

Developing A Busking-Based Teaching Model for Performance Skills in Higher Education: A Structured Expert Consensus Approach

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ABSTRACT

In higher education, the development of performance skills requires a structured approach that integrates both technical proficiency and non-musical competencies. However, there is a lack of pedagogical models that systematically address these aspects, particularly in the context of busking as a teaching method. This study aims to identify and prioritize the key elements of a busking-based teaching model for performance skills development in higher education. Using the Nominal Group Technique (NGT), a panel of nine experts reached a consensus on 24 essential elements, ranked based on their significance in structuring a busking-based learning framework. The findings reveal that group performance, technical setup, financial management, and audience interaction are among the highest-priority elements. The structured prioritization ensures a progressive learning approach, guiding students from preparation to real-world performance execution. This study contributes to music education by introducing a validated model that supports the development of both musical and non-musical skills, equipping students with the necessary competencies for success in the evolving music industry.

Contribution/Originality: This study contributes to the existing literature by developing a busking-based teaching model for performance skills in higher education. This study uses a structured Nominal Group Technique methodology and originates a practical framework. The paper's primary contribution is identifying effective elements and documenting their prioritization in authentic learning contexts systematically.

1. Introduction

The evolving landscape of higher education in music necessitates pedagogical approaches that extend beyond technical training to encompass real-world performance skills. While music programs provide structured instruction in music theory, history, pedagogy, and performance, they often lack experiential learning components that prepare students for

dynamic, unpredictable performance settings (Ballantyne & Packer, 2004). In professional music environments, performers must not only demonstrate technical proficiency but also engage diverse audiences, manage performance logistics, and sustain their careers through entrepreneurial strategies (Hallam & Creech, 2010; Reitsamer & Prokop, 2017). However, structured models that integrate real-world performance exposure into higher education curricula remain underdeveloped, particularly in Malaysia (Saidon & Zakaria, 2021).

A key limitation of traditional music education lies in its reliance on controlled performance settings, such as juried recitals or ensemble concerts, which provide limited opportunities for students to develop adaptability, improvisation, and audience engagement (Rickels et al., 2009). These conventional approaches do not adequately reflect the unpredictability of professional performance environments, where musicians must respond in real time to audience reactions, technical challenges, and environmental factors (López-Íñiguez & Bennett, 2019). As a result, many graduates struggle to transition from academic training to professional performance careers, where success often depends on practical skills, audience rapport, and entrepreneurial competencies (Green, 2017).

One potential solution to this gap is busking, or street performance, which offers an immersive learning platform where students can develop critical performance-related skills in real-world contexts. Unlike formal recitals, busking requires musicians to engage directly with unpredictable audiences, adapt their performance to different settings, and manage logistical and financial aspects of live performance (Saidon & Zakaria, 2021). Studies have highlighted that informal performance experiences such as busking can significantly enhance student confidence, creativity, and professional readiness by fostering real-time problem-solving skills and public engagement strategies (Ho & Law, 2012; Wepriadi, 2022). However, despite its pedagogical potential, busking has not been systematically integrated into formal higher education curricula, and there is no structured model guiding its implementation in Malaysia.

Given these challenges, this study seeks to address the lack of structured performance training models by developing a busking-based teaching framework that aligns with 21st-century music education needs. Establishing a structured framework will provide educators with a validated approach to incorporating real-world performance training into music programs, ultimately preparing students for successful careers in a competitive and evolving industry.

1.1. Research Objectives

This study aims to:

- i. Identify the key elements of a busking-based teaching model for developing performance skills in higher education based on expert consensus.
- ii. Prioritize the identified elements in the busking-based teaching model using expert consensus.

By integrating expert perspectives, this research contributes to curriculum development by providing a structured framework that enhances performance education, supports student career readiness, and aligns with contemporary music industry demands. Establishing a busking-based teaching model will help bridge the gap between academic

training and real-world performance, ensuring that students develop both technical and professional competencies essential for success in today's competitive music industry.

