

## ARTICLE

# Entrepreneurship Education in the Arts: perspectives and challenges

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## Abstract

This research aims to integrate, consolidate, contextualize, and discuss the academic production of Entrepreneurial Education in the Arts (EEA). EEA is essential for developing artistic entrepreneurship, an essential phenomenon for the creative economy. Through EEA, artists can learn to make their creations tangible, generating value for society. However, research on EEA is still dispersed and lacks more accurate and in-depth discussions. From a systematic review and analysis of academic production, we: (a) reflected on the importance of artistic entrepreneurship for the creative economy, (b) defined artistic entrepreneurship from four conceptual anchors, and (c) presented a consolidated view of production on EEA. The article contributes to discussing four perspectives and challenges for future research on EEA: (a) the local context, (b) the clash of identities (artistic versus entrepreneurial), (c) the issue of practice, and (d) the issue of emotions.

**Keywords:** Entrepreneurial education. Arts. Creative economy. Arts entrepreneurship.

## *Educação Empreendedora nas Artes: perspectivas e desafios*

### Resumo

O objetivo desta pesquisa é integrar, consolidar, contextualizar e discutir a produção acadêmica sobre a Educação Empreendedora nas Artes (EEA). A EEA é essencial ao desenvolvimento do empreendedorismo artístico, fenômeno imprescindível à economia criativa. Por meio dela, artistas podem aprender a tangibilizar suas criações, gerando valor para a sociedade. Todavia as pesquisas sobre a EEA ainda são dispersas e carecem de discussões mais acuradas e aprofundadas. Com a realização de uma revisão e análise sistemática da produção acadêmica, desenvolvemos os seguintes resultados: (a) reflexão sobre a importância do empreendedorismo artístico para a economia criativa, (b) definição do empreendedorismo artístico com base em quatro âncoras conceituais e (c) apresentação de uma visão consolidada da produção sobre EEA. O artigo contribui para discutir quatro perspectivas e desafios para pesquisas futuras em EEA: (a) o contexto local, (b) o choque de identidades (artística *versus* empreendedora), (c) a questão da prática e (d) a questão das emoções.

**Palavras-chave:** Educação empreendedora. Artes. Economia criativa. Empreendedorismo artístico.

## *Educación Emprendedora en las Artes: perspectivas y desafíos*

### Resumen

El objetivo de esta investigación es integrar, consolidar, contextualizar y discutir la producción académica sobre Educación Emprendedora en las Artes (EEA). La EEA es esencial para el desarrollo del emprendimiento artístico, un fenómeno imprescindible para la economía creativa. A través de ella, los artistas pueden aprender a hacer tangibles sus creaciones, generando valor para la sociedad. Sin embargo, la investigación sobre EEA todavía está dispersa y carece de discusiones más precisas y profundas. A partir de una revisión y análisis sistemático de la producción académica, desarrollamos los siguientes resultados: (a) reflexión sobre la importancia del emprendimiento artístico para la economía creativa, (b) definición del emprendimiento artístico a partir de cuatro anclas conceptuales y (c) presentación de una visión consolidada de la producción sobre EEA. El artículo contribuye a discutir cuatro perspectivas y desafíos para futuras investigaciones sobre EEA: (a) el contexto local, (b) el choque de identidades (artística *versus* empresarial), (c) la cuestión de la práctica y (d) la cuestión de las emociones.

**Palabras clave:** Educación emprendedora. Artes. Economía creativa. Emprendimiento artístico.

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## INTRODUCTION

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Recognized for its great potential to create wealth and produce non-monetized social benefits (Barcellos, Botura, & Ramirez, 2016; Davies & Gauti, 2013; Kuhlke, Kooyman, & Schramme, 2015), the creative economy has the arts as its main driving fuel. In this context, artistic entrepreneurship becomes an indispensable phenomenon as it renders symbolic capital tangible (Phillips, 2010) and transforms creative ideas into artistic-cultural goods and services. This means that artistic entrepreneurship is an essential catalyst to develop the creative economy (Varbanova, 2017), without which, the arts, despite their relevance, would play a role more restricted to aesthetics or subjectivity. Arts entrepreneurship is an ecosystem which includes several agents, of which innovative artists are its central figure. However, artists fail to always act as entrepreneurs spontaneously or consciously, often showing little identification with this role (Gangi, 2014; Kolb, 2015). This finding deserves attention as many artists' lack of entrepreneurial skills can limit the development of their entrepreneurial projects (Brown, 2005; Fleming, 2018).

Training focused on knowledge and skills specific to artistic trades is unable to materialize for artistic products and offer them for consumption (Guilherme & Gondim, 2016; Ministério da Cultura, 2012). Thus, a challenge for strengthening creative economies involves building an entrepreneurship education appropriate to the dynamics of creative and cultural segments. Just as raw talent must be refined via artistic training to achieve excellence, artists' entrepreneurial potential must be made explicit, systematized, and enhanced with the help of the AEE. Via it, artists can learn to make their works tangible and socioeconomically valuable, enhancing their performances as self-employed entrepreneurs or founders of arts organizations (Damasio & Bicacro, 2017; Toscher, 2020).

Arts education has traditionally aimed at technical and creative development, whereas entrepreneurial content has tended to occupy a less important place in such curricula (Bennett & Bridgstock, 2015). However, due to its importance, arts entrepreneurship education (AEE) has gained momentum over the past few years (Toscher, 2019). As of 2016, the US has about 168 institutions offering 372 courses (Essig & Guevara, 2016). Following this trend, academic studies on AEE have also increased considerably (Bridgstock, 2013; Hanson, 2019; Toscher, 2020). The literature has studies on several topics such as AEE for specific sectors (Strasser, 2015), entrepreneurial skills (Thom, 2016), pedagogies (Brown, 2005), and programmatic content (Essig & Guevara, 2016; Gangi, 2014). However, despite this scenario, research on AEE remains scattered and lacks more consolidated, accurate, and in-depth discussions.

