

Luiza Bittencourt¹
Daniel Domingues²

Entrepreneurial musicians in the digital age: The collective nature of music incubators

This article presents an exploratory research on the strategies used by three Brazilian music incubators – Do Sol Incubator, Circula Agency and Nós de Rede – analyzed under the premiss that, even though the digital revolution in the music industry is linked to a “Do It Yourself” ideology, musicians still succeed do to mutual cooperation, and music incubators play an important role in this collective process. This article also aims to discuss the concept of the “Entrepreneurial Musician”, identifying the profile of the artists involved in these incubators. Through this, we intend to show how music incubators contribute to the collective process and work to strengthen the “Do It Together” ideology in the digital age.

Key words: entrepreneurship, music incubator, music business

Introduction

The reconfigurations that have been taking place in the music industry, in the last decades, have led agents of this production chain to adapt in light of existing changes. It is possible to observe the entry of new agents in the sector and the emergence of new business models, now based on digital culture.

¹ PhD Candidate in Communication at Fluminense Federal University (Brazil) with a “sandwich” period at University of Porto (Portugal) sponsored by Capes scholarship. Associate researcher at Lab-Cult – Laboratório de Pesquisa em Culturas Urbanas e Tecnologias (UFF – Brazil) and More Than Loud (UP – Portugal). This research was funded by Capes Foundation; lua@pontoplural.com.br.

² PhD Candidate in Communication at Fluminense Federal University (Brazil). Associate researcher at MusiLab – Laboratório de Pesquisa em Culturas Urbanas e Tecnologias (UFF – Brazil) and More Than Loud (University of Porto – Portugal). This research was funded by Capes Foundation; daniel@pontoplural.com.br.

As a result of this remodeled environment, artists and producers have been seeking guidance and qualification activities to discuss and develop innovative production, marketing and distribution strategies. As a result of that, incubators began to emerge in the music field.

We consider music incubators spaces which are aimed at helping agents of the music industry to enter and stay updated in the ever changing music market. This is done through consultancy, mentoring, business rounds and training actions, among other activities. Similarly to what happens with the business incubator model – in which new companies are provided services, training and/or office space as a means to support their development, the music incubators help the artist's development through their market initiation.

We conducted an exploratory research on the strategies used by three Brazilian incubators in the music industry – Do Sol Incubator, Circula Agency and Nós de Rede – analyzed under the premiss that, even though the digital revolution in the music industry is linked to a “Do It Yourself” ideology, musicians still succeed do to mutual cooperation, with music incubators playing an important role in this collective process.

This article also aims to discuss the concept of the “Entrepreneurial Musician”, identifying the profile of the artists involved in these incubators. Through this, we intend to show how music incubators contribute to the collective process and work to strengthen the “Do It Together” ideology in the digital age.

Methodology

Brazil is the largest country in, both, South and Latin America and it has a population of over 208 million people. Brazil is the world's fifth-largest country in area and the sixth-most populous. It may be considered a leader among developing countries and an emerging world power. For several decades, music has been considered one of Brazil's most important cultural assets, being considered part of the Brazilian national identity. Brazilian music has rhythm, melodies and lyrics that give way to sonorities that are very popular, generating a relevant market, with a net-worth of over 580 million Brazilian Reais (about 150 million Euros). With a “dual nature” that characterizes it not only as merchandise but also as an expression of cultural identities, values and meanings (De Marchi 2015), music is often approached from different viewpoints by several different fields of study (Bittencourt, Domingues 2018).

This paper is based on literature review, subject observation, interview with three incubator managers (conducted in 2017) and the monitoring of incubator's activities on social media and regular press. These incubators were chosen, both,

because of the results they have already had and also because they were starting a national network of music incubators. Another relevant aspect is that these incubators are located in different regions of the country, which have different realities. For that reason, each one performs in a different way, adapting themselves to the music sector of each city. The analyzed incubators are located in Niterói (Nós de Rede), Natal (Do Sol Incubator) and Brasília (Circula Agency).

During interviews, held in 2017, a questionnaire with 10 questions was applied to the managers of these three music incubators. The questionnaire seeks to: identify the main actions taken by these incubators; understand their operation; and discuss the concept of the “Musician Entrepreneur” and its relation to collective work. There was also an active monitoring of the incubators’ activities, both, online, through social media tracking (between 2016 and 2017), and in person, during a joint presentation held at Primavera Sound in Barcelona in 2016, and during other activities that the incubators held in 2016 and 2017.

