

Social, Economic, and Technological Barriers of the Music Industry in Cebu Province

Antoniette M. Almaden, Cebu Institute of Technology University, Philippines
Alex P. Ocampo, Cebu Institute of Technology University, Philippines
Alexander Franco A. Delantar, Cebu Institute of Technology University, Philippines

The Asian Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract

This research scrutinized the multifaceted challenges that confronted music core groups in Cebu Province, investigating social, economic, and technological barriers through the comprehensive framework of planning, organizing, leading, and controlling management. The primary aim was to propose a forward-thinking management framework that would foster sustainable growth within the music industry. The findings, which employed a qualitative multiple-case study methodology, shed light on the complex landscape that societal, economic, and technological challenges shaped. Coping mechanisms, vital tools for resilience, were diverse and included faith, self-care, diversion, economic negotiation skills, continuous learning, and community involvement. The Amplify Cebu Music Management Framework emerged as a strategic response, grounded in the classic management functions. TechHarmony Integration, which aimed to seamlessly integrate technology into the industry, served as a complement to key components like Harmony Vision, Melodic Collaboration, Innovation Crescendo, and Rhythmic Governance. Tailored interventions encompassed leadership development, modern promotion strategies, artist well-being, creative hubs, education, and government support. Recognizing limitations in role selection, the study encouraged future research to explore the perspectives and challenges of various industry roles beyond creators, artists, and organizations. Implications extended to industry stakeholders, policymakers, educators, and practitioners, urging inclusive strategies that considered the diverse range of roles within the music industry. Beyond Cebu, this study provided insights applicable globally, contributing to the development of inclusive, effective frameworks. In conclusion, the research offered a comprehensive roadmap for overcoming barriers, fostering resilience, and contributing to a vibrant and sustainable music industry in Cebu, aligning the local music scene with global audiences.

Keywords: Classical Management Theory, Barriers, Coping Mechanisms, Management Framework, Music Industry

iafor

The International Academic Forum
www.iafor.org

Introduction

Adeleke (2009) defines the music industry as the professional endeavors involving creating, endorsing, and commercializing music for amusement and various objectives. Brabec and Brabec (2011) presented a broader interpretation, defining it as a domain within the economy and social sphere, where enterprises and individuals prosper by producing and marketing musical compositions. These definitions highlight the complexity of the music business, covering activities such as producing, distributing, and selling recorded music in various formats as well as marketing live performances. This study also explores diverse revenue streams within the music industry, including concerts, merchandise sales, physical and digital music sales, royalties, and other sources (Pushmin, 2023). These revenue streams contribute to the long-term viability and expansion of the industry. However, the industry is undergoing digitalization, accelerated by the COVID-19 pandemic, leading to shifts in consumer behavior and operational dynamics (Denk et al., 2022). Technological advancements in artificial intelligence and digital platforms have transformed the music ecosystem, presenting opportunities and challenges (Bernstein, 2004). While social media platforms have become prominent in entertainment, traditional brick-and-mortar businesses specializing in music sales have declined.

Moreover, the concentration of the Korean music industry in Seoul poses a challenge for artists from provinces to relocate to cities to achieve success, thereby diminishing local artistic communities (Farooqi, 2021). This study recognizes the need for musicians to adapt to these changes, acquire necessary skills, and navigate the evolving market (Wahl & Ellingson, 2018). Despite obstacles, such as limited commercial acumen, funding, and competition, innovative solutions and support networks are emerging to aid musicians (Jeong & Choi, 2017). Effective management practices, including planning, organizing, leading, and controlling (POLC), are essential for navigating the complexities of the music industry (Wyszomirski & Chang, 2017). These functions enable strategic decision-making, resource allocation, and goal achievement. This study acknowledges the influence of technological, social, and economic factors on the music industry's development (Cwynar & Fauteux, 2020). By understanding these frameworks and employing POLC management concepts, stakeholders can drive positive change, promote local-global relationships, and ensure the long-term viability of the industry (Tigre Moura & Maw, 2021).

Drawing on the researcher's background as a professional industrial engineer and singer in Cebu Province, this study aimed to enhance the music industry in Cebu Province by comprehensively analyzing and implementing management strategies to overcome barriers, optimize facilitative practices, develop coping mechanisms, establish a robust management framework, and implement specific recommendations to support the growth and sustainability of the local music industry. By collaborating with industry stakeholders and policymakers, this study seeks to address social, economic, and technological barriers, fostering the industry's development, cultural vitality, and economic resilience in alignment with Republic Act 11904 of 2022.

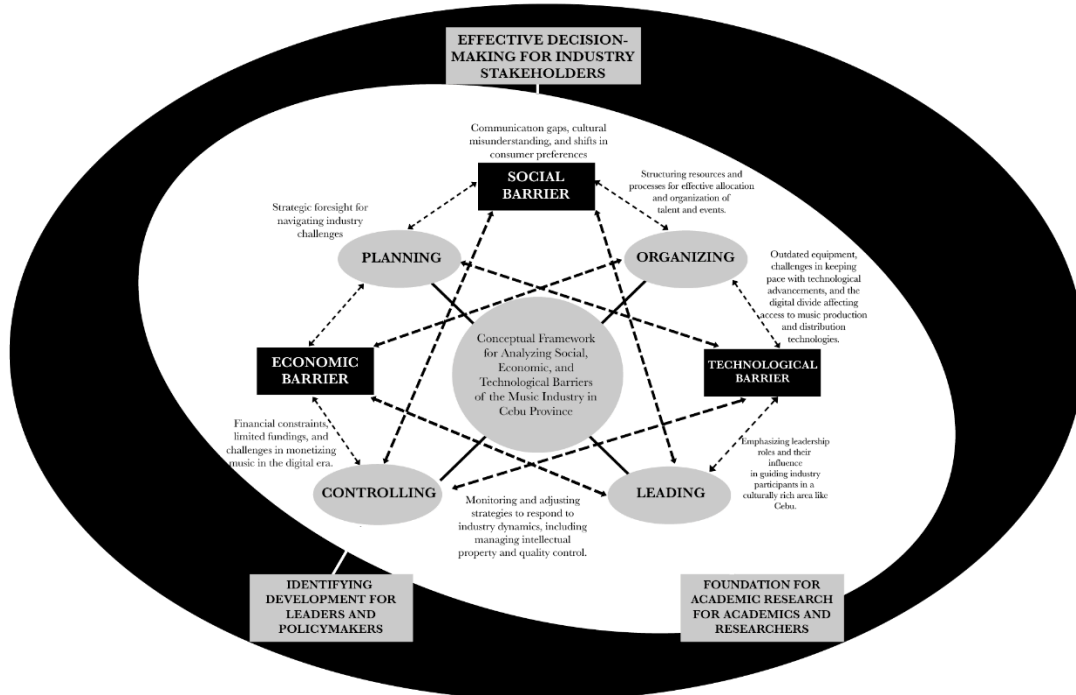


Figure 1: Conceptual Framework for Analyzing Social, Economic, and Technological Barriers of the Music Industry in Cebu Province
 Source: Author’s developed conceptual framework