This study aims to integrate, consolidate, contextualize, and discuss the academic production on AEE. Our methodology uses a systematic and narrative review of this academic production and follow question: how has academic production discussed arts entrepreneurship education? We surveyed and chose academic studies focused on "entrepreneurship education" as it relates to the "arts." Thus, our research scope restricts itself to the relation between entrepreneurship education and the arts. The evaluated academic production (and its results and repercussions) we mapped and comes from abroad, especially North America.

We organized our results in three moments. First, we reflect on the importance of arts entrepreneurship for creative economy, classifying it on four conceptual anchors (innovation-based entrepreneurship, entrepreneurship in light of artistic mentality, arts project entrepreneurship, and arts organization entrepreneurship). Next, following our analysis of the selected articles, we offer a consolidated view of the production on AEE according to its purposes, contents, pedagogies, and innovations. Finally, due to some gaps in the production on AEE, we suggest four research paths for future studies: (a) the relevance of the local context, (b) a deeper discussion on the clash of identities between artists and entrepreneurs within AEE, (c) reflections on the relevance of a AEE more aligned to practice, and (d) the importance of emotions for AEE.

Our research aims to stimulate the theoretical advancement of studies on entrepreneurship education by a more panoramic, accurate, and structured understanding of this field of knowledge and by our proposition of challenges for future research. Note that, although several Brazilian authors address topics such as creative industries, creative economy, and artistic and cultural entrepreneurship (e.g., Alves, 2017; Barcellos et al., 2016; Canedo, 2019; Corá, 2016; Leitão, 2016; Paglioto, 2016), arts entrepreneurship education remains unexplored in Brazilian academia. Thus, this pioneering article stimulates the beginning of the discussion about AEE in Brazil.

## RESEARCH METHODS

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This is a systematic and narrative review of academic production (Elsbach & Van Knippenberg, 2020; Gough, Oliver, & Thomas, 2012; Hodgkinson & Ford, 2014; Patriotta, 2020) focused on seeking a transparent selection process, a reflexive interpretation of results, the generation integrative categories, and a proposal of perspectives to guide future research. Thus, we focus more on interpreting and categorizing our results than on statistically describing them.

A three-stage structured process was used. The **first stage** (mapping) relied on searching for articles in several national and international databases (Sage Journals, Academy of Management, SPELL, Emerald Insight, JSTOR, SciELO, EBSCO, Routledge, Library of Congress, Periódicos Capes, and Web of Science) via search combinations of the terms: “educação empreendedora,” “artes,” “entrepreneurial education,” “arts,” and “entrepreneurship education.” The search period was defined as between 2000 and 2022. Restricting our search to any specific field of study was avoided, enabling us to find publications devoted to AEE in several knowledge fields (e.g., arts, humanities, entrepreneurship and innovation, education and career, arts management and business, music education, and arts entrepreneurship). Thus, 168 relevant results were mapped across all databases.

In a **second step** (refinement and expansion), duplicates were eliminated and only those publications directly related to arts entrepreneurship education were chosen. Research on parallel and indirect themes, such as cultural entrepreneurship and creative economy, were excluded. Next, the selected research was analyzed for their consistency, relevance, and coherence, i.e., whether each article was based on consistent, relevant, and coherent research on AEE. Thus, 33 relevant, consistent, and coherent articles were chosen. The references cited by each study were analyzed to find other research. This enabled us to include other productions, such as books, book chapters, theses, and dissertations. The sources found were analyzed for their consistency, relevance, and coherence, and cited references. Our review ended when no new and relevant references were found. At the end of this stage a total of 48 studies were selected.

The third stage of our methodology was dedicated to thematically analyze the chosen production. In a first analysis, we sought to identify central themes which could explain, integrate, and problematize issues for future research. The following themes were found: (a) contributions of arts entrepreneurship to creative economy, (b) arts entrepreneurship typologies, (c) learning purposes, (d) learning content, (e) teaching-learning pedagogies, and (f) educational innovations for other fields. The material was reanalyzed based on these themes to generate integrative and explanatory categories within the chosen research. The resulting categories under each theme are shown in the next sections. In our third analysis of the material and category results, gaps in current research were found and potential perspectives for future research, elaborated. Thus, results enabled us to reflect on and problematize the current state of research to generate paths for its possible renewal.

## ARTS ENTREPRENEURSHIP: CONTEXT, DEFINITIONS, AND PERSPECTIVES

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### Creative economy: contexts for arts entrepreneurship

Creative economy has related to creative industries, i.e., those originating in individual creativity, skill, and talent (Comunian, Faggian, & Jewell, 2014) whose products and services show great symbolic value and potential to create jobs and wealth (Davies & Gauti, 2013; Figueiredo & Jesus, 2020; Morelli-Mendes & Almeida, 2016; Reis, 2008). Creative industries can also produce new ideas and non-monetized social benefits (Bass, Milosevic, & Eesley, 2015; Oliveira, Ribeiro, Cabral, & S. M. Santos, 2016). Despite no consensus on which sectors belong to the creative economy (Jones, Lorenzen, & Sapsed, 2015), the arts feature in all classifications and generally occupy a primary position (Phillips, 2010). However, although we consider the arts one of the main driving fuels of the creative economy, this would be impossible without transforming artistic creation as an input into economic and social value. For this, we consider artistic entrepreneurship an indispensable phenomenon to convert creative ideas into cultural goods, a process by which symbolic value becomes tangible capital (Phillips, 2010). Artistic entrepreneurship is the catalyst in developing the creative economy (Varbanova, 2017), rendering consumption of art viable and generating a whole set of important developments.

