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Arts Entrepreneurship in Higher Education: Preliminary Inventories and Examinations

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This paper examines and identifies arts entrepreneurship curricula in higher education using interview and online data gathered primarily in the summer of 2014, with the purpose of illustrating trends and trains of thought. An additional goal of this article is to encourage further research and interaction among educators to create the most influential and effective curricula possible.

At the first annual conference of the *Society for Arts Entrepreneurship Education* in the summer of 2014, attendees discussed questions framing the following topics: What is arts entrepreneurship? How can we best teach the topic? What are our desired student outcomes? What are the metrics of our efforts? Though there were no simple answers, educators made progress in determining responses to these questions by sharing research and making new connections with colleagues. Although a standardized arts entrepreneurship curriculum does not presently exist, the topic has been gaining popularity across the country. This paper builds on the trends of discovery and growth in arts entrepreneurship education and is intended to serve as a call for further inquiry. Organized into two parts, this paper first updates pre-existing program inventories to articulate trends in the curricular structure and academic housing of these efforts.¹ The second section analyzes 17 interviews with active arts entrepreneurs, educators and students to identify broad-based themes of need and action.² Note that this paper examines and encapsulates *titled* efforts as they were identified during the research period, using online sources from 96 institutions with identifiable curricula.

¹ The data set used in this article was compiled between May 15, 2014 and February 1, 2015. A systematically updated list of arts entrepreneurship programming appears at <http://www.societyaee.org/resources.html>.

² The pool of seventeen interviewees consists of one student and arts entrepreneur, one artist who behaves entrepreneurially and fifteen educators with varied backgrounds in arts entrepreneurship.

THE NEED FOR COMMUNICATION

Arts entrepreneurship programming (curricular and non-curricular) are created for many reasons, including helping artists support themselves with their art, encouraging entrepreneurs to think artistically, leveraging arts markets, etc. Interviews with arts entrepreneurship educators demonstrate that many are motivated to engage in the field based upon their previous experiences; indeed, it appears that many—either in the past or presently, full-time or part-time—were/are using (or attempting to use) their art to financially support themselves. Across the country, institutions are creating programs and courses focusing on either one of two very broad trajectories: discipline-specific (such as “music” entrepreneurship) and discipline unspecific (typically using the title “arts” entrepreneurship, signifying that the programming serves all arts disciplines). Despite the fact that arts entrepreneurship programs dot the nation, some still describe their course or degree as unique and one of a kind.³ This is not to diminish the value of each new program, rather to articulate a lack of awareness concerning arts entrepreneurship programs nationally. Though institutions may be unaware of this nationwide phenomenon, they are all part of a new higher education effort to imbue entrepreneurship into arts training (and vice versa in some cases).

To develop a set of best practices, colleges and universities must come together to share materials and findings. Such collaborations can generate new research, curricula, effective classroom practices, program mentorship, shared student outcomes, common educational standards, etc.⁴ It should be noted that such communication positively impacts students as they directly reap the benefits of these innovations and matters of consensus. Therefore, I suggest that creating an awareness of extant arts entrepreneurship programs will strengthen the field.

As the data presented articulates, the types and levels of both programming and curricula are diverse. If we assume that these efforts generate a somewhat unique or contextual definition of “arts entrepreneurship,” gaining consensus on a definition of the term within the field may be difficult—at least in the short term. This lack of consensus impacts the data and analysis presented in this paper as the fluidity of the term appears to energize a fluidity of curricular and programmatic interpretations. Until the phenomenon of arts entrepreneurship education is more unified and understood, trying to define what it is or how to teach it restricts the field’s development.

³ For example, see “Purchase College Launches New ‘Entrepreneurship in the Arts’ Master’s Program,” *Marketing Weekly News* October 4, 2014: 202, accessed February 1, 2015, <http://www.highbeam.com/doc/1GI-386060862.html>.

⁴ See <http://societyaee.org/reason-for-existence.html>.

DATA ANALYSIS AND CATEGORIZATION

Qualifications for Inclusion

Because of both an amorphous definition and the dynamic nature of arts entrepreneurship as an emerging academic field, the metrics used for the housing inventory (appearing in the appendices) may not be applicable to similar examinations, though may provide a touchstone for future research. The boundaries for this project have nevertheless created a workable structure and space to explore current arts entrepreneurship curricular programming across the country.

For clarity and standardization of this data set and analysis, an institution's curricula needed to meet definite requirements.⁵ Stand-alone courses were required to address entrepreneurship and the arts in some way. This could be through terms as clear as the title "arts entrepreneurship" or through less succinct but equally valid indicators, such as course descriptions detailing how the course would prepare creative individuals to be entrepreneurial in an arts field. If a course was an entrepreneurship course offered to arts students, but without any arts-specific terminology in the course description—and not offered exclusively to arts students—the course was not listed.

However, if a certificate, minor, degree or other broader curricula included one such unspecific entrepreneurship course (defined in the sentence above) in addition to arts courses (whether discipline-specific or not), then the program as a whole was included in the data set, even though the course was not. Majors, minors and other programmatic offerings were included; this ranges from zero stand-alone arts entrepreneurship courses to seven in a single program. As educators seek to provide aspiring artists with ways to make an entrepreneurial living, different institutions use different models based on unique conditions at their institutions, within their disciplines among other variables. This variety of efforts and avenues has led to the diverse phenomenon we have today; the numerous branches and sub-genres of arts entrepreneurship curricular and programmatic offerings contributes to the difficulty in defining arts entrepreneurship education and—consequently—how to both describe and enumerate these efforts.

