

“To Contemplate and Articulate The Significance Entrepreneurial Learning Opportunities For Arts Students In Higher Education”

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Abstract

Research on entrepreneurship has proliferated since years and is developing intermittently. Entrepreneurship is defined as an economic activity pursued by individual entrepreneurs, acting individually or within organizations, in order to grasp and create new opportunities and to permeate their ideas into the market and make decisions about location, product design, resource use, institutions, and reward systems. Arts Entrepreneurship education as a field continues to grow, in spite of the rise of entrepreneurship education in higher education, entrepreneurship and entrepreneurship education in arts remain ignored. This study aims to articulate the perspectives towards conceptualisations of arts entrepreneurship education within higher education. A questionnaire was disseminated for initial insights towards how arts students appreciate entrepreneurship and entrepreneurship education. The findings revealed arts students' perceptions of entrepreneurship and entrepreneurship education. This study highlights the value of arts entrepreneurship education, contributing to discussion on addressing gaps between arts and entrepreneurship education, and between higher education and the industry.

Key Words – Entrepreneurship, Entrepreneurship in Arts, Entrepreneurship education

Introduction

It has long been recognized that the entrepreneurial function is a vital component in the process of economic growth. Recent empirical evidence (based on observation or experience) and the lessons of experience both seem to confirm this view. The entrepreneurial activity and the entrepreneurial ventures are subjective to socioeconomic atmosphere and transpire directly in economic progression and human well-being (Carlsson, Braunerhjelm, McKelvey, Olofsson, Persson and Ylinenpa'a, 2013) many of the recent discussions of the theory of entrepreneurship have been contributed by the sociologists and the psychologists (McClelland, 1961). McClelland made an attempt to understand the ins and outs for economic growth and decline by concentrating on the role of the entrepreneur. He interrogates: why certain societies are more dynamic with respect to others. He concluded that economically developed countries emphasis on promoting entrepreneurs. (Carlsson, Braunerhjelm, McKelvey, Olofsson, Persson and Ylinenpa'a, 2013). By contrast, corporate entrepreneurship describes a series of entrepreneurial activities, including innovation, venturing, and strategic renewal, under the skin of an established firm (Zahra, 1996). This highlights the increasing amalgamation of entrepreneurship education into higher education curricula but there is confusion and controversy surrounding its integration into the arts discipline. The study focuses on the perspectives of students, educators, and professionals in the arts to understand how arts entrepreneurship education is conceptualized and valued by these different stakeholders.

Statement of the Problem

Even though entrepreneurship has become a world-wide concept, its applicability is still some time to be reckoned with. The effectiveness of the Art Entrepreneurship education depends severely on their performance. Due to the problem of applicability and stiff competition the industry, require advanced techniques to enable quality excellence to maintain competitively. Despite the popularity of Entrepreneurship still there is a lack of research to determine the link between Entrepreneurial Learning in Arts Entrepreneurship Education in India. Thus, this study required to determine and the investigate the entrepreneur in the arts, focusing on aspects such as identity and characteristics, and examining guidance and entrepreneurial education and significant relationship of Entrepreneurial Learning in Arts Entrepreneurship Education as well as the effect of its use in future.

Research Objectives

- To understand the origin of Entrepreneurship
- To find significance Entrepreneurship
- To investigate the considerable relationship of Entrepreneurial Learning in Arts Entrepreneurship Education

Research Questions

- Is Entrepreneurship an Economic Activity?
- What is the significant relationship of Entrepreneurial Learning in Arts Entrepreneurship Education?
- How arts entrepreneurship education is conceptualized and valued by these different stakeholders.

Research Methodology

This study followed a qualitative research method. Target participants for the questionnaire phase in this study were undergraduate students. Data of the research were collected by using an online questionnaire allowing students to mark openly about their experiences. Open-ended questionnaires were distributed randomly to students. The online survey was conducted among 66 current students in arts disciplines. It provides valuable insights into their perceptions of entrepreneurial learning and its potential integration into their educational programs. Further an analysis of each data page was generated focusing on the context and implications of the responses. Qualitative methods conceded in this investigative study presented a chance to gather affluent graphic data since participants were free to express their views established on what they have practiced in the current circumstances.