As shown in Figure 1, this study delves into the symbolic representation of the whole note in music to address the multifaceted challenges facing the music industry in Cebu province, encompassing social, economic, and technological barriers, through the lens of management principles such as planning, organizing, leading, and controlling. Just as the whole note comprises various musical elements, such as pitch, rhythm, and length, the collaboration of music creators, artists, and organizations within the industrial ecosystem contributes to its harmony and continuity. In this conceptual framework, planning involves identifying and integrating solutions to social, economic, and technological disparities akin to the comprehensive nature of the entire note. Organizing represents the connectivity depicted in the note: coordinating efforts to facilitate collaboration, addressing technological gaps, and fostering social support networks. Leadership, symbolized by the unbroken structure of the whole note, requires uniting diverse stakeholders towards common goals, driving policy adjustments, fostering a community, and leading technical advancements. Control mechanisms ensure the ongoing assessment and modification of implemented solutions to maintain industry cohesion amid ongoing challenges, mirror continuous control, and preserve harmony within the sector. The symbolic portrayal of the whole note emphasizes the need for a holistic approach to address the industry's complexities, providing valuable insights for stakeholders. Artists, professionals, industry executives, and governments can use this framework to navigate challenges effectively and foster collaboration, innovation, and targeted support. For students and researchers, the note serves as a metaphor for the necessity of thorough scholarly research and academic contributions to understand and address industry challenges. Academics are crucial in promoting industry harmony through insights and empirical data, thereby impacting legislation and industry practices. Overall, the paradigm underscores the importance of unity, collaboration, and cooperative efforts among diverse stakeholders to address challenges and advance the long-term growth of the music industry in Cebu Province.

Methods

This study used a qualitative multiple-case approach, facilitated by Delve's qualitative data analysis program, to explore the significance of Cebu Province in the Philippine music industry. It emphasizes the province's diverse musical traditions and cultural influence. Key informants in the music industry, including music producers, artist managers, singers, bands, musicians, governmental entities, and record labels, provided insights through purposive sampling and face-to-face interviews, aiming for a sample size of six to twelve key informants to achieve saturation, as recommended by Clarke and Braun (2013), Fugard and Potts (2015), and Guest et al. (2006, 2020). This approach ensures rigorous analysis and yields significant results. The validation procedure of this study incorporated the expertise of a research specialist, communications professional, and a music industry expert. The collective endeavor produced a comprehensive and diverse interview guide that would generate valuable insights into the primary challenges and concerns of the music industry.

Data Type	Music Groups (Key Informants)	Core	Sample Size (n)	Description	Identifiers
Interviews	Music (MC)	Creators	8	music producer (MP)	CMP ₁ , CMP ₂ , CMP ₃ , CMP ₄ , and CMP ₅
				artist manager (AM)	CAM ₁ , CAM ₂ , CAM ₃
				singer (S)	AS ₁ , AS ₂ , AS ₃ , and AS ₄
				bands (B)	AB ₁ , AB ₂ , AB ₃ , AB ₄
	Artists (A)		12	musician (M)	AM ₁ , AM ₂ , AM ₃ , AM ₄
				government (G)	OG ₁
				record label (RL)	ORL ₁ , ORL ₂ , ORL ₃ , ORL ₄
	Organizations (O)		5		

Table 1: Target Sample Size of Key Informants
Source: Author's classification of key informants

Results and Discussion

This study delves into the multifaceted challenges faced by core music groups, focusing on POLC management strategies to advance the music industry in the Cebu Province. It examines barriers across social, economic, and technological domains by analyzing facilitators and hindrances. This study highlights adaptive coping mechanisms and intricate dynamics among core groups through a cross-case analysis. It aimed to elucidate the challenges and offer actionable recommendations, contributing to the sector's vibrancy and prosperity in Cebu Province.

Music Groups	Core	Key Informants	n	Years of Professional Experience		
				5 to 10 years	11 to 20 years	20 years and above
Music Creator		Music Producers	5	20%	40%	40%
		Artists Manager	3	33%	33%	33%
Artists		Singers	4	25%	25%	50%
		Bands	4	25%	50%	25%
Organization		Musicians	4	25%	50%	25%
		Record Labels	4		50%	50%

Table 2: Key Informants Demographics
Source: Author's calculations based on the inclusion criteria

Barriers Experienced by the Music Core Groups

Key Informants	Barriers	Sub-Theme	Emerging Themes
Music Creators	Social	Professionalism and Interpersonal Skills	Navigating Professional Dynamics
		Diversity and Cultural Dynamics	
	Economic	Social Pressure and Stagnation	Financial Sustainability in Business Operations
		Financial Limitations and Resource Constraints	
Technological	Technological	Pricing Dynamics and Valuation Challenges	Challenges and Ethics in Technology Utilization
		Costs and Expenditures	
		Earnings, Compensation, and Payment Issues	
Artists	Social	Intense Industry Competition	Social Equity and Empowerment Dynamics
		Piracy and Copyright Infringement	
		Adoption and Adaptation to Technology	
	Economic	Equipment Reliability and Studio Setup	Economic Instability in Professional Pursuits
		Technical Skills and Software Utilization	
		Technological Disparity	
	Technological	Technological	Access and Support
Advocacy and Empowerment			
Social	Social	Interpersonal Dynamics	Social Equity and Empowerment Dynamics
		Inequality and bias	
Economic	Economic	Impact on reputation	Economic Instability in Professional Pursuits
		Income Challenges	
Technological	Technological	Negotiation Hurdles	Technological
		Limited Resources and Financial Constraints	
Social	Social	Diversification and Stability	Social Equity and Empowerment Dynamics
		Talent Valuation	
Technological	Technological	Technical Knowledge and Skills	Technological