Along with excluding courses or other offerings based on their lack of specificity to arts entrepreneurship, some related, emerging fields of study were excluded based on their uniqueness and minimal overlap with the field of "arts entrepreneurship" as it presently appears. For example, both publishing and fashion boast entrepreneurship courses across the country, but these courses were not included in this study as there is only so much that a course targeted to performing or visual artists could offer these aspiring entrepreneurs and vice versa. Likewise, culinary arts and architecture courses were not considered. Though these

⁵ Throughout this article, I define "curricula" as a course, or sets of courses offered by colleges and universities in an area of specialization comprising a course of study. By extension, when considering "relevant curriculum," I am referring to courses or sets of courses that provide arts entrepreneurship education. Further, I define "program" more broadly as consisting of a workshop, certificate, stand-alone course, academic degree to present "arts entrepreneurship" to higher education students in addition to its use in the 'other' category in the appendices.

artists would be welcomed in many arts entrepreneurship courses and programs, based on descriptions of current arts entrepreneurship courses, the specifics of the culinary arts and architectural industries would likely not be addressed in the classroom. Courses specific to more traditional arts disciplines (performing/fine arts or design) were considered as instructional as they appear targeted toward aspiring artists and overlap more than instruction in other areas.

Inventories

Research for this project began with updating two existing, outdated or informal inventories of arts entrepreneurship curricula around the country.⁶ The first task was to update links and reorganize offerings based on changes or revaluations. Next, the second phase of the project involved finding and investigating arts entrepreneurship curricula using publicly available online search engines as well as internal search engines within university websites. Because of the numerous ways of framing topics in and related to the field, locating some curricula were more elusive than others. Since no database of arts entrepreneurship curricula exists, searching the internet for relevant offerings was the first and most direct method of creating this inventory. Though it is likely that institutions offering arts entrepreneurship programming were not captured in the search, the results presented below (again) includes the colleges and universities whose curricula could be found online using the methodology described above.

Once found, relevant curricular offerings were categorized in two ways: 1) by curricular level (appendix B: "Curricula Inventory") and 2) where the programs are academically/administratively housed (appendix C: "Housing Inventory"). In the Housing Inventory, there are seven broader categorizations: cross-campus, business school, fine arts discipline, arts management, conservatory and other. Cross-campus curricula appear differently at each institution, but can be cross-listed under multiple departments, housed within a college itself (independent of other departments) or offered by one department but available to students outside of that discipline. The unifying feature is that these offerings are available and marketed to the students across campus. Within each of these seven larger categories, cross-campus, fine arts and conservatory are broken down further. Both the arts-centered categories are divided by arts discipline; note that music houses the most arts entrepreneurship content and dance the least.

The second inventory categorizes curricula by their academic degree/level: graduate, baccalaureate, minor, certificate, program and dedicated course. In this inventory, as in the first, institutions can be listed twice or more if they have offerings that fit into different categories. Some colleges and universities have separate curricula in different departments,

⁶ The first published inventory appeared in Gary D. Beckman, " 'Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices," *Journal of Arts Management, Law, and Society* 37, no. 2 (2007): 87-112. Note that this inventory identified less than 40 institutions. This inventory was informally updated by Jonathan Gangi in 2013.

such as Duke University's program in Chicago and a separate course on campus available through six different departments. Other institutions have courses and degrees or other curricula in the same department, school or college of the university. For example, Arizona State University offers an MFA program, a certificate, seven courses and a program dedicated to arts entrepreneurship in their School of Film, Dance and Theatre. On the other end of the spectrum, there are schools with one elective special topics course offered occasionally. Clearly, no model is universally applicable, which supports prior research noting the need for time in defining the field of arts entrepreneurship.⁷

FINDINGS

College and University Data

Curricular Variety

As stated above, surveying higher education institutions around the country offering arts entrepreneurship education revealed enormous variation—from the framing of knowledge to the housing of curricula. Though a multitude of variables could be examined when comparing educational structures around the country, for clarity's sake, this study considers only a few attributes. For example, two comparisons untouched by this study that may prove valuable are: the age of these programs and the tuition differences between institutions.

The first variable examined concerns the highest level of curricula at each school—from stand-alone courses to degree programs. For this analysis, graduate and undergraduate degree programs were grouped together, but the other four categories are the same as listed above and in Appendix B. Of the 96 schools identified, exactly half offered either a single course or courses not leading to a degree (see Figure 1). This demonstrates that arts entrepreneurship education 1) is predominately integrated in pre-existing disciplinary programs and areas (i.e.: not in dedicated or "arts entrepreneurship" programs or areas) and 2) the skills for "being" an arts entrepreneur are introduced amongst other training or as electives. (Note that the second point is a finer-grained distinction). Additionally, the high number of schools with single courses are certainly indicative of the field's growth and have the potential to seed future curricular offerings in the future.

⁷ For example, see Gary D. Beckman, "What Arts Entrepreneurship Isn't," *Journal of Arts Entrepreneurship Research* (2014): 1 – 17.