2. Literature Review

2.1. The Shift Towards Experiential Learning in Music Education

In recent years, music education has expanded beyond traditional classroom instruction to incorporate more interactive, experience-based learning strategies. While higher education curricula often emphasize theoretical knowledge and structured performance training, there is growing recognition that students benefit from direct engagement with live audiences, adaptability training, and entrepreneurial skill-building (Hallam & Creech, 2010). Studies suggest that applied learning approaches allow students to develop a deeper understanding of their craft while also gaining practical skills that enhance career readiness (Carey et al., 2013; Woody, 2012).

Experiential learning theory emphasizes that students retain knowledge more effectively when they actively apply their skills in real-world contexts (Kolb, 1984). Research on applied music training has demonstrated that musicians who engage in public performances develop stronger problem-solving abilities, emotional resilience, and audience awareness compared to those who train exclusively in academic settings (Green, 2017; Osborne et al., 2014). This shift in pedagogy has led scholars to explore alternative teaching methods that integrate practical, hands-on experiences within structured music curricula (Toulson & Hepworth-Sawyer, 2018).

One approach that has gained attention is the use of busking as a structured learning experience, allowing students to refine their technical and expressive skills in unpredictable environments while developing essential performance competencies (Saidon & Zakaria, 2021). However, despite its pedagogical potential, busking has yet to be formally integrated into higher education programs. The absence of a structured model defining its key learning elements and guiding its implementation has limited its use in academic settings.

2.2. Performance Skills Beyond Technical Mastery

Traditional music education often prioritizes technical proficiency, placing emphasis on instrumental accuracy, theoretical knowledge, and rehearsed performances (Ballantyne & Packer, 2004). While these elements form the foundation of musical expertise, research suggests that professional success in the music industry depends on more than just technical mastery. Musicians must also develop skills such as adaptability, audience engagement, and entrepreneurial thinking to navigate their careers effectively (López-Íñiguez & Bennett, 2019).

Several key competencies have been identified as essential for real-world performance success. First, adaptability is crucial, as musicians must be able to adjust their repertoire, performance style, and engagement strategies based on audience responses and environmental conditions. Second, confidence and stage presence play a major role in audience connection, as expressive and engaging performers tend to leave a lasting impact. Third, financial literacy and entrepreneurial skills are necessary for musicians who pursue independent careers, as they must understand how to monetize performances, manage budgets, and develop a sustainable business model. Lastly,

emotional intelligence is vital, as musicians need to manage performance anxiety, interpret audience reactions, and maintain resilience in unpredictable performance settings (Rickels et al., 2009; Ho & Law, 2012).

Research indicates that traditional recital-based education does not always provide sufficient training in these areas. Instead, informal performance settings such as busking offer students an opportunity to cultivate these skills by engaging in direct audience interaction, adapting to real-time feedback, and managing their performances independently (Wepriadi, 2022). However, despite the potential benefits, there remains a need for a structured framework that defines how these skills should be taught and assessed within higher education programs.

2.3. Busking as a Framework for Performance Education

Busking has been recognized as an effective way for musicians to develop essential performance skills in real-world settings (Saidon & Zakaria, 2021). Unlike structured academic performances, which are often rehearsed in controlled environments, busking exposes musicians to dynamic, unpredictable conditions that require them to engage with diverse audiences and make immediate performance adjustments (Reitsamer & Prokop, 2017).

Several studies have highlighted the unique benefits of busking as a pedagogical tool. One of its primary advantages is that it provides real-time feedback, allowing musicians to gauge audience reactions instantly and refine their performances accordingly (Blair & Sluis, 2022). Additionally, the spontaneity and creativity required for busking help students develop improvisation skills, which are essential for live performances. Furthermore, busking encourages musicians to learn self-marketing strategies, as they must attract and retain audiences while also exploring financial aspects of performance, such as tip-based earnings and merchandising (Thibeault & Evoy, 2011).

Busking also offers psychological benefits for students by helping them build confidence and overcome performance anxiety. Since street performance environments often involve external distractions, students must learn to stay focused and maintain stage presence under various conditions (Osborne et al., 2014). However, despite these benefits, busking remains largely informal within music education, and there is no standardized approach for incorporating it into structured learning programs.