We can highlight four main contributions of arts entrepreneurship to the creative economy: (a) job and employment creation, (b) local development, (c) synergistic potential, and (d) market creation or transformation. The **first contribution** refers to the potential for **job and employment creation**, as per the performance of freelance artists since they use individual entrepreneurship to make their own career viable and achieve professional autonomy (Hirsch & Gruber, 2015). Moreover, artists who create organizations can also generate professional opportunities for others to achieve their projects (Townley, Roscoe, & Searle, 2019). In the United States, for example, founders of arts organizations generate many jobs, especially in entertainment companies (Aggestam, 2007). We also find the impact of arts entrepreneurship on job creation in the United Kingdom, in which music and visual arts companies employ a large portion of creative sector workers (Davies & Gauti, 2013).

In Brazil, the participation of arts entrepreneurs is key to creating many professional opportunities within these industries. These agents' entrepreneurial action, whether in sectors directly related to the arts (music, performing arts, etc.) or in collaboration with other creative areas (advertising, design, fashion, audiovisual production, etc.), generates a relevant amount of direct and indirect jobs and expands socioeconomic inclusion (Ferreira, Lima, & Lins, 2019; Reis, 2008; Saldanha & Gonçalves, 2019).

The **second contribution** involves **local development**, whose artistic entrepreneurship generates its fruits. We find this in the potential for tourism due to artistic and cultural projects, such as the Guggenheim Bilbao museum, which has stimulated the revitalization of a previously degraded area (Throsby, 2010). In Denmark, the role of music industry entrepreneurs has become particularly notable in increasing export earnings (Aggestam, 2007). Singapore finds that the performing arts, film production, museums, and galleries enhance economic growth (Hui, 2007).

By recognizing the potential of artistic enterprises for local development, several governments have adopted strategic actions to promote the arts, such as the Japan Arts Fund in Japan and The Culture and Arts Promotion Act in South Korea. Brazilian states have invested in developing creative districts, i.e., planned spaces concentrating creative businesses and activities that enable both consumption options and the permanence of people performing creative functions (Testoni, 2019). In São Paulo, a bill (Projeto de Lei 65/2015, de 02 de março de 2015) proposes tax benefits and permit facilitation for the use of public property for theatrical, circus, and audiovisual productions (Matarazzo, 2020). In Rio de Janeiro, the Porto Creative District project aims to create new creative work dynamics and networks (Top5Rio, 2019). In Porto Alegre, Distrito C (a creative cluster) consists of an economic hub networking artists and creative entrepreneurs (Piqué, 2022).

We also find the public power supporting projects such as *AdeSampa*, which encourages creative businesses in communities on the outskirts of São Paulo; *SouCuritiba*, which fosters the development of souvenirs, generating business opportunities for local producers; or Street Art Tour, an application created in Florianópolis which aims to explore the potential of local artistic ventures (Tischer & Tarouco, 2022).

Outstanding initiatives in the Brazilian Northeast include Creative Pernambuco, aimed at promoting training and qualification activities culture and art economy (Marçal & J. I. A. S. Santos, 2018), and the Salvador Creative Economy Hub (Salvador da Bahia, 2022), whose goal is to house companies developing actions and projects in segments such as dance, music, photography, and the plastic arts (F. A. Santos & Rocha, 2020). We also highlight The Human Project in Sergipe, which aims to stimulate young artists' entrepreneurship, and *Galo da Madrugada*, a carnival block in Recife which has promoted the local creative production chain (Fleming, 2018; Ruiz, Horodyski, & Carniatto, 2019).

The **third contribution** refers to the **synergistic potential** of artistic entrepreneurship. An original artistic product can generate new derivative products which, in turn, contribute to the movement and development of other industries, generating a chain effect for the overall economy (Jones et al., 2015). The success of Harry Potter, a character in J. K. Rowling's books, for example, has created products anchored in his symbolic value, such as clothing, computer games, and film productions (Davies & Gauti, 2013). In some cases, artistic ventures empower other creative segments, such as music production companies collaborating with the gaming industry (Jones et al., 2015), or initiatives with different arts within their own business model, as is the case of *Laboratório Fantasma* (2022), an arts collective working with music, fashion, and audiovisual products associated with the hip hop, rap, and urban art public.

Artistic entrepreneurship can boost several economic sectors. Entrepreneurial activities in music and visual arts, for example, stimulate the consumption of painting materials, manufacturing, and sales of musical instruments, whereas music concerts and theater performances help to boost hotels and restaurants in surrounding areas (Aggestam, 2007; Throsby, 2010). Arts entrepreneurs also play a key role in tourism. A very illustrative example refers to the importance of musical enterprises for the carnival in Salvador, Rio de Janeiro, and Recife, festivities which strongly boost local tourism and generate substantial tax revenue (Alves & Souza, 2012).

The **fourth contribution** refers to the idea that artistic entrepreneurship can **create or transform markets and business models**. Cirque du Soleil, for example, by completely reinventing the way circus art is presented, has revived a previously stagnant market (Pitta, 2009). Digital media configures a very favorable space for new consumer markets of innovations in artistic entrepreneurship, as per the large growth in the global trade of artistic-cultural services distributed and consumed via mobile devices (Alves, 2017). Technology has enabled enterprising artists to explore new methods of production and distribution, changing the relationships between producers and consumers in the music industry (Hirsch & Gruber, 2015) and creating possibilities for new business models (Doyle, 2016).

In Brazil, technological advancement has contributed to music entrepreneurship and consolidated new markets and business models. We can observe this from movements such as "tecnobrega" in Amazonian Belém. Its composers created and produced songs in their own home studios, distributing their tracks for free to DJs and street vendors (Reis, 2008). In recent years, the increasingly lower cost of access to recording processes has reconfigured the recorded music market, lowering entry barriers and enabling many artists to record and distribute their music at lower costs. As a consequence, despite the strong presence of major multinational groups in the recording industry, independent record labels produce more than half of the music hits in Brazilian Spotify charts (Associação Brasileira de Música Independente [ABMI], 2020).