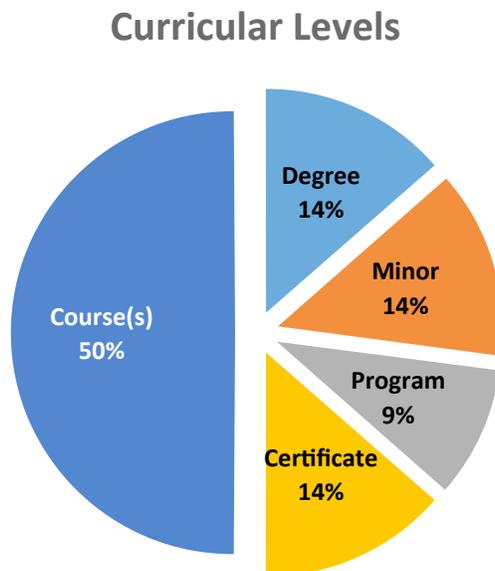


Figure 1⁸

There are equal numbers of certificates, minors and degree programs. Eleven schools offer undergraduate degree programs, but only one also offers an academic minor.⁹ The school in question, the University of the Arts in Philadelphia, offers a BS or minor in Music Business, Entrepreneurship and Technology. A potential explanation for majors without minors is that the established degree programs are complex and interdisciplinary, with requirements from across departments or schools and/or intensive capstone projects. These programs may not translate easily to pared-down minors with less requirements.

Some arts entrepreneurship degree programs are exclusively centered on one art discipline and have entrepreneurship (or some other phrasing of the term, such as entrepreneurial studies) as a concentration, elective study or a track in a degree program. This sort of degree variety is not always possible within a minor, though it should be mentioned that at some institutions, students can create their own individual interdisciplinary course of study, which could generate a student-designed arts entrepreneurship curricula based on available and appropriate offerings.

⁸ The levels of curricula are ranked, lowest to highest: course, certificate program, minor, and degree. For each school, the highest level offering is recorded and represented in this graph. For example, a college or university with a degree could also have a course or other lower offering, but only the highest is recorded.

⁹ The degree program at Eastern Michigan University includes the completion of the entrepreneurship minor through the business school; however, as that minor is not specific to the arts, it is not analyzed as a stand-alone minor.

The 13 degree programs listed (including graduate degree programs) have a greater affinity to specific arts disciplines relative to programs, minors and certificates. For comparison, of the 17 academic minors, 10 are *not* arts discipline-specific. Of the 14 certificates, nine are broadly categorized as “arts entrepreneurship.” In both areas, over half the programs are not affiliated directly with one art form. However, in the degree programs, only one of the 12 is not tied to art, music or theatre. The 11 other degree programs are conglomerates, as they are mostly curricular collaborations between specific arts departments and the business school or other departments—not campus-wide curricula. Of the courses offered, many are independent and available cross-campus but in other cases, courses have been developed within music or arts programs that specifically fit the needs of these students and discipline.

The variety of courses and curricula offered related to arts entrepreneurship results from the diversity of schools and departments, as well as the interdisciplinary nature of the subject matter. As past researchers have ventured, the resulting cross-campus and collaborative programs in higher education can be very beneficial to arts entrepreneurs in training because they offer a holistic and flexible approach.¹⁰ This survey demonstrates that most arts entrepreneurship programs are indeed interdisciplinary (at least at some level) as evidenced by where they are housed, availability across campus or through the incorporation of courses from multiple departments. This frequency of holistic programing is a hopeful sign for those desiring an interdisciplinary approach to the field’s development; further research, however, will be needed to assess potential effectiveness.

We should note that curricular distinctions need not create divisions or disagreements over best structures or practices, but they do complicate the process of defining arts entrepreneurship education. The specificity of the degree programs tied to arts disciplines (contrasted with the numerous minors, certificates programs and freestanding courses) creates an environment full of potential ripe with information and diversity. Variations between curricula do not give rise to easily crafted universal definitions, though options abound for those seeking entrepreneurial training in the arts. Arts entrepreneurship is housed in various disciplines and draws from many fields; as such, any definition found must take this diversity into account.

Courses: Stand-alone or within Larger Curricula?

As detailed above, many arts entrepreneurship courses are not part of a larger curricula and there is a very low rate of arts entrepreneurship minors and degrees when compared to

¹⁰ See Dianne Welsh et al, “Responding to the Needs and Challenges of Arts Entrepreneurs: An Exploratory Study of Arts Entrepreneurship in North Carolina,” *Artivate* 3, no. 2 (2014): 21-37 recommending that cross-campus programs and other collaborative/diverse curricula are beneficial to aspiring arts entrepreneurs. It is interesting to note that a brief examination of arts entrepreneurship curricula in North Carolina, which reveals significant curricular diversity, both reflects the desires of some of the state’s emerging arts entrepreneurs (as identified in the interviews) and recent scholarship.

the number of colleges and universities nationally.¹¹ The following analysis explores the frequency of dedicated arts entrepreneurship courses within broader arts entrepreneurship curricula. More concisely, the question is this: how often do larger, relevant curricula include arts entrepreneurship-specific courses?