Findings are prepared through structured and methodical course of searching, filtering, and studying research papers and after reviewing 50 research papers which were scrutinized via an automated search in prominent databases, the credible sources for gathering the relevant information about the research work are Google Scholar, Books, Digital media, Websites and Academic journals.

Review of Literatures

In order to review the literature on arts entrepreneurship, a thorough methodological approach is adopted, starting with the definition of precise selection criteria to identify the resources to examine and culminating in a qualitative analysis of them. Entrepreneurship in Economic Theory: The text underscores the well-established significance of entrepreneurship in driving economic growth. This concept has a long history within economic theory, with seminal contributions from Joseph Schumpeter in the early 20th century. Schumpeter's insights into the role of entrepreneurship in fuelling innovation and economic development have left a profound mark on entrepreneurship research (Schumpeter, J. A, 1936). Distinguished scholars, including Ireland, Hitt, and Sirmon, have significantly enriched this field, emphasizing the imperative for firms to strategically leverage entrepreneurial activities. Pioneering research by scholars like Zahra has explored this domain, underscoring how established enterprises can stimulate entrepreneurial actions to maintain competitiveness and stimulate growth. Leading contributors in this field include Lumpkin and Dess, understanding the entrepreneurial orientation of firms is pivotal in gauging their propensity to explore novel opportunities and foster innovation. While research on entrepreneurship education is well-established, the specific application of entrepreneurial principles to the arts represents a relatively recent development. Scholar Jason C. White, also heightened the barriers of arts entrepreneurship as Essential to Professional Arts Training. Recent study by Wong, H. Y. H., & Chan, C. K. Y. (2024), stated that the perspectives of various stakeholders within arts entrepreneurship education must be categorised in educational practices and research, to bridge the gap between needs and understandings between students, educators and professionals from the industry.

Significance of the Entrepreneur

Entrepreneurship is defined as an economic activity pursued by individual entrepreneurs, acting individually or within organizations, in order to grasp and create new opportunities and to permeate their ideas into the market and make decisions about location, product design, resource use, institutions, and reward systems (Carlsson, Braunerhjelm, McKelvey, Olofsson, Persson and Ylinenpää, 2013). The entrepreneurial activity and the entrepreneurial ventures are subjective to socioeconomic atmosphere and transpire directly in economic progression and human well-being (Carlsson, Braunerhjelm, McKelvey, Olofsson, Persson and Ylinenpää, 2013).

Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework

Musicians, as students in the performing arts, often maintain portfolio careers through a combination of professional roles as music teachers, freelancers, and performers, in which they depend on a set of entrepreneurial competencies and thinking to maintain a livelihood (Bennett, 2016, Toscher Ben, 2019). Portfolio Career basically means performing two or more different chore for different employers. It inculcates freedom to manifest the diverse interest and talent to achieve financial or personal goals or both (Hopson & Ledger, 2009). The value of such competencies is evident in empirical research which has demonstrated that after performance skills, the next most important skills and competencies working musicians require sustaining their careers are entrepreneurial (Bennett, 2007, 2009). These skills include marketing, self-promotion, small business, and opportunity recognition.

Entrepreneur or Artist? An Identity Conflict

There are perceptual barriers to the integration of entrepreneurship education into the arts curriculum (White, 2013). These barriers span from students to the highest administrative offices. Samuel Hope, the former executive director of the United States' National Office for Arts Accreditation, present a good point that art should not serve entrepreneurship in an arts education program, his concern points to an underlying set of perceptual barriers about what entrepreneurship education is and how it is framed. This may be because people commonly associate entrepreneurship with a profit motive and an overwhelming commercial narrative, which artists may glean from limited exposure to business literature