2.4. Establishing Expert Consensus on Busking Pedagogy

One of the key challenges in developing a new teaching model is determining which components should be emphasized and how they should be structured within a curriculum (Delbecq et al., 1975). Expert-driven methodologies such as Nominal Group Technique (NGT) provide a structured decision-making process that incorporates diverse expert opinions, ensuring that the resulting model reflects best practices in performance education (Hsu & Sandford, 2007).

This study applies NGT to:

- i. Identify the fundamental elements of a busking-based teaching model based on expert input.
- ii. Prioritize these elements to establish a progressive learning framework for higher education music programs.

- iii. By leveraging expert perspectives, this research aims to contribute to the systematic development of experiential performance education, ensuring that busking becomes a recognized and structured teaching approach in higher education.

3. Method

This study adopts a Design and Development Research (DDR) approach, integrating the Nominal Group Technique (NGT) to identify, refine, and structure a busking-based teaching model for performance skills in higher education. The methodology consists of two phases: (1) identifying key elements and (2) refining and prioritizing elements through expert consensus.

3.1. Research Design

The study employs a Design and Development Research (DDR) framework, commonly used for developing educational models and structured frameworks (Richey & Klein, 2014). This approach systematically integrates expert validation methods to construct a teaching model that can be effectively implemented in higher education.

The research process consists of three main phases. The first phase involves the identification of key elements through a comprehensive literature review to determine relevant components of a busking-based teaching model. These elements are then subjected to expert validation to ensure clarity and alignment with the study's objectives. The second phase consists of refining and prioritizing these elements using the Nominal Group Technique (NGT). A panel of experts participates in a structured discussion and voting process to evaluate the significance of each element and establish consensus on their inclusion in the model. The final phase focuses on validating the finalized elements based on expert feedback, ensuring their applicability in the structured teaching model.

By integrating expert consensus, this methodological approach ensures the development of a comprehensive and systematic model that can be effectively incorporated into higher education curricula for teaching performance skills through busking.

3.2. Participants and Expert Selection

Since this study relies on expert input to validate the proposed teaching model, a purposive sampling technique was used to select participants. Experts were chosen based on their professional knowledge, experience, and contributions to music education and performance (Sekaran & Roger, 2013). The selection process ensured that experts represented both academic and industry perspectives, contributing to a well-rounded evaluation of the teaching model.

The study involved two categories of experts. The first category consisted of professional experts, including university lecturers and researchers specializing in music education, performance pedagogy, and curriculum design. The second category comprised field experts, including professional musicians and experienced buskers with extensive backgrounds in public performance and music entrepreneurship.

To ensure credibility and reliability, experts were selected based on specific criteria. Participants were required to possess a minimum qualification of a master's degree in music education, performance studies, or pedagogy, and have at least five years of experience in their respective fields (Berliner, 2004; Hsu & Sandford, 2007). They were

also required to demonstrate a commitment to the study by participating throughout all research phases and have no personal or financial interest in the research outcome to prevent potential bias.

In alignment with recommendations for NGT research, a total of nine experts participated in this study. This number was considered optimal, as it ensured a balance between diverse expertise and effective group decision-making (Ocampo et al., 2018; Muhammad Ridhuan Tony Lim Abdullah, 2014).

3.3. Data Collection Methods

3.3.1. Identification of Key Elements

Prior to the expert workshop, the researcher compiled a preliminary list of teaching elements relevant to busking-based learning. This process was guided by insights from established educational frameworks, including:

- a) Contextual Teaching and Learning Model (Johnson, 2002)
- b) Project-Based Learning Model (Lorin, 2013)
- c) Music Performance Learning Model (Papageorgi et al., 2010)
- d) Music Performance Teaching Model (Meissner, 2021)

These frameworks provided a theoretical foundation for identifying essential components of the busking-based teaching model. Additionally, an extensive literature review was conducted to synthesize findings from previous studies on music performance education, busking, and experiential learning. This review allowed for the identification of key elements that had been discussed in the literature and their potential application in the context of higher education.

Following the literature review, expert content validation was conducted to refine and assess the clarity of the identified elements. A panel of three subject-matter experts, including a music performance expert, a pedagogy expert, and a curriculum expert, evaluated the proposed elements before the NGT workshop (Creswell, 2012; Johnson & Christensen, 2012). This validation ensured that all elements included in the study were well-defined, relevant, and applicable to the development of the teaching model.