Figure 1 shows that courses exist as stand-alone arts entrepreneurship offerings in half of the 96 schools examined. In analyzing courses within broader curricula, it is clearest to analyze each of the broader categories separately. To start, among the 13 undergraduate and graduate degree programs, only 3 incorporate specifically *titled* arts entrepreneurship courses: Syracuse University, Arizona State University and The University of the Arts. As stated above, this suggests the interdisciplinary nature of arts entrepreneurship education.

Given the higher probability of smaller programs being more holistically based, it is not surprising that curricula—not including degrees—are more likely to incorporate a course specific to arts entrepreneurship (either titled as such or strongly suggested in the course description). Of the 14 schools with minors, 9 include a course within this curricula.¹² Three of 10 certificates offered include a dedicated course, displaying the second-lowest level of correspondence between curricula and specific courses. Seven of 13 of degree-conferring institutions offer programming that include an arts entrepreneurship course. Overall, there is a much higher number of specific courses within smaller curricula and degree programs. The number of degrees without dedicated courses should be included in a conversation about best practices, as the benefits of specific courses and interdisciplinary/cross-campus curricula appear important in smaller curricula.

Stand-alone courses were found in fields and disciplines from arts management to broader entrepreneurship education to the fine arts. Of the 48 schools with stand-alone courses, two have multiple housing, ten offer classes across campus, five house classes in the business school, 24 offer courses through fine arts colleges or departments, nine offer courses in non-fine arts colleges or departments, seven house courses in arts management curricula, two belong to a center or institute and six exist in conservatories. Again, there is overlap because of tiered categorizations. The concentration of courses in the fine arts parallels the prominence of arts discipline-specific degree programs. Within the fine arts, six schools' courses fell under art and/or design, two schools had courses specific to dance, 16 housed courses in their music department and two schools' courses fell in theatre departments.¹³ Music departments have a strong presence in the distribution of arts entrepreneurship

¹¹ See https://nces.ed.gov/programs/digest/d13/tables/dt13_105.50.asp for a detailed census.

¹² Note that two schools host two minors. Ohio State University does not have an arts entrepreneurship course in either. Salem College has one arts entrepreneurship course, which is required for both minors.

¹³ For the housing breakdown, this total is over 48 because some schools have multiple housing (e.g., Normandale's course has multiple housings under cross-campus, business school, college and art and design) or are categorically layered (such as cross-campus and college, for the University of California at Berkeley.) In the fine arts curricula, the total is not 24 because colleges have multiple courses or are cross-listed.

curricula, with almost a third of the schools surveyed housing their curricula in music programs.¹⁴

Clustering of courses in and outside the arts requires us to reflect on the respective benefits of researching the movement as a whole versus analyzing subgroups.¹⁵ To create national educational standards, decision makers must consider differences in distribution within colleges and universities, as well as within sub-categories. As curricula continues to emerge and evolve, examining where new offerings emerge within schools, which persist or grow and what distinct/localized student outcomes appear will be helpful in establishing best practices. Ultimately, both meta-analysis and narrower lenses will be necessary to view the whole picture to optimize and understand the impact of arts entrepreneurship in higher education.

Interviews¹⁶

What is Arts Entrepreneurship?

As described above, defining arts entrepreneurship has proved difficult in both academic and non-academic environments due to the interdisciplinary, diverse and evolving aspects of the field. Some researchers propose supplementary or illustrative terms for the idea itself, while others focus on developing academic models.¹⁷ In discussing terminology, one interviewee stated that arts entrepreneurship can be most aptly described as a phenomenon and very clearly opposed the idea of the field being described as a discipline. Both broad analysis and curricular specifications are occurring across the country, but nevertheless, there is no consensus on a definition of arts entrepreneurship or how it should manifest in academia.

¹⁴ 31 of 96 schools.

¹⁵ See Stephen B. Preece, "Performing Arts Entrepreneurship: Toward a Research Agenda," *Journal of Arts Management, Law, and Society* 41, no. 2 (2011): 103-120 as an example of an analysis focused specifically on performing arts entrepreneurship.

¹⁶ Subheadings in this section are not necessarily the direct questions posed to interviewees. Note that the list of questions are found in Appendix A. Interviewees were asked between five and six questions each.

¹⁷ See Paul Bonin-Rodriguez, "Typifying Artist Entrepreneurship in Community-based Training," *Artivate* 1, no. 1 (2012): 9-24 suggesting the use of the term "artist-producer" as a complement to an artist-entrepreneur and Stephen B. Preece, "Social Bricolage in Arts Entrepreneurship: Building a Jazz Society from Scratch," *Artivate* 3, no. 1 (2014): 23-34, which applies the construct of 'bricolage' to arts entrepreneurship. Also, see Jonathan Gangi, "Arts Entrepreneurship: An Essential Sub-System of the Artist's Meta-Praxis," *Journal of Arts Entrepreneurship Research* 1, no. 1 (2014): 19-48 and James D. Hart, "Arts Entrepreneurship and the Hero Adventure," *Journal of Arts Entrepreneurship Research* 1, no. 1 (2014): 49-72 for examples of intellectual frameworks for education and practice.

The responses of interviewees reflect this national condition when asked to define arts entrepreneurship. However, most answered with knowledge of possible responses, as well as references to research and frameworks, though they did not have a singular definition. Some seemed reluctant to provide a definition because they felt a lack of authority to dictate an answer and many of these respondents—and others in the group as a whole—noted that it was too soon to decide on one set definition. Another respondent stated that there might not be one definition. One tactic in defining the term was to describe the basic activity involved in starting an arts-related venture or using the arts as a means of transaction. Two similar answers described the phenomenon as entrepreneurship for artists or artists who act as entrepreneurs.