Entrepreneurship and music

Entrepreneurship and music have been connected for decades. After all, in the moment that music is used by the artist as a business – and not only as a hobby – it approaches the definition of cultural entrepreneur posted by Swedberg (2006: 260): “economic entrepreneurship primarily aims at creating something new (and profitable) in the area of the economy, while cultural entrepreneurship aims at creating something new (and appreciated) in the area of culture.”

In light of this idea, there have been entrepreneurial actions present in the music market long before the advent of the internet. For instance, there is the “Do It Yourself” ideology, made popular by the punk movement in the 70’s. It spread the premise of developing your own means of production, communication and distribution. The whole structure was “shared and operated by them. This is the first meaning and content of punk” (Guerra 2013). As demonstrated by Hesmondhalgh (1997: 270), a network of production, distribution and manufacturing was set up, giving musicians the means to record and sell their own creative work.

In spite of starting with punk, this ideology has expanded to artists of other music styles, mainly within the independent circuit. In Brazil, indies disseminated this trend, which is directly related to the idea of the entrepreneurial attitude, since it motivates the musicians to be proactive, innovative, solution seekers, able to identify opportunities and willing to change. Following to these ideas, Brazilian indie musicians created spaces for the distribution of local music talents, creating an environment of creative freedom, and collaborating with the democratization of music production.

It is possible to notice several reconfigurations in the music industry in response to the emergence of digital culture, such as new distribution channels, social media promotion, home studios, etc. Such change requires an adaptation attempt, by the agents involved in this productive chain, in order to reposition themselves in this readjusted market.

It was the emergence of “music 2.0”, which allowed musicians to connect directly to their audiences and deal with them from a position previously occupied by recording labels (Young, Collins 2010: 353). Nevertheless, as the authors explained, it demands time and effort to build those relationships, and the new distribution mechanisms still requires complex negotiations. From the moment that “Music 2.0” requires musicians to act as marketers, managers and lawyers or to employ others to act the roles on their behalf (Young, Collins 2010: 354), the artists also need to have a more entrepreneurial attitude.

According to the Global Entrepreneurship Monitor (GEM) – a 17-year-long sector monitoring program that explores the role of entrepreneurship in social and economic development around the world – Brazil has had a growing number of people developing some kind of entrepreneurial activity in recent years and, currently, the numbers add up to 48 million entrepreneurs, from the most diverse sectors.

The concept of entrepreneurship has been discussed mainly by two lines of thought: that of the economists, who considered it an agent of innovation, creation and development of new businesses; and that of the behaviorists, who value the entrepreneurial attitude.

Schumpeter disseminated the term ‘entrepreneur’ as meaning an agent capable of innovation. This entrepreneur was not necessarily the owner of the invested capital, but rather the one who could use said capital to innovate, i.e.: to make new combinations that had an impact on the market, such as the introduction of a new kind of product; to make it possible entering a new market; to bring into use different types of raw materials; or to implement a new management model. Thus, Schumpeter associates ideas of creative destruction and innovation with a direct stimulation of “the doing of new things or the doing of things that are already being done in a new way” (Schumpeter 1947: 151), from which new products, services or processes emerge, driving economic development.

As for the second line of thought, known as behaviorist, it includes authors, such as Max Weber (1930) and McClelland (1971), who point out to the existence of an entrepreneurial behavior. That is to say, an attitude, focused on the use of characteristics, such as creativity and the intuition, involved in the exploration of alternative possibilities for the use of resources (Lant; Meziar 1990: 149).

These theories have been discussed and, in current studies related to entrepreneurship, both, have been used together in the analyses. As Sarkar (2010) states,

innovation and entrepreneurship need to be promoted. And, in light of this discussion, it is worth to point out to the understanding that innovating is not the same as inventing; innovation refers to ideas that have an impact on the market (Sarkar 2007), so there are cases of creation of new businesses that are not innovative – in the sense of being an invention – but they are still entrepreneurial acts (Baëta, Borges, Tremblay 2006), since they have an economic influence.

As Scott illustrates, many activities undertaken by music producers could be interpreted through these frames. For example, the development of small music companies (bands, solo artists, record labels) and products (songs) involves a range of risks, investment and contracts, as well as the coordination of social networks (2012: 241).

