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A DIFFERENTIAL EFFECT OF THE MUSIPRENEURIAL PERFORMANCE ACROSS DEMOGRAPHIC PROFILE AMONG THE MUSIPRENEURIAL PROFESSIONALS

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Abstract

The study aims to compare the musipreneurial performance towards the educational qualification and income among the musipreneurial professionals. This research study used mixed research design as exploratory and descriptive. In exploratory research design, the studied explored the new facts, new information, new knowledge regarding the musipreneurial performance and formulated the hypothesis based on the information available. In descriptive research design, the formulated hypotheses were tested using non paranematic tests. A survey form was designed for quantitative and qualitative information from the musipreneurial professionals. The research utilized a non-probability snowball sampling technique to enlist musipreneurial professionals. The sample size was 417. The study used the normality test of the data of musipreneurial performance before applying a non-parametric test. The study used Kruskal Walis U test to compare the musipreneurial performance towards the educational qualification and income among the musipreneurial professionals. The study's findings concluded that high school and graduate musipreneurial professionals were associated with the best performance, although postgraduate and doctoral musipreneurial professionals performed somewhat. Income levels were also important because music professionals who earn more, performed better than musipreneurial professionals who made less.

Keywords: Musipreneurial performance; Educational qualification; Income; Musipreneurial professionals; One-Sample Kolmogorov-Smirnov Test; Kruskal Walis U Test

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1. Introduction

Changes in consumer preferences, digitalization, and technological progress have caused the global music industry to change a lot in the last 20 years. Musipreneurship, which combines musical creativity with business skills, has become an important idea in this changing world. Musicians need to be able to run their own businesses and handle production, marketing, distribution, and making money in addition to being artists. This is what musipreneurship is all about. Record labels, agents, and middlemen used to be the main ways for musicians to get ahead in their careers and make money. But this model has been turned on its head by the rise of digital platforms like social media and streaming services. These platforms let artists talk directly to fans and have more control. Over the years, the music business has gone through many different phases, each one marked by new technology and changes in how people listen to music. The switch from physical formats like vinyl and CDs to digital downloads and streaming services is one of the biggest changes in the history of the music business. Before digital music, the industry was centralized, with big record labels in charge of making, distributing, and promoting music. Artists depended on these institutions to get to markets and audiences, often giving up their ownership and creative freedom in exchange for money. The internet and peer-to-peer file-sharing sites changed this model by breaking up traditional ways of making money and challenging the power of established middlemen. Spotify and Apple Music are two examples of streaming services that started a new era in which people could listen to music without having to own it. This change has completely changed how artists make money. For many of them, streaming royalties are now a major source of income. But there have been concerns about how fair and open the distribution of royalties is, especially for musicians who aren't signed to a label. Globalization has made music markets bigger, which has let people from different cultures work together and share ideas. Now, artists can easily and cheaply share their work with people all over the world. This gives them more chances to be seen and talk to their fans. At the same time, this global access has made the market more competitive, so musicians have to find ways to stand out. The music business has also changed because of how people buy music. Today, people are most interested in how easy it is to get to, how convenient it is, and how personal it is. They often listen to music through playlists and suggestions made by computers. This means that data analysis and audience insights are very important for making, selling, and listening to music. The music industry has changed a lot over the years, making it a dynamic and complicated place

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where musipreneurs have to stay on top of changes in technology, the economy, and culture. The objectives and hypotheses of the study are as follows:

- First Objective: To compare the musipreneurial performance towards the educational qualification among the musipreneurial professionals.
- Second Objective: To compare the musipreneurial performance towards the income among the musipreneurial professionals.
- $H0_1$: There is no significant difference in the musipreneurial performance towards the educational qualification among the musipreneurial professionals.
- $H1_1$: There is a significant difference in the musipreneurial performance towards the educational qualification among the musipreneurial professionals.
- $H0_2$: There is no significant difference in the musipreneurial performance towards the annual income from music among the musipreneurial professionals.
- $H1_2$: There is a significant difference in the musipreneurial performance towards the annual income from music among the musipreneurial professionals.