New technologies dialogue well with more traditional arts entrepreneurship business models. The collaborative fairs in the municipality of Caruaru, in Pernambuco, exemplify how arts entrepreneurs, especially those with little capital and no physical stores, can benefit from these events as a direct sales channel or potentiator of Internet sales. These fairs give visibility and increase the networks of entrepreneurial artists in fashion, design, visual arts, and comics, reaching specific niches and strengthening the local market (E. C. Santos & Silva, 2019).

## Arts entrepreneurship: definitions and perspectives

Despite its diversity, we suggest a typology of arts entrepreneurship based on four main anchors: (a) innovation, (b) mindset, (c) project, and (d) organization.

The **first anchor** we highlight is **innovation-based arts entrepreneurship**. Arts entrepreneurship is most transformative when it brings radical innovations. This occurs by pioneering entrepreneurs' actions (Khaire, 2017), who can create new markets or substantially change them (Reis, 2008). The innovation of arts entrepreneurship has somewhat different characteristics than more traditional concepts (Drucker, 1987; Rogers, 1995). Considering that people consume items with which they relate, marketing artistic often require a process of social convincing for their acceptance and validation. This presupposes, especially regarding more innovative proposals, a cultural change that precedes the creation of an audience, a process largely conducted by intermediaries (schools, museums, opinion leaders) persuading and enchanting the public, leading it to nurture admiration, identification, and possibly desire for these goods (Khaire, 2017).

The **second anchor** is **mindset-based entrepreneurship**. It emphasizes the artistic process, especially fueling entrepreneurial initiatives via desires for aesthetic creation and dream fulfillment (Korah, 2016; Hui, 2007; Scherdin & Zander, 2011). In it, artistic entrepreneurship essentially focuses on pursuing innovative ideas, rendering the creation process as the beginning of a value chain (Varbanova, 2017) in which entrepreneurship makes artistic ideas tangible and transmits them to the public (Scherdin & Zander, 2011).

The focus on the intention to generate artistic performances often creates non-profit initiatives (usually driven by personal passions) with the larger goal of making art projects feasible (Preece, 2011; Svejenova, Pedersen, & Vives, 2011). Although some artists worry about its economic aspect, in light of this mentality, these entrepreneurs primarily seek to create artistic value (Wyszomirski & Chang, 2015).

The **third anchor** is **project-based entrepreneurship**. Artistic careers consist of a set of independent projects (Bridgstock, 2013) which can be defined as small individual ventures due to their entailed challenges and uncertainties. Minimal opportunities for stable employment (Bridgstock, 2013; Lingo & Tepper, 2013) lead a large number of artists to act as self-employed professionals (Fritsch & Sorgner, 2014). This characteristically entrepreneurial self-reliance stems from artists' need to continually develop new projects and obtain the necessary skills to meet new challenges (Bennett, 2009).

The fourth anchor is **organization-based entrepreneurship**. Arts organizations can be small or medium-sized, such as artists' cooperatives, dance companies, or large audiovisual production companies. Their creation is a way for entrepreneurs to offer their cultural goods and services to the public (Varbanova, 2017). Means stand out in this case, and organizations, as mediating structures, are considered essential for their ends (Essig & Guevara, 2016). Entrepreneurship tied to creating arts organizations involves operational or technical activities common to other types of organizations, such as finance control product distribution and promotion (Kolb, 2015).

## ENTREPRENEURSHIP EDUCATION IN THE ARTS: FINDINGS AND PERSPECTIVES

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Based on the analysis of the selected articles, our overview organizes research on EES into learning purpose and importance, learning content, pedagogies, and innovation.

### Learning purpose and importance

Research finds the following as the two most relevant purposes for the importance of teaching entrepreneurship in the arts: (a) tool for artists' insertion in the world of work and (b) training of the human beings who move the creative economy. The **first purpose** refers to using entrepreneurship education as a **tool for inserting artists in the world of work**. The ability to act entrepreneurially is a current need in all segments but it applies especially to the arts. With lower salaries than more traditional areas (Comunian et al., 2014) and low employability (Pollard & E. Wilson, 2014), arts graduates may seek in entrepreneurship an option to make their careers viable. Thus, AEE is essential to prepare these future professionals. Several authors highlight that artistic careers currently demand not only creative skills but also adaptive capacity and business acumen, demanding professionals to reconcile disparate domains, such as artistic imagination and pragmatic business tasks (Lingo & Tepper, 2013). Thus, AEE has sparked the interest of higher education faculty and administrators concerned with responding to the challenges students face after graduating (Gangi, 2014) and prepare them for professional performance (Franco & Sanches, 2016).

The **second purpose** is the **training of the human beings who drive the creative economy**. Arts universities play a key role in training new talents, who are the basis of the ideas of creative industries. However, their lack of entrepreneurial skills configures a limiting factor (Brown, 2005). We find the current expectation of arts educational institutions contributing to develop the creative economy (Comunian et al., 2014), rendering teaching entrepreneurship a vital necessity for arts sectors (Damasio & Bicacro, 2017; K. Wilson & Mantie, 2017).

### Learning content

We categorized the found learning content into behavioral skills, technical skills, networking, career, identity, and audience.

**Focus on behavioral skills.** Several studies on EES have highlighted the importance of developing behavioral skills (Pollard & E. Wilson, 2014), an example of which is the ability to perceive opportunities (Wyszomirski & Chang, 2015). Arts entrepreneurs can discover or create such skills by themselves (Poprawski, 2015). Other skills deemed important include resilience and flexibility (Bass et al., 2015), persistence and risk tolerance (Wyszomirski & Chang, 2015), and motivation and adaptation to the environment (Ballereau, Sinapi, Toutain, & Juno-Delgado, 2015). Developing these skills — described as characteristics of an “entrepreneurial mindset” (Rapisarda & Loots, 2021; Rueff, 2020; Verzat, O’Shea, & Jore, 2017; White, 2021) — is essential for dealing with the uncertainties of the unstable environment in which artistic endeavors operate.

