Developing and Implementing an Innovation and Entrepreneurship Education Model for Music Management Students: A Case Study of Music IP Development

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Abstract: Against the backdrop of the synergistic development of the digital cultural industry, platform-based dissemination, and copyright economy, innovation and entrepreneurship education in music management needs to shift from the imparting of general entrepreneurial knowledge to a deep integration of professional skills, industry practice, and value creation. This paper, based on structured literature analysis, reviews representative achievements in innovation and entrepreneurship education, art entrepreneurship education, music industry, and intellectual property development, comparing their conceptual definitions, teaching paths, research methods, and applicable boundaries. On this basis, music IP is defined as content assets centered on musical works, artist or project images, brand narratives, and related rights combinations, capable of sustainable production, dissemination, licensing, and extension. A closed-loop training model based on real projects-"opportunity identification-rights positioning-prototype development-market validation-iterative operation"-is proposed, with an original campus song IP project illustrating the specific implementation method. The study argues that music IP development can connect music judgment, copyright governance, project management, digital operation, and business model training, but its effectiveness depends on dual-mentor collaboration, open access to university- enterprise resources , process evaluation, and ethical risk control. Future research should strengthen local longitudinal evidence, cross-platform data evaluation, and differentiated learning support to improve the verifiability and transferability of the educational model.

Keywords: Music Management; Innovation and Entrepreneurship Education; Music IP Development; Project-Based Learning; Industry-Education Integration

1. Introduction

Digital music platforms, short video dissemination, online performances and cross-media content development have changed the production, dissemination and revenue structure of music products, and have also expanded the job boundaries of music management talents from traditional performance organization, brokerage and administrative coordination to copyright management, content planning, user operation, brand cooperation and data analysis. The EntreComp framework understands entrepreneurship as the comprehensive ability to transform opportunities and ideas into economic, social or cultural value[1]. For music management majors, the key is not to add an introduction to entrepreneurship in addition to the original courses, but to embed opportunity identification, resource integration, risk assessment and value realization into the entire process of music projects.

Existing research is scattered across areas such as entrepreneurship education, arts entrepreneurship, music career development, cultural industries, and intellectual property, lacking an integrated explanation of how music management students can develop sustainable practical skills around specific content assets. This paper takes music IP development as its analytical object, focusing on answering three key questions: What theoretical and pedagogical consensus has been formed based on related findings? What are the applicability boundaries of different methods and conclusions? And how can an executable and evaluable professional education model be constructed based on these findings? The paper discusses the theoretical foundation and development path in sequence, proposes a model framework and application examples, and analyzes current problems,

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development directions, and practical value.

The literature mainly comes from Web of Science, Scopus, ERIC, and Google. The search covered Scholar, JRC Publications, WIPO, UNESCO, and publisher databases, primarily from 2000 to June 2026, while also tracing back to fundamental and classic research. Keywords included music/arts entrepreneurship, entrepreneurship education, music management, creative industries, music copyright, intellectual property, and project-based learning. Inclusion criteria were that the research subjects were directly related to higher education, arts or music entrepreneurship, the music industry, and IP value development, and that journal articles, academic monographs, or institutional reports were complete, searchable, and supported concepts, mechanisms, pedagogies, or evaluation issues. Duplicate publications , incomplete information, mere experience sharing, and weakly relevant materials were excluded. After title and abstract screening, full-text review, and citation tracking, 21 core English-language resources were ultimately included .

2. Theoretical Basis and Research Progress

2.1 Theoretical Foundation and Conceptual Boundaries

General entrepreneurship education has gradually shifted from teaching entrepreneurial traits and business plans to a practice paradigm centered on methods and actions. Neck and Greene proposed entrepreneurship as a trainable method, emphasizing learning through experimentation, iteration, and reflection under uncertain conditions [2]; Kolb's experiential learning theory explains how project practice can be transformed into stable capabilities through "concrete experience - reflective observation - abstract concepts - active experimentation" [3]. Both of these theories suggest that music management students need to bear the consequences of decisions in real or highly simulated projects, rather than just completing knowledge-based assignments.