2. Literature Review

A comprehensive picture of what is already known, including hypotheses and discoveries, can be obtained through the process of "literature review," which involves carefully examining and synthesising the findings of prior study on a subject. In addition to highlighting inadequacies in previously conducted research and evaluating the benefits and downsides of various research methodologies, it places the current study within the context of the larger academic discourse. At the end of the day, it serves to pave the way for improved comprehension and to inspire additional research. For making the references more accessible, bookmarks and links were included, and the references were organised according to the APA 7th edition style. The studies that were examined are presented in the following order, beginning with the most recent studies and progressing backwards to the older studies: (Muchson & Hariyono, 2026) showed that Rafi Record was an important part of Indonesia's music industry. The study found that musipreneurial projects based on cultural identity and innovation were very important for sustainable development and the changing nature of the music industry. (Toscher, 2026) found that combining experiential learning, student-centered methods, and contextual pedagogy was essential for developing musipreneurial skills and getting students ready for careers that are always changing. (Addaquay, 2025) found giving artists business knowledge, contract awareness, and self-management skills was very important for helping them build long-term careers as musicians and for making the modern global music industry fairer. (Sabat & Mishra, 2025) showed that after the pandemic, it was becoming more and more important to learn about

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entrepreneurship, mental health, and how to adapt. The study found that musipreneurship needed ongoing skill development and support from institutions to deal with the changing and complicated music industry. (Evans et al., 2024) highlighted the necessity of cooperative efforts among institutions, educators, and communities to support long-term physical and psychological wellbeing in the music profession and suggested that incorporating holistic health education into music training programs was crucial for preparing musicians for sustainable careers. (Ramesh, 2024) found that for the musipreneurial ecosystem to be balanced and sustainable, artists, platforms, policymakers, and industry stakeholders all needed to work together. (Adedeji, 2023) found that there should be a balanced copyright framework that could protect intellectual property rights, promote creativity, help new artists, and keep up with the changing digital music industry. (Pathak-shelat, 2023) concluded that musipreneurship in the digital age necessitates navigating a complex interplay of empowerment, commercialization, and structural constraints within dynamic creative ecosystems. (Arenal et al., 2022) showed that streaming platforms made it easier to get music to more people, but they also made the music business less stable and more unequal, which affected the opportunities and problems that modern musipreneurs face. (Novaković, 2021) found that in order to help artists effectively engage with digital platforms and develop entrepreneurial competencies, scholars stressed the significance of awareness programs, training initiatives, and institutional support. Improving artists' understanding of audience engagement tactics, platform monetization, and digital marketing greatly increased their visibility, revenue generation, and long-term viability in the creative industries, supporting the growth of musipreneurship in the changing global music ecosystem. (Breese et al., 2020) pointed out that IoMusT has a lot of other uses besides live performances, such as music production, working together to be creative, and audience analytics. In general, the literature said that IoMusT was a big step forward in technology that changed the way people experience live music, giving musicians new chances and problems in the changing digital music economy. (Bartleet et al., 2019) suggested that musicians who wanted to keep their jobs in the changing and competitive music industry needed to learn how to be entrepreneurs, be aware of the industry, and be able to adapt their learning strategies. (Arditi, 2018) indicated that advancements have altered the political economy of music by prioritizing continuous access, recurring revenue models, and platform-based distribution systems, which have profoundly impacted the opportunities and challenges encountered by modern musipreneurs. (Dilmperi et

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al., 2017) enhanced the comprehension of consumer decision-making in the music industry and underscored the necessity of incorporating behavioral theories to elucidate current music consumption and distribution dynamics. (Beech et al., 2016) indicated that identity work among musicians was intricately connected to creative production, collaboration, and audience interaction, underscoring the necessity for ongoing negotiation of personal identity, professional reputation, and creative authenticity. (Negus, 2015) underscored that changing consumer behavior presents both opportunities and challenges for musipreneurs, necessitating adaptive strategies that harmonize digital accessibility with substantive audience engagement and value creation in the modern music industry. (Tochka, 2014) showed that musipreneurship was a complicated process of adaptation, where artists had to find a balance between their creative identity and their need to make money in a music industry that was becoming more market-driven and flexible. (Bennett & Taylor, 2012) indicated that prolonged engagement in music scenes significantly influenced the development of identities and experiences within the contemporary music ecosystem. (Pitts & Spencer, 2007) showed that keeping audiences engaged over time required flexible strategies that took into account both emotional attachment and changing consumer behaviour in the classical music industry. These findings are useful for musipreneurial approaches to audience management. (Brennan, 2006) indicated that media representation and critical discourse significantly influenced musicians' professional trajectories, shaped industry narratives, and impacted the entrepreneurial strategies employed by artists within the contemporary music ecosystem. (Hearn et al., 2004) showed that second-tier music ecosystems encouraged new ideas and business activity, but they also had structural problems that affected how musipreneurs moved up the music industry hierarchy.