3.3.2. Nominal Group Technique (NGT) for Consensus Building

To refine and prioritize the teaching elements, an NGT workshop was conducted with a panel of nine experts. The process followed a structured methodology to ensure balanced participation. The NGT process involved five stages:

- i. The study's objectives and expected outcomes were introduced to all participants to ensure a clear understanding of the research purpose.
- ii. Experts independently proposed revisions, modifications, or additional elements that they believed should be considered in the model.
- iii. A structured discussion was conducted, where experts shared their perspectives and justified their recommendations.
- iv. The discussion facilitated consensus-building by allowing participants to evaluate the significance of each element, consider alternative viewpoints, and refine the proposed framework.
- v. Experts engaged in a voting process to determine the most essential elements for inclusion in the model.

The use of NGT ensured equal participation, preventing any single individual from dominating the discussion. This technique promoted a balanced and unbiased consensus, resulting in a refined set of elements that accurately represented the essential components of a busking-based teaching model.

3.4. Data Analysis Methods

Following NGT, the finalized elements were ranked based on expert consensus. The analysis process included:

- i. Calculating the level of agreement among experts for each element.
- ii. Prioritizing elements based on their perceived importance to busking-based performance education.
- iii. Validating the structured model based on expert feedback.

This structured approach ensured that the busking-based teaching model was systematically developed, providing a clear framework for integrating real-world performance experiences into higher education curricula. The list of experts involved in the Nominal Group Technique (NGT) is presented in [Table 1](#).

Table 1: List of Experts Involved in the Nominal Group Technique (NGT)

Expert	Qualification	Expertise	Years of Experience
ED1	Master's Degree	Pedagogy Expert, Lecturer at Public University	10 years
ED2	Master's Degree	Pedagogy Expert, Ministry of Education	11 years
ED3	PhD	Curriculum Expert	30 years
ED4	Master's Degree	Professional Musician	34 years
ED5	Master's Degree	Professional Musician	21 years
ED6	PhD	Educational Technology Expert, Lecturer at Public University	16 years
ED7	Master's Degree	Pedagogy Expert, Lecturer at Public University	16 years
ED8	Professional Musician	Music Education and Performance Specialist	12 years
ED9	Professional Musician	Performance Skills and Music Industry Practitioner	15 years

Nine experts participated in the Nominal Group Technique (NGT) process to evaluate and prioritize the elements of the Teaching Performance Skills Through Busking Model in higher education. These experts were carefully selected to ensure balanced representation from both academic and industry perspectives, ensuring a comprehensive evaluation of the model.

Experts were categorized into two groups:

- i. Professional Experts (Content Experts): University lecturers, curriculum designers, and pedagogy specialists with extensive experience in music education and curriculum development.

- ii. **Field Experts (Industry Practitioners):** Professional musicians, music educators, and busking specialists with practical insights into live performance and music entrepreneurship.

3.4.1. Expert Selection Criteria

The selection process was guided by the following criteria to ensure the inclusion of highly qualified individuals capable of providing meaningful insights:

- i. Specialization in music education, performance, or curriculum development.
- ii. A minimum of five years of experience in their respective fields.
- iii. Active engagement in either higher education or the music industry.
- iv. Commitment to participating throughout the study to provide informed evaluations and ensure consistency in the consensus-building process.

3.4.2. NGT Process and Expert Contributions

During the NGT workshop, experts engaged in structured discussions where they:

- i. Reviewed and refined the proposed elements of the teaching model.
- ii. Provided critical feedback on the relevance and applicability of each element.
- iii. Voted on the significance of each element using a Likert scale (1-5).
- iv. Established priority rankings based on consensus, leading to the development of a structured list of 24 elements.

The consensus-driven approach ensured that the finalized elements reflect both pedagogical effectiveness and real-world applicability. The next section provides a detailed breakdown of the NGT process and its role in shaping the Teaching Performance Skills Through Busking Model.