Almost every interviewee recognized and cited the variation in the field and lack of consensus. However, after noting this uncertainty, many optimistically continued that this lack of definition was not an inhibitor. Rather, educators mentioned the opportunities they possess in shaping the field. They cited the potential of impacting students' and departments' potential and best practices. Arts entrepreneurship, educators said, should be part of a holistic arts education. Educators have been creating and executing curricula without a formal definition by doing what works. Finding a definition will be important and influential, but its delay in emerging has not delayed many arts entrepreneurship educational efforts.

Who is an Arts Entrepreneur?

Researchers and casual observers have noted the reluctance of artists to adopt the term “entrepreneurship” to describe their activity, even when performing many entrepreneurial activities.¹⁸ Two artists interviewed (one of whom also teaches arts entrepreneurship) resist the term “arts entrepreneur,” but recognize and identify many of their actions as entrepreneurial. Noting the power of connotation and history in their answer, they also gave clear and applicable distinctions between their actions and those of an entrepreneur. The common division they drew centers on intention. Both described their entrepreneurial activities as necessary to sustain a main objective: their art. Entrepreneurs, they both delineated, are in the marketplace attempting to create income from art, not simply trying to fund their art. One artist cautioned that behaving entrepreneurially always directs time from the actual process of art-making; to “be” an entrepreneur requires sacrificing time from artistic objectives. However, it is also clear (as the interviewees admitted) that without these activities, there would be no funding for art-making. Consequently, entrepreneurial behaviors are somewhat inescapable when operating outside pre-existing structures such as companies and galleries.

When asked about their experience with arts entrepreneurship, multiple educators spoke about a transitional period from acting as an arts entrepreneur to adopting the terminology. Some came to the conclusion that the term best fit what they were doing through research, others through encounters with academics at conferences or in classes. One student-

¹⁸ See Bonin-Rodriguez, “Typifying Artist Entrepreneurship in Community-based Training,” 9-24 for a history of entrepreneurship and its negative connotation for artists, contextualizing potential in the term “artist-producer.”

turned-educator described her first encounter with the term arts entrepreneurship as being very negative; she reported feeling that this was not what she wanted to do. In the course of the class, however, she recognized the value of the ideas. The only person we spoke to who described setting out to pursue arts entrepreneurship was a recent graduate of the North Carolina State program intent on launching her dance wear business. Most others spoke of adopting the terminology after already behaving or witnessing others act entrepreneurially.

Speaking with these artists and educators about practicing arts entrepreneurship revealed one of the critical components needed in arts entrepreneurship education: combating the negative connotation of “entrepreneur” in the arts world. Although every student does not need to emerge an arts entrepreneur, arts entrepreneurship education should provide students the knowledge necessary to define their actions and career path without the burden of the historical (and seemingly negative) connotation, “entrepreneur.” Entrepreneurial activity can be essential to an artist’s success, thus, providing this education is crucial.¹⁹ Students do not need to adopt the term as these classes may be useful, despite feelings of reticence. Though using different terminology is possible, the field does not seem to be turning in that direction given the existing foundation of the term “arts entrepreneurship.” Instead, redirection of negative connotation and reconfiguration of the term appears the practical path.

The Role of the Business School

As the diverse structures of arts entrepreneurship curricula indicate, there is no formulaic approach to this course of study. Within this uncertainty is the question of how—and how much—“the business school” should be involved. Extensive research in entrepreneurship and other resources stem from business, but the arts have an entrepreneurial history as well.²⁰ Additionally, each business school and arts entrepreneurship educational endeavor are different; therefore, one educational perspective’s answer will not suffice. There is a spectrum of opinions on involvement, ranging from viewing the business school as completely distinct to a potential ally. Interviewees’ responses fell along this gamut.

One clear answer expressed by multiple educators was that research from the business school, as well as guidance and other resources, can and should be vital in the field’s development. They expressed optimism about the wealth of knowledge, as well as the potential for advancement of the field through the use of existing literature and possible collaborations. Importantly, as it appears in the business school, “entrepreneurship” as a term

¹⁹ Ruth Bridgstock, “Not a Dirty Word: Arts Entrepreneurship and Higher Education,” *Arts & Humanities in Higher Education* 12, no. 2-3 (2012): 122-137.

²⁰ See Michael C. Fitzgerald, *Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art*, (Berkeley, CA: University of California Press, 1995); William Weber, *The Musician as Entrepreneur*, (Bloomington, IN: Indiana University Press, 2004) and Steven Zohn, “Telemann in the Marketplace: The Composer as Self-Publisher,” *Journal of the American Musicological Society* 58, no. 2 (2005): 275-356 as examples of this awareness in arts disciplines.

is not rigid and research continues to attempt to define this concept.²¹ As such, these explorations can occur concurrently with attempts to define arts entrepreneurship. Some interviewees spoke about past experiences with business colleagues who directed them to literature or provided resources. Others described how arts entrepreneurship training should draw from the best of business school teachings, especially from existing entrepreneurship courses.