		Equipment and Instrumentation Production and Quality Standards Technology and Online Presence Challenges in Communication Piracy and Competition	Evolution and Industry Adaptation
	Social	Challenges in Pursuing Creative Careers Social and Cultural Perceptions Personal and Familial Challenges Societal and Industry Biases	Navigating Obstacles in Creative Pursuits
Organizations	Economic	Financial Viability and Sustainability Regulatory Impact Market Dynamics and Sales Resource Accessibility and Adequacy	Navigating Economic Realities in Business Technology
	Technological	Technological Advancements and Impact	Evolution and Access in Modern Practices

Table 3: Barriers Experienced by the Music Core Groups

Source: Author’s identified barriers experienced by the music core groups

The study uncovered various barriers experienced by music creators in Cebu Province, focusing on the social, economic, and technological dimensions. Social barriers were illuminated through the theme of Navigating Professional Dynamics, thereby shedding light on the challenges faced by music producers and artist managers. For producers, evolving roles and technological advancements (Zager, 2021) have disrupted the dynamics of traditional studio (Campelo, 2019). Ambiguity in producer roles (Blake, 2009; Moorefield, 2010) has compounded contractual agreements and technical management challenges. Artist managers encounter diverse roles and identity regulation complexities (Szostak & Sułkowski, 2020), and artist decisions influence managerial conduct. Economic barriers underpinned by Financial Sustainability in Business Operations highlight limited funds and industry transformation (Holt, 2010). Declining recorded music profits (Gateau, 2014; Tschmuck, 2012) and digital piracy threats (Le, 2019; David, 2009) have shifted the focus to live performance (Kusek et al., 2005; Connolly & Krueger, 2006). Technological challenges, encapsulated in Challenges and Ethics in Technology Utilization, underscored digital piracy and ethical dilemmas (Marshall, 2015). The convergence of technology and industry demands ethical decision making (Aguiar & Waldfogel, 2018; Borja et al., 2014), necessitating legislative frameworks and ethical education (Rogers, 2013).

In the vibrant music scene of Cebu Province, artists encompass singers, bands, musicians, and grapples with a plethora of social, economic, and technological barriers. Social challenges, encapsulated by the theme of Social Equity and Empowerment Dynamics, include a lack of support and resources, limited exposure, and struggles for representation in decision-making spaces (Behr et al., 2016). Gender biases and familial opposition compounded these challenges, whereas generational divides and age biases complicate artists' experiences (Webster et al., 2018). Various authors underscore the importance of social and cultural values in understanding these challenges, emphasizing the significance of social networks, inclusivity in live music scenes, and familial support (Grazian, 2009; Zwaan et al., 2009). Additionally, the perception of music as a privilege and the competitive nature of the

industry pose hurdles for artists needing exceptional talent or industry navigation skills (Barata & Coelho, 2021). Economic barriers, encapsulated by Economic Instability in Professional Pursuits, present artists with income uncertainties, negotiation hurdles, and limited resources (Haynes & Marshall, 2018). Economic barriers, encapsulated by Economic Instability in Professional Pursuits, present artists with income uncertainties, negotiation hurdles, and limited resources (Haynes & Marshall, 2018). The nature of the gig economy of the music industry, compounded by digitalization, offers independence and exposes artists to financial uncertainties (Milam, 2019). Discrepancies in average hourly wages between countries and a lack of income growth for artists globally highlight the severity of economic challenges (Bureau of Labor Statistics, 2022; Webster et al., 2018).

Moreover, shifts in audience preferences, rising rental costs, and inadequate investments from record labels exacerbate financial instability (Victoria, 2011; House of Commons Digital, Culture, Media, and Sport Committee, 2019). Technological barriers, captured by Technological Evolution and Industry Adaptation, arise from the transformative impact of digital advancements, streaming platforms, and online distribution channels (Couldry & Hepp, 2018). Although technology offers opportunities for exposure and expression, it also erects barriers that demand relentless adaptation (Balbi & Magaudda, 2018). Challenges include defining music genres, distributing content, and navigating revenue generation complexities from streaming services (Gillespie, 2010). Additionally, inadequate sound equipment in venues and challenges in achieving optimal room acoustics affect the quality of life (Petrescu, 2008; Adelman-Larsen, 2014).

In Cebu Province's music industry, organizations face a confluence of societal, governmental, and record label-related barriers encapsulated by the theme of Navigating Obstacles in Creative Pursuits. These barriers include perceiving music as an uncertain profession, lack of parental support, stereotypes, and gender bias (Lam et al., 2015; Ellemers, 2018). Similar to organizational downsizing and temporary contracts, job insecurity impacts artists' mental and physical well-being, echoing broader organizational challenges (De Cuyper et al., 2012). Parental support is crucial, with studies highlighting its pivotal role in children's musical development (Creech 2010). Implicit biases in the industry, including gender roles and genre preferences, influence decision-making processes within organizations (Ellemers, 2018; Brownstein, 2017). Sexism and gender biases manifest in hostile behaviors, impacting women's acceptance and advancement in the field (Barreto et al., 2010). Economic barriers, epitomized by Navigating Economic Realities in Business, include contractual restrictions imposed by major record labels and inconsistent amusement taxes on music events in the Philippines (RIAA, 2023; Casiño, 2010). Independent music production offers opportunities, but requires adaptive strategies to shift consumption dynamics (Galuska & Bystrov, 2014; Nordgård, 2018). Technological barriers, highlighted by Technology Evolution and Access in Modern Practices, include debates on digital progress, concerns about the impact of AI-generated music on human creativity, and uncertainties about copyright and legal implications (Hesmondhalgh, 2018; Deahl, 2019; Intercontinental Music Awards [ICMA], 2023). Ancillary barriers, including government and policy-related, external and industry-related, educational and knowledge-related, cultural, mental, health-related, and well-being, logistical, promotional, and personal challenges, collectively complicate the music landscape in Cebu Province, necessitating comprehensive strategies and collaborative efforts for sustainable growth.