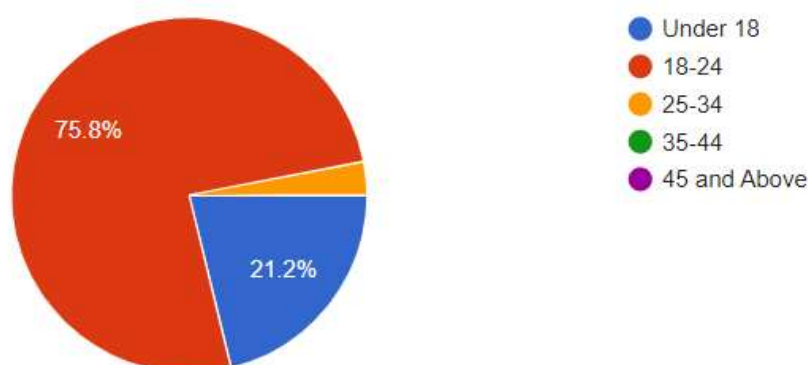
(Bridgstock, 2013, Toscher Ben, 2019). Perceptual barriers are the misconception in arts education regarding the introduction entrepreneurial program. These misconceptions were analysed by articulating the theoretical extract of entrepreneurship, it was recommended that collaboration of two professional streams created a paradigm shift by enriching value for aspiring professional artists (Gangi, 2015).

Arts Entrepreneurship education as a field continues to grow, but misperceptions of entrepreneurship seem to cause confusion among arts students, faculty, and administrators regarding the value of entrepreneurial training to higher education arts programs. These misperceptions are explored to determine if entrepreneurship, for artists, is harmful or helpful. By articulating the theoretical essence of entrepreneurship, it is suggested that entrepreneurial action is profoundly synergetic with artistic action and purpose, and that arts faculty and administrators can embrace entrepreneurship education and its value to aspiring professional artists.

Data Analysis

Age

66 responses

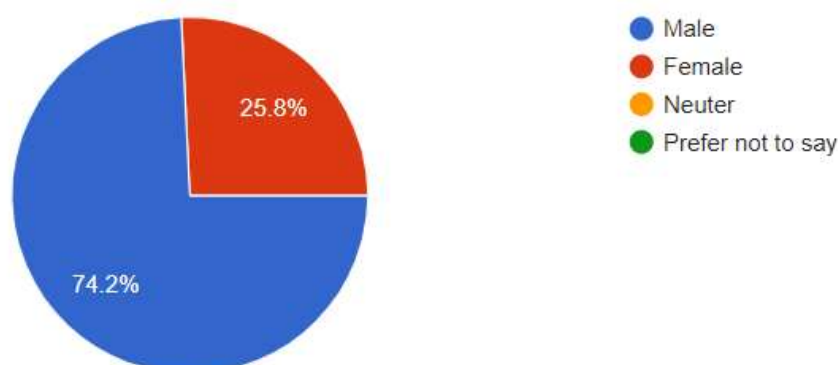


The survey conducted among 66 current students in arts disciplines provides valuable insights into their perceptions of entrepreneurial learning and its potential integration into their educational programs. Below is an analysis of each data page, focusing on the context and implications of the responses.

Analysis - The age distribution shows that a significant majority (75.8%) of respondents are between 18-24 years old, with only 21.2% under 18 and a minimal 3% in the 25-34 age range. This demographic suggests that the majority of respondents are likely in their early college years, which may influence their perspectives on entrepreneurship as they are at a formative stage in their education.

Gender

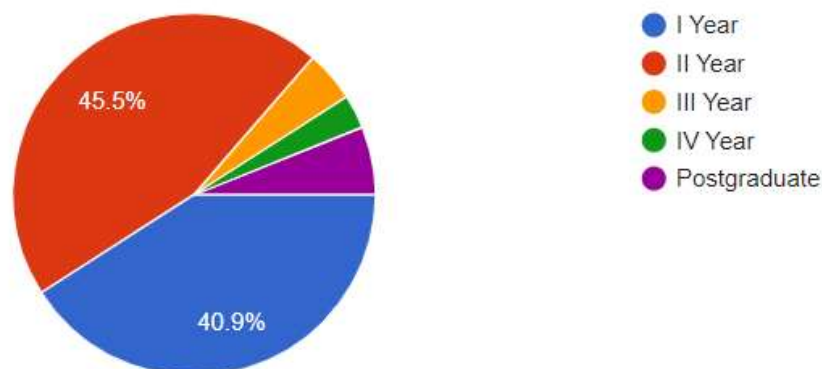
66 responses



Analysis – The gender distribution indicates a predominance of male respondents (74.2%) compared to female respondents (25.8%). This imbalance may reflect broader trends in arts education or specific programs and could impact the types of entrepreneurial opportunities and challenges perceived by different genders.