Thus, regarding to the cultural sector, the idea of entrepreneurship has also been used to establish a relationship between two concepts from different fields of action and knowledge: the concept of the entrepreneur, conceived within economy and administration; and culture, a central theme in anthropology and sociology (Limeira 2008).

The concept of ‘cultural entrepreneur’ was first used in the 1980s by Paul DiMaggio (1982), who emphasized the importance of the existence of an entrepreneur in the management of cultural organizations. On that occasion, the author identified three types of cultural organizations – for profit, non-profit and groups of artists – and pointed out the importance of an entrepreneur, able to identify an opportunity, and act on it, in order to add social, cultural and economic value to the performance of said organizations (DiMaggio 1982).

Subsequently, other researchers carried out the analysis of the concept of ‘cultural entrepreneur’, especially David Rae (2005), who made a distinction between the terms artist and cultural entrepreneur, taking into account that, while the artist refers to the creation and production stages, the entrepreneur is involved with other stages of the music business chain, and is concerned, for example, with the promotion, distribution and pricing of products.

This definition is in line with the Scott’s analysis (2012: 238) on the concept of cultural entrepreneurs as “a social group comprising mostly of young people whose primary life goal is to build an artistic career”. According to this author, the common characteristic among these cultural entrepreneurs is that “they make cultural products while undertaking other paid work, within and outside the cultural sector, for they have yet to secure an income from their artistic production” (2012: 238). For instance, in the case of the incubators in question, some of the musicians also work as teachers, producers, sound engineers and roadies.

So, Scott (2012: 242) uses ‘cultural entrepreneur’ to identify who operates in “freelance mode at the interstices of the flexible labour market (within and outside the creative industries) and in self-driven cultural productions”. For this author,

a 'cultural entrepreneur' is capable to combine 3 elements: (1) they are able to create new cultural products (songs, recordings, videos and performances); (2) they can build an identity and social trajectory as a 'new taste maker' (Bourdieu, 1984); and (3) they are apt to find innovative ways of doing so, without resorting to significant holdings of economic capital, due to their market positioning.

In other words, these musicians are capable to: launch original cultural products; use innovative ways to distribute such production; and, accumulate capital (Bourdieu 1998). Regarding this last aspect, the musicians can mobilize their social, cultural and symbolic capital into the music production of recordings, tours, and videos in order to be 'subjects of value', as argued by Skeggs (2004).

The internet has changed the playing field for all the agents of the music business. The long tail of small marketplaces (Anderson 2006) in the digital age created opportunities for the emerging artist. The emergence of the virtual networks allowed for a position of symbolic power (Bourdieu 1989) in an environment of social domination.

Thus, according to Bourdieu (1989: 67), the volume of the social capital possessed by a given agent depends on the size of the network connections it can effectively mobilize and on the volume of the capital (economic, cultural or symbolic), possessed, in their own right, by each of those to whom said agent is connected. Therefore, the participation in cultural networks – such as incubators – can strengthen these entrepreneurs. So, these musicians can have a distinction (Bourdieu 2007) in relation to the traditional business models of the music industry and the use of this accumulate capital is a demonstration of Becker's (1982: 14) 'rare powers' as an artist (Scott 2012).

Considering these aspects, some Brazilian bands divided among their musicians the other tasks related to the music business. Pioneers in this segment, the bands Macaco Bong (from the State of Mato Grosso) and M6veis Coloniais de Acaju (from the Federal District) assigned roles to its members: accountant, music producer, person in charge of merchandising, designer, press agent, executive producer, etc., making them work hard to reduce the maintenance costs of the band, while ensuring that all those jobs were carried out satisfactorily. Also, these musicians joined cultural networks such Out of Axis Circuit ("Circuito Fora do Eixo"), associations of indie festivals, cultural organizations and music incubators.

Some artists started to develop similar strategies, others created new plans, always acting as entrepreneurs of the sector: calculating risks, planning and analyzing the market. In line with Dumbreck, McPherson (2016: 3) positioning, this article argues that these musicians need to think like an entrepreneur (even if some don't like the term) to sustain a career in the diverse fields of the music industry.

This DIY band management is important, however, it is necessary to highlight the importance of involving musician networks in the mix. After all,

collective strategies extend supporting networks beyond the support of a small group of friends or fans to a much wider network of possible contributors (Morris 2013: 283).

The sociologist Howard Becker also points to art as a collective action (2008). According to this author, art is a result of a cooperation chain that includes suppliers, technicians, media, audience, etc. The artist is an element of this system.