Practices That Facilitate and Hinder the Planning, Organizing, Leading, and Controlling Management Among the Music Core Groups

Management of POLC practices in the music industry involves a complex interplay of factors that facilitate and impede progress, encompassing producers, artist managers, singers, bands, musicians, and organizations. Social, economic, and technological barriers contribute to this intricate situation, and shape the application of management techniques. Examining these barriers reveals gaps in planning within social, leading economic and technological barriers, underscoring the unique nature of music creators' work. Despite these gaps, the absence of certain practices and obstacles highlights the intricate and individualized nature of music creation within the industry. Notable gaps in the technological barrier section indicate artists' challenges in navigating technology, deviating from standardized management practices. Engaging in POLC functions presents a blend of challenges and opportunities for entities, such as government agencies and record labels, reflecting adherence to conventional organizational frameworks. Weirich et al. (2008) emphasized the foundational role of management in the music industry by integrating conventional managerial philosophies with music domain intricacies. Effective planning, as highlighted by DuBrin (2012) and Tilly (2013), aligns goals and strategies, whereas organizational management, as outlined by Tilly (2013) and Byrnes (2009), plays a crucial role. As explored by Holdford (2003), leadership practices affect both creative output and industrial adaptability. Control, which is vital for management, plays a diverse role, impacting music creators, artists, and organizations amid challenges that require careful management by industry leaders and stakeholders (Allen, 2018; Janke et al., 2016; Chow, 2020; Majeed, 2021).

Coping Mechanisms of the Music Core Groups

Music producers and artist managers face multifaceted social, economic and technological challenges. Pursuing dominance and distinction requires a unique blend of inherent ability, expertise, and unwavering dedication, echoing insights from Fernández-Company et al. (2022). Coping mechanisms have emerged as crucial tools for resilience against stress, a demanding lifestyle, and social isolation, emphasizing perseverance as a critical quality. Strategies such as faith, self-care, diversion, and community involvement have been highlighted by various scholars, including Seligman (2018), and Yağışan and Arslan (2014), to facilitate joy and satisfaction in the industry. Economically, the strategic coping methods described by Miller and Lessard (2001) and negotiation skills emphasized by Shonk (2023) influence outcomes, whereas adaptation to rapid technological evolution demands resilience and flexibility (Hanna, 2007). Artists encompassing singers, bands, and musicians employ diverse coping mechanisms to navigate challenges and balance musical mastery and industry pressures, as highlighted by Fernández-Company et al. (2022) and self-esteem, as influenced by Kruse (2012) and Swart (2016). They adeptly manage economic challenges, prioritize passion over monetary rewards, and embrace technology, highlighting their commitment to flourishing in the ever-evolving music industry. Government bodies and record labels employ education, online platforms, and collaboration with technical professionals to adapt to changing circumstances and utilize digital technology for competitive advantages, as discussed by Aprikian and Dekker (2020) and Rutter (2016).

Developed and Proposed Management Framework to Enhance the Music Industry in Cebu Province

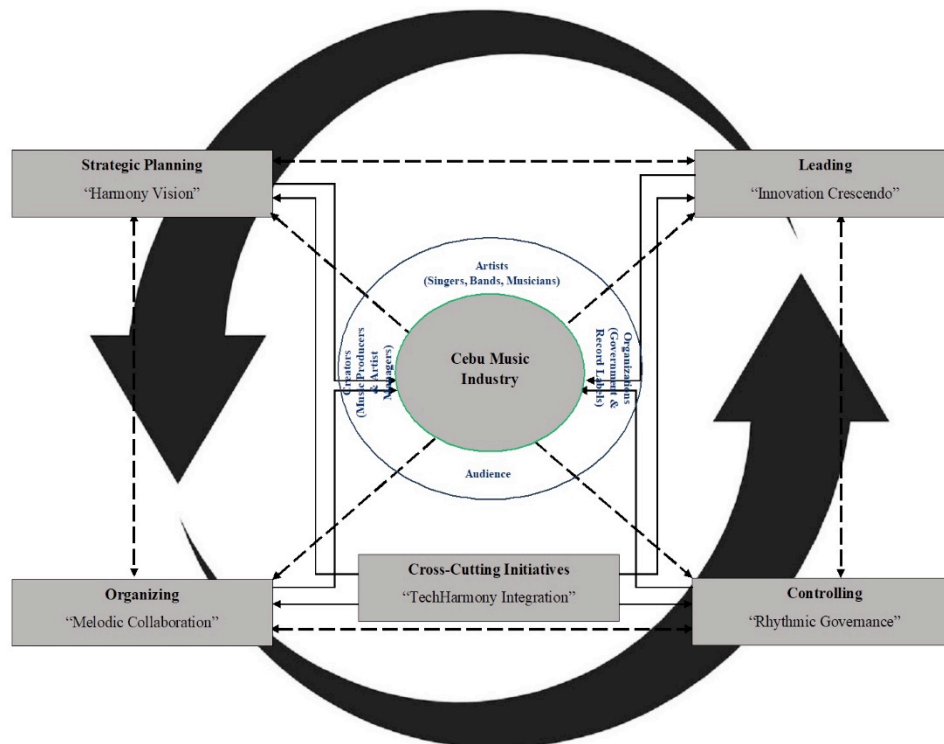


Figure 2: Amplify Cebu Music (ACM) Management Framework
Source: Author's developed management framework

As depicted in Figure 2, the ACM Management Framework represents a comprehensive and strategic approach to enhancing the vibrancy and sustainability of the music industry in Cebu Province. Grounded in classic POLC management functions, this framework addresses social, economic, and technological barriers that hinder industrial growth. The Harmony Vision in the Planning component provided a strategic vision, while the organizing function, Melodic Collaboration, fostered unity, and shared resources among artists. Leadership development and innovation promotion are central to the leading function represented by Innovation Crescendo as well as the controlling function, Rhythmic Governance, ethical standards, and accountability. A crosscutting initiative, TechHarmony Integration, was introduced to infuse technology into the industry, encompassing digital distribution platforms, digital literacy training, blockchains for transparent royalty distribution, and virtual collaborative spaces. Digital distribution platforms and social networking services, as highlighted by Kenney and Zysman (2016), Langley and Leyshon (2017), Srnicek (2017), Graham (2017), and Smith (2019), have been acknowledged as disrupting global cultural industries. Dai and Vasarhelyi (2017), Panay (2016), and Koltay (2011) emphasized the integration of blockchain technology and fostering digital literacy among industry stakeholders. The framework also underscores the importance of virtual collaborative spaces, technological evaluation, and adoption in ensuring that the music industry remains at the forefront of innovation. The interconnected arrows in the visual representation of the framework highlight the dynamic relationships between the management functions, thereby forming an evaluation loop for continuous feedback and adaptability. Stakeholder

involvement is central to the framework, with creators, artists, organizations, and audiences playing integral roles in influencing industry trends and ethical standards. Overall, the ACM Management Framework aims to magnify and elevate Cebu's musical identity, foster a vibrant and amplified music ecosystem that embraces diversity and technology, and resonates with local and global audiences.