**Focus on technical skills.** Some AAE programs (and several studies) have valued the development of technical skills. These relate to more traditional entrepreneurship education methodologies (Ballereau et al., 2015; Strasser, 2015). The literature find that artist-entrepreneurs should possess managerial skills in operations, human resources, or finance (Damasio & Bicacro, 2017). Many arts entrepreneurship teachers value the acquisition of the necessary skills to improve the performance of arts ventures, such as business plan development and marketing fundamentals (Brown, 2005; Friedrichs, 2018). Our analysis shows that both programs in Europe (in which AEE hones in on managing organizations) and in the United States (whose pedagogical focus relates more to applied skills, such as creating a website or small business accounting tasks) (Essig & Guevara, 2016) focus on such technical aspects.

**Network focus.** Some authors highlight the relevance of artists learning to network in their entrepreneurial training. Part of this understanding stems from artists typically begging their activities in the networks at their disposal (Kuhlke et al., 2015). Moreover, unlike the competitiveness which characterizes traditional environments, arts business is often depends on collaboration (Whitaker, 2017), including co-creation between entrepreneurs and clients (Elias, Chiles, Duncan, & Vultee, 2018). Thus, an arts entrepreneurship program should help artists cultivate partners and networks (Wyszomirski & Chang, 2015), including by building a collaborative entrepreneurial ecosystem (Ballereau et al., 2015), which would require involving businesses, non-profit entities, the community, and integrative projects among all these actors (Strasser, 2015).

**Focus on identity.** Identity greatly influences arts entrepreneurs. Authors aligned with this perspective emphasize that undergraduate courses should focus on developing this identity in the first year of studies, guiding students about their interests, skills, and career values so they could plan which work options would align with these elements (Bridgstock, 2013). Educational institutions should help students develop an entrepreneurial artistic identity, which involves finding career opportunities consistent with their artistic values and purposes (Bennett & Bridgstock, 2015).

**Career focus.** Many authors associate AEE with career development (Rapisarda & Loots, 2021), suggesting that artists should receive training on how to manage their careers (Throsby, 2010). Developing entrepreneurial skills offers advantages for a portfolio career typical of the arts (Hong, Essig, & Bridgstock, 2011) which would address a recurring demand among arts students on how to better manage their careers (Bennett & Bridgstock, 2015).

**Focus on the audience.** Research offers a relevant finding: many artists pay no attention to how their audience perceives their art. Many can develop good products, but fail to adequately consider potential markets and consumer acceptance (Damasio & Bicacro, 2017). In this case, an essential skill that budding artists need to develop is empathy. Understanding their target audience (market or customers) is essential for developing artistic products; a lack of connection with consumers, on the other hand, can become a serious hindrance (Beeching, 2016).

## Pedagogies

Research shows different AEE pedagogical strategies. Some courses repeat a pattern resembling that of traditional entrepreneurship schools, adopting strategies such as conferences, workshops, lectures, and interviews with arts entrepreneurs (Essig & Guevara, 2016). Despite some more theoretical pedagogies, such as case studies, higher institutions in the United States almost consensually advocate a practical approach (Essig & Guevara, 2016) with activities such as internship (Strasser, 2015) and experience outside the classroom (Ballereau et al., 2015; Toscher, 2020). The main pedagogical resources the reviewed research shows refer to incubators and accelerators, business and festival competitions, and mentoring.

As an example of the **first strategy**, i.e., **incubators and accelerators**, we highlight the following: The Corzo Center Creative Incubator, The Pave Arts Venture Incubator, and BC Studios at Millikin University (Essig, 2014).

The Corzo Center Creative Incubator is a program at the Pennsylvania University of the Arts that helps its students and alumni develop new ideas, launch creative businesses, and establish social enterprises. Although called an incubator, it offers no physical space (as is usually the case with this type of organization). Its main idea is to encourage students to think of more innovative ideas (Essig, 2014). The Pave Arts Venture Incubator is a program at Arizona State University aiming to promote students' long-term professional success, enrich the surrounding community with strong and sustainable arts ventures, and explore new territories in the role of university arts regarding knowledge creation and market definition (Essig, 2014). Rather than at an arts school, BC Studios at Millikin University takes place at the center of a business school. It requires students to launch a microbusiness so students understand elements of risk, control, and reward (Essig, 2014).



Regarding the **second strategy, business and festival competition**, American higher education institutions have more than 15 arts entrepreneurship competitions, in addition to other competitions beyond the arts, i.e., open to other categories, including the arts (Essig & Guevara, 2016). An example of a festival focused on pedagogy is Nuff Said — A weekend of New Work by up and coming Artists, a three-day festival which showcases the work of emerging artists in debates, discussions, and seminars to a critical audience including promoters, festival selectors, funding bodies, and professors (Brown, 2005). The Rocky Mountain Arts Incubator, despite its name, resembles more a business plan competition than an arts enterprise incubator and stresses services rather than facilities. Participants are deemed successful if they show creativity, innovation, and added value in music. At the end, project proponents receive feedback from judges.

Examples of **mentoring**, the **third strategy**, include the Dance Apprentice - Mentor Learning and Teaching Model Project at the University of Sunderland - Faculty of Arts, Design and Media, whose mentors and mentees work together on community projects, and the Preparation for the Profession at Trinity College of Music (Brown, 2005). Both programs expose students to the challenges of performing and working in a variety of contexts requiring the application of entrepreneurial knowledge. Tutors act to inspire, motivate, and educate students in the demands of an entrepreneurial career.