Even though these new opportunities for making, distributing, and selling cultural goods threw artists and creators into environments for which they may be inadequately suited (Morris 2013), this format, of dividing tasks among band members, has been proven to be an effective way to start making a living off of music in Brazil, as it does not overload the members of the band, still allowing them to dedicate time to composition and other artistic issues.

So, we intend to show the importance of developing cultural business networks to form entrepreneurial musicians. The music incubators are such networks.

The performance of music incubators

Entrepreneurial education began in American universities (Harvard was the first to offer an entrepreneurship course in 1947 at its Business School). But, it has spread, in the last decades, to different levels and modes of education, in several academic institutions, schools, research centers, as well as, in specialized environments created to promote entrepreneurial culture, such as incubators, accelerators and technology parks.

In Brazil, currently the National Association of Entities Promoting Innovative Undertakings (Anprotec – Associação Nacional de Entidades Promotoras de Empreendimentos Inovadores) brings together about 350 members, including business incubators, technology parks, accelerators, educational and research institutions, public agencies and other entities linked to entrepreneurship and innovation. In addition to those, hundreds of other entities work on the promotion of entrepreneurship, especially in the technological, social, creative and cultural sectors, which includes the incubators that are the subject of study of this article.

In recent years, some researches have been analyzing the impact of an incubators' performance has in the economic development (Johnsrud 2004; Al-Mubarak 2014; Salem 2014). This arises because, during the incubation process, these institutions foster the entrepreneurial culture and stimulate the participants' capacities through the provision of consultancy, mentoring, training, business rounds, and in some cases, facilities and infrastructure.

However, there is no standard performance model and each entity has its own rules from operation to schedule planning. As an example, we will analyze three

cases of incubators in the music area that operate differently, each directed to meet the demands of their audiences and the reality of the area they service.

Circula agency (Brasília)

Coordinated by Fabio Pedroza – Master in Human Development and Health Processes from the Institute of Psychology of the University of Brasília (UnB) and musician of the band *Móveis Coloniais de Acaju* – Circula is the result of work developed with bands from Distrito Federal, that began in 2010, through a project called Bands and Touring Artists Commission (CBAC). “The idea was to join the bands in an organization, not only as a representative entity, mainly as an entity that worked with the bands directly. We used to joke that it was a self-help group”, Pedroza explains.

Subsequently, business training and qualification activities were added to the *Móveis Convida* Festival, an event, with 17 editions, carried out for the promotion of cultural exchange among music professionals (from Distrito Federal, as well as, other states and countries), influencers and above all, the general public. In the following years, this part of the event was called “Convida Mercado Musical” and is currently called the “Convida PRO”, as the interviewee explains: “We began to involve more people in these actions, making short concerts for new bands and providing training so that the bands could know the market, the career path and could be able to earn their place”.

The idea of the incubator began at a seminar on original rock music delivered in 2012 by the “Brasília Capital of Rock” movement, which brought together more than 1500 participants, including Governor Agnello, the Vice Governor, the Secretary of Culture and the Secretary of Tourism at the time, who pointed out that the sector was well represented, but, asked what the group’s proposals and interests would be. From there, a list of projects, that would service an entire productive chain of independent artists and bands, who do original work, was prepared:

There were several projects: a school studio to train the group artistically, record, and produce, another project would be a label of music distribution from Distrito Federal, to put out music from Brasília and other cities, another would be a tour of festivals and a tour of the local venues. In the end, out of all of this, what we could get approved was the project Circula, which was the idea of creating an agency of incubation to support the independent bands of the DF that had original work.

In 2012 we got the approval but we had our funds cut off and we spent 2013 trying to maintain this project and get the money to act. In 2014, Circula was launched, already very solid, a big and even bold project. The idea is also to be able, in my personal case, to pass on the path and the experience that I had with *Móveis* so

that other bands will not go through the same difficulties and will not repeat what we did, instead they will have the expertise to build their paths (Fabio Pedrosa – Interview conducted in 2017).

Thus, in 2014, Circula had its first cycle funded by a parliamentary amendment, through a project approved by the state's Culture Secretariat. In the following years, the other training seminars, were funded by public actions such as FAC – Fundo de Apoio à Cultura (Distrito Federal's Cultural Support Fund), through which cultural production courses, with over 60 hours of work load, were held, with teachers of many areas and from several places of Brazil.

Also through the FAC, the 2016 Convida PRO was organized with international participation.