Interventions to Support the Music Industry

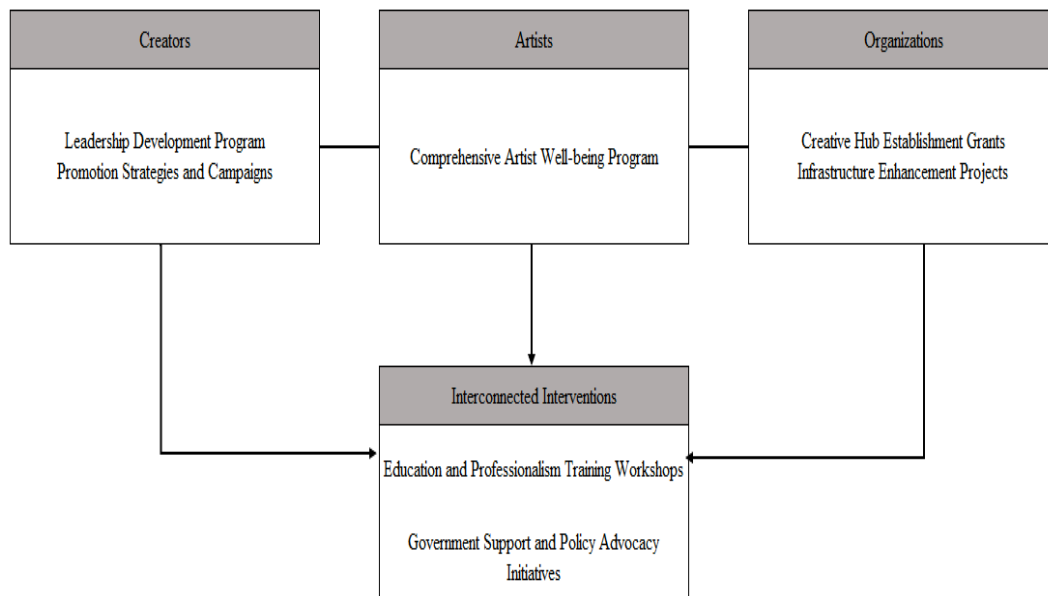


Figure 3: Specific and Interconnected Interventions to Support the Music Industry
 Source: Author’s identified specific and interconnected interventions.

The recommended interventions for enhancing Cebu Province's music industry, as depicted in Figure 3, offer a tailored strategy to address the specific needs of creators, artists, and organizations. The Leadership Development Program targets individual and collective leadership deficiencies, aiming to cultivate influential figures and promote industry cohesion. Drawing on the insights from Day et al. (2021), this initiative navigates challenges and fosters economic growth. Promotion Strategies and Campaigns, inspired by Lahutina (2010), Yakymiv (2012), Scolari (2009), and Zeiser (2015), leverage modern promotional approaches by encouraging local businesses to integrate Cebuano artists' songs and engage in cross-platform promotions, enhancing visibility and audience engagement through digital platforms. The Comprehensive Artist Well-Being Program, informed by Otake and Wong (2014), and the literature on financial literacy by Lusardi and Mitchell (2014) and Usama and Yusoff (2019), addresses financial literacy, fair treatment, health initiatives, and safety nets, contributing to a fair and sustainable music business environment. Creative Hubs and Infrastructure Enhancement Projects influenced by the Participatory Creative Music Hub model (Campbell & Hron, 2023) and successful urban planning creative hubs (Boswinkel & van Meerkerk, 2023; Dovey et al., 2016) foster creativity and community bonds through collaborative space. Education and Professionalism Training Workshops, drawing from global research (Ballico & Foran, 2023; Evans, 2013; Hennekam et al., 2019; Everts et al., 2021), address knowledge disparities and aspire artists to navigate competitive industries. Government Support and Policy Advocacy Initiatives, informed by examples from Korea and Japan (Beeson, 2009; Holroyd, 2019; Rhee, 2014; Otmazgin, 2020), aim to involve the

government in industry support through standardization, collaboration, and network facilitation, thereby contributing to economic and cultural growth. Together, these interventions form a comprehensive framework that addresses diverse challenges, including personal and professional development, promotional strategies, well-being, collaborative spaces, education, and government support, with the aim of creating a sustainable and thriving local music ecosystem in the Cebu Province.

Conclusion

The music industry is a complex environment shaped by societal, economic, and technological challenges spanning various governmental, cultural, and personal issues. Collaboration, strategic planning, and ethical use of technology are crucial for navigating these complexities. Management practices emphasize personalized music creation, effective planning, and balancing control with creative autonomy. Coping mechanisms such as faith, self-care, and community involvement are essential for building resilience. The ACM Management Framework proposes interventions, such as leadership development, promotion, artist welfare, and education, to enhance Cebu's music industry. Further research is needed to comprehensively understand this industry. This study provides a basis for stakeholders to develop targeted initiatives for achieving long-term growth. The implications extend beyond Cebu, offering insights applicable to music ecosystems worldwide, with the potential to transcend limitations and flourish as dynamic hubs for local and global audiences. This study examines Cebu's music ecosystem and proposes the implementation of the ACM Management Framework to address its challenges. It suggests targeted interventions, such as leadership development, promotion strategies, artist welfare initiatives, creative hubs, education programs, and professional workshops. By integrating this framework with the interventions outlined in Republic Act No. 11904, it aims to empower the Creative Industries Development Council to support Cebu's music scene effectively. This collaborative approach can enhance the growth and sustainability of Cebu's music industry and contribute to its creative economy. The study identifies areas for future research to deepen understanding and support the resilience and expansion of musical ecosystems, such as Inclusive Exploration of Industry Roles and Audience Perspectives, Comparative Analysis Across Music Ecosystems, Longitudinal Studies on Intervention Effectiveness, Exploration of Technology Integration, In-depth Analysis of Coping Mechanisms.