In the next, less-certain category of interviewees on the question, respondents described a need for caution when drawing from the business school. These individuals recognized the value of existing business resources on entrepreneurship, but warned that care was necessary when attempting to apply practices; traditional entrepreneurship can only be applied to a point in the arts without confusing intention beyond the point of recognition. One educator spoke of the need for distinct entrepreneurial tactics and differing objectives in arts entrepreneurship. As described above, the word “entrepreneur” still evokes the idea of prioritizing profit over creation for many. Conversely, another respondent noted that arts entrepreneurship can and should also inform the business school, because arts programs have their own findings and resources to offer.²²

A compromise between these mindsets would recognize the benefit of using business school research to maintain the uniqueness of artistic pursuits without excluding resources. Moreover, collaboration between arts entrepreneurship programs and business schools can indeed be two-way streets, with each party gaining knowledge, teaching practices and new perspectives. Arts entrepreneurship education is a multifaceted pursuit. Entrepreneurship pedagogy from the business school can be a part of the overall make-up, just as many art forms inform arts pedagogy. Complexity is inherent in the structure of this phenomenon and adding resources will not impede clarification; instead, it will expedite the process of incorporating

²¹ For example, Hoa Ma and Justin Tan, “Key Components and Implications of Entrepreneurship: A 4-P Framework,” *Journal of Business Venturing* 21 (2006): 704–25 notes that entrepreneurship as a term remains poorly defined and attempts to pull together essential fragments for a unified framework. Research of this kind can aid the process of defining and distinguishing arts entrepreneurship. Also, see the important work of William Gartner, such as: William B Garner, “Variations in Entrepreneurship,” *Small Business Economics* 31, no. 4 (2008): 351–361; William B Garner, “‘Who is an Entrepreneur?’ is the Wrong Question,” *American Journal of Small Business* 12, no. 4 (1998): 11 - 32 and William B Garner, “Is there an Elephant in Entrepreneurship? Blind Assumptions in Theory Development,” *Entrepreneurship Theory and Practice* 25, no. 4 (2001): 27–39.

²² See Daniel Y. Hamidi, Karl Wennberg and Henrik Berglund, “Creativity in Entrepreneurship Education,” *Journal of Small Business and Enterprise Development* 15, no. 2 (2008): 304–320 for an examination of creativity training benefits for entrepreneurs, which evidences the valuable exchange potential between arts and traditional entrepreneurship. Some schools—Wake Forest University, for example—include courses such as “Creativity and Innovation” in interdisciplinary entrepreneurship training.

best practices and teaching into a successful model.²³ As one educator and artist described: while the field is wrestling with terminology, the business school and existing entrepreneurship research should be involved in the conversation. She added that the terms are not fixed and that we must deal with the preexisting (and still somewhat intangible) building blocks of arts and entrepreneurship to clarify this relatively newer idea.

Why do you Teach Arts Entrepreneurship?

In describing both ideal goals of arts entrepreneurship education and challenges facing arts entrepreneurs today, interviewees mentioned the confidence levels of students. Many agreed that a primary goal for arts entrepreneurship education should be for students and aspiring entrepreneurs to enter the workforce feeling capable. Linda Essig's 2014 survey of four arts incubator programs in universities also cites self-efficacy as a primary goal for students engaged in these opportunities.²⁴ Likewise, Self-efficacy is a concern of traditional entrepreneurship education.²⁵ The challenge in the identification and acceptance of terminology is described above; in identifying goals of arts entrepreneurship education, interviewees described addressing the difficulties faced by artists, including confidence in their abilities.

Besides inspiring confidence in students, many wished to pass on their entrepreneurial-based knowledge and experience to students. Many of the same educators who described gradually adopting the term "arts entrepreneur" also noted that one of their key goals in educating students is to pass on lessons that they learned in the field. As some phrased this idea, they desire to help students avoid mistakes and learn from their instructor's experience. Others described wishing they had had a mentor or professor to guide them, providing practical skills while they were still in school. The concordance between interviewees in this regard reveals a part of the growth of arts entrepreneurship. Artists in the field acquire certain skills to make a living and then want to pass on this knowledge to students because they see a void in education. This generous mindset is helping fuel the growth of arts entrepreneurship education.

²³ See Gary Beckman and Richard Cherwitz, "Advancing the Authentic: Intellectual Entrepreneurship and the Role of the Business School in Fine Arts Curriculum Design," in *Handbook of University-Wide Entrepreneurship Education*, ed, Kelly Shaver, Elizabeth Gatewood and Paige West (Northampton, MA: Edward Elgar Publishing, 2009), 21-34. for further information.

²⁴ See Linda Essig, "Ownership, Failure, and Experience: Goals and Evaluation Metrics of University-Based Arts Venture Incubators," *Entrepreneurship Research Journal* 4, no. 1 (2014): 117-135. Note that this article provides indications of the possible variety among similar programs and the growth of arts entrepreneurship in higher education.

²⁵ For example, see Rachel S. Shinnar, Dan K. Hsu and Benjamin C. Powell, "Self-efficacy, Entrepreneurial Intentions, and Gender: Assessing the Impact of Entrepreneurship Education Longitudinally," *The International Journal of Management Education* 12, no. 3 (2014): 561-570 as one of many common goal analysis examples.