2.1 Research Gaps

After reviewing the previous studies on the musipreneurial performance it was found that there was little work has been carried out on the comparative study of the musipreneurial performance across the demographic profile especially educational qualification and income level. Therefore, it was an urgent need to conduct a comprehensive descriptive study on the comparison of the musipreneurial performance with respect to the educational qualification and income level among the musipreneurial professionals. This was identified the primary research gaps in this study.

2.2 Conceptual Research Model

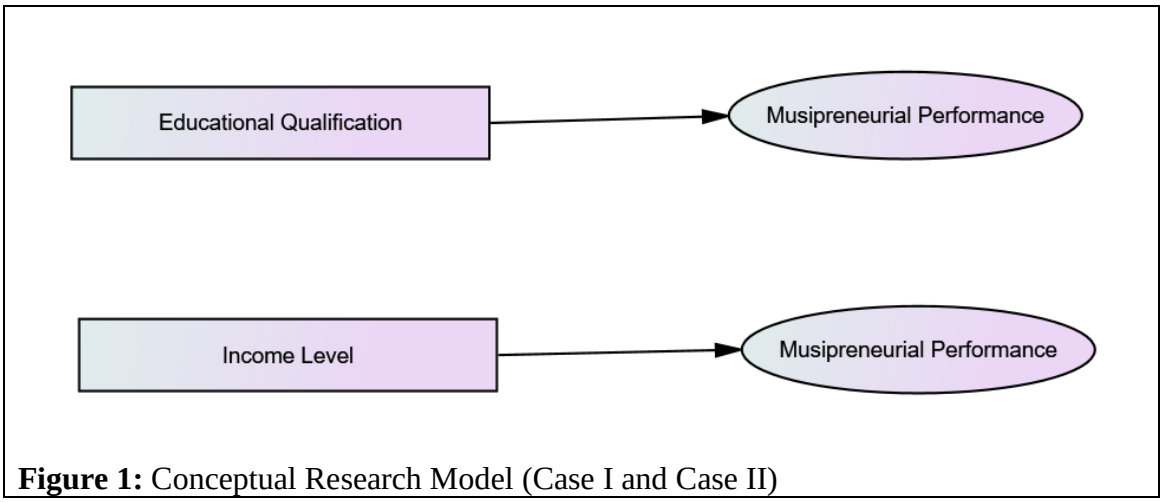

Figure 1: Conceptual Research Model (Case I and Case II)
Source: AMOS 23.0

Figure 1 shows that educational qualification and annual income form music were the nominal scale or grouping variables in the conceptual research model. The test variable musipreneurial performance was measured on a 5-point Likert scale. The four items were used to measure musipreneurial performance as MUP1.1 My music career provides stable income over time., MUP1.2 I am satisfied with my professional growth as a musipreneur., MUP1.3 I intend to continue music as my primary career., and MUP1.4 I am confident about the long-term sustainability of my music venture.

3. Methodologies

This research study used mixed research design as exploratory and descriptive. In exploratory research design, the studied explored the new facts, new information, new knowledge regarding the musipreneurial performance and formulated the hypothesis based on the information available. In descriptive research design, the formulated hypotheses were tested using non paranematic tests. A survey form was designed for quantitative and qualitative information from the musipreneurial professionals. This sample size was 417. The study used the normality test of the data of musipreneurial performance before applying a non-parametric test. The study used Kruskal Walis U test to compare the musipreneurial performance towards the educational qualification and income among the musipreneurial professionals. A web-based structured questionnaire sent out through Google Forms was used to collect primary data. Musipreneurial professionals carefully filled it out. We used the nominal scale to measure education and income, and the 5-point Likert scale to measure musipreneurial performance. A score of 1 meant

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"strongly agree," a score of 5 meant "strongly disagree," and a score of 3 meant "neutral." The goal was to get 500 musipreneurial professionals to answer. A total of 417 valid responses were received, which is an 83.4% response rate. The research utilised a non-probability snowball sampling technique to enlist musipreneurial professionals.

4. Results

The study results are discussed in three parts. First part discussed the normality test; second part discussed the comparison of the musipreneurial performance across educational qualification. The third part discussed the comparison of the musipreneurial performance across annual Income from music using Kruskal-Wallis U Test. The SPSS output are as follows:

4.1 Normality Test of the Musipreneurial Performance Data

Table 1: KS Test- Musipreneurial Performance

KS Test	Musipreneurial Performance
Sig. Value	0.000

Source: SPSS 23.0

According to the KS test-musipreneurial performance table 1, it shows that the sig value (0.000) is less than 0.05 for the data of musipreneurial performance. This means that the data was not normal. To compare the musipreneurial performance across education, and income and, a non-parametric test Kruskal-Wallis U Test was used.