Picture 1. Circula seminar for Brasília's artists and producers

Source: Pedroza's Personal Archiving.

Circula aims at servicing a minimum of 110 bands, divided into categories. The "main" category corresponds to the bands that were prepared for a more professional and constant work, promoting their work not only in Brasília, but also throughout the country. Their casting was formed by 10 of the bands were ready to tour nationally and some 30 others that had constant bookings:

We wanted to create mechanisms for the bands to stand on their own feet. It was a very difficult, because the bands thought they would be managed, as if we were producers or an agency. Even though the name was agency and there was management, the idea was to give conditions and opportunities for them to develop their own tools of professionalization and career building (Fabio Pedrosa – Interview conducted in 2017).

When discussing the fostering of entrepreneurship, Pedrosa emphasizes its importance and points out some behavioral characteristics previously mentioned in this study:

The idea of entrepreneurship is the most important idea for Circula, because without that it becomes a production agency and that was not the idea. Some bands did not understand that. Building a career goes through a notion of entrepreneurship. Part of the notion of how to undertake music not only in an artistic way but with a career focus. The band has to be proactive, to research, to be familiar with the market, to participate in actions, to look for partners. The idea is that the bands develop entrepreneurial actions and we support these entrepreneurial actions (Fabio Pedrosa – Interview conducted in 2017).

The profile of the participants of the incubator is shaped by bands and independent artists from different segments, mostly within the rock genre, but including also other styles, such as hip hop. As to the number of people who benefited throughout those years, Pedrosa explains:

Circula serviced, in the year 2014, 110 bands and, if we calculate an average of 4–5 people per band, we reached approximately 500 people, directly. But, we did a number of lectures, training and workshop cycles, which must have reached an additional 250 people and we also did events, which reached a much greater number of people, who later go home to reach an average of 1000 people, give or take. Adding all the agents, in 1 year about 2000 to 3000 people are (were) directly affected by Circula (Fabio Pedrosa – Interview conducted in 2017).

The activities of Circula were divided into coordination offices, namely: (a) management: responsible for contact with the bands and for help in the search for gigs and places to play, in addition to promoting and networking for the bands; (b) communication: promoted the bands, did the clipping, prepared flyers, worked on social media and also had a press agent per project. The band had a budget, and prepared the project with the consultants; (c) projects: in charge of providing support for the development of projects for public bids, open calls, and other funding possibilities; (d) research: mapped out its entire knowledge on structural of logistics into an accessible database of suppliers, music venues, festival producers and, transportation services in several cities, etc.; (e) training and production:

in charge of courses and workshops, and of assisting the bands directly with the production of their activities. With the end of the project funded through parliamentary amendment, the incubator began to carry out specific isolated actions, mostly workshops, and, currently, it offers more collective actions, more open to the public, but, always aimed at contemplating the musicians, the artists and the bands doing original work.



Picture 2. Lecture by Cultural Producer Alberto Guijarro about Primavera Sound at Convida Pro 2016

Source: Pedroza's Personal Archiving.

The main actions carried out by the incubator are training activities (seminars and workshops), in addition to the involvement in more than 120 concerts, in which Circula acted in different ways: managing; producing; providing production and communication services; administrative and executive consultancy; or press services. The interviewee also emphasized that the provision of these services by the incubator helped to reduce expenses for some bands: "there were bands that did not pay for external press services for a year, using only ours, this allowed them to save from 15 to 20 thousand Reais (about 3.63 to 4.84 thousand Euros)".

Currently, Circula is responsible for the "Convida PRO" and for training courses in the cultural market. The performance had its scope extended to service "producers and roadies, not only the musical part, not only the artist, but to train people for communication, photo, video, social networks, event production, drafting projects." This expansion of the target audience took place because there are cases where the bands do not want to do these services, so they chose "to train people who might want to help the bands carry out these tasks".

DoSol incubator (Natal)

DoSol incubator was funded, in 2011, to celebrate the first decade of its homonymous record label, a part of the Associação Cultural DoSol. One of the main conglomerates of the independent music sector in the country, having a 13-year-long trajectory in music production. The Association is coordinated by cultural producers Anderson Foca and Ana Morena, and it also involves a cultural center, a festival, a studio and a video production company.