References

- Adeleke, A. (2008). Music industry in Nigeria: A definition and tools for quality music production. *Nigerian Music Review*, 85-98.
- Adelman-Larsen, N. W. (2014). *Rock and Pop Venues. Acoustic and Architectural Design*. Berlin/Heidelberg.
- Aguiar, L., & Waldfogel, J. (2018). As streaming reaches flood stage, does it stimulate or depress music sales? doi:10.1016/j.ijindorg.2017.06.004
- Allen, P. (2018). *Artist management for the music business*. Elsevier/Focal Press.
- Aprikian, A., & Dekker, E. (2020). Major Record Labels' Strategic Positioning in the Digital Popular Music Market.
- Balbi, G., & Magaudda, P. (2018). *A history of digital media: An intermedia and global perspective*. Routledge.
- Ballico, C., & Foran, S. (2023). Capacity building and professional development in contemporary music careers: An Australian contemporary music case study. <https://doi.org/10.1177/02557614231184846>
- Barata, M. L., & Coelho, P. S. (2021). Music Streaming Services: Understanding The Drivers of Customer Purchase and Intention to Recommend. <https://doi.org/10.1016/J.Heliyon.2021.E07783>
- Barreto, M., Ellemers, N., Piebinga, L., & Moya, M. (2010). How nice of us and how dumb of me: The effect of exposure to benevolent sexism on women's task and relational self-descriptions. *Sex Roles*, 62, 532-544.
- Beeson, M. (2009). Developmental states in East Asia: A comparison of the Japanese and Chinese experiences. *Asian perspective*, 33(2), 5-39.
- Behr, A., Brennan, M., & Cloonan, M. (2016). Cultural Value and Cultural Policy Some Evidence from the World of Live Music. <https://doi.org/10.1080/10286632.2014.987668>
- Bernstein, L. (2004). *The joy of music*. Hal Leonard Corporation.
- Blake, A. (2009). Recording Practices and the Role of the Producer. *The Cambridge companion to recorded music*, 36-53.
- Borja, K., Dieringer, S., & Daw, J. (2014). The effect of music streaming services on music piracy among college students. *Computers in Human Behavior*, 45, 69-76. doi:10.1016/j.chb.2014.11.088
- Boswinkel, Koen & van Meerkerk, Edwin. (2023). Creative hubs: an anomaly in cultural policy?. DOI:10.1080/10286632.2022.2107636

- Brabec, J., & Brabec, T. (2011). *Music, Money and Success*. Schirmer Trade Books.
- Brownstein, M. (2017). Implicit bias and race. In *The Routledge Companion to the Philosophy of Race* (pp. 261-276). Routledge.
- Bureau of Labor Statistics. (2022). *Musicians and Singers*. United States Department of Labor, Occupational Outlook Handbook
- Byrnes, W. J. (2009). *Management and the Arts*. ilustrované vydání.
- Campbell, L., & Hron, T. (2023). The participatory creative music hub: Process over product. *Performance Matters*, 9(1–2), 236–252. <https://doi.org/10.7202/1102397ar>
- Campelo, I., 2019. The “virtual” producer in the recording studio: Media networks in long-distance peripheral performances. In *The Art of Record Production* (pp. 112-126). Routledge.
- Casiño, T. (2010). House Bill No. 3787. An Act Providing for Tax Exemptions and Subsidies for The Local Music Industry and Amending for This Purpose Certain Sections of The Local Government Code Of 1991.
- Chow, A. R. (2020). Musicians Using AI to Create Otherwise Impossible New Songs. Retrieved from <https://time.com/5774723/ai-music/>
- Clarke, V., & Braun, V. (2013). *Successful Qualitative Research: A Practical Guide for Beginners*.
- Connolly, M., & Krueger, A. B. (2006). Rockonomics: The Economics of Popular Music. In Ginsburgh, V.A., and Throsby, D. (Eds.), *Handbook of the Economics of Art and Culture*, 1, 667–719. Amsterdam (NL) North-Holland. [https://doi.org/10.1016/S1574-0676\(06\)01020-9](https://doi.org/10.1016/S1574-0676(06)01020-9)
- Couldry, N., & Hepp, A. (2018). *The mediated construction of reality*. John Wiley & Sons.
- Creech, A. (2010). Learning a musical instrument: The case for parental support. *Music Education Research*, 12(1), 13-32.
- Cwynar, C., & Fauteux, B. (2020). Introduction to public radio and music in the streaming era symposium music in the public service: Public radio and music in the streaming era. *Journal of Radio & Audio Media*, 27(1), 4–7. <https://doi.org/10.1080/19376529.2019.1706260>
- Dai, J., & Vasarhelyi, M. A. (2017). Toward blockchain-based accounting and assurance. *Journal of information systems*, 31(3), 5-21.
- David, M. (2009). Peer to peer and the music industry: The criminalization of sharing. *Peer to Peer and the Music Industry*, 1-200.

