

A Study on Musicpreneurs Perception towards Self-Monitoring

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Abstract:- The purpose of this study is to determine the musicpreneurs perception towards self-monitoring. Specifically, to investigate the difference among the groups of demographics and opinion on music career on scales of self-monitoring. The 13 items of self-monitoring scale are measured in a four-point Likert scale (1-Strongly Disagree, 2-Disagree, 3-Agree, 4-Strongly Agree). Data were collected through questionnaire from 55 independent music artist. The study employed inferential and descriptive statistical testing analysis of variance and frequency distribution. Findings revealed that musicpreneurs aged 25-29, having the education as higher secondary, hailing from metro, encouraged in music initiatives by themselves, developed interest in music by themselves, inspired to enter into music by themselves and involved in music activities of their own for more than ten years were the most influential to self-monitoring.

Keywords:- Musicpreneurs, Music Initiatives, Music Interest, Music Inspiration, Self-Monitoring.

I. INTRODUCTION

"Musicpreneur" is a term that combines the words "musician" with "entrepreneur." It refers to a versatile and self-sufficient musician who is in charge of both the artistic and business parts of his craft. As a result, the Musicpreneur views his musical endeavour as a legitimate commercial operation that does not overlook the aesthetic component (Coulson, S., 2012).

The music industry is no longer in its infancy, and generations of musicians have already followed in their ancestors' footsteps. Since the turn of the century, several advancements have occurred in the music industry: the

cassette, radio, vinyl, television, CD, and, more recently, the internet, mp3 streaming, and even social media. Rapid technological improvements, particularly those connected to web 2.0 and 3.0, have successfully obliterated any potential barriers between the artist and his audience. To promote their music, today's successful Musicpreneur does not need traditional media or a contract with a label. He is capable of handling everything on his own terms and scale (Fayolle, A., 2013).

Self-monitoring was a term used to describe an individual's ability to change his or her behaviour in response to external, situational inputs. Inconsistencies between their public and private selves are common among high self-monitors. Low self-monitors, on the other hand, are more likely to disclose their true feelings and attitudes in every situation.

Music existed in the pre-literate era. Music, whether Asian, African, or European, continues to transcend language borders. Indie music began in the 1960s and has since evolved into one of the most authentic musical genres. Indie music is described as "independent music," implying that the art, the artist, and the culture's ethnicity are all self-contained. Indie music gives the artist the freedom to express himself or herself in any way he or she sees fit. The audience's sense of belonging is heightened.

II. OBJECTIVES OF THE STUDY

- To study the demographic features of musicpreneurs as well as their opinions regarding their musical careers.
- To analyse the difference in opinion towards perception on self-monitoring scale.

III. DATA ANALYSIS

Variable	Category	n	%
Age	Less than 20	10	18.2
	20 – 24	23	41.8
	25 – 29	11	20.0
	Above 29	11	20.0
Education	Higher Secondary	2	3.6
	Graduation	38	69.1
	Post-graduation	7	12.7
	Fine Arts	5	9.1
	Professional	3	5.5
Place Hailing From	Rural	15	27.3
	Town	16	29.1
	Metro	11	20.0
	City	13	23.6

Table 1: Descriptive Statistics for Demographic Data on Age, Education and Place Hailing From

Fifty-five independent music artists (musicpreneurs) participated in this study. There were 55 participants, The percentage of musicpreneurs, 18.2% (n=10) were of the ages less than 20. The largest percentage of participants, 41.8% (n=23), were between 20 and 24 years of age. Participants between the ages of 25 to 29 comprised 20% (n=11) of the total percentage. The remaining participants, 20% (n=11) reported being 29 years of age or older. Most participants, 69.1% (n=38), reported Graduation for Education, while

12.7% (n=7) reported Post-graduation as Education, 9.1% (n=5) reported Fine Arts Education, 5.5% (n=3) reported Professional Education, and 3.6% (n=2) reported Education as “Higher Secondary”. Majority of the musicpreneurs, 29.1% (n=16) hailing from Town followed by 27.3% (n=15) hailing from Rural areas. Musicpreneurs hailing from City reported 23.6% (n=13) and from Metro reported 20% (n=11).