As these individual responses indicate, each person studying, practicing and teaching arts entrepreneurship has a distinct story and perspective. Employing one definition and one educational model would be difficult and possibly counterproductive. The ability to act independently is essential for an entrepreneur; why would the educational structure be uniform? Focusing on national standards and definitions is helpful to some degree because education should be as effective as possible. However, if standardization impinges on individuality of instruction or learning, then this regulation will have done more harm than good.

CONCLUSION

A major strength of arts entrepreneurship training is that it fulfills an existing need. Interviewees stated that they became educators because they want to train others to successfully make a living with their art. Respondents likewise described becoming entrepreneurs out of necessity and adopting the terminology later. These educators are trying to fill in gaps they witnessed in their own training and students are taking advantage. Students clearly want resources in this area and establishing arts entrepreneurship programs across the country will help the next classes of aspiring artists and creative minds.

In areas from industries to academic fields, creating a central body is an important step in garnering recognition and creating common goals. The formation of the *Society for Arts Entrepreneurship Education* marks a conscious leveraging of opportunity and a chance to formalize the intention and goals of this phenomenon. Arts entrepreneurship offerings are spreading across the country and may continue to grow. To harness this potential and formulate best practices, communicating not only across schools but also across departments will be important, as will comparing strategies of educators at similar schools. The *Society* can facilitate these sorts of conversations, as can individual members, by reaching out to others in or outside the organization.

This research has briefly analyzed the variety of curricula across colleges and universities dedicated to arts entrepreneurship. Findings presented in this study have only scratched the surface. Ideally, others will take this as a call to action for further research comparing curricula, whether in the distribution of courses and degrees or in analyzing actual content of these educational offerings. The expansion of arts entrepreneurship education is very exciting—as is the chance to harness the momentum behind the field to build the best curricula possible.

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Appendix A: Interview Questions

- How would you define arts entrepreneurship?
- (Faculty only) What draws your students to your classes?
- (Faculty only) Why do you teach arts entrepreneurship?
- (Students only) What draws you to arts entrepreneurship classes?
- (Students only) What do you want out of the classes?
- (Artists only) Why/How do you practice arts entrepreneurship?
- (Artists only) What would you expect or want from an arts entrepreneurship education?
- Do you feel the field is growing? Do you see more demand, more programs popping up?
- What should the role of the business school be in arts entrepreneurship education?
- What advice would you give to someone interested in entering the field?
- What are some of the challenges facing arts entrepreneurs today?
- What makes arts entrepreneurship unique?

Appendix B: Curricula Inventory

INSTITUTION	Course	Program	Certificate	Minor	Degree
AMDA Los Angeles	√				
Arcadia University	√			√	
Arizona State University	√	√	√		√
Associated Colleges of the Midwest: Chicago Program		√			
Baylor University			√		
Belmont University	√				
Beloit College	√				
Berklee College of Music	√				
Boston University	√				
Bucknell University	√			√	
Buffalo State University			√		
California Institute of the Arts	√				
California State University, Northridge	√				
Carnegie Mellon University	√				
Carroll Community College		√			
Central Piedmont Community College	√				
Columbia College Chicago	√				
DePaul University	√				
Dickinson State University					√
Drexel University	√				
Duke University	√	√			
Eastern Michigan University					√
Eastman School of Music		√			
Empire State College	√				
Flathead Valley Community College		√			
Frederick Community College	√				
George Mason University	√				
Georgia State University	√				
Haywood Community College	√				
Hiram College	√				
Hussian School of Art	√				
Indiana University					√
Indiana University of Pennsylvania				√	
Judson University					√
Juilliard	√				
Kennesaw University	√				

INSTITUTION	Course	Program	Certificate	Minor	Degree
Lawrence University	√				
Lehigh University	√				
Louisiana State University		√			
Loyola University	√				
Lynn University	√				
Manhattan School of Music	√				
Metropolitan Community College			√		
Miami University		√		√	
Millikin University	√	√			
Minneapolis College of Art & Design					√
Minnesota State University, Mankato	√				
Mission College			√		
Morehead State University				√	
New England Conservatory	√				
New York University	√				
Normandale Community College	√				
North Carolina State University	√			√	
Northeastern University	√				
Northwood University	√				
Notre Dame College					√
Oklahoma State University	√				
Purchase College, SUNY	√				
Ringling College of Art & Design	√				
Salem College	√			√	
Salt Lake Community College			√		
San Diego State University					√
Savannah College of Art & Design	√			√	
Sierra Nevada College					√
Southeast Missouri State University				√	
Southern Methodist University	√			√	
Springfield Technical Community College			√		
Syracuse University	√	√			√
Texas Christian University	√				
Texas Tech University			√		
The Ohio State University				√	
The University of Texas at Austin	√	√			
The University of the Arts	√	√		√	√
Towson University	√				
University of California at Berkeley	√				

INSTITUTION	Course	Program	Certificate	Minor	Degree
University of Colorado at Boulder	√		√		
University of Houston	√				
University of Iowa			√		
University of Maryland Baltimore County	√		√		
University of Massachusetts Amherst	√				
University of Missouri	√	√			
University of North Carolina at Chapel Hill	√			√	
University of North Carolina at Greensboro	√				
University of North Carolina at Pembroke					√
University of North Carolina School of the Arts	√				
University of North Texas	√				
University of Pennsylvania	√				
University of South Carolina	√			√	
University of Southern California	√				
University of Southern Maine					√
University of Wisconsin-Madison	√				
Wake Forest University	√				
Washington University in St. Louis			√		
Wayne State University	√				
Webster University			√		
Western Carolina University	√				