What year of study are you in?

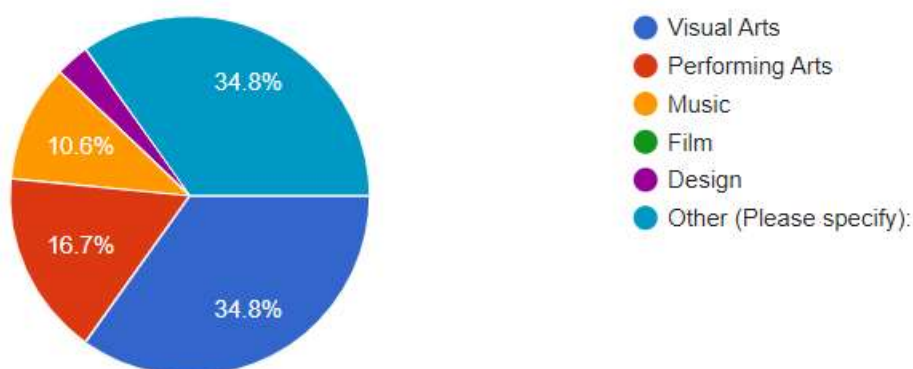
66 responses



Analysis – The data reveals that 45.5% of respondents are in their second year, while 40.9% are first-year students. This distribution suggests that most participants are relatively early in their academic careers, which may affect their awareness and understanding of entrepreneurial concepts and their relevance to their studies.

Which discipline are you studying?

66 responses



Analysis – The survey shows an equal split among respondents studying Visual Arts and "Others" (34.8% each), with smaller percentages in Music (10.6%), Performing Arts (16.7%), and Design. This diversity in disciplines indicates a wide range of perspectives on how entrepreneurial skills can be integrated into arts education, as different fields may have unique needs and opportunities.

Perceptions of Entrepreneurship



How would you define entrepreneurship in the context of the arts?

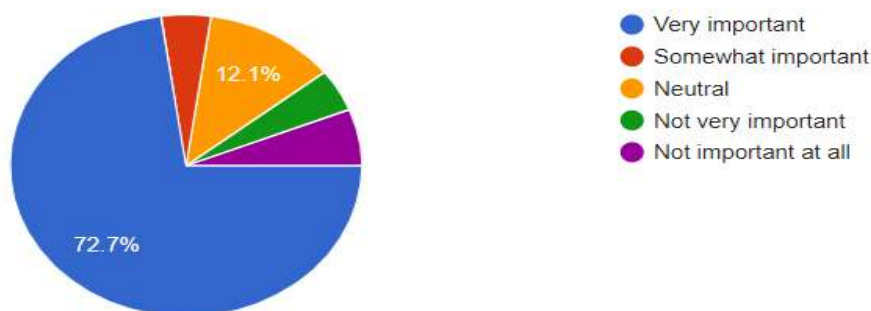
66 responses



Analysis – A majority (51.5%) define entrepreneurship in the arts as starting their own arts-related business, while 12.1% view it as freelancing. This definition emphasizes a strong inclination towards self-employment and business creation, highlighting a desire for practical applications of entrepreneurial skills in their careers.

How important do you think entrepreneurial skills are for arts students?