## Innovations

The reviewed studies show certain innovations AEE on entrepreneurship education in other fields. Since arts entrepreneurship generally differs from other segments, AEE curricula must deviate from those of traditional business schools (Bridgstock, 2013). We found the following innovations: centrality of learning by doing, integration of creative and artistic practice, gravitation to project logic, and concern for entrepreneurial careers.

The first innovation concerns the **centrality of learning by doing**, which the assessed research discusses at length and strongly recommends its. This aspect differentiates AEE entrepreneurship education from other sectors, which, with few exceptions (Araujo & Davel, 2018), still tend to use overly theoretical pedagogies (H. M. Neck, C. P. Neck, & Murray, 2018). Studies show that AEE already use several teaching approaches, giving students opportunities to try and do something while experiencing powerful learning experiences (Blackshire, 2019). These experiences not only deeply impact participants' entrepreneurial mindset (Pollard & E. Wilson, 2014) but also foster important networks and partnerships with external organizations and entrepreneurial artists (Thom, 2015).

The second innovation the reviewed research suggests concerns the need to **integrate creative and artistic practice** in AEE. In artists' entrepreneurial acts, their mindset strongly responds to their need of creating something new (Aggestam, 2007). An AEE focusing on creativity (Ballereau et al., 2015) and integrating artistic practice can make the educational process more stimulating for students (Essig, 2009). Some projects already treat the creative act as an inseparable component of AEE. Ideas Generation at the University of Leeds aims to develop the process of creativity by encouraging participants via workshops to seek different ways of achieving artistic innovation (Brown, 2005). Theater students can be instructed to develop creative products in the form of performance and then learn how to bring them to the public (Essig, 2009). Music courses should encourage students to organize performances outside the academic environment and handle financial management and outreach (Friedrichs, 2018).

The third AEE innovation points to the need for **gravitating to project logic**. We may often consider arts entrepreneurship as temporary projects, leading many organizations to operate along these lines (Svejenova et al., 2011). Artistic careers usually develop via a sequence of independent projects, such as shows, exhibitions, and recordings (Lindgren & Packendorff, 2003). Thus, AEE should prioritize artists' ability to create and manage these projects. Training preparing them for this is essential for the acquisition of adequate knowledge about project development, such as financial management and funding or sponsorship schemes (Damasio & Bicacro, 2017).

The fourth innovative feature of the AEE is its **concern with entrepreneurial careers**. Since artistic careers are built by temporary jobs and rarely follow formal employment relationships, career-structured entrepreneurship prevails in artists' lives. Some projects, such as Preparation for the Profession, rely on contact with professional mentors to educate students on career demands, making them understand certain entrepreneurial characteristics necessary for an artistic career (Brown, 2005). To this end, teachers can assist students in developing professional portfolios and preparing for auditions (Hong et al., 2011).

## ARTS ENTREPRENEURSHIP EDUCATION: PERSPECTIVES AND CHALLENGES

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After integrating the production on AEE and reflecting on the importance and peculiarities of arts entrepreneurship, we will delve into four relevant perspectives to advance knowledge in this field. Each of the following stems from and generates a challenge for future research: local context, clash of identities (artistic versus entrepreneurial), education by and for practice, and education by and for emotions; generating the following challenges: how to reflect on AEE considering local contexts? How to deal with the identity clashes potential arts entrepreneurs face? How to sophisticate AES by and for practice? How to build an AEE that fully considers emotions?

The first relevant perspective to advance knowledge in AEE refers to the need of future research to consider the **local context**. We highlight two aspects: local culture and socioeconomic reality. Attention to local culture as an essential dimension for research on AEE stems from considering the centrality of culture in the development of the creative economy. The culture and traditions of a country, once transformed into products and services, constitute the basis of creative industries (United Nations Conference on Trade and Development [UNCTAD], 2010). Preserving identity and popular culture is a way to ensure that creative industries can express diversity and create an alternative to the simple reproduction of foreign models (Jesus & Kamlot, 2018; Saldanha & Gonçalves, 2019), which would not only intelligently explore the cultural diversity of different places and subordinate artistic and cultural products to the legitimization by dominant markets (Wanis, 2015) but also limit the local potential to foster wealth and jobs (Leite & Silvestre, 2019).

Consideration of local socioeconomic realities in AEE research also becomes essential as it may avoid understanding education as an abstraction valid for any time and place. As studies must consider, among other factors, students' socioeconomic context (Dias & Pinto, 2019; Gómez, Rodríguez, Gallego, & Sanchez-Paulete, 2019), they need to evaluate how local creative economies takes place and whether the relevant entrepreneurial artists and smaller local organizations' participate in it (independent production companies, individual entrepreneurs, etc.) or if large content producers (major record labels, international audiovisual industry, etc.) play a leading role in it. Research must also assess potential financial support and tax incentives for enterprising artists, their standard of basic education, level of technological inclusion (including internet access), among other aspects.

For these reasons, we find that in-depth discussions on AEE must consider the influence of local contexts, of which we found in the selected studies. This gap is worthy of attention in international studies and especially in future Brazilian research on AEE. Given its continental dimensions and large socioeconomic and cultural differences, the national development of AEE should consider local contexts and specificities.