- Day, D. V., Riggio, R. E., Tan, S. J., & Conger, J. A. (2021). Advancing the science of 21st-century leadership development: Theory, research, and practice. *The Leadership Quarterly*, 32(5), 101557.
- De Cuyper N., Mäkikangas A., Kinnunen U., Mauno S., Witte H. D. (2012). Cross-lagged associations between perceived external employability, job insecurity, and exhaustion: Testing gain and loss spirals according to the conservation of resources theory. *Journal of Organizational Behavior*, 33(6), 770–788.
- Deahl, D. (2019). We've been warned about AI and music for over 50 years, but no one's prepared. <https://www.theverge.com/2019/4/17/18299563/ai-algorithm-music-law-copyright-human>
- Denk, J., Burmester, A., Kandziora, M., & Clement, M. (2022). The impact of COVID-19 on music consumption and music spending. *PLOS ONE*, 17(5), e0267640. <https://doi.org/10.1371/journal.pone.0267640>
- Dovey, J., Pratt, A. C., Moreton, S., Virani, T. E., Merkel, J., & Lansdowne, J. (2016). *The creative hubs report: 2016*.
- DuBrin, A. J. (2012). *Essentials of management*. South-Western.
- Ellemers, N. (2018). Gender stereotypes. *Annual review of psychology*, 69, 275-298.
- Evans, M. (2013). 'What Constitutes Artist Success in the Australian Music Industries?'. *International Journal of Music Business Research (IJMBR)*.
- Everts, R., Hitters, E., Berkers, P. (2021). The working life of musicians: mapping the work activities and values of early-career pop musicians in the Dutch music industry. *Creat Ind J* 15:97–117. <https://doi.org/10.1080/17510694.2021.1899499>
- Farooqi, A. (2021). Regional hip hop and the seoul metropole: A case study of underground hip hop in gwangju. *Journal of World Popular Music*, 7(2). <https://doi.org/10.1558/jwpm.42674>
- Fernández-Company, J. F., Ondé, D., & García-Rodríguez, M. (2022). Autoestima y Satisfacción con la Vida en Músicos y Población General. *Revista Iberoamericana de Diagnóstico y Evaluación – e Avaliação Psicológica*, 63(2), 73. <https://doi.org/10.21865/RIDEP63.2.06>
- Fugard, A.J., Potts, H.W. (2015). Supporting thinking on sample sizes for thematic analyses: a quantitative tool. *Int J Soc Res Methodol.*: 669–684. [Doi:10.1080/13645579.2015.1005453](https://doi.org/10.1080/13645579.2015.1005453)
- Galuska, P., & Bystrov, V. (2014). Crowdfunding: A Case Study of a New Model of Financing. *Journal of Internet Commerce*, 13(3/4), 233–252. <https://doi.org/10.1080/15332861.2014.961349>
- Gateau, T. (2014). The role of open licences and free music in value co-creation: the case of *misteur valaire*. *International Journal of Arts Management*, 16(3), 49.

- Gillespie, T. (2010). The politics of 'platforms'. *New Media & Society*, 12(3), 347-364.
<https://doi.org/10.1177/1461444809342738>
- Graham, R. (2017). *Google and advertising: digital capitalism in the context of Post-Fordism, the reification of language, and the rise of fake news*. Palgrave Communications, 3(1).
- Grazian, D. (2009, December). Urban Nightlife, Social Capital, and the Public Life of Cities 1. In *Sociological Forum* (Vol. 24, No. 4, pp. 908-917). Oxford, UK: Blackwell Publishing Ltd.
- Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An experiment with data saturation and variability. *Field Methods*.
Doi:10.1177/1525822X05279903
- Guest, G., Namey, E., Chen, M. (2020). A simple method to assess and report thematic saturation in qualitative research. *PLOS ONE* 15(5): e0232076.
<https://doi.org/10.1371/journal.pone.0232076>
- Hanna, W. (2007). The new Bloom's taxonomy: Implications for music education. *Arts Education Policy Review*, 108(4), 7-16.
- Haynes, J., & Marshall, L. (2018). Reluctant entrepreneurs: musicians and entrepreneurship in the 'new' music industry. *The British Journal of Sociology*, 69(2), 459-482.
- Hennekam, S., Macarthur, S., Bennett, D., Hope, C., & Goh, T. (2019). Women composers' use of online communities of practice to build and support their careers. *Personnel Review*, 49(1), 215–230. <https://doi.org/10.1108/pr-02-2018-0059>
- Hesmondhalgh, D. (2018). The cultural industries. *The Cultural Industries*, 1-568.
- Holdford, D. A. (2003). Leadership theories and their lessons for pharmacists. *American Journal of Health-System Pharmacy*, 60(17), 1780-1786.
- Holroyd, C. (2019). Digital content promotion in Japan and South Korea: Government strategies for an emerging economic sector. *Asia & the Pacific Policy Studies*, 6(3), 290-307.
- Holt, F. (2010). The economy of live music in the digital age. *European Journal of Cultural Studies*, 13(2), 243–261. <https://doi.org/10.1177/1367549409352277>
- House of Commons' Digital, Culture, Media and Sport Committee (2019). *Live Music*. Ninth Report of Session 2017–19,
<https://publications.parliament.uk/pa/cm201719/cmselect/cmcumeds/733/733.pdf>
- Intercontinental Music Awards [ICMA]. (2023). Music and ai: The pros, cons, and ethical implications. InterContinental Music Awards.
<https://www.intercontinentalmusicawards.com/music-and-ai-the-pros-cons-and-ethical-implications/>

- Janke, K. K., Nelson, M. H., Bzowycy, A. S., Fuentes, D. G., Rosenberg, E., & DiCenzo, R. (2016). Deliberate integration of student leadership development in Doctor of Pharmacy programs. *American Journal of Pharmaceutical Education*, 80(1), 2. <https://doi.org/10.5688/ajpe8012>
- Jeong, J., & Choi, M. (2017). The Expected Job Satisfaction Affecting Entrepreneurial Intention as Career Choice in the Cultural and Artistic Industry. *Sustainability*, 9(10):1689. <https://doi.org/10.3390/su9101689>
- Kenney, M., & Zysman, J. (2016). The rise of the platform economy. *Issues in science and technology*, 32(3), 61.
- Koltay, T. (2011). The media and the literacies: Media literacy, information literacy, digital literacy. *Media, culture & society*, 33(2), 211-221. doi:10.1177/0163443710393382
- Kruse, N. B. (2012). Adult community musicians' self-esteem of music ability. *Research Studies in Music Education*, 34(1), 61–72. <https://doi.org/10.1177/1321103X12438655>
- Kusek, D., Leonhard, G., & Lindsay, S. G. (2005). *The future of music: Manifesto for the digital music revolution*.
- Lahutina, I. V. (2010). *Upravlinnia Proektamy v Kulturnii Industrii [Project Management in the Cultural Industry]*. Kyiv: Slovo (in Ukr.).
- Lam C. F., Liang J., Ashford S. J., Lee C. (2015). Job insecurity and organizational citizenship behavior: Exploring curvilinear and moderated relationships. *Journal of Applied Psychology*, 100(2), 499.
- Langley, P., & Leyshon, A. (2017). Platform capitalism: the intermediation and capitalization of digital economic circulation. *Finance and society*, 3(1), 11-31.
- Le, K. N. (2019). Barriers to Financial Compensation for Artists in the Recording Industry in the Digital Age. *McNair Scholars Research Journal*, 12(1), 5.
- Lusardi, A., & Mitchell, O. S. (2014). The economic importance of financial literacy: Theory and evidence. *American Economic Journal: Journal of Economic Literature*, 52(1), 5-44.
- Majeed, R. (2021). Artificial Intelligence in the Music Industry. <https://uwaterloo.ca/arts-computing-newsletter/spring-2021/feature/artificial-intelligence-music-industry>
- Marshall, L. (2015). 'Let's keep music special. F—Spotify': on-demand streaming and the controversy over artist royalties. *Creative Industries Journal*, 8(2), 177-189. doi:10.1080/17510694.2015.1096618
- Milam, B. (2019). Exploring Financial Literacy of Independent Musicians in the Gig Economy.

