manage its businesses.

1.3 Entrepreneurial Creativity

While creativity is the use of imagination or original ideas to create something, it is also about recognizing patterns. John Bessant and Joe Tidd (2015) highlighted that a person sees patterns, then recognizes similarities between the new problem and something that happened previously and then he or she gives a solution to it based on analytical judgment. Sometimes a person has to see new patterns and, in order to do so, there is a need to break some rules, think out of the box or see things differently. Even though every person is capable of creativity, the actual use of creativity is different among individuals. People have the mental “comfort zone” and the entrepreneur is willing to push the boundaries and play with new ideas or see things differently. This makes up an entrepreneurial creativity. According to Petrakis et al. (2016), entrepreneurial creativity is a key factor for promoting entrepreneurship. Entrepreneurial creativity requires both intrinsic and extrinsic motivations that are the person’s interest and the promise of receiving a reward. Petrakis et al. (2016) mentioned seven inner and outer factors that shape the entrepreneurial creativity.

1. knowledge and education,
2. the management of disrupting technologies,
3. spill-over creativity,
4. the role of cultural background and personal characteristics of individuals,
5. the motives and incentives of individuals,
6. the existence of and access to resources,
7. and the institutions that delineate the environment of action of the entrepreneur.

All of these factors have a major influence on the entrepreneurial creativity.

1.4 Entrepreneurship and Musicpreneurship

Having French roots, the word “entrepreneur” is being used for less than 100 years. As mentioned earlier in this chapter, entrepreneurship was studied and defined by different economists. Michael M. Gielnik (2017) stated in his book that entrepreneurship is the process of identifying and exploiting opportunities for introducing new goods or services to the market.

Entrepreneurship has three phases:

- Pre-launch phase: The entrepreneur sees the opportunity.
- Launch phase: The entrepreneur gathers the required resources and creates business structure.
- Post-launch phase: The entrepreneur manages and grows the new venture.

Most importantly, the author stated that entrepreneurship can be taught.

William Sahlman and Howard Stevenson (1991) stated in their book that the entrepreneur is the general manager who is responsible for developing and maintaining the relationships of all the parts of the enterprise. Not only is the external or internal relationship management in the hands of the entrepreneur, but also the day-to-day operations management, charting strategies, as well as, financial resources management. The entrepreneur has to have a clear understanding of the spheres in the enterprise in order to hire the right talents. David McClelland (1967) described in his book that the entrepreneur seeks achievement with energetic attitude and moderate risk taking. Other scholars such as Albert Shapero (1975) stated that entrepreneurs take the initiative, understand the risk factor of failure and have an internal locus of control. Hence, an entrepreneur knows how to control his or her emotions.

Meanwhile, entrepreneurship in the music industry is Musicpreneurship that is the process of making passion as a profession. Philipp Peltz (2006) stated artist-entrepreneur concept is relatively new and is an upcoming phenomenon in the marketplace. However, there are very few articles or studies on this topic. Currently, there are artist-entrepreneurs who make up a huge part

of the music industry . Moreover, The New Music Industry Podcast (2015) article mentioned that within the scope of musicpreneurship, creativity is combined with artistic vision that, in a business sense, is turned into value based marketing. The musicpreneur uses assets and business income in order to fuel his or her career. David Andrew Wiebe (2018) mentioned that anyone can become a musicpreneur, since being one comes from the mindset. However, there is a requirement of either being business-minded already or seeking for mentorship, to study, learn and grow for change, that will boost being business oriented. The musicpreneurs do not wait for the opportunity; they go looking for it in the music business. As a whole, music entrepreneurship is the meeting place of *art* and *business*.

1.5 Creativity of the Musicians

Merriam-Webster Online Dictionary (2019) defined a musician to be *a composer, conductor or performer of music*. Various experiments and studies have been conducted on musicians in the context of creativity, and who scored relatively higher on creativity tests. Limb and Braun (2008) conducted an experiment that the brain activation in jazz musicians differ when they improvise. During the improvisations there was increased activity in the *medial prefrontal cortex*¹ in comparison to an increase in *lateral prefrontal cortex*² activity when playing the scales that do not require improvisation. ***This study clearly states that there is a difference between the musicians who create their own music and the musicians who play pre-written compositions, due to the fact that the creative thinking is described in two ways: divergent thinking and convergent thinking.***

Koutsoupidou and Hargreaves (2009) did an experimental study on the effects of improvisation on children's creative thinking. The experiment separated children into two groups of 6-year-olds and lasted for 6 months. One group was systematically being provided with *music education with open improvisations, creation of music, exploration of the music instruments and expressing emotion with music*. The other group was not involved in any of these activities.

¹ The *medial prefrontal cortex* is a brain area that is responsible for reduction of inhibition and increased creativity.

² The *lateral prefrontal cortex* is a brain area that is more associated with rule based or structured activity.

Figure - 3 shows the experimental group that was involved in music activities had higher music flexibility, and provided more original responses to the Webster's Measure of Creative Thinking in Music – MCTM II (Webster, 1987, 1994) than the control group.

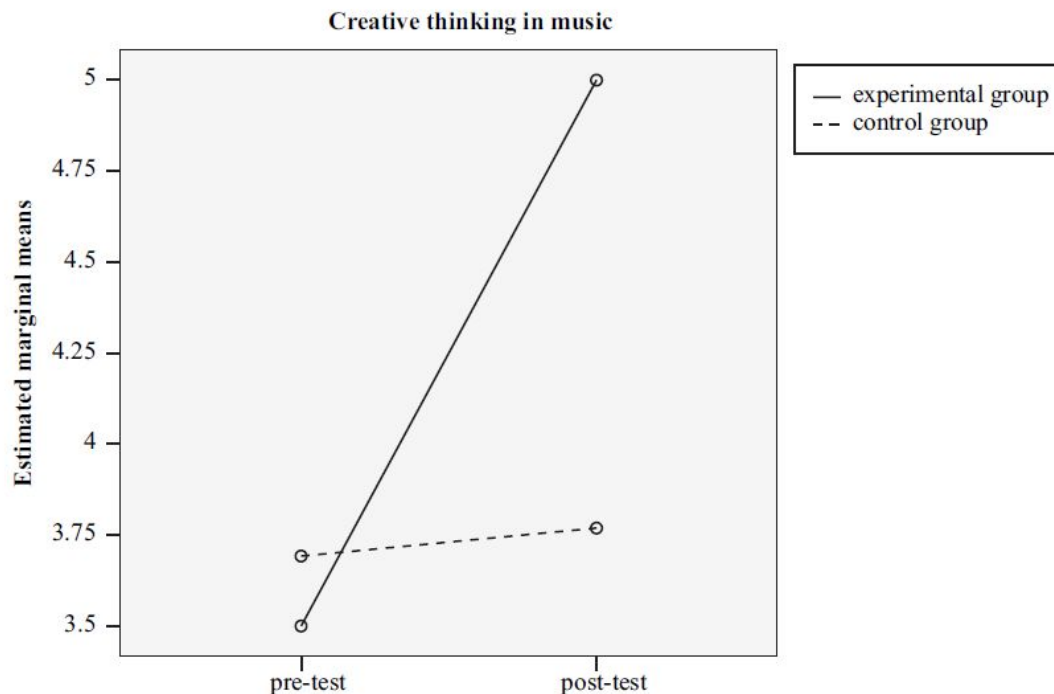


Figure - 3 The progress in creative thinking in music (Ref: Koutsoupidou and Hargreaves (2009))

Their experiment concluded that the musicians with musical knowledge who are able to compose and improvise were more creative than an average person.

I used this experiment's conclusion as the bases of my research analysis. Later I will show whether or not the armenian musicians that I interviewed are creative based on the number of compositions and improvisations within the last 12 months.