4. Findings from the Nominal Group Technique (NGT)

The NGT process in this study was conducted in five stages:

- i. **Research Explanation:** The moderator provided an overview of the study and the objectives of the NGT process.
- ii. **Idea Generation:** Experts individually generated and suggested elements for the teaching model.
- iii. **Idea Sharing:** Experts presented their proposed elements and provided justifications for their inclusion.
- iv. **Discussion and Refinement:** Experts engaged in collaborative discussions to refine, modify, and consolidate elements to ensure clarity and relevance.
- v. **Voting and Consensus Building:** Experts used a Likert scale (1–5) to rank the importance of each element, leading to the final selection of 24 elements.

These elements, as presented in [Table 2](#), form the foundation for structuring the busking-based teaching model. The next section will present the prioritization of these elements based on expert rankings.

Table 2: Finalized elements in the teaching model

No.	Refined Element
1	The lecturer presents videos of busking performances to inspire students and help them analyze performance techniques and audience engagement. (Watch Videos)
2	Students explore the cultural context of the performance location, ensuring their music aligns with common practice and audience expectations. (Understand Culture)
3	The lecturer helps students set clear and achievable goals, focusing on developing technical skills, stage presence, or audience interaction. (Set Goals)
4	Students consult experienced buskers to gain practical advice, learn effective techniques, and overcome real-world challenges. (Learn from Experts)
5	Students participate in collaborative brainstorming sessions to generate creative concepts, including themes, song choices, and styles. (Brainstorm Ideas)
6	Students refine and finalize their performance concept, selecting appropriate musical pieces or themes to maintain a well-structured performance. (Select Concept)
7	Students integrate performance theory during practice and planning, focusing on music, stage presence, and audience engagement. (Apply Theory)
8	Students ensure all instruments and tools are functional, properly maintained, and well-organized for their performance. (Organize Equipment)
9	Students apply for the necessary legal permits to perform in public spaces, understanding local regulations and compliance requirements. (Obtain Permit)
10	Students visit the performance location to assess safety, accessibility, and audience flow, ensuring the space is suitable for their act. (Survey Location)
11	Students use promotional strategies, such as social media, flyers, and word-of-mouth, to attract an audience to their busking event. (Promote Performance)
12	Students plan and coordinate transportation, timing, and equipment to ensure smooth execution of the performance. (Manage Logistics)
13	Students set up microphones, speakers, and other technical equipment, ensuring proper functionality. (Technical Setup)
14	Students conduct a sound check to balance audio levels, test acoustics, and ensure optimal sound quality for the performance. (Sound Check)
15	Students practice their musical pieces and arrangements to enhance technical proficiency and ensure cohesion. (Rehearse Song)
16	Students perform vocal, physical, and instrumental warm-ups to prepare for the physical and mental demands of live performance. (Warm Up)
17	The lecturer motivates and encourages students to overcome performance anxiety and build self-confidence. (Overcome Anxiety)
18	Students collaborate as a team to ensure their performance is cohesive and that all group members fulfill their roles effectively. (Group Performance)
19	Students learn to adapt their act based on audience feedback, modifying elements like tempo, loudness, or style as needed. (Flexibility in Performance)
20	Students actively engage with their audience using gestures, eye contact, and verbal communication to create a connection. (Audience Interaction)
21	Students convey emotions through their music, body language, and facial expressions, making their performance more meaningful and engaging. (Emotional Expression)
22	Students reflect on feedback from peers, lecturers, and audience members, identifying strengths and areas for improvement. (Reflection & Improvement)
23	The lecturer provides constructive feedback throughout all stages of the performance process, addressing creativity, adaptability, technical skills, and overall development. (Lecturer Feedback)

- 24 Students learn to manage the financial aspects of busking, such as tracking income, budgeting for expenses, and reinvesting earnings. (Manage Finances)

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The consensus-driven approach ensured that the finalized elements reflect both pedagogical effectiveness and real-world applicability. The next section provides a detailed breakdown of the NGT process and its role in shaping the Teaching Performance Skills Through Busking Model.

As shown in [Table 3](#), the levels of agreement used in the Nominal Group Technique were measured using a five-point Likert scale ranging from Strongly Disagree (1) to Strongly Agree (5). This scale was employed to systematically quantify expert judgments and to determine the degree of consensus for each proposed element in the model.