Over 100 musicians have already gone through this incubator process, which launches artists from Rio Grande do Norte, providing them with the entire process of recording, mixing, mastering, package and videos at no cost to them. Bands like Talma & Gadelha, Simona Talma, Monster Coyote, Red Boots, Luiz Gadelha e Os Suculentos, Fukai, Kataphero Banda, along others, are a few of the names that have already participated in the project. This entire process is documented and can be accessed on the DoSol TV channel on Youtube.



Picture 3. DoSol incubator 2017 open call

Source: Foca's Personal Archiving.

Foca explains that the objective of the incubator is to support the “preparation of new artists, in both the artistic area, and to face the music market”. Also, they give “emphasis on the political and cultural importance of being an artist and other concepts related to cultural property”.

In addition, it highlights the promotion of entrepreneurship among participants and also the need to seek partnerships:

We understand *do it together* as a basic premise of working with music, doing it in a collaborative, entrepreneurial way, making the artist understand all the parts of the process of creating and promoting his own work. Entrepreneurship within a band is paramount to its survival in 2017 (Anderson Foca – Interview conducted in 2017).

Regarding project funding, Foca clarifies that, out of the five incubator cycles ran, “up to half were funded with their own private resources and the other half through corporate funding”. While it was sponsored by the Rumos Itaú public bidding, the incubator provided the album recordings of the bands Talma & Gadelha, Fukai, Red Boots, Kataphero and of solo singer Máira Salles, free of cost to the artists. The funded project also covered an all expenses-paid trip to São Paulo to hold the release concert for the album. Including tickets, room and board, while in the city of São Paulo, as well as a performance fee, enabling the band to tour and contributing to the promotion of their new work.

In those years a hundred cultural products were produced through the incubator among videos, documentaries and records. Some of the producing artists, such as Monster Coyote and Talma & Gadelha, lead solid careers in music to this day. All DoSol Incubator records are available for free download at the DoSol website and can also be found on download and streaming platforms such as iTunes, Deezer and Spotify. The next cycle began in December and was sponsored by Oi.

Nós de Rede incubator (Niterói)

Nós de Rede is the first cultural network incubator in Brazil. It is an extension project, at the Undergraduate Program in Media Studies at UFF (Federal Fluminense University), conducted by a partnership between Ponte Plural and UFF’s Laboratory of Research in Culture and Communication Technologies (LabCult), thus promoting a connection between market and academia, namely:

The connection with the University allowed to open the space for free activities aimed at students and the outside community, enabling a connection between the academic environment and the music market, expanding the field of activity and stimulating exchanges.³

³ Translated from Portuguese. Extracted from: <http://www.uff.br/?q=noticias/22-09-2016/estudos-de-midia-desenvolve-primeira-incubadora-cultural-do-brasil> (accessed: 18.06.2019).

Focusing on the musical area, it works by developing creative and entrepreneurial skills among artists and other agents of the music production chain; encouraging the professional qualification and exchange of experiences in order to connect them in a network. Nós de Rede seeks to boost creative business by empowering participants through meetings and training actions, support and mentoring of their first steps in the market, lectures, debates, business rounds, support and advice from professionals. All offered free of charge to encourage the establishment and growth of musical undertakings in the market:

Collectivity. This is the key word for anyone who wants to produce culture and turn art into business. (...) The work is focused on the music market, but the group's objective is to articulate the most diverse participants of the milieu – musicians, producers, recording spaces and music venues, culture departments, etc. – to encourage actions of artistic creation and promotion of cultural production.

The first stage of this project was the mapping-out of the agents of the music production chain within the State of Rio de Janeiro, in order to understand the operation of the music market in the region. Hence, the RJ Musical Map was created, consisting of a collaborative mapping platform which ended up leading to the idea of the incubator:

From this mapping, the need to promote articulation among the agents of the state's music sector was noted. That is how Nós de Rede had the idea to help with the organization and connection of cultural networks and to stimulate partnerships and new businesses in the field of culture, helping to promote activities in this area.

Later on, the attempt to connect these agents through the Nós de Rede incubator was made. Based on the mapping, cultural agents were invited to attend periodic meetings of collaborative planning. Thus, the main demands of the sector were investigated and the topics of the activities to be developed were identified, which include training actions, consultancies, business rounds and also the creation of a methodology for connecting these participants in an online network and also in person, so as to stimulate new businesses in the cultural field and boost the activities of the sector in the region. In its first year of operations more than 500 agents of the musical sector had already participated in the activities of the incubator.

Through these actions, the goal is to generate an impact in the growth and strengthening of creative undertakings in the region, as well as to encourage the monitoring and debate by these agents of the city's public policies, in order to generate guidelines that contribute to the sector.