1.6 Entrepreneurial Traits of the Musicians

An entrepreneur has a sense of leadership, is very competitive, and depends on himself rather than anyone else. When a problem is seen, a solution is found by an entrepreneur. Sari Pekkala Kerr (2017) stated the most important traits of an entrepreneur as being an Adaptive, Responsive, Flexible and Intelligent organizer and Innovator, who is able to combine creative thinking to critical thinking to reach a solution. Peter Drucker (1984) stated “Entrepreneurship, then, is behavior rather than a personality trait.” Therefore, all the above traits together form an entrepreneurial behavior. **Two approaches have been studied and investigated for this thesis, one of them is the Big - 5 entrepreneurial traits, where Zhao and Seibert (2006) highlighted those to be open to new experiences, conscientious, similar for extraversion, less agreeable, and less neurotic (O+, C+, E, A-, N-). The definitions of each of these traits are;**

- *Openness to new experiences* describes a person’s depth and originality of new experiences and experimental life. A musicpreneur has to have quite high or very high desire to try new things in the music career. (O+)
- *Conscientiousness* describes a person’s understanding of the current problem or the social impulse and implements goal- or task-oriented behavior. A musicpreneur quite high or very high willingness to take action to solve the arisen problem within the scope of music career. (C+)
- *Extraversion* describes a person’s ability to have positive emotionality and an energetic approach toward the conversations and relationships. A musicpreneur has medium, high or quite high positive emotionality and energetic approach. (E)
- *Agreeableness* describes the tender-minded behavior, trust and modesty of a person. A musicpreneur has quite low or very low agreeableness. (A-)
- *Neuroticism* describes a person’s feelings of anxiousness, sadness, nervousness and tenseness during the nervous situations. A musicpreneur is emotionally stable during the nervous situations and has quite low or very low neuroticism. (N-)

I have used Big 5 traits model above in my research to analyse the entrepreneurial behavior of the Armenian Musicians.

Music Entrepreneur HQ (2015) article stated, the musicpreneur has inner motivation, a mindset of turning challenges into opportunities and has a business sense. There are three categories of people who are musicpreneurs.

1. A person, who sees an opportunity and starts a company.
2. A musician or an artist that has business knowledge and uses the traits and potential to further the career.
3. The combination of the above.

The second approach is to identify entrepreneurial characteristics of the musicians and musicpreneurs. I have made the Table - 1 below to list the entrepreneurial characteristics among the musicians and musicpreneurs. These characteristics are Creativity, Innovation, Team Playing, Business Thinking, Marketing Skills, Owning a Business that are taken for the thesis problem assessment, as well as Intuition, Flexibility, Risk Taking, Critical Thinking, Finance and Accounting Skills, Independence, Seeking Opportunities, Generating Growth that are not taken for the thesis problem assessment at this time frame.

Entrepreneurial Characteristics	Musicpreneur	Musician
Creativity	Yes	Yes
Innovation	Yes	Maybe
Intuition	Yes	Yes
Team Playing	Yes	Maybe
Flexibility	Yes	Maybe

Risk Taking	Maybe	No
Business thinking	Yes	No
Critical thinking	Yes	No
Marketing skills	Yes	No
Finance and Accounting skills	Maybe	No
Independence	No	Maybe
Seeking opportunities	No	Maybe
Generating growth	Yes	No
Owning a Business	Maybe ³	No

Table - 1 The similarities and differences between the entrepreneurs, musicians and musicpreneurs as described in the literature

³ A musicpreneur either owns a business in the music industry or boosts his or her career with own business skills as stated in Chapter 1.6

Chapter 2. The Music Industry

2.1 Creativity and Innovation in Music

Creativity in music education is associated with the ability to compose and improvise. Torrance (1988) defined creativity as the ability of the creator to generate something novel or unique. In the music format, generating something unique or novel are compositions, songs or improvisations. As described in Chapter 1.5 musicians who compose and improvise are more creative than an average person or a musician who read the pre-written notes, because those musicians who improvise and compose their own music activate their brain area that is responsible for the person's creativity.

Robert Gluck (2007) stated in his book that there is a relationship between technology and performances and that the use of new technologies opens new paths to perform traditional music.

2.2 Music Industry

Dave Laing (2009) stated in his study that the music industry is a unitary business sector with multiple sub-sectors with autonomous relationships to each other aimed at direct production and dissemination of the composition, recordings and performances. The music industry is a combination of a number of industries that are closely related based on the logic and structures. The music industry is based on the creation and exploitation of intellectual property. The music industry is separated into three major industries:

- **Recorded Music Industry**, where the musicians focus on recording and distributing their works to the consumers.
- **Music Licensing Industry**, where the musicians license their compositions and works to the businesses.
- **Live Music Industry**, where the musicians focus on producing and promoting live performances such as concerts, tours, etc.

Chris Anderton, Andrew Dubber and James Martin (2010) defined in their book the Music Industry as being a single, unproblematic, corporate entity that shares values, strategies and methods. The Music Industry is “*a network of both very small and very large businesses and represent a wide range of commercial activities*”. They also allude to the fact that the Music Industry is a combination of **Recorded Music Industry, Songwriting and Publishing (Licensing) Music Industry as well as Live Music Industry.**

Music Market Research Report (2019) highlighted that the Music Industry is formed by the firms, companies and professionals that are responsible for **publication, distribution and production** of music around the world. There are a lot of sub-industries and behind the scenes specialists and professionals who assist with the music-related output within the Music Industry.

Therefore, I concluded that the Music Industry can be simply described as in Figure - 4 below.

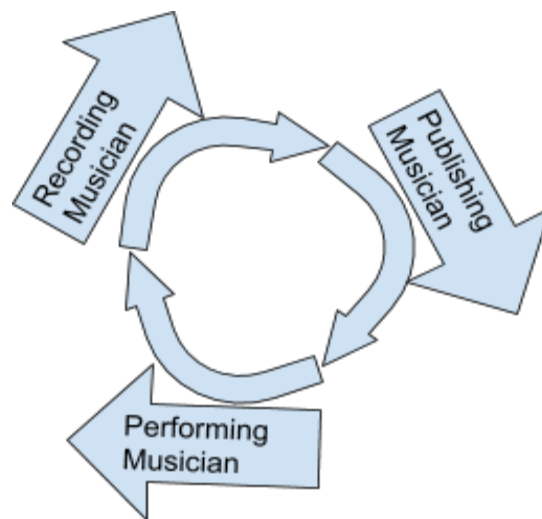


Figure - 4 Scheme by which the Musicians turn into Recording Musicians and then Publishing Musicians

Patrik Wikström (2013), as well, mentioned about the music industry as being separated into Recorded Music Industry, Music Licensing Industry and Live Music Industry. In the pre-internet music industry, Recorded Music Industry was the most revenue generating one. The most aspiring musicians tried their best to sign a contract with some music labels. The second most

revenue-generating industry was Music Licensing Industry; the distribution of the content was made from business to business (B2B). The license fees were collected when a song or composition was used in live performances, movies, etc. to the composers and lyricists. The Live Music Industry is in the third place of revenue-generation. The revenue came from selling concerts, tours and performances tickets. After the appearance of the Internet, the Recorded Music Industry was affected a lot because of the loss of distribution control and rampant online piracy. The other two industries were not affected. The same author Patrik Wikström (2009) stated in his book that before the appearance of the Internet the music firm's top priority was to have a very high control over the Intellectual Property (IP) for collecting revenues. At that time the Music Industry had a very strict control over the IP that minimized the unauthorized use. On the other hand, since the 70s the Internet developed higher connectivity between people. This was depicted in Figure - 5 below; on the left is the media network structure before the appearance of the Internet with lower connectivity, while the network on the right is after the appearance of the Internet.

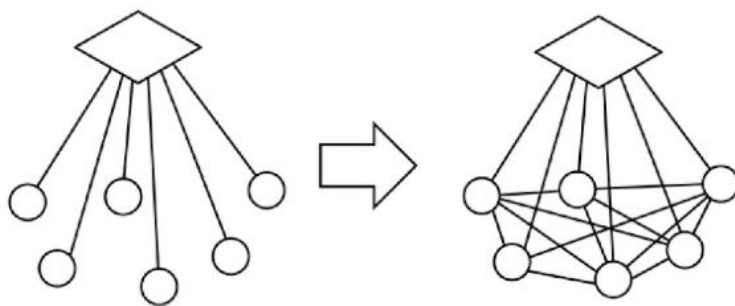


Figure - 5 Sketch for increased connectivity and loss of control over the flow of information (Ref: Patrik Wikström (2009))

As we can see the Internet introduced an entirely new media structure that was very different from the previous hierarchical media structure. In the new structure, each member of the audience (network) had the ability to upload any information. The network with high connectivity easily lost control over the flow of information, money, fads, norms and etc. Therefore, the new music industry has higher connectivity and lower control.

In my research study, I focused on the Live Music Industry ONLY, purposely eliminating the role of Recording and Publishing Music Industries due to time required to prepare this thesis. I also assessed the IP knowledge and effect of the current performing musicians of the Live Music Industry.