The conceptual boundaries of art entrepreneurship research are not unified. A literature review by Chang and Wyszomirski shows that art entrepreneurship includes opportunity identification, organization creation, artist professional autonomy, and the creation of socio-cultural value [4]. Accordingly, this paper does not equate innovation and entrepreneurship with registering a company, but defines it as a continuous process in which students identify needs, organize resources, formulate solutions, and verify value based on music content. Music IP is not a single copyright or popular marketing concept, but a rights -content- brand combination composed of copyright of works, sound recording and performance rights, artist or project logo, visual and narrative system, and cooperation contract.

2.2 Development Stages and Main Research Paths

2.2.1 General knowledge supplementation and career adaptation

Early art entrepreneurship courses were mostly supplemented with finance, marketing, contracts, fundraising and business plans. Beckman’s survey of American college programs found that the courses were significantly influenced by the school culture and academic traditions. Although some practical experience was formed, there was a lack of unified goals and quality standards[5]. Bridgstock further pointed out that art entrepreneurship involves at least three dimensions: new business creation, professional self-management and proactive behavior[6]. This stage improved art students’ understanding of the market and career, but if the courses were separated from music content production, they would easily remain at the level of tool knowledge.

2.2.2 Integration of professionalism and innovation with project-based learning

Subsequent research shifted to the integration of entrepreneurial thinking with professional education. Pollard and Wilson argued that creative and performing arts education should develop initiative, collaboration, and opportunity awareness to adapt to uncertain work environments [7]. Essig, after comparing European and American approaches, found that art entrepreneurship focuses more on the professional autonomy of individual artists, while cultural entrepreneurship connects more with organizations, industries, and public cultural contexts [8]. The two are not mutually exclusive: music management students need to understand creators and works, as well as organizational governance, collaborative networks, and public values. Therefore, appropriate programs should simultaneously include artistic judgment, user needs, and organizational constraints.

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2.2.3 Ecological collaboration and digitalization practices

Recent studies have begun to focus on school-enterprise networks, digital platforms, and long-term learning experiences. A survey of 167 students from Dutch higher music colleges showed that students valued enterprise creation, proactive behavior, and employment and career self-management, and supported comprehensive curriculum design [9]. Longitudinal studies on professional creative arts colleges show that students' career intentions and entrepreneurial awareness change with their learning experience, and single post-class satisfaction is insufficient to represent long-term effectiveness [10]. Therefore, course practice should incorporate industry mentors, platform feedback, and post-graduation follow-up, rather than replacing competency evaluation with competition awards or the completion of business plans.

2.3 Comparison of Research Methods, Conclusions, and Scope of Application

Existing research generally falls into three methodological categories. The first, primarily based on conceptual analysis and curriculum surveys, excels at clarifying the goals and curriculum types of arts entrepreneurship but struggles to assess learning outcomes. The second employs questionnaires and cross-sectional comparisons, identifying differences in student needs and attitudes, but is limited by self-reported data and single-institution samples. The third utilizes interviews, participant observation, and longitudinal tracking, revealing identity changes and contextual mechanisms, but suffers from small sample sizes and limited extrapolation. The consensus across these studies is that entrepreneurial ability cannot be separated from arts specialization, career management, and practical contexts; the main disagreement lies in whether education should focus on business creation, career sustainability, or socio-cultural values. For music management, a more prudent approach would be to integrate these three aspects through value creation, setting separate economic, cultural, and learning indicators.

3. Construction of an education model centered on music IP development

3.1 Training Objectives and Competency Structure

Music IP development is suitable as a carrier for the integration of professional and creative industries because it naturally connects content, rights, brands and markets. The creative industry is characterized by unpredictable demand, upfront investment and multi-entity collaboration[11]; digitalization has also transformed the music industry from a single record sales model to a multi-value network including copyright, streaming media, live performances, brand collaborations and fan participation[12]. Therefore, the training objectives can be summarized into five capabilities: music content judgment and planning, copyright and contract governance, project and team management, brand narrative and user operation, and business model and data decision-making. The five capabilities should be developed in synergy around the same project to avoid the separation of course modules.