4.2 Comparison of the Musipreneurial Performance across Educational Qualification Using Kruskal-Wallis U Test

Test Variable- Musipreneurial Performance

Grouping Variable- Educational Qualification

Table 2: Test Statistics- Musipreneurial performance across educational qualification

Test Statistics	Musipreneurial Performance
Chi-Square	10.441
df	4
Asymp. Sig.	.034

Source: SPSS 23.0

According to the test statistics- musipreneurial performance across educational qualification table 2, it shows that the sig. value (p = 0.034) is less than 0.05. This means that the first null hypothesis can be rejected. This means that there was a significant difference in the musipreneurial performance across educational qualification.

Table 3: Ranks- Musipreneurial performance across educational qualification

	Educational Qualification	N	Mean Rank
Musipreneurial Performance	Highschool	60	219.13
	Intermediate	21	142.36
	Graduate	249	218.16
	Post Graduate	78	190.42
	Doctorate	9	204.50
	Total	**417**	

Source: SPSS 23.0

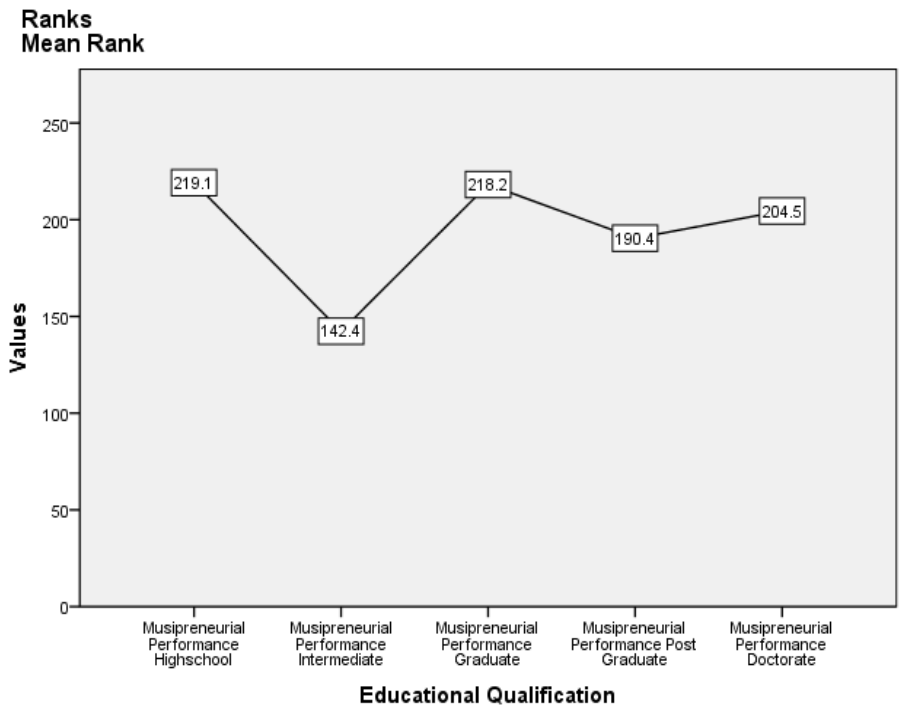

Figure 2: Line chart of musipreneurial performance across educational qualification

Source: SPSS 23.0

According to the table 3 and line chart 2, it shows that the level of education affects how well musipreneurs do. Individuals with high school (219.13) and graduate qualifications (218.16)

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exhibit superior mean ranks, indicating improved performance. Individuals holding doctorates (204.50) and postgraduates (190.42) possess moderate rankings, whereas those with intermediate-level degrees exhibit the lowest rankings (142.36). This suggests that advanced formal education does not always guarantee superior performance, and practical skills and experience may hold greater significance in entrepreneurship.

4.3 Comparison of the Musipreneurial Performance across Annual Income from Music Using Kruskal-Wallis U Test

Test Variable- Musipreneurial Performance

Grouping Variable- Annual Income form Music

Table 4: Test Statistics- Musipreneurial performance across annual income from music

Test Statistics	Musipreneurial Performance
Chi-Square	13.989
df	3
Asymp. Sig.	.003

Source: SPSS 23.0

According to the test statistics- musipreneurial performance across annual income form music table 4, it shows that the sig. value (p = 0.003) is less than 0.05. This means that the second null hypothesis can be rejected. This means that there was a significant difference in the musipreneurial performance across annual income from music.