Due to its importance in developing artistic entrepreneurship, AEE is an essential tool to expand and balance the Brazilian creative economy (Guilherme & Gondim, 2016). Each of its region has unique artistic manifestations which enable different locations to benefit from the potential economic and social development of these precious cultural inputs regarding. However, the Brazilian arts explore the value of entrepreneurship rather timidly and irregularly. For example, despite good examples of artistic entrepreneurship and some public incentive actions in the Brazilian North and Northeast (Fleming, 2018; Marçal & J. I. A. S. Santos, 2018; Ruiz et al., 2019; F. A. Santos & Rocha, 2020), these states still participate modestly in the Brazilian creative economy, visibly concentrated in the South, Southeast, and Midwest. São Paulo, Rio de Janeiro, and the Federal District occupy the three largest shares in the creative industries in the country, respectively. The former has a creative GDP almost twice as large as the national average (Ferreira et al., 2019). The states with the lowest shares in creative GDP lie mostly in the North and Northeast, such as Maranhão, which has the lowest creative GDP (Federação das Indústrias do Estado do Rio de Janeiro [FIRJAN], 2022). Thus, discussing the relevance of the local context to Brazilian AEE contributes to better balance and further develop the national creative economy. Accessing and knowing cultural diversity and students' reality (Guilherme & Gondim, 2016) favors the intelligent use of local potentials, especially regarding regions with valuable, but visibly underused artistic and cultural inputs.

A close look at local contexts can lead to a series of important reflections to advance national EES studies. Research must, for example, map the most relevant and original initiatives directly or indirectly related to AEE in Brazil, following the international example (Essig & Guevara, 2016) and more accurately evaluate these initiatives. New studies should assess, for example, whether national incubators, such as *Porto Digital*, *Rio Criativo* or *AdeSampa*, consider international practices (Essig, 2014) and whether such practices cohere to the Brazilian culture and socioeconomic context or can be adapted to it. Regarding learning contents, future studies can compare the main focuses of international pedagogies, such as artistic career, professional networks or audience types (Bennett & Bridgstock, 2015; Damásio & Bicacro, 2017; Elias et al., 2018) and what national publications have proposed (Salazar, 2015; Serviço Brasileiro de Apoio às Micro e Pequenas Empresas [SEBRAE], 2015). They may also reflect on what we can learn about AEE in light of the results of local initiatives, such as Pernambuco Criativo and The Human Project (Fleming, 2018; Marçal & J. I. A. S. Santos, 2018).

Future Brazilian research on AEE must also discuss how to circumvent certain challenges of local realities. For example, how to deal with the lack of integration between entrepreneurship and creativity in formal education, from elementary school to higher education? (Fleming, 2018). How to discuss AEE considering that many talents lack a minimum access to education and an expressive number of arts entrepreneurs are illiterate or quit elementary school? (Castro, Linhares, Freire, & Albuquerque, 2018). How do digital illiteracy and lack of internet access limit AEE, especially if we consider that arts entrepreneurship is strongly innovative when associated with technological advancement and empowered by the digital medium? These and other questions may suggest valuable new paths for Brazilian AEE.

The second relevant perspective for advancing AEE-related theory refers to the **clash between artistic and entrepreneurial identities in AEE**. Some research shows the resistance many artists-in-training may harbor toward entrepreneurship (Ballereau et al., 2015), which they often deemed unethical in artistic creation (Gangi, 2014). Some contest the idea that art can be associated with business, believing that it must remain apart from the commercial world (Kolb, 2015). Despite recognizing this impasse, AEE authors only superficially discuss the clash between artistic and entrepreneurial identities stemming from the tension between art and commerce, which the theory on artistic and cultural entrepreneurship has already recognized (Caves, 2000).

The concept of entrepreneurship is still closely associated with the idea of business creation. Thus, arts students who fail to relate it to business activities and to associate entrepreneurship to their artistic aspirations may feel uncomfortable as entrepreneurs. We understand that research in AEE can develop this debate by reevaluating, expanding, and updating the concept of entrepreneurship. Future studies can discuss AEE based on broader understandings of entrepreneurship which evade purely economic logic (White, 2021). We have found studies, for example, on AEE which discuss entrepreneurship based on social change (Calás, Smircich, & Bourne, 2009) or projects (Lindgren & Packendorff, 2003) or as an art of subversion (Bureau & Zander, 2014). Some further reflections on the very nature of arts entrepreneurship as not only a strategy to produce wealth but also as a tool for social development or cultural affirmation and resistance (Comunian et al., 2014; Davel & Neves, 2017; Fleming, 2018; Ruiz et al., 2019) would also be promising to enrich the discussion.

Other re-significations of the concept of entrepreneurship can benefit AEE studies. Research should develop the role of artistic entrepreneurship as a means to enhance individual initiatives and potentiate a more independent management of artistic careers, as per Damasio and Bicacro (2017). Studies can align this understanding with authors in entrepreneurship, who highlight entrepreneurial action as a career perspective (Burton, Sørensen, & Dobrev, 2016). New research on AEE may also advance the discussion of entrepreneurship as a means for artists to achieve their ultimate purpose (artistic creation and achievement) (Gangi, 2014). Rather than functioning as a creative limiter, artistic entrepreneurship may serve as a practice which can assist students in achieving their artistic goals. Thus, we suggest that perspectives of entrepreneurship as a means of achieving dreams (Dolabela & Filion, 2013) and as motivated by entrepreneurs' desires to express subjective conceptions of beauty or aesthetic ideals (Shepherd & Patzelt, 2018) may bring new insights.

The third relevant perspective for advancing of knowledge in AAE refers to **further reflection on the importance of practice**. AEE research not only deems the practice-anchored educational approach as effective (Strasser, 2015) but has also followed this principle in some of the reviewed pedagogies in the chosen articles (Brown, 2005; Essig, 2014). Additionally, studies find the integration between theory and practice as important to build meaning and consolidate knowledge in several educational formats directed to entrepreneurship education in creative areas (Guilherme & Gondim, 2016). Despite this, theoretical strategies such as teaching case and developing business plans (Essig & Guevara, 2016) remain common, which, although widely used in other segments, are considered insufficient for entrepreneurship education (Gielnik et al., 2015; Pittaway & Cope, 2007). Thus, we still believe in the need to advance theoretical discussions on the importance of practice for AEE.