Appendix C: Housing Inventory

INSTITUTION	Multiple -housing	Cross- campus	Business School	Fine Arts	College (Non- Fine Arts)	Fine College Arts	Institute	Arts Management	Conservatory	Other	Art or Design	Dance	Music	Theatre
AMD A Los Angeles				✓		✓								
Arcadia University		✓		✓	✓						✓			
Arizona State University	✓			✓		✓								✓
Associated Colleges of the Midwest:														
Chicago Program	✓									✓				
Baylor University			✓											
Belmont University				✓									✓	
Beloit College		✓			✓									
Berklee College of Music									✓					
Boston University								✓						
Bucknell University		✓			✓									
Buffalo State University		✓			✓									
California Institute of the Arts				✓										✓
California State University, Northridge				✓									✓	
Carnegie Mellon University				✓		✓		✓			✓			
Carroll Community College		✓			✓									
Central Piedmont Community College		✓			✓									
Columbia College Chicago									✓					
DePaul University				✓									✓	
Dickinson State University				✓							✓			
Drexel University				✓									✓	
Duke University	✓	✓			✓									

INSTITUTION	Multiple-housing	Cross-campus	Business School	Fine Arts	College (Non-Fine Arts)	Fine Arts College	Institute	Arts Management	Conservatory	Other	Art or Design	Dance	Music	Theatre
Eastern Michigan University		✓		✓										✓
Eastman School of Music									✓					
Empire State College		✓			✓									
Flathead Valley Community College		✓			✓									
Frederick Community College			✓											
George Mason University								✓						
Georgia State University				✓									✓	
Haywood Community College				✓							✓			
Hiram College				✓									✓	
Hussian School of Art									✓				✓	
Indiana University			✓										✓	
Indiana University of Pennsylvania			✓	✓										
Judson University				✓										✓
Juilliard									✓					
Kennesaw University				✓									✓	
Lawrence University		✓			✓									
Lehigh University								✓						
Louisiana State University				✓		✓								
Loyola University		✓		✓			✓							
Lynn University				✓									✓	
Manhattan School of Music									✓					
Metropolitan Community College				✓							✓			
Miami University		✓			✓			✓						
Millikin University		✓	✓											

INSTITUTION	Multiple-housing	Cross-campus	Business School	Fine Arts	College (Non-Fine Arts)	Fine Arts College	Institute	Arts Management	Conservatory	Other	Art or Design	Dance	Music	Theatre
Minneapolis College of Art & Design									✓		✓			
Minnesota State University, Mankato				✓									✓	
Mission College		✓			✓									
Morehead State University				✓							✓			
New England Conservatory									✓					
New York University				✓									✓	
Normandale Community College	✓	✓	✓		✓						✓			
North Carolina State University		✓		✓							✓		✓	
Northeastern University				✓									✓	
Northwood University		✓			✓									
Notre Dame College				✓							✓			
Oklahoma State University			✓											
Purchase College, SUNY							✓							
Ringling College of Art & Design			✓	✓	✓				✓		✓		✓	
Salem College	✓	✓		✓	✓			✓			✓		✓	
Salt Lake Community College		✓		✓							✓			
San Diego State University				✓									✓	
Savannah College of Art & Design						✓			✓		✓			
Sierra Nevada College		✓			✓									

INSTITUTION	Multiple-housing	Cross-campus	Business School	Fine Arts	College (Non-Fine Arts)	Fine Arts College	Institute	Arts Management	Conservatory	Other	Art or Design	Dance	Music	Theatre
Southeast Missouri State University		✓		✓			✓							
Southern Methodist University								✓						
Springfield Technical Community College		✓			✓									
Syracuse University					✓					✓				
Texas Christian University				✓		✓								
Texas Tech University				✓									✓	
The Ohio State University	✓					✓		✓					✓	
The University of Texas at Austin	✓	✓		✓	✓								✓	
The University of the Arts	✓	✓		✓		✓	✓						✓	✓
Towson University				✓										✓
University of California at Berkeley		✓			✓									
University of Colorado at Boulder				✓									✓	
University of Houston				✓								✓		
University of Iowa		✓			✓							✓		✓
University of Maryland Baltimore County				✓									✓	
University of Massachusetts Amherst								✓						
University of Missouri				✓									✓	
University of North Carolina at Chapel Hill		✓					✓							
University of North Carolina at Greensboro	✓			✓							✓	✓	✓	

INSTITUTION	Multiple-housing	Cross-campus	Business School	Fine Arts	College (Non-Fine Arts)	Fine Arts College	Institute	Arts Management	Conservatory	Other	Art or Design	Dance	Music	Theatre
University of North Carolina at Pembroke				✓									✓	
University of North Carolina School of the Arts				✓									✓	
University of North Texas				✓									✓	
University of Pennsylvania				✓									✓	
University of South Carolina				✓									✓	
University of Southern California				✓									✓	
University of Southern Maine				✓							✓			
University of Wisconsin-Madison			✓											
Wake Forest University		✓					✓							
Washington University in St. Louis		✓			✓									
Wayne State University		✓			✓									
Webster University			✓											
Western Carolina University				✓										✓