- Miller, R., & Lessard, D. R. (2001). *The strategic management of large engineering projects: Shaping institutions, risks, and governance*. MIT press.
- Moorefield, V. (2010). *The producer as composer: Shaping the sounds of popular music*. MIT Press.
- Nordgård, D. (2018). *The Music Business and Digital Impacts*. <https://doi.org/10.1007/978-3-319-91887-7>
- Otaye, L., & Wong, W. (2014). Mapping the contours of fairness: The impact of unfairness and leadership (in) action on job satisfaction, turnover intention and employer advocacy. *Journal of Organizational Effectiveness: People and Performance*, 1(2), 191-204. <https://doi.org/10.1108/JOEPP-02-2014-0010>
- Otmazgin, N. (2020). State Intervention Does Not Support the Development of the Media Sector: Lessons from Korea and Japan. *Global Policy*, 11, 40-46. <https://doi.org/10.1111/1758-5899.12821>
- Panay, P. (2016). *Why Us, Why Now: Convening the Open Music Initiative*. <https://www.berklee.edu/panos-panay-open-music-initiative>
- Petrescu, N. (2008). Loud music listening. *McGill Journal of Medicine: MJM*, 11(2), 169.
- Pushmin, A. (2023). Music Management: Production System and Promotion in the Music Industry. *Socio-Cultural Management Journal*, 6(1), 140-164. <https://doi.org/10.31866/2709-846X.1.2023.278666>
- Rhee, W. (2014). Inter-ministerial Policy Coordination for Digital Content Technology Development: Korean and Japanese Cases. *STI Policy Review*, 5(2), 96-121.
- RIAA. (2023). *RIAA Mid-Year 2023 Revenue Report*. <https://www.riaa.com/reports/riaa-mid-year-2023-revenue-report/>
- Rogers, J. (2013). *The death and life of the music industry in the digital age*. A&C Black.
- Rutter, P. (2016). *The music industry handbook*. Routledge.
- Scolari, C. A. (2009). *Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production*.
- Seligman, M. (2018). PERMA and the building blocks of well-being. *The journal of positive psychology*, 13(4), 333-335. <https://doi.org/10.1080/17439760.2018.1437466>
- Shonk, K. (2023). *The importance of power in negotiations: Taylor swift shakes it off*. PON - Program on Negotiation at Harvard Law School. <https://www.pon.harvard.edu/daily/dispute-resolution/dispute-resolution-with-spotify-taylor-swift-shakes-it-off/>
- Srnicek, N. (2017) *Platform capitalism*. John Wiley & Sons.

- Smith, H. (2019). People-based marketing and the cultural economies of attribution metrics. *Journal of Cultural Economy*, 12(3), 201-214.
- Swart, I. (2016). Ego boundaries and self-esteem: Two elusive facets of the psyche of performing musicians. *Psychology of Music*, 44(4), 691-709. <https://doi.org/10.1177/0305735615590283>
- Szostak, M., & Sułkowski, Ł. (2020). Manager as an artist: Creative endeavour in crossing the borders of art and organizational discourse. *Creativity Studies*, 13(2), 351-368. DOI:10.3846/cs.2020.11373
- Tigre Moura, F., & Maw, C. (2021). Artificial intelligence became Beethoven: How do listeners and music professionals perceive artificially composed music? *Journal of Consumer Marketing*, 38(2), 137–146. <https://doi.org/10.1108/JCM-02-2020-3671>
- Tilly, A. (2013). Key Factors Contributing to the International Success of a Rock Band: Managing Artists as Businesses.
- Tschmuck, P. (2012). Creativity and innovation in the music industry. I Tschmuck, P. (Ed.), *Creativity and innovation in the music industry*, 2, (pp. 225–251). Springer.
- Usama, K. M., & Yusoff, W. F. (2019). The impact of financial literacy on business performance. *International Journal of Research and Innovation in Social Science*, 3(10), 84-91.
- Victoria, A. (2011). The economic, social and cultural contribution of venue-based live music in Victoria. Barton, ACT.
- Wahl, C., & Ellingson, S. (2018). Almost like a real band: Navigating a gendered jazz art world. *Qualitative Sociology*, 41, 445-471. <https://doi.org/10.1007/s11133-018-9388-9>
- Webster, E., Brennan, M., Behr, A., Cloonan, M., & Ansell, J. (2018). Valuing live music: the UK live music census 2017 report.
- Weirich, H., Cannice, M. V., & Koontz, H. (2008). Management: A global and entrepreneurial perspective. New Dehi.
- Wyszomirski, M. J., & Chang, W. (2017). Professional self-structuration in the arts: Sustaining creative careers in the 21st century. *Sustainability*, 9(6), 1035. <https://doi.org/10.3390/su9061035>
- Yağışan, N., & Arslan, C. (2014). Comparison of self-concepts of secondary school students receiving and not receiving musical instrument training. *Online J. Counsel. Educ*, 3(1), 28-41.
- Yakymiv, A. M. (2012). Muzychna Industriya: Upravlinnya taarketynh [MusicIndustry: Management and Marketing].

Zager, M. (2021). *Music production: A manual for producers, composers, arrangers, and students*. Rowman & Littlefield.

Zeiser, A. (2015). *Transmedia marketing: From film and TV to games and digital media*. CRC Press.

Zwaan, K., ter Bogt, T. F., & Raaijmakers, Q. (2009). So you want to be a Rock 'n' Roll star? Career success of pop musicians in the Netherlands. *Poetics*, 37(3), 250-266.

Contact email: antoniette.almaden@cit.edu

ORCID: 0000-0002-3972-7501