Variable	Category	n	%
Who encouraged your music initiatives?	Family	12	21.8
	Friends	20	36.4
	Musical Professionals	11	20.0
	Myself	12	21.8
Developed interest in music because of	Friends	11	20.0
	Musical Professionals	16	29.1
	Myself	28	50.9
Inspiration to enter in to music is through	Friends	13	23.6
	Leading artists	21	38.2
	Myself	21	38.2
Involved in music activities of my own for	Last two years	15	27.3
	Two to five years	24	43.6
	Fiveto Ten years	7	12.7
	More than Ten years	9	16.4

Table 2: Descriptive Statistics for Music Career Data on Encouragement in music initiatives, Developing Interest in music, Inspiration to enter into music and Involvement in Music Activities

The largest percentage of musicpreneurs, 36.4% (n=20), reported having encouraged their music initiatives by Friends followed by Family comprising 21.8% (n=12) and Myself comprising 21.8% (n=12). The remaining musicpreneurs, 20% (n=11) reported being encouraged by Music Professionals. The largest percentage of musicpreneurs, 50.9 % (n=28) reported being developed interest in music by themselves, the next largest percentage, 29.1% (n=16), reported being developed interest in music because of Music Professionals. The remaining musicpreneurs, 20% (n=11) reported being developed interest in music because of Friends. Most musicpreneurs

participating in this study inspired to enter into music through, Leading Artist 38.2% (n=21) and Themselves 38.2% (n=21). The remaining musicpreneurs, 23.6% (n=13) reported being inspired to enter into music through Friends. Most musicpreneurs participating in the study, 43.6% (n=24), have been involved in music activities of their own for two to five years. Of the remaining participants, 27.3% (n=15) have been involved in music activities of their own for less than two years followed by 16.4% (n=9) have been involved in music activities of their own for more than ten years and 12.7% (n=7) have been involved in music activities of their own for five to ten years.

Descriptive Statistics			
Self-Monitoring	Sum	Mean	Std. Deviation
In social conditions, I have the ability to alter my behaviour if I feel that something else is called for	154	2.80	.755
I am often able to read peoples true emotions correctly through their eyes	168	3.05	.826
I have the ability to control the way I come across to people, depending on the impression I wish to give them	185	3.36	.557
In conversations, I am sensitive to even the slightest change in the facial expressions of the person I am conversing with	157	2.85	.891
My powers of intuitions are quite good when it comes to understanding other’s emotions and motives	187	3.40	.564
I can usually tell when others consider a joke in bad taste, even though they may laugh convincingly	168	3.05	.803
When I feel that the image, I am portraying is not working I can readily change it to something that does.	171	3.11	.737
I can usually tell when I have said something inappropriate by reading the listeners eyes	167	3.04	.769
I have trouble changing my behaviour to suit different people and different situations	145	2.64	1.025
I have found that I can adjust my behaviour to meet the requirements of any situations I find myself in.	178	3.24	.744
If someone is lying to me, I usually know it at once from the person’s manner of expression	165	3.00	.839
Even when it might be to my advantage, I have difficulty putting up a good impression to others	140	2.55	.857
Once I know what the situation calls for, it is easy for me to regulate my actions accordingly	183	3.33	.474

Table 3: Descriptive Statistics for Self-Monitoring Scale

The table above shows the sum, mean and standard deviation for the scales of self-monitoring. Results shows that the self-monitoring scale ‘My powers of intuitions are quite good when it comes to understanding other’s emotions and motives’ had highest mean score and the scale ‘Even when it might be to my advantage, I have difficulty putting up a good impression to others’ had the lowest mean score. Musicpreneurs strongly agrees to the statement ‘My powers of intuitions are quite good when it comes to understanding other’s emotions and motives’ and the musicpreneurs disagree to the statement ‘Even when it might be to my advantage, I have difficulty putting up a good impression to others’.

Self-Monitoring /Age	M	SD	F	p
Less than 20	39.00	3.266	.107	.956
20 – 24	39.39	4.418		
25 – 29	41.00	5.459		
Above 29	38.27	4.052		

Table 4: Summary of Means, Standard Deviations, and F Ratios from ANOVAs:Self-Monitoring as a function of Age

For the demographic of age, results indicated no significant differences between the groups for the self-monitoring scale. For Self-Monitoring, those aged 25-29 ($M= 41.00$) had highest score than those aged 20-24 ($M= 39.39$), those aged Less than 20 ($M= 39.00$) and those aged Above 29 ($M= 38.27$) had the lowest score with no significant differences noted.

Self-Monitoring /Education	M	SD	F	p
Fine arts	38.00	2.550	.811	.524
Graduation	39.61	4.175		
Higher Secondary	44.00	11.314		
Post-graduation	38.71	4.030		
Professional	38.00	6.000		

Table 5: Summary of Means, Standard Deviations, and F Ratios from ANOVAs:Self-Monitoring as a function of Education

For the demographic of education, results indicated no significant differences between the groups for the self-monitoring scale. For Self-Monitoring, those having education as Higher Secondary ($M= 44.00$) had highest score than those having education as Graduation ($M= 39.61$), those having education as Post-Graduation ($M= 38.71$), those having education as Fine Arts ($M= 38.00$) and those having education as Professional ($M= 38.00$) had the lowest score with no significant differences noted.