Picture 4. Workshop #MeuPrimeiroVideoclipe [#MyFirstMusicVideo Workshop]

Source: Author's Personal Archiving.

The incubator also promotes a series of workshops aimed at the introduction of women in the music market (such as synthesizers, drums, rhymes) and actions focused on internationalization, such as lectures by foreign cultural agents and business rounds with festival planners abroad.



Picture 5. Synth Gênero (synth gender) workshop

Source: Author's Personal Archiving.

The funding of the activities from Nós de Rede involves not only its own resources, but also the support of the Undergraduate Program in Media Studies of the Fluminense Federal University (UFF) through the provision of space and infrastructure to carry out activities, as well as a sponsorship of the Research Support Foundation of the State of Rio de Janeiro (FAPERJ – Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro).

Final considerations: Entrepreneurial education and the do it together in music

Entrepreneurship is not only related to the business environment, but, it may have its concepts applied in other fields, such as the cultural industry. Therefore, entrepreneurship education has been widely disseminated through research, training and institutions of the area to help generate income, work and economic development.

The competitive environment and the reconfigurations that take place in the music industry require constant adaptation by the agents in its production chain, challenging them to be creative and innovative. As Peterson & Berger (1971) point out, entrepreneurship seems to be an important component of leadership styles in diverse contemporary organizational contexts which face a turbulent environment, such as music industry.

Facing the reconfigured environment, the Entrepreneurial Musician understands the strategic relevance of his role in career management and develops a plan that includes a foundation of business connections, network strengthening and knowledge accumulation. On top on that, there are some characteristics relevant to an entrepreneurial attitude, such as the capacity for innovation; ability to identify opportunities and risks; and proactivity.

In light of this situation, the Entrepreneurial Musician of these incubators is someone who: (a) is related to the segmented consumption, being therefore part of the niche market (Anderson 2006) and reaching a specific audience profile, instead of the consumer masses; (b) takes advantage of the opportunities offered by the increased communication flows to use innovative strategies of musical production, promotion and distribution; (c) values knowledge; sharing learning and seeking excellence in different areas in order to apply to artistic management; (d) gives importance to all the dynamics involved in the live performances and develops tour planning within the country and abroad; (e) has entrepreneurial behavior in artistic management and is attentive to the effects of technological innovations in the music sector in order to be adapted to its reconfigurations (Bittencourt 2018: 465).

However, no one is born an entrepreneur. Therefore, these incubators can help those musicians to improve their careers. These entrepreneurs, also, use the knowledge obtained in the incubators in order to create innovative strategies to music distribution, ensuring distinction (Bourdieu 2007). The experience and the global volume of capital accumulated by these entrepreneurs give meaning to their practices, which resemble those of other individuals who are also developing equivalent actions, forming a network. Also, considering art as a collective action (Becker 1974), the activities organized by the incubators can create an atmosphere of cooperation between the musicians.

Thus, taking part in incubators seems to be important to improve the entrepreneurial characteristics of the music agents, offering them training, production services and networking. It should be noted that networking in these environments does not only mean getting to know the professionals recommended by the incubators, but also developing partnerships with other musicians within the incubator.

There were identified similarities in several aspects among the incubators analyzed, such as the carrying out of training actions, stimulating entrepreneurial behavior and the fostering of partnership creation. Nevertheless, it was noted that they had different ways to operate, since they aimed at meeting demands of musicians and agents of their specific regions. That is why DoSol focuses on the recording and promoting strategies of the recorded material, Circula focuses on promotion, management and circulation of bands and artists activities and Nós de Rede focuses on mapping agents and establishing networks.

It is also necessary to establish a relationship between entrepreneurship and the “Do It Yourself” ideology. However, in these incubators the argument is that through a collaborative environment, training and mentoring activities, the creation of networks and the use media and technology lead to a “Do It Together” ideology. That is to say, they suggest a transition from Do It Yourself to Do It Together.

This idea can also be seen in the continued connection among them, once they establish partnerships. There is an exchange of experiences between their managers, as well as the development of joint projects, such as the presentation held at the Primavera Sound Festival in Barcelona in 2016.

Thus, faced with this environment of the music industry reconfigured by digital culture, where millions speak with millions, the artists need to understand all the stages of the market in which they are inserted, so that their art does not disappear in the midst of so many others.