Table 5: Ranks- Musipreneurial performance across annual income from music

	Annual Income from Music	N	Mean Rank
Musipreneurial Performance	Below Rs. 5 lakh	141	182.06
	Rs. 5–10 lakh	132	213.77
	Rs. 11–15 lakh	51	214.12
	Above Rs.15 lakh	93	240.26
	Total	**417**	

Source: SPSS 23.0

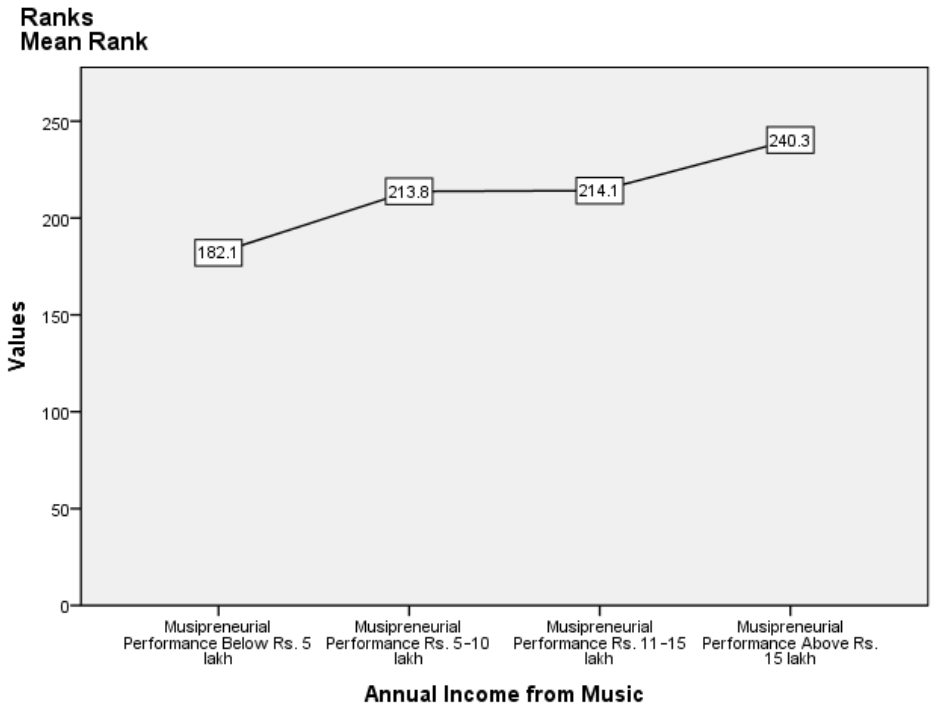

Figure 3: Line chart of musipreneurial performance across annual income form music

Source: SPSS 23.0

According to the table 5 and line chart 3, it shows that as musipreneurs make more money, they do better at their music profession/jobs. The group that made more than ₹15 lakh had the highest average rank (240.26), which means they did better. The next group was the one that made between ₹11 lakh and ₹15 lakh and the one that made between ₹5 lakh and ₹10 lakh. People who make less than ₹5 lakh get the lowest rank (182.06). This means that there is a good connection between income and performance. In the music business, this could mean that making more money means being more successful, having more experience, and having more opportunities.

5. Conclusion

This study examined the differential effect of the musipreneurial performance across educational qualifications, and annual income form music. The results indicated a substantial disparity in the musipreneurial performance relative to the educational qualifications and income levels of the entrepreneurial professionals. Respondents with high school (219.13) and graduate qualifications (218.16) exhibited superior mean ranks, indicating improved performance. Respondents with

doctorates (204.50) and postgraduates (190.42) have moderate ranks, while people with intermediate-level degrees have the lowest ranks (142.36). This suggests that higher levels of formal education do not always lead to better performance, and that practical skills and experience may be more important for entrepreneurs. Musicians do better when they make more money. The group that made more than ₹15 lakh had the highest mean rank (240.26), which means they did better. The next group was the one that made between ₹11 lakh and ₹15 lakh and the one that made between ₹5 lakh and ₹10 lakh. Respondents who make less than ₹5 lakh are at the bottom of the list (182.06). This means that there is a virtuous connection between income and performance. This means that making more money could mean being more successful, having more experience, and having more chances in the music business.

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