3.2 Course Flow and Practical Mechanism

A five-stage closed loop of “opportunity identification, rights positioning, prototype development, market verification, and iterative operation” can be constructed (Figure 1) . The first stage is to discover the demand through scene observation, audience interviews and competitor analysis; the second stage is to clarify the core value of the IP, target audience, ownership of rights and cooperation boundaries; the third stage is to produce minimum viable content, such as singles, live programs, short video columns or theme music activities; the fourth stage is to use platform data, user feedback and small-scale transactions to test the dissemination and payment hypothesis under the premise of compliance ; the fifth stage is to adjust the content matrix, authorization method and resource allocation based on evidence. The curation and recommendation mechanism of streaming media services will affect the visibility of content and consumption experience [13]. Therefore, students not only need to know how to publish content, but also need to understand the platform rules and retain cross-platform operation capabilities.

In terms of teaching organization, a 16-week project system can be adopted: the first 3 weeks are for opportunity identification and team building, the 4th to 6th weeks are for rights list and IP positioning, the 7th to 10th weeks are for content prototype, the 11th to 13th weeks are for market testing, and the 14th to 16th weeks are

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for iteration, roadshow and debriefing. The World Intellectual Property Organization's Music Career Guide systematically sorts out the relationship between creation, recording, performance, licensing and revenue management, which can be used as basic information for the copyright and business module [14]; digital platform research also suggests that mobile applications can expand musicians' collaboration and audience reach , but the effectiveness depends on professional presentation and combined dissemination [15]. Accordingly, the course should be jointly guided by school teachers and copyright, broker, platform or brand practitioners, and students should be allowed to access real materials, budgets and dissemination data within a controlled scope.

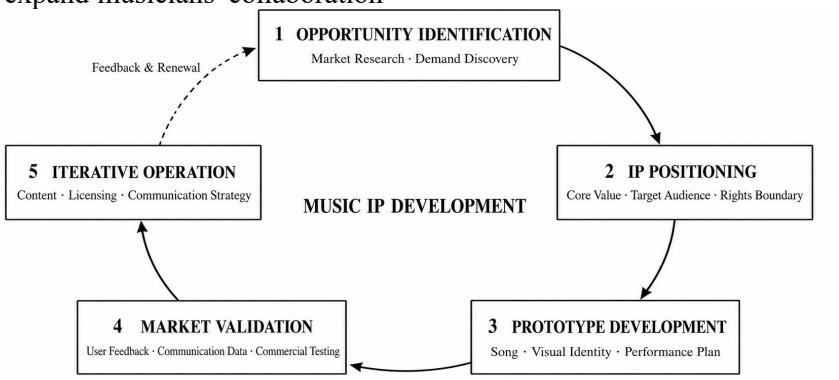


Figure 1. A Five-stage Closed-loop Education Model Centered on Music IP Development

3.3 Evaluation System and Guarantee Conditions

Evaluation should consist of three parts: process, results, and transfer. Process evaluation focuses on research evidence, rights compliance , teamwork, and iteration records; results evaluation focuses on content completion, user feedback, brand consistency, cost-benefit analysis, and cultural value; transfer evaluation examines the ability to maintain through subsequent projects, internship performance, or graduation tracking. Brand equity research emphasizes the relationship between cognition, association, and consumer response [16], which can be used to design IP recognition and association consistency indicators, but cannot replace aesthetic quality with traffic. Music publishing research shows that works, recordings, licensing, and revenue distribution together constitute the copyright value chain of the digital music market [17]. Courses must set up a rights source table, authorization records, attribution guidelines, and revenue distribution schemes. Schools also need to provide small-scale experimental budgets, equipment space, legal consultation , and failure review mechanisms so that students can make real decisions in a low-risk environment.

3.4 Music IP Development Case: Luo Tianyi Virtual Singer IP

Luo Tianyi is a publicly searchable case of Chinese virtual singer IP. She was launched in 2012 as the first virtual singer character of the Chinese Vocaloid project. Her core assets consist of Chinese vocal synthesized sound sources, character images and continuously generated music content. Related research found that users can create songs, arrange music and videos based on the sound source library, and continuously participate in the construction of character meaning on platforms such as Bilibili ; Chinese-style content, user production and television stage dissemination jointly promote its transformation from a vocal synthesis technology product into a music IP with local cultural recognition[18].