Picture 6. Demonstration of the musical incubators at the Festival Primavera Pro (Barcelona)

Source: Author's Personal Archiving.

Acknowledgements

We thank CAPES Agency (Brazil) for the financial support of this research project and for scholarships given to Luiza Bittencourt and Daniel Domingues.

Bibliography

- Al-Mubarak H.M., Muhammad A.H., Busler M., 2014, *Incubators, Economic Development, and Diversification in Developing Countries*, European Journal of Business and Management, vol. 6, no. 12.
- Anderson C., 2006, *A Cauda Longa – Do Mercado de Massa para o Mercado de Nicho*, Rio de Janeiro: Editora Campus.
- Baeta M.C., Borges C.V., Tremblay D.G., 2006, *Empreendedorismo nas incubadoras: reflexões sobre tendências atuais*, Comportamento Organizacional e Gestão, vol. 2, no. 1.
- Becker H., 1974, *Art As Collective Action*, American Sociological Review, vol. 39, no. 6.
- Becker H., 1984, *Art Worlds*, California: University of California Press.
- Bittencourt L., 2017, *Turnês de Guerrilha: As estratégias de empreendedorismo musical nos circuitos do rock no exterior*, Revista Ciências Sociais Unisinos, Dossiê Temático: Artes e criatividade: identidades e diferenças entre o local e o global, no. 53.
- Bittencourt L., Domingues D., 2018, *The concept of musical cities and the development of the local creative economy*, Colección Mundo Digital de Revista Mediterránea de Comunicación, no. 16.
- Bourdieu P., 1989, *O poder simbólico*, Rio de Janeiro: Bertrand.

- Bourdieu P., 2007, *A distinção: crítica social do julgamento*, Porto Alegre–São Paulo: Zouk–EDUSP.
- De Marchi L., 2005, *A angústia do formato: uma história dos formatos fonográficos*, E-Compós, no. 2.
- Dimaggio P., 1982, *Cultural entrepreneurship in nineteenth-century Boston*, Media, Culture, and Society, no. 4.
- Dumbreck A., McPherson G., 2016, *Music entrepreneurship*, Methuen: Drama.
- Guerra P., 2013, *A Instável Leveza do Rock: gênese, dinâmica e consolidação do rock alternativo em Portugal*, Porto: Edições Afrontamento.
- Hesmondhalgh D., 1997, *Post-Punk's attempt to democratise the music industry: the success and failure of Rough Trade*, Popular Music, vol. 16, no. 3.
- Lant T., Mezas S., 1990, *Managing Discontinuous Change: A simulation study of organizational learning and entrepreneurship*, Strategic Management Journal, no. 11.
- Limeira T., 2008, *Empreendedor Cultural: Perfil e Formação Profissional*, Paper presented at the IV ENECULT – Meeting of Multidisciplinary Studies on Culture, Salvador, Retrieved from: <http://www.cult.ufba.br/enecult2008/14310.pdf> (accessed: 18.06.2019).
- McClelland D.C., 1961, *The achieving society*, New Jersey: Van Nostrand.
- Morris J., 2014, *Artists as Entrepreneurs, Fans as Workers*, Popular Music and Society, vol. 37, no. 3.
- Peterson R., Berger D., 1971, *Entrepreneurship in Organizations: Evidence from the Popular Music Industry*, Administrative Science Quarterly, vol. 16, no. 1.
- Rae D., 2005, *Entrepreneurial learning: a narrative-based conceptual model*, Journal of Small Business and Enterprise Development, vol. 12, no. 3.
- Sarkar S., 2010, *Empreendedorismo e Inovação*, Lisboa: Escolar Editora.
- Schumpeter J., 1947, *The Creative Response in Economic History*, Princeton: Princeton University Press.
- Schumpeter J., 1982, *Teoria do desenvolvimento econômico*, São Paulo: Abril Cultural.
- Scott M., 2012, *Cultural entrepreneurs, cultural entrepreneurship: Music producers mobilising and converting Bourdieu's alternative capitals*, Poetics, vol. 40, no. 3.
- Skeggs B., 2004, *Class, Self Culture*, Routledge: London.
- Swedberg R., 2006, *Principles of Economic Sociology*, Princeton: Princeton University Press.
- Weber M., 2006, *A ética protestante e o espírito do capitalismo*, São Paulo: Martin Claret.
- Young S., Collins S., 2010, *A View from the Trenches of Music 2.0*, Popular Music and Society, no. 33(3).