66 responses



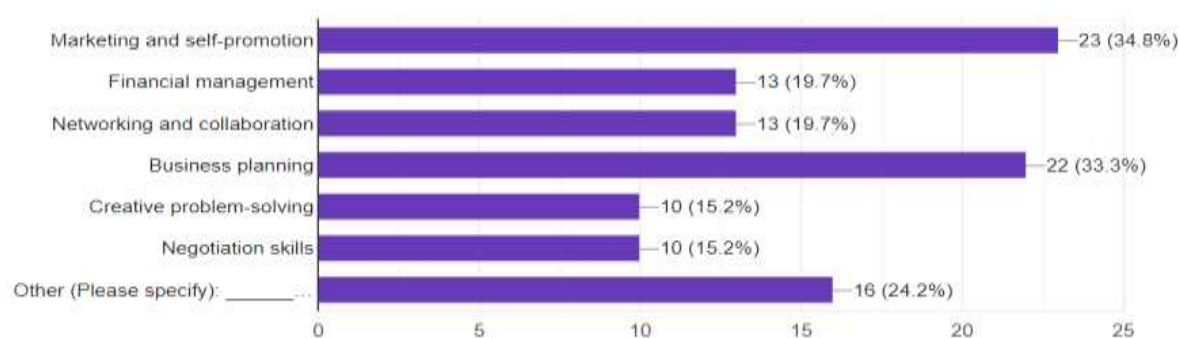
Analysis – An overwhelming 72.7% of respondents consider entrepreneurial skills to be very important for arts students. This strong sentiment underscores the perceived necessity of these skills in enhancing career readiness and adaptability in a competitive job market.

Which entrepreneurial skills do you think are most important for arts students?



(Select all that apply)

66 responses

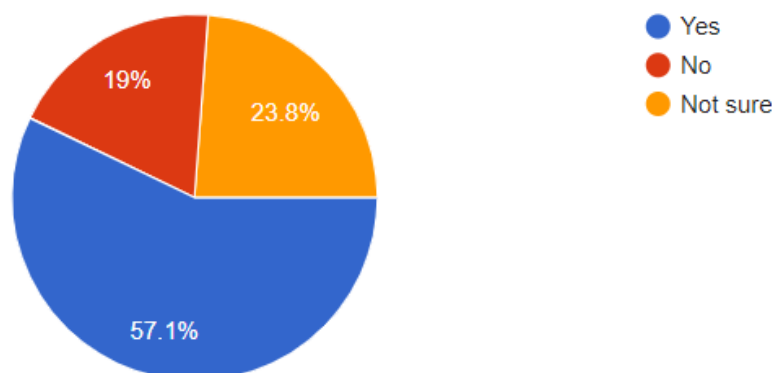


Analysis – Respondents identified several key entrepreneurial skills, with Marketing and Self-Promotion (23 responses) and Business Planning (22 responses) being the most frequently selected. This prioritization indicates a clear recognition of the need for effective marketing strategies and planning in pursuing successful careers in the arts.

Entrepreneurial Learning in Your Program

Have you received any formal entrepreneurial training in your arts program?

63 responses

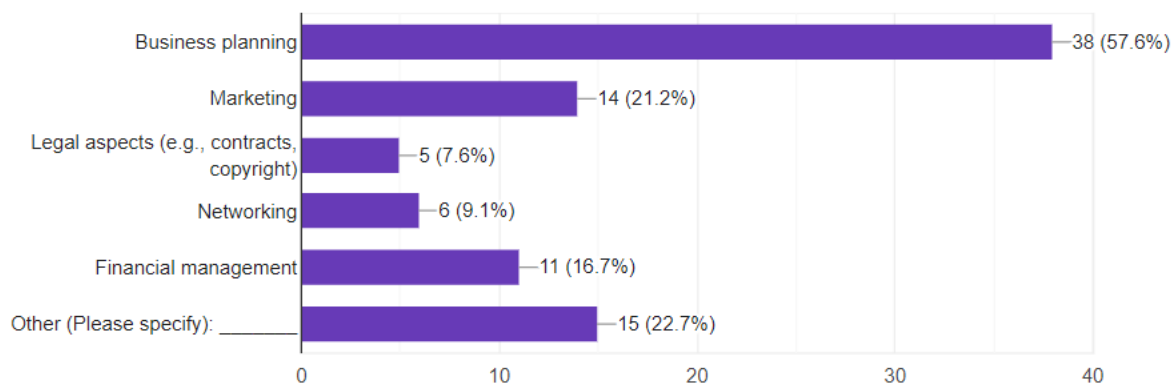


Analysis – Out of 63 responses, 57.1% have received formal entrepreneurial training in their arts programs. This suggests that while there is some level of training available, a significant portion of students (42.9%) either lacks training or is uncertain about its availability, indicating a potential area for program development.

If yes, which topics were covered? (Select all that apply)

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66 responses