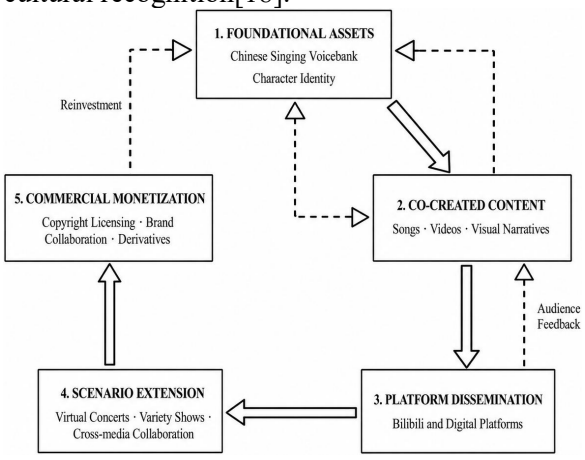


Figure 2. Collaborative Development and Value Cycle Path of Luo Tianyi's Music IP

From the perspective of development mechanism, Luo Tianyi has formed a continuous path of "basic assets - co-created content -

platform dissemination - scene extension - commercial transformation" (Figure 2) : the sound source and character setting provide a relatively stable identification basis, creators and fans continuously supplement songs, visual narratives and interactive content, the platform completes dissemination aggregation, and then extends to performances, licensing and brand cooperation and other scenarios. The process tracking study of this case further regards character shaping, content production, fan participation, platform operation and commercial promotion as an interconnected IP ecosystem chain [19]. In course practice, students can be asked to draw Luo Tianyi 's rights structure, content matrix, participating subjects and revenue channels, and design a new single or virtual performance development plan, complete audience verification, licensing boundaries, dissemination indicators and risk control analysis, so as to transform the public case into an evaluable project task.

4. Current Issues, Development Trends, and Conclusions

4.1 Current Issues

First, at the theoretical level, there is still a tendency to simplify “starting a business means starting a company” and “IP means traffic brand”, and culture, aesthetics and public value have not been fully incorporated into the competency model. Second, at the methodological level, cross-sectional questionnaires, single-school cases and self-reported attitudes are the most common, and there is a lack of longitudinal testing on the actual project quality, rights compliance and post-graduation career performance. Third, the data sources are biased towards European and American music schools, and there is insufficient research on the curriculum structure, platform ecology and copyright transaction situation of local music management majors. Fourth, the practical evaluation is often based on competitions, roadshows or short-term dissemination, and it is easy to ignore long-term asset accumulation. Fifth, entrepreneurship education may excessively transfer structural employment risks to individuals; critical research on music schools has pointed out that opportunities, capital and social networks are not equally distributed [20], so the curriculum also needs to pay attention to student differences, cooperative ethics and psychological burden.

4.2 Development Trends

Future research should be advanced in four aspects: First, establish a music IP capability scale that takes into account artistic quality, rights governance, market verification and social value ; Second, adopt multi-calibration experiments, learning analysis and post-graduation tracking to compare the long-term effects of project system, studio system and school-enterprise joint system; Third, build an anonymized copyright, dissemination and user behavior data sandbox to train students to iterate based on evidence, while avoiding the singleness of platform indicators; Fourth, update courses around artificial intelligence-assisted creation, virtual artists, immersive performances and cross-media licensing. UNESCO’s research on the digital cultural environment points out that platform concentration, insufficient creator compensation, digital divide and content discoverability have become important issues in the cultural and creative industries [21]. Therefore, the future model should be upgraded from a one-off course to an educational ecosystem that is continuously connected with course groups, studios, industry alliances and incubation support, and incorporate algorithm transparency, data rights and cultural diversity into teaching evaluation.

4.3 Conclusion

Existing research indicates that the core of innovation and entrepreneurship education in music management lies not in replicating business school courses, but in starting with music content and placing artistic judgment, governance of rights, organizational collaboration, digital dissemination, and value realization within the same practical chain. Music IP development can provide a clear vehicle for this integration, while the five-stage closed loop allows students to complete experience, reflection, verification, and iteration within real-world constraints. The effective implementation of this model still relies on dual mentors, university-industry resources, compliance systems, and multi-dimensional evaluation, and must prevent an overemphasis on traffic, monetization, and excessive individual responsibility. Future research should examine its learning outcomes and career transfer value using local, multi-university, and

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longitudinal evidence, thereby forming a music management innovation and entrepreneurship education system that combines professionalism, practicality, and cultural responsibility.

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