2.2.1 Music Industry of neighboring countries and others

During my research I noticed lack of studies or reports on the Music Industry of neighboring countries of Armenia. I wanted to research the Music Industry status of neighboring countries of Armenia to deduce and analyze the status of the Music Industry of Armenia. The one report I found is “Culture and Creativity” - the European Union funded Program written by Cristina Farinha on several neighboring countries including Armenia.

Disclaimer: This section summarizes the writer’s observations on each country, which does not cover the overall Music Industry but rather gives a bird’s eye view of the current culture and creativity industries in each country.

2.2.1.1 Music Industry of Armenia

Cristina Farinha (2018) Report on Armenia stated “participation in the field of culture”, which includes lack of buying tickets or attending concerts, are emphasized. She also stated Armenian culture and creative industry lacks specialized support and alternative funding sources, there is a lack of Copyright awareness and management, Creativity and Entrepreneurship are not promoted in the overall educational curricula, and there is also a lack of audience development and user-engagement strategies in the Music Industry.

2.2.1.2 Music Industry of Azerbaijan

The same author Cristina Farinha (2018) in a separate report described the Music Industry in Azerbaijan, as similar to Armenia, has a lack of strategic management and communication skills, as well as, lack of understanding in the contemporary arts and creativity, skilled professionals,

Copyrighting awareness and management, creativity or entrepreneurship promotion, specialized jazz-school buildings.

2.2.1.3 Music Industry of Georgia

Another report by Cristina Farinha (2017) described the Music Industry in Georgia. There is lack of Copyrighting awareness and management, major lack of communication skills and management in the arts educational trainings and programs, a low level of cultural participation outside Tbilisi, and a lack of in-depth analysis of the current audience needs and expectations as well as, there are arts professionals, who lack experience and education.

2.2.1.4 Music Industry of Ukraine and Belarus

The same author Cristina Farinha (2017) and (2018) stated in similar reports about Ukraine and Belarus that similar problems exist in both countries as mentioned above for Armenia, Azerbaijan and Georgia.

2.2.1.5 Concluding Remarks on Regional Music Industry

I summarized the problems existed in these countries already described above in Table - 2 below, to emphasize similarities and differences of the recent status of the Music Industry highlighting the characteristics and factors affecting the Music Industry of each country. All the characteristics mentioned in Table - 2 have equal weight to gauge each country's Music Industry status. It is also clear that out of 7 characteristics and factors "Lack of Copyrighting Awareness", "Lack of communication and marketing skills and management in the Music Industry", "Lack of professionals with experience of working on an international scale", "Lack of knowledge about creativity, innovation and entrepreneurship" and "Lack of strategy of audience building and understanding the key expectations and needs" exist in all countries. However, "Lack of participation in Music Industry" is true in all countries but Belarus and "Lack of arts educational trainings and programs" is true in all countries but Ukraine.

Characteristics	Armenia	Azerbaijan	Georgia	Ukraine	Belarus
Lack of participation in culture and creativity industry	Yes	Yes	Yes	Yes	No
Lack of Copyrighting Awareness	Yes	Yes	Yes	Yes	Yes
Lack of communication and marketing skills and management in the culture and creativity industry	Yes	Yes	Yes	Yes	Yes
Lack of arts educational trainings and programs	Yes	Yes	Yes	No	Yes
Lack of professionals with experience of working on an international scale	Yes	Yes	Yes	Yes	Yes
Lack of knowledge about creativity, innovation and entrepreneurship	Yes	Yes	Yes	Yes	Yes
Lack of strategy of audience building and understanding the key expectations and needs	Yes	Yes	Yes	Yes	Yes

Table - 2 Similarities and differences of Music Industries of the neighboring countries of Armenia

2.3 Music Ecosystem

Music Ecosystem is described as an interconnected system and complex networking with business professionals with a music-related output within a city or region. According to several reports that I have come across including Vancouver Music Ecosystem Study (2017), The Pittsburgh Music Ecosystem Study (2018) and The Charlotte Music Ecosystem Study (2019), the Music Ecosystem is defined as above. The Music Ecosystem includes all the three Music Industries mentioned previously, which are Recording Music Industry, Licensing Music Industry and Live Music Industry.

I understand that this definition is based on the reports coming from bigger cities and that Armenia is a small country, however, I see similarities related Business Management, the Venues, Event Production, Promoters, Booking, Marketing/Consulting, Social Media Marketing, Studio Engineers, Creatives, Live Songwriting Arrangers and the leaders in its ecosystem in the Music Ecosystem, and this allows me to conclude and define the Armenian Music Ecosystem as described above. **Therefore, I have only touched upon the Armenian Music Ecosystem through my in-depth-interviews, without going into the details due to the time constraints.**

2.4 Music Environment

This section provides the reader the overall picture of the connection between the Music Industry, the Music Ecosystem and the Music Environment. Taylor, H., and Hurley, A. (2015) alluded to “the music environment can be the natural environment such as the surroundings, locale, the whole natural world or even part of the natural world, living conditions or technological milieu, as well as physical, social, cultural, political, technological and musical forces (music as commemoration or evocation of place, soundscape studies and sound art, acoustic ecology, ecomusicology, and the links between the music activism and environment, environmental ethnomusicology, archaeomusicology, zoomusicology, and biomusicology, and music and its technological environment)”. I describe the Music Industry, the Music Ecosystem, and the Music Environment in one sketch as in Figure - 6.

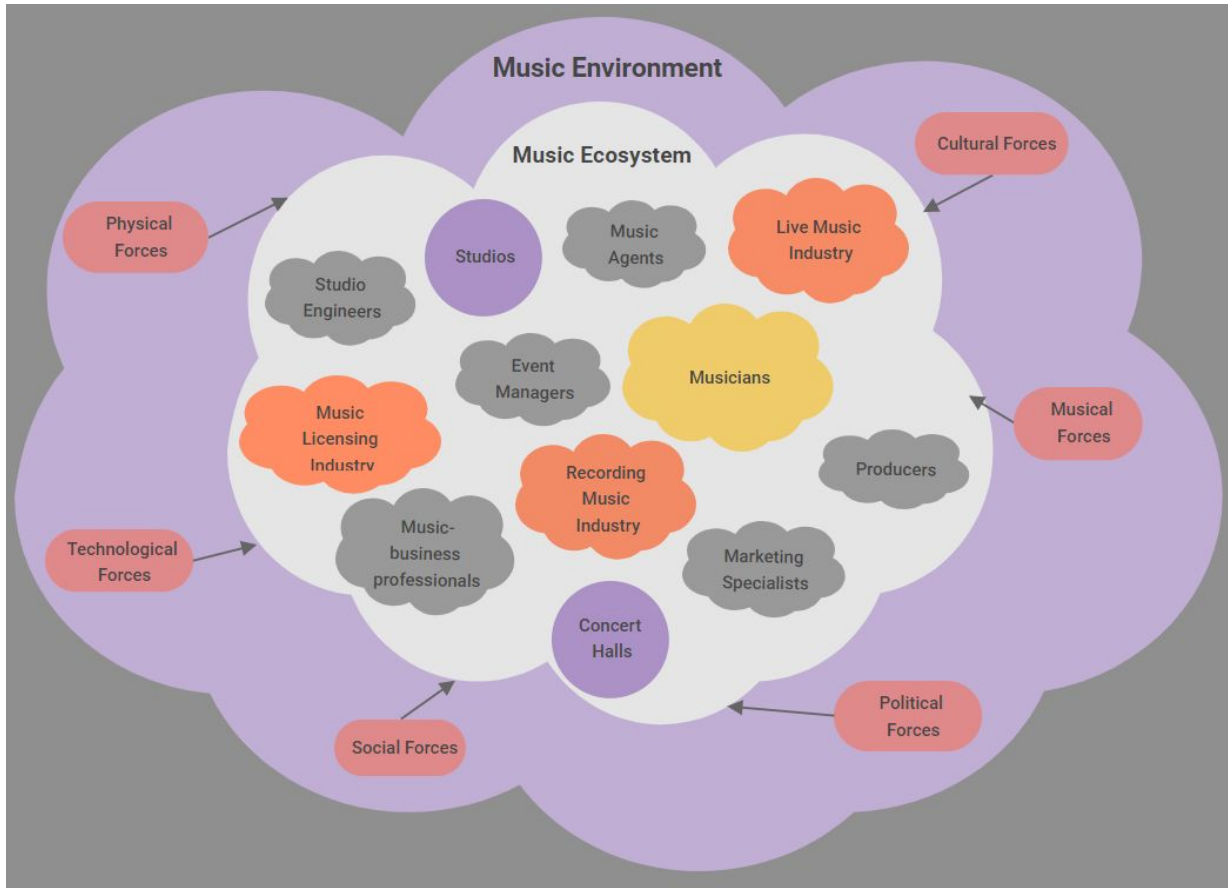


Figure - 6 Music Industry, Music Ecosystem and Music Environment in general

In my research, I did not go into the details of examining the Armenian Music Environment due to time constraints required to prepare this thesis.

Chapter 3. Research and Analysis Methodology

3.1 Research Methodology

In this study I have done both the primary research (questionnaire and in-depth-interviews), which was solely prepared by myself and discussed with my advisor in advance, and the secondary research that are studies, reading reports, scholarly articles and books used for formulating and understanding the field. The interviews, at the start of the research, were conducted by myself in the presence of my advisor, however after several interviews I started conducting all interviews by myself through in-person meetings with the musicians at their chosen venue. SnowBall (Referral) sampling method was used to collect the data, this meant one musician provided me with contact information of two more musicians performing in different genres. The questionnaires prepared in Google Forms and the in-depth-interviews prepared in Microsoft Word Document gave me both the quantitative and the qualitative information on each musician, based on which I performed my analysis using Google Forms, Excel, Infogram, Qlik for the charts, graphs, pictorials and other visualizations, as well as, Python Programming Language for scatter plots and T-test.

The individual in-depth-interviews predetermined the goal of assessing entrepreneurship/innovativeness/creativity of the musicians, and intended to boost the image of Music Industry players of Armenia to uncover the patterns of the respondents' answers, opinions, reasons and motivations.

The list of my questionnaire is shown in Appendix A of my thesis where I included every question and given scales for my data collection. My questionnaire was divided into 6 sections. Section 1 referred to general questions about the background of the musicians. Section 2 referred to the performance of the musicians in the Music Industry of Armenia. Section 3 referred to entrepreneurial traits of the musicians taken from the literature and the Harvard Business Review (HBR), which is known as the **Entrepreneurial Big - 5** Traits. Section 4 and 5

referred to business formation related questions to track the business setup understanding of the musicians, while section 6 referred to innovativeness of the musicians.

3.2 The Research Hypothesis

Two hypotheses were assumed: H_0 and H_1 .

H_0 : *Entrepreneurial thinking does not govern the players of Armenian music industry and the industry is based on imitations and cannot self-sustain.*

H_1 : *Entrepreneurial thinking governs the players of Armenian music industry that consider themselves creative and innovative as well as self-sustained and self-supported musicians who are familiar with and work on the basis of entrepreneurial principles.*

My goal is to reject the Null Hypothesis, that the Entrepreneurial thinking does not govern the players of Armenian music industry and the industry is based on imitations and cannot self-sustain.

*To deliver a comprehensive assessment I used descriptive and analytical approaches that were applied to test the hypothesis and find if the current traits, thinking, education and actions of the musicians **cause** them to be a musicpreneur. The assessment resulted in finding the main causes of the key trends and patterns as well.*

3.3 Analysis Approach

Google Forms was used to collect the data. Excel was used to organize the data and create graphs and charts. Infogram was used to create the image of the Armenian Music Ecosystem and pictorials. Qlik was used to create graphs and other visualizations. Python Programming Language was used for the scatter plots and T-test for understanding the significance of the variables on each other.

3.3.1 Entrepreneurial Traits Assessment

3.3.1.1 Using Big - 5 Analysis Approach

As described in detail the Big - 5 entrepreneurial traits are Openness (Yo), Conscientiousness (Yc), Extraversion (Ye), Agreeableness (Ya), Neuroticism (Yn). 5 formulas were created for each of the 5 entrepreneurial traits determining the percentage of the participating musicians who answered having each trait as an entrepreneur would have. The formulas are:

$$Y_o = (x_6+x_7)/(x_1+x_2+x_3+x_4+x_5+x_6+x_7) * 100\%$$

Yo = Openness to new experiences

x1 = the number of musicians who answered 1 on a scale of 1-7

x2 = the number of musicians who answered 2 on a scale of 1-7

x3 = the number of musicians who answered 3 on a scale of 1-7

x4 = the number of musicians who answered 4 on a scale of 1-7

x5 = the number of musicians who answered 5 on a scale of 1-7

x6 = the number of musicians who answered 6 on a scale of 1-7

x7 = the number of musicians who answered 7 on a scale of 1-7

With the same logic the other traits have been calculated where Yc = Conscientiousness, Ye = Extraversion, Ya = Agreeableness, Yn = Neuroticism.

$$Y_c = (x_6+x_7)/(x_1+x_2+x_3+x_4+x_5+x_6+x_7) * 100\%$$

$$Y_e = (x_4+x_5+x_6)/(x_1+x_2+x_3+x_4+x_5+x_6+x_7) * 100\%$$

$$Y_a = (x_1+x_2)/(x_1+x_2+x_3+x_4+x_5+x_6+x_7) * 100\%$$

$$Y_n = (x_1+x_2)/(x_1+x_2+x_3+x_4+x_5+x_6+x_7) * 100\%$$

The excel Table - 3 inserted is an example of formulas based on the following Data collected from the 40 participants.

Scales	Openness	Conscientiousness	Extraversion	Agreeableness	Neuroticism
1 - very low	0	0	0	5	4
2 - quite low	0	0	0	1	3
3 - low	2	1	1	6	6
4 - medium	3	2	0	14	6
5 - high	9	10	9	5	9
6 - quite high	7	7	11	4	2
7 - very high	19	20	19	5	10
Participants' Percentage	65%	68%	50%	15%	18%

Table - 3 Entrepreneurial traits assessment Using Big 5 traits participants' percentages

3.3.1.2 Using Entrepreneurial Characteristics through Graphs, Charts, Pictorials and Visualizations

I chose to use data visualization in Excel, Qlik and Infogram to show the data results in an artistic way to determine the entrepreneurial characteristics through creativity, innovation and use of technology, having a business and a registered Intellectual Property. The graphs, charts, pictorials generated the proportion of people who answered the questions accordingly. The results of visualizations are shown in Chapter 4.

3.3.2 The Data Variables Connectivity Assessment Using T-test Analysis in Python

T-test analysis methodology in Python was used to compare the means of two groups and see whether or not the type of the categorical variable has significance on the difference of the averages of numerical variables. My questionnaire generated 20 variables out of which 9 are numerical and 11 categorical variables. The list of variables is included in Appendix B. The results of the T-test are shown in Chapter 4.1.

Chapter 4. Results and Discussion

4.1 Assessment of the Data using T-test

To assess my data variables I used T-test to analyze the significance of one variable on another through measuring the “P-values” among the variables. “Gender” and “Own_Business” were studied against 6 other variables as described below. P-value is the probability that the results from a sample data occurred by chance. P-value of >0.05 means the results occur by chance. The T-test on the chosen variables of my data showed the results did occur by chance since the P-values of all variables are (> 0.05). Table - 4 shows the T-test results.

Variables	P-values
“Gender” and “Number_of_Own_Compositions”	0.27
“Gender” and “Number_of_Requests_for_Performance”	0.25
“Gender” and “Experience”	0.15
“Own_Business” and “Number_of_Own_Compositions”	0.65
“Own_Business” and “Number_of_Requests_for_Performance”	0.84
“Own_Business” and “Experience”	0.33

Table - 4 Variables differences happening by chance

4.2 Entrepreneurial Traits

I have summarized some characteristics of entrepreneurial behavior using the famous Big-5 HBR approach as well as some of the entrepreneurial characteristics of musicians and musicpreneurs from Table - 1 presented in Chapter 1.6 where I considered among many entrepreneurial characteristics to include Creativity, Innovation, Team Playing, Owning Business and Marketing Skills.

4.2.1 Using Big - 5 Approach

As described in Chapter 1.6 five entrepreneurial traits assess a person's entrepreneurial nature, they are: Openness to new experiences, Conscientiousness, Extraversion, Agreeableness and Neuroticism. To be an entrepreneur a person has to match the Big-5 traits accordingly (O+, C+, E, A-, N-). The results below were obtained based on the formula presented in Chapter 3.3.1. Figure - 7 shows 65% of the respondents match the openness trait, 68% match the conscientiousness, 50% to extraversion, 18% to the neuroticism and only 15% agreeableness. An entrepreneur has all the traits to be 100% in the bar chart.

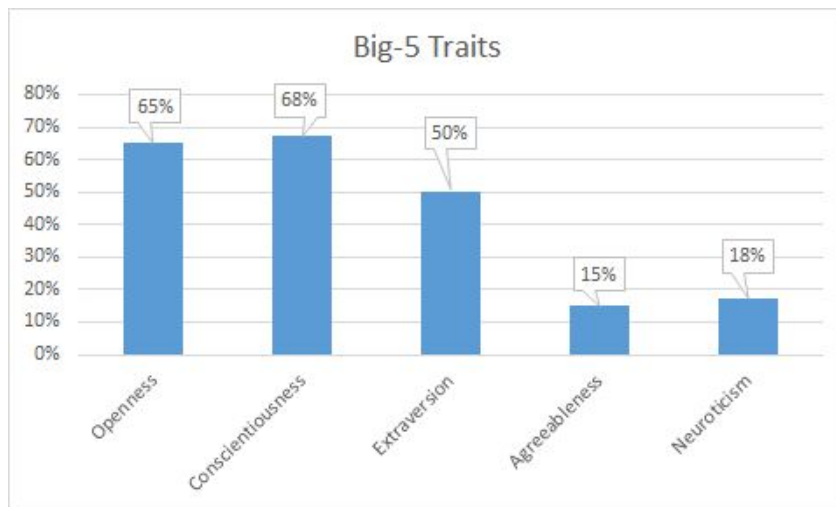


Figure - 7 The Big-5 Traits

4.2.2 Using Entrepreneurial Characteristics from Chapter 1.6 Approach

4.2.2.1 Creativity

1) Number of Compositions and Improvisations

Even though 31 (77.5%) out of 40 respondents of the questionnaire were composers, only 22 (55%) of them actually composed a composition or a song and improvised during the last one year. The pictorial bar is shown in Figure - 8.



Figure - 8 The percentage of the musicians who composed and improvised during the last year

The relationship between musicians' overall number of years of experience and the number of compositions during the last year have been analyzed in Figure - 9 visually using Qlik where the bars are the years of experience of individual musicians having the highest 55 years of experience and the connected red dots are the number of own compositions of each musician during last year. I organized the individual number of own compositions in ascending order to see its dependence on the number of years of experience. As we see, there is no correlation between the musician's number of years of experience and the number of own compositions. For example, one musician had 10 years of experience and composed 100 compositions while 55 years experienced had only 3. To reinforce my findings I generated scatter plot using Python to show the trueness of this relationship in Figure - 10.

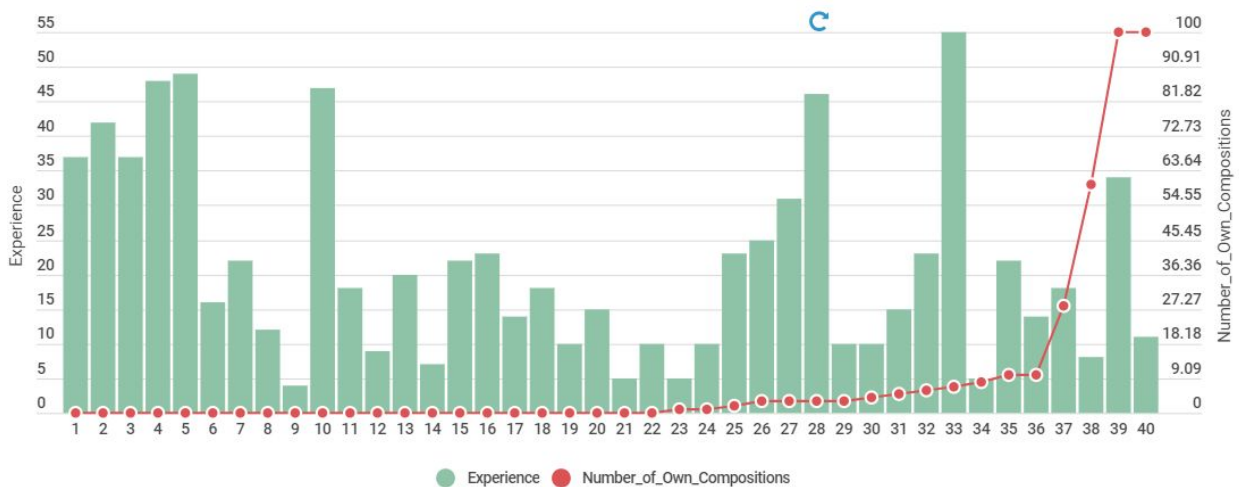


Figure - 9 Use of visual graph (Qlik) of Years of Experience and The number of compositions

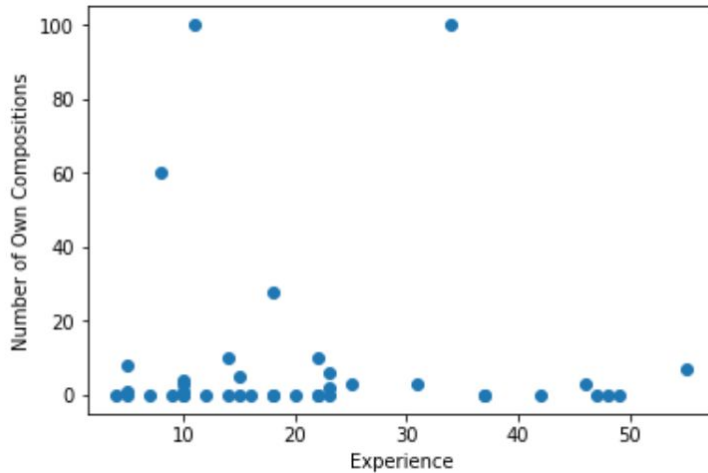


Figure - 10 Use of scatter plot (Python) of Years of Experience and The number of compositions

2) Improvisations and Compositions during performance

Creativity is associated with improvising and writing compositions as mentioned in Chapter 1.5. Performance of musicians is connected to creativity, because musicians play compositions and improvise during the performances. The relationship between years of experience and the requests for performances during the last one year has been analyzed using the two analytics methodologies; visual graph (Qlik) and scatter plot (Python). The Figure - 11 below shows the relationship between these two variables in two methodologies.

Although the entire graph shows no correlation in general, however, looking closely, one can see some relationships associated to the creativity aspect of the musicians when looking at the right side of the graph.

- The musicians with the highest requests for performances are those with **5 < number of years of experience < 15**. There are 7 musicians whom I consider as outliers on my observation below who, in my opinion, have no contribution to musicians' creativity during their live performances.
- Figure - 12 scatter plot is right skewed, meaning that there is a correlation in the right side of the plot between the years of experience and the number of requests of

performances. Hence, the lesser experienced the musicians are, the more active he or she is in having performances.

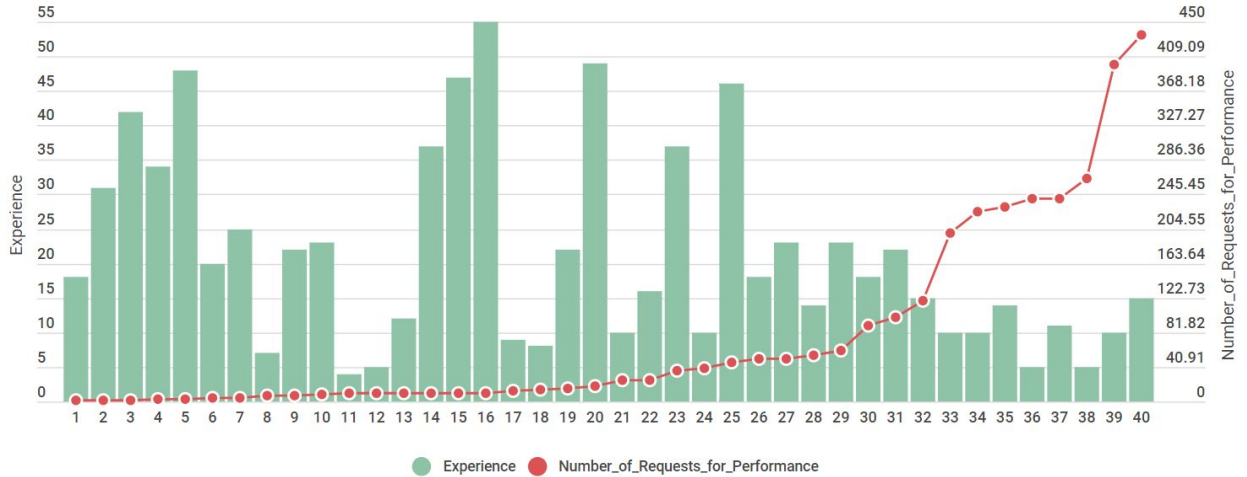


Figure - 11 Use of visual graph (Qlik) of Years of Experience and the number of requests for performances

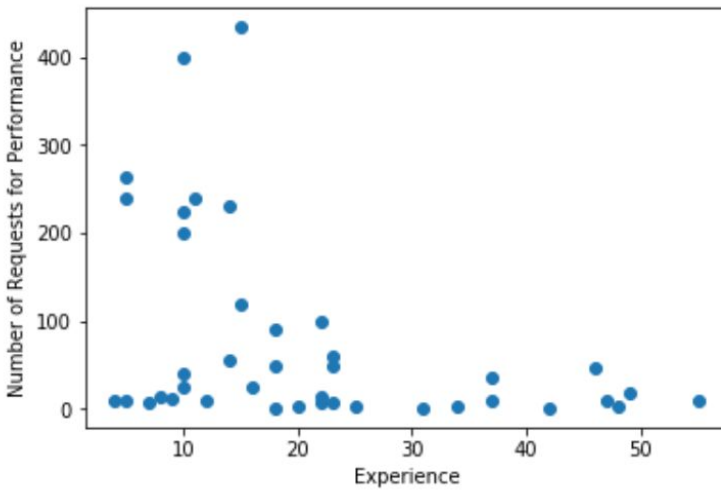


Figure - 12 Use of scatter plot (Python) of Years of Experience and the number of requests for performances

4.2.2.2 Innovation and Technology Use

The innovative nature of the musicians was tested with two questions. “What kind of innovation do you use in your performance? Please elaborate” and “What technological innovations do you use?”. The kind of technologies the musicians used are special sound and light effects, MIDI controller, Auto-tune and Loop Pedals. 23 (57.5%) used only special sound and light effects, 16 (40%) only used MIDI controllers during their performances, 5 (12.5%) only used auto-tune and only 9 (22.5%) only used Loop-pedals during their performances. In Figure - 13 below I am not showing those musicians who use more than one technology simultaneously but rather showing each technology use separately.

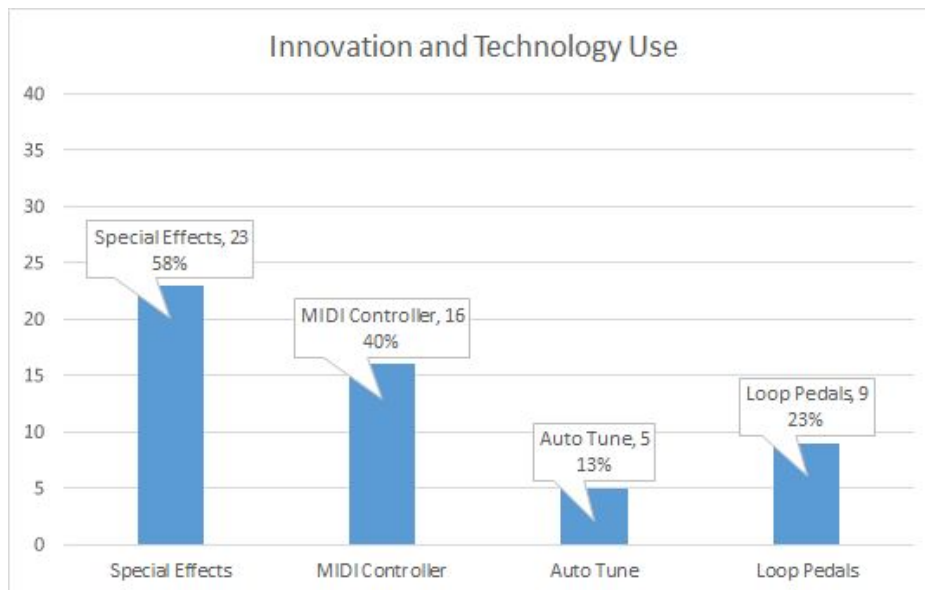


Figure - 13 Innovation and Technology use of the musicians where I show separate technologies used

Therefore, the overall use of technology and innovation within my participants constitute 33.3% shown by the formula: $((23 + 16 + 5 + 9)/40) * 100\% = 33.3\%$. It was very interesting to find out that no other kind of technology innovation was being used.

4.2.2.3 Musicians Owning a Business

Chapter 1.6 mentioned the musicpreneur is to have a registered business. I have asked the musicians if they have or plan to have a registered business in the Music Industry. Figure - 14 shows on the left side of the pictorial the 4 (10%) musicians who have their own business and 36 (90%) not, and on the right side of the pictorial the 21 (52.5%) musicians who plan to have a future business and 19 (47.5%) not.

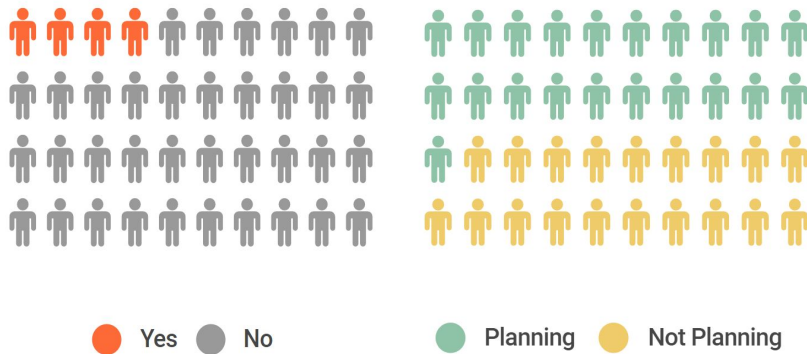


Figure - 14 The left pictorial shows musicians having a registered business. The right pictorial shows musicians who plan to have a registered business.

Knowledge of Intellectual Property is closely linked to business, since Copyrighting of the compositions and song generates money to composers, songwriters and musicians. Figure - 15 below shows 30 (75%) respondents are aware of Intellectual Property (IP) rules and 10 (25%) not, as well as 18 (45%) respondents have a registered IP and 22 (55%) not.

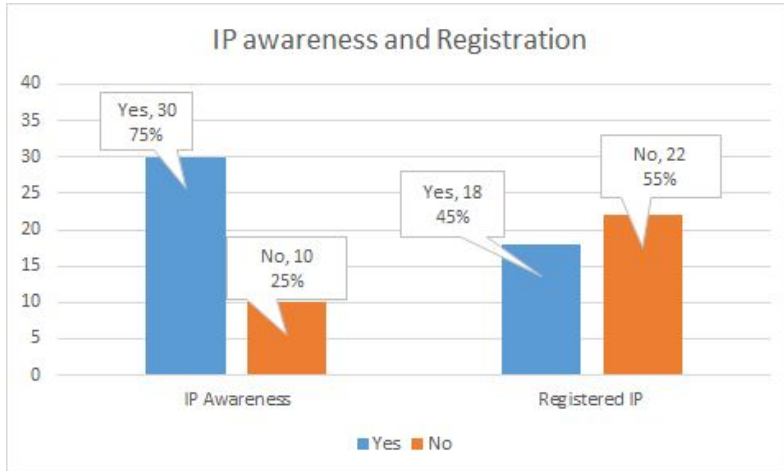


Figure - 15 Intellectual Property (IP) awareness and registered Intellectual Property (IP) among

4.2.2.4 Musicians Self Marketing

As mentioned in Chapter 1.6 the musicpreneurs are the ones who use own business skills to further their career. With Infogram use, Figure - 16 below shows 5 (12.5%) respondents that have a music agent to promote their music, while the other 35 (87.5%) are self-marketers, that use only Facebook or Instagram posts for promoting their concerts without considering various other marketing techniques.

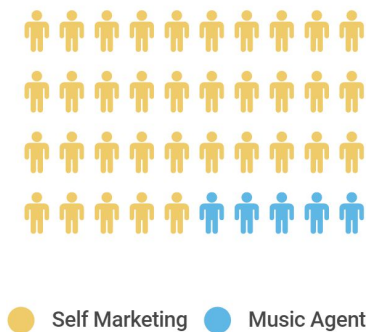


Figure - 16 Musicians having a music agent or doing self marketing (Infogram)

4.3 The Armenian Music Industry Ecosystem

The Armenian Music Ecosystem which I also created an image of, is presented in Figure - 17. The circles are buildings, the clouds are human professionals and the orange clouds are the three music industries. This is a standard depiction of the Music Industry Presentations internationally accepted.

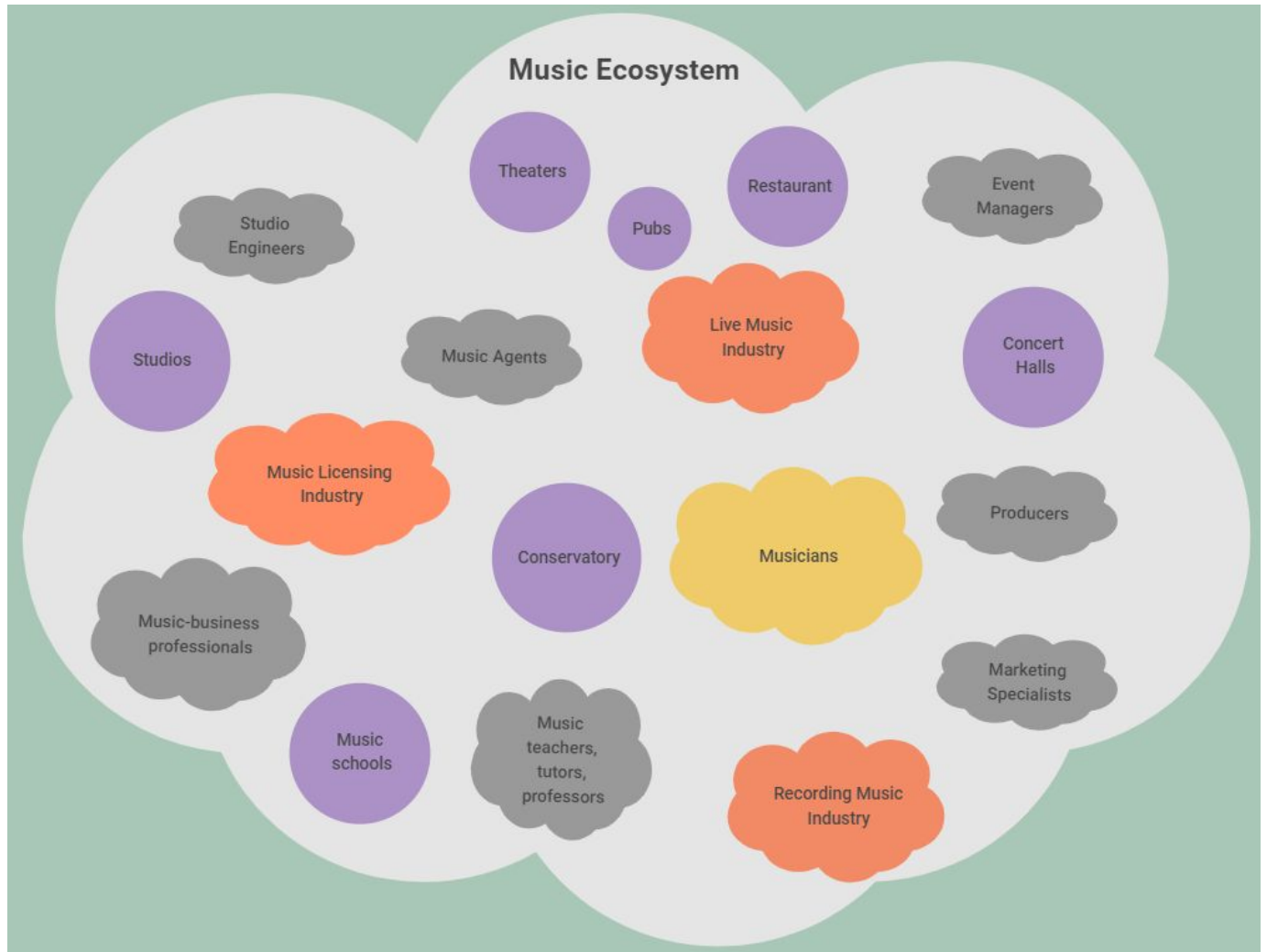


Figure - 17 Armenian Music Ecosystem

4.4 Supporting Data Regarding the Participants

As described in earlier chapters I have included only Live Music Industry actively performing musicians and my data sample size consisted of 40 local Armenian musicians among them 9 (22.5%) females and 31 (77.5%) males in Figure - 18.

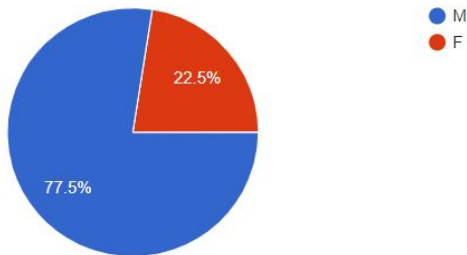


Figure - 18 Gender distribution of the musicians

I have divided the musicians in 4 categories with combined activities. The categories are:

- Performer
- Performer and Composer
- Performer and Singer
- Performer and Composer and Singer

All other categories, such as Recording or Publishing (Licensing) artists, as mentioned in Chapter 1.6, are not included in my research. The data collection period lasted for 2 months (June and July of 2019) and the data analysis period was performed during 1 month (July of 2019). Appendix B below mentions the variable names in a much more detailed manner.

Figure - 19 below shows out of the 40 musicians 5 (12%) are Performers, 19 (48%) are Performers and Composers, 4 (10%) are Performers and Singers, and 12 (30%) are Performers and Singers and Composers.

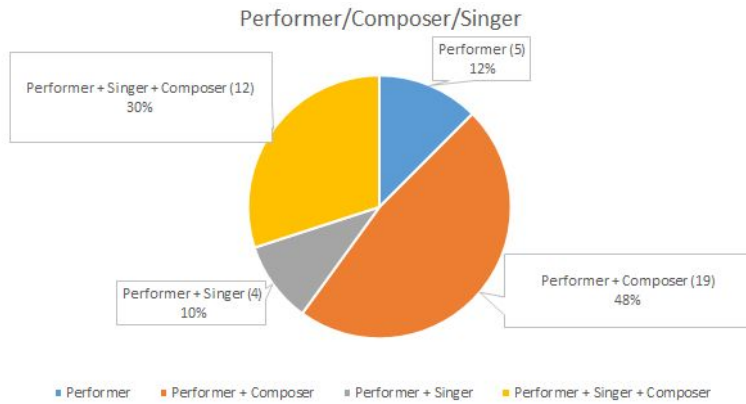


Figure - 19 Musicians being a Performer/Composer/Singer

Musicians Graduated from Komitas State Conservatory of Yerevan

The purpose of this question was to find out how many of the musicians graduated from Conservatory. Figure - 20 shows 87% of 40 respondents graduated from Komitas State Conservatory of Yerevan. The other 13% graduated from Yerevan State University (3%), National Polytechnic University of Armenia (2%) or did not have higher music education (8%).

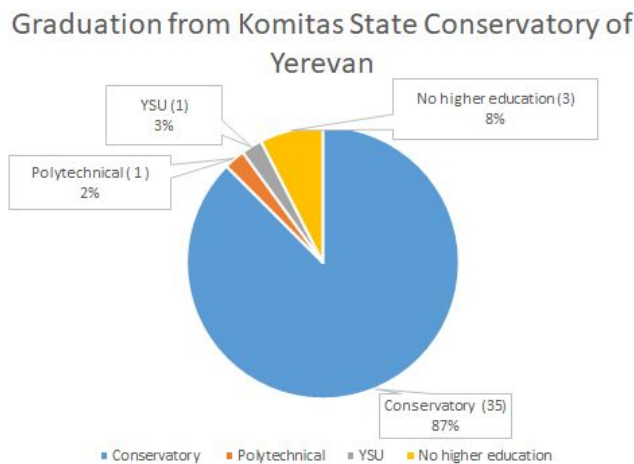


Figure - 20 Musicians Graduated from Komitas State Conservatory of Yerevan

The education institution having the major role in the musician's career success

The results are shown in Figure - 21 below. Only 9 (22%) respondents think that their successful career was boosted specifically from the institutions they graduated from. 35 (78%) respondents think that the career success was not due to the institutions they graduated from.

Graduating institution as a success factor

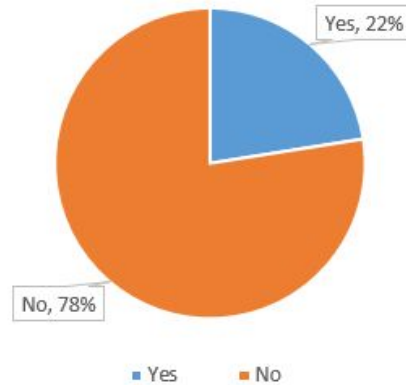


Figure - 21 The education institution having the major role in the musician's career success

Collaboration and Team Playing

Collaboration and Team Playing among musicians was asked to gage from 1 to 7 (1 - very low, 2 - quite low, 3 - low, 4 - medium, 5 - high, 6 - quite high, 7 - very high). Figure - 22 shows 18 (45%) respondents think they are 'very collaborative' and 2 (5%) respondents think they are 'quite collaborative'. This makes 50% of the respondents to be a team player. The other 50% of the respondents think they are not as confident collaborators as the others.

Collaboration with others

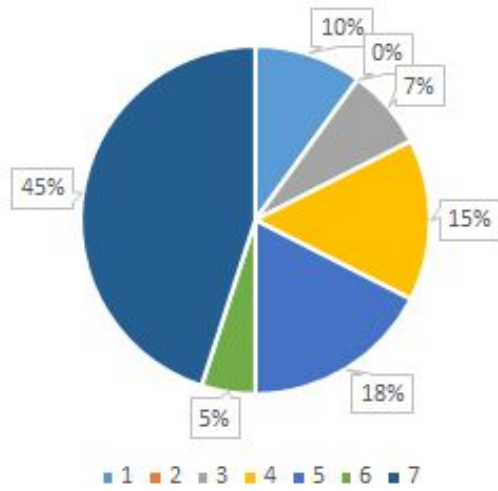


Figure - 22 The musician's frequency of collaboration with other musicians during the performances

Chapter 5. Conclusion and Recommendation

I fail to reject the null hypothesis meaning entrepreneurial thinking does not govern the players of the Armenian Music Industry and that the industry is based on imitations and cannot self-sustain.

5.1 Big - 5 Traits

The answers of the in-depth interviews of the musicians showed that the musicians of the Armenian Music Industry have the Big-5 traits with the following ratios: 65% (Openness), 68% (Conscientiousness), 50% (Extraversion), 15% (Agreeableness) and 18% (Neuroticism). This means that the Armenian musicians do not correspond to the entrepreneurial traits, because the entrepreneur would have all the traits be 100%. **Cause: No trainings, seminars or courses offered to the musicians in order to develop entrepreneurial skills.**

5.2 Entrepreneurial Characteristics

5.2.1 Creativity

The experiments included in Chapter 1.5 discussed the fact that not all the musicians are creative. Only those musicians, who compose and improvise activate medial prefrontal cortex (a brain area that is responsible for reduction of inhibition and increased creativity), have higher creativity than a common person or a musician who just perform pre-written notes. The musicians who compose and improvise make up 55% of the 40 respondents in my research. Therefore, creativity concept needed to be a musicpreneur is satisfied by only 55% within the research. **Cause: The current Music Education fails to develop rich musical environment that generates a lot of opportunities and stimuli for the musicians in order to make music and improvise.**

5.2.2 Innovation and Technology Use by the Musicians

Only 33.3% technological innovation given in my questionnaire (Special Effects, Midi-Controller, Auto-Tune and Loop Pedals) is used in the performance of the musicians and almost no other kind of innovation. Armenian musicians use very limited innovation in the musical performances. **Cause: There is limited funding and few music-business professionals in order to suggest and utilize the technology and innovation.**

5.2.3 Musicians owning a Business and Self Marketing

The Armenian musicians do not have businesses knowledge to conduct proper business activity. Only 4 musicians out of 40 in my sample have their own business. Those musicians, who are self-marketers, use only Facebook Posts in order to create awareness about their performances. **Cause: The current educational curriculum does not offer courses to musicians on Introduction to Business, Entrepreneurship and Innovation, Marketing Management for Music Career for mastering marketing skills and developing business thinking.**

5.3 Recommendations

The following are my recommendations for the Live Music Industry musicians in Armenia to increase entrepreneurial creativity, innovation and behavior:

- Required close interactions with professionals of institutions who teach elements of business development, creativity, innovation and entrepreneurship with producers of musicians (Tchaikovsky Music School, Komitas State Conservatory, private teachers, etc.).
- Need to organize mentoring and Workshops for both musicians and music-business specialists to master musicpreneurship.
- Provide Intellectual Property (IP) education programs for the musicians on new International Standard Musical Work Code and Copyrighting which is needed to protect the rights of the musicians and composers.

- Prepare education on business tourism to the music industry players for more promotion and research on music events in an international level.
- Utilize Radio and TV advertising as well as Social Media Marketing to create awareness of concerts and performances.

Appendix A

Survey Questionnaire

The category of the musicians in the music industry of Armenia
What genre are you performing most
Are you a <input type="checkbox"/> Performer <input type="checkbox"/> Composer <input type="checkbox"/> Singer
What university did you finish
Did the university that you graduated from guide you to the career that you have now?
Performance of the musicians in the music industry of Armenia
How many years do you perform?
How many compositions and improvisations do you have within the last year?
Have you received a number of requests for performance without a music agent?
How many requests for performance did you have during the last year?
Entrepreneurial traits
On a scale of 1 to 7 how collaborative you are with other musicians/artists? Please elaborate more.
On a scale of 1 to 7 how open to new experiences are you? Please elaborate more.
On a scale of 1 to 7 how conscientious are you about the problem? Please elaborate more.
On a scale of 1 to 7 how extravert are you? Please elaborate more.
On a scale of 1 to 7 how agreeable are you? Please elaborate more.
On a scale of 1 to 7 how neurotic are you? Please elaborate more.
Business and Marketing
What are you looking for more in your music career? <input type="checkbox"/> Creativity <input type="checkbox"/> Opportunity

Do you have a music agent or you do your own self marketing?
What do you use for the self-marketing?
Business and Entrepreneurship
Are business and art connected?
Do you have your own business?
Do you plan to have your own business?
Innovation and the Intellectual Property
What kind of innovation do you use in your performance? Please elaborate.
<p>What kind of technological innovation do you use?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Special sound and light effects <input type="checkbox"/> MIDI-controller <input type="checkbox"/> Auto-Tune <input type="checkbox"/> Loop Pedals <input type="checkbox"/> Other
Do you know about the recent international standard music number of registering the compositions, songs, jingles and etc.?
Do you know about Intellectual Property and its rules?
Do you have a registered Intellectual Property?

Appendix B

The variable names and their descriptions

Variable	Description
Gender	The gender of the musician
Performer_Inventor_Singer	The musician being a performer, performer-composer, performer-singer or performer-composer-singer
University_Name	The university name that the musician graduated from
University_Success	Whether or not the musician believes the university had the major role in their career success
Experience	Number of years of experience of the musician in the music industry
Number_of_Own_Compositions	Number of the compositions or songs that the musician has written within a year
Number_of_Requests_for_Performance	Number of the requests for performance the musician had within a year
Collaboration_with_others	The number on a scale of 1(very low) to 7(very high) the musician's frequency of collaboration with other musicians during the performances
Openness_to_new_experience	The number on a scale of 1(very low) to 7(very high) the musician's openness to new experiences in the music industry
Conscientiousness	The number on a scale of 1(very low) to 7(very high) the musician's conscientiousness in the music industry
Extraversion	The number on a scale of 1(very low) to 7(very high) the musician's extraversion in the music industry
Agreeableness	The number on a scale of 1(very low) to

	7(very high) the musician's agreeableness in the music industry
Neuroticism	The number on a scale of 1(very low) to 7(very high) the musician's neuroticism in the music industry
Success_Factor	The musician's aim to follow the creativity, the opportunity or, simultaneously both in the music career
Music_Marketing	The musician has a music agent or does self-marketing
Business_Art_Connected	The musician's opinion whether or not business and art are connected
Own_Business	Whether or not the musician has a business in the music industry or not
Future_Business	Whether or not the musician plans to have a business in the music industry or not
IP_Awareness	Whether or not the musician is aware of Intellectual Property and its rules
Registered_IP	Whether or not the musician has a registered Intellectual Property

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