Studies on AEE discussing the importance of practice (Essig & Guevara, 2016; Friedrichs, 2018) show poor alignment with the academic production on entrepreneurship education outside of the arts. Research can refine discussions on its relevance for AEE by, for example, reflecting on the entrepreneurial practices in H. M. Neck, Greene, and Brush (2014), which can stimulate the construction of different skills in educational processes: play enables the development of free minds which can perceive opportunities and possibilities for entrepreneurship; empathy is important to understand others' needs and feelings; creation relates to the role of creativity in training entrepreneurs; experimentation stimulates trying new things and learning from possible mistakes; and reflection leads students to codify all learning, further enhancing other practices (H. M. Neck et al, 2014).

We also deem valuable the contribution in Araujo and Davel (2018) on the positive outcomes which can emerge from pedagogies correlated with practice, such as learning to set goals, work in teams, enhance communication skills, and deal with negative responses. Although the authors use the term "experience," supported by John Dewey's theories (Araujo & Davel, 2018), their idea converges toward a more applied pedagogy. In addition to the theoretical references of entrepreneurship education in several segments, future AEE studies can further benefit from authors belonging to other fields of knowledge who take interest in discussing the relevance of practice in educational processes (Gherardi, 2019; Higgs, 2012; Piaget, 1952).

The fourth relevant perspective to advancing knowledge in AEE refers to the need to consider emotions in future research. Entrepreneurship is an activity involving strong emotions (Goss, 2008), whose involved experience intense affective relationships (Cardon, Zietsma, Saporito, Matherne, & Davis, 2005). At the same time, emotions affect students' performance in several pedagogical environments (Pekrun, 2006) and some of the most recruited skills during educational procedures, such as attention and memory, suffer great influence of emotional aspects (Immordino-Yang & Damasio, 2007).

The emotional characteristic of artistic practices (Witkin, 1974) also applies to artistic endeavors. Emotion is the real fuel moving certain artists' entrepreneurial actions — who may often disregard financial aspects (Svejenova et al., 2011). The very subjective value of artistic products lies in transmitting, by its symbolism and cultural significance, a range of emotions to those consuming it, more closely associated with thrilling experiences than some kind of easily measurable utilitarian value (Marins & Davel, 2020; Toghraee, 2017).

Despite the evidence on the importance of the emotional aspect in educational processes and the practice of entrepreneurship (especially artistic entrepreneurship), AEE research curiously fails to contemplate emotions in depth. A relevant aspect for future studies, for example, includes the role of artistic passion in the entrepreneurship education process. Passion configures one of the most relevant emotions in entrepreneurship, as a powerful source of motivation for entrepreneurs (Cardon, Wincent, Singh, & Drnovsek, 2009; Chen, Yao, & Kotha, 2009), particularly in the arts (Svejenova et al., 2011). Another promising theme is emotionally preparing enterprising artists in training. Due to the unpredictability of arts ventures — given their subjective symbolic value and great risks (Khaire, 2017), arts entrepreneurs face a number of emotional challenges. While certain authors emphasize the importance of flexibility, risk tolerance, and the ability to deal with uncertainty (Bass et al., 2015; Wyszomirski & Chang, 2015), we suggest studies that face the development of essential emotional skills as discussed in entrepreneurship theory, such as emotional resilience and intelligence (García-Cabrera, Déniz-Déniz, & Cuéllar-Molina, 2015; Patzelt & Shepherd, 2011).

## CONCLUSIONS

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We aimed to integrate, consolidate, contextualize, and discuss knowledge on AEE. Results presented themselves in several moments. First, we reflected on the relevance of artistic entrepreneurship for the creative economy. For this, we highlighted four main contributions (job and employment creation, local development, synergistic potential, and market creation or transformation), illustrating them with Brazilian and international examples. We also classified artistic entrepreneurship based on four conceptual anchors (innovation, artistic mindset, projects, and organizations).

Next, we organized the academic production on AEE, which, until then, lied scattered and fragmented. By overviews this production and classifying it into innovations, pedagogies, purposes, and learning contents, we provided a more panoramic and structured understanding of this research. Based on this overall analysis, we brought a relevant theoretical contribution by identifying crucial and unexplored perspectives in AEE, precisely directing new research paths and mobilizing theories that may help develop these discussions in future studies. Specifically, we addressed four perspectives: local context, clash of identities (artistic vs entrepreneurial), education by and for practice, and education by and for emotions. Each perspective respectively reports to a challenge for future AEE research: how to reflect on AEE considering local contexts? How to deal with identity clashes? How to refine education by and for practice? How to ground education that fully considers emotions?

For each challenge, we offered starting points which can advance the theory of AEE. On the relevance of local contexts, we highlighted two main aspects — local culture and socioeconomic reality —, reflecting on the relevance of these points to develop local creative economies and the need for their inclusion in AEE debates. We addressed the importance of local contexts for future studies on AEE in Brazil. Regarding identity clashes (artistic vs entrepreneurial), we reflected on the redefinition of the concept of entrepreneurship by aligning it with more current and comprehensive concepts. To refine and deepen the discussions about the importance of practice for AEE, we also stressed the importance of new studies aligned with the thinking of authors in entrepreneurship education and other fields of knowledge who minded the relevance of practice for teaching and learning processes. Finally, we highlighted the absence of AEE studies on emotions. As a starting point to begin this discussion, we suggested two crucial aspects which may come to maturity: the role of passion in artistic entrepreneurship education and the development of emotional skills (resilience and intelligence) in entrepreneurial artists' training.

In addition to its theoretical relevance, this study generates important implications for different actors' professional practice. Educators dedicated to teaching entrepreneurship, especially in arts, who will have better conditions to improve their educational practices. Artists and entrepreneurs will be able to reflect under new perspectives, broadening their views on artistic entrepreneurship and enhancing their entrepreneurial actions, substantially strengthening the development potential of the creative economy and generating value for society as a whole.

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