Table 3: Levels of agreement on the Likert scale for the Nominal Group Technique

Linguistic Variable	Likert Scale
Strongly Disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly Agree	5

After all the experts completed the online questionnaire, the researcher analyzed the data by transferring all the information into Microsoft Excel. [Table 4](#) presents the findings from the analysis based on the Nominal Group Technique (NGT).

Table 4: Findings from the analysis based on the modified Nominal Group Technique

No.	Element Name	ED1	ED2	ED3	ED4	ED5	ED6	ED7	ED8	ED9	Score	Rank
1	Watch Videos	4	3	3	4	5	4	3	3	5	34	7
2	Understand Culture	4	3	3	5	3	4	3	5	5	35	6
3	Set Goals	3	3	5	5	5	5	4	3	4	37	4
4	Learn from Experts	4	3	3	3	4	3	5	4	5	34	7
5	Brainstorm Ideas	5	3	3	5	3	4	4	3	5	35	6
6	Select Concept	5	5	3	4	5	4	4	4	5	39	2
7	Apply Theory	3	4	4	4	3	3	4	3	3	32	9
8	Organize Equipment	3	5	3	3	3	5	4	3	5	34	7
9	Obtain Permit	5	5	4	5	4	3	5	4	4	39	2
10	Survey Location	4	3	3	3	4	3	3	3	3	32	9
11	Promote Performance	3	3	5	4	5	5	4	3	4	36	5
12	Manage Logistics	4	3	5	4	5	5	3	5	3	37	4
13	Technical Setup	4	3	5	5	5	5	3	4	5	39	2

14	Sound Check	5	4	4	4	4	5	5	4	4	39	2
15	Rehearse Song	5	4	5	4	4	5	3	5	3	38	3
16	Warm Up	4	3	4	5	3	5	3	5	4	36	5
17	Overcome Anxiety	3	3	5	5	3	3	3	5	3	33	8
18	Group Performance	3	5	5	4	5	4	5	5	5	41	1

This table highlights the prioritization of elements based on expert consensus. The highest-ranked element is "Group Performance," reflecting its critical role in fostering teamwork. The next section will analyze the implications of these rankings for structuring the busking-based teaching model in higher education.

5. Conclusion

This study identifies and prioritizes key elements for busking-based learning in higher education through expert consensus using the Nominal Group Technique (NGT). The findings highlight 24 essential elements, validated and ranked based on expert agreement, ensuring a structured framework for integrating real-world performance experiences into music education.

Busking, as an experiential learning method, enhances musical and non-musical competencies, fostering students' adaptability, audience engagement, and entrepreneurial skills. By emphasizing live performance, creativity, and real-world application, busking provides a dynamic and immersive learning experience that complements traditional music education.

A key finding from this research is that current assessment methods in performance-based courses often fail to capture essential attributes such as creativity, adaptability, and real-world readiness. By integrating busking-related elements into formal evaluation frameworks, institutions can enhance assessment authenticity, ensuring a closer alignment with professional performance environments.

The expert consensus achieved in this study validates the importance of busking as a pedagogical tool, offering a structured foundation for its integration into higher education curricula. By adopting these elements, institutions can provide a practice-driven approach to performance education, ultimately bridging the gap between academic training and professional music careers.

Overall, the development of a structured busking-based teaching model is not only necessary but also timely. By incorporating busking into higher education, institutions can offer a more engaging, practice-driven approach to teaching performance skills. This approach will better prepare students for professional challenges, enhance their real-world readiness, and equip them with the skills necessary to succeed in an evolving music and performance landscape. The findings of this study provide a clear pathway for future curriculum development and further research into busking as a pedagogical tool in higher education.

Ethics Approval and Consent to Participate

The researchers adhered to the research ethics guidelines provided by the Research Ethics Committee (REC) Secretariat, Universiti Teknologi MARA (UiTM) Shah Alam,

Malaysia. All procedures involving human participants were conducted in accordance with the ethical standards of the institutional research committee. Informed consent was obtained from all participants prior to data collection.

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Conflict of Interest

The authors reported no conflicts of interest for this work and declare that there is no potential conflict of interest with respect to the research, authorship, or publication of this article.

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