Self-Monitoring / Place hailing from	M	SD	F	p
City	41.31	4.608	5.879	.002
Metro	41.91	4.867		
Rural	36.27	2.865		
Town	39.13	3.263		

Table 6: Summary of Means, Standard Deviations, and F Ratios from ANOVAs:Self-Monitoring as a function of Place hailing from

For the demographic of place hailing from, results indicated statistically significant differences between the groups for the self-monitoring scale, $F(3,51) = 5.879, p = .002$. For Self-Monitoring, those musicpreneurs hailing from Metro ($M= 41.91$) had highest score than those hailing from Rural ($M= 36.27$) had the lowest score with no significant differences noted in all other groups.

Self-Monitoring / Encouragement in music initiatives	M	SD	F	p
Family	40.25	4.827	3.278	.028
Friends	37.25	3.093		
Musical Professionals	40.00	4.980		
Myself	41.67	4.030		

Table 7: Summary of Means, Standard Deviations, and F Ratios from ANOVAs: Self-Monitoring as a function of Encouragement in music initiatives

For encouragement in music initiatives, results indicated statistically significant differences between the groups for the self-monitoring scale, $F(3,51) = 3.278, p = .028$. For Self-Monitoring, those musicpreneurs being encouraged by themselves ($M= 41.67$) had highest score than those being encouraged by Friends ($M= 37.25$) had the lowest score with no significant differences noted in all other groups.

Self-Monitoring / Developing interest in music	M	SD	F	p
Friends	39.09	3.208	.867	.426
Musical Professionals	38.38	5.340		
Myself	40.14	4.161		

Table 8: Summary of Means, Standard Deviations, and F Ratios from ANOVAs: Self-Monitoring as a function of Developing interest in music initiatives

For developing interest in music initiatives, results indicated no significant differences between the groups for the self-monitoring scale. For Self-Monitoring, those musicpreneurs who developed interest in music by themselves ($M= 40.14$) had highest score than those developed interest in music by Friends ($M= 39.09$) and those developed interest in music by Music Professionals ($M= 38.38$) had the lowest score with no significant differences noted.

Self-Monitoring / Inspiration to enter into music	M	SD	F	p
Friends	36.77	2.386	4.971	.011
Leading artists	39.19	4.226		
Myself	41.29	4.692		

Table 9: Summary of Means, Standard Deviations, and F Ratios from ANOVAs: Self-Monitoring as a function of Inspiration to enter into music

For inspiration to enter into music, results indicated statistically significant differences between the groups for

the self-monitoring scale, $F(2,52) = 4.971, p = .011$. For Self-Monitoring, those musicpreneurs being inspired to enter into music by themselves ($M= 41.29$) had highest score than those being inspired to enter into music by Friends ($M= 36.77$) had the lowest score with no significant differences noted in all other groups.

Self-Monitoring / Involving in music activities of my own	M	SD	F	p
Last two years	38.33	3.773	1.222	.311
Two to five years	39.33	4.669		
Five to Ten years	39.00	3.162		
More than 10 years	41.78	5.019		

Table 10: Summary of Means, Standard Deviations, and F Ratios from ANOVAs: Self-Monitoring as a function of Involving in music activities of my own

For the years of involvement in music activities of their own, results indicated no significant differences between the groups for the self-monitoring scale. For Self-Monitoring, those musicpreneurs involved in music activities for more than ten years ($M= 41.78$) had highest score than those involved in music activities for two to five years ($M= 39.33$), those involved in music activities for five to ten years ($M= 39.00$) and those involved in music activities for less than two years ($M= 38.33$) had the lowest score with no significant differences noted.

IV. FINDINGS

- Musicpreneurs aged 25-29, having the education as higher secondary, hailing from metro, encouraged in music initiatives by themselves, developed interest in music by themselves, inspired to enter into music by themselves and involved in music activities of their own for more than ten years had highest mean scores on the scales of Self-Monitoring.
- Musicpreneurs aged above 39, having education as fine arts or professional, hailing from rural, encouraged in music initiatives by friends, developed interest in music by music professionals, inspired to enter into music by friends and involved in music activities of their own for less than two years had lowest mean scores on the scales of Self-Monitoring.

V. CONCLUSION

Results indicated that when comparing groups defined by musicpreneurs age, education, developing interest in music, and involving in music activities of their own, there were no significant differences between the group for self-monitoring scale. When comparing groups defined by musicpreneurs place they hail from, encouragement in music initiatives, and inspiration to enter into music, there found a significant difference between the group of self-monitoring scale. Those musicpreneurs having education as Higher Secondary ($M= 44.00$) had the highest score for self-monitoring and those musicpreneurs hailing from rural ($M= 36.27$) had the lowest score for self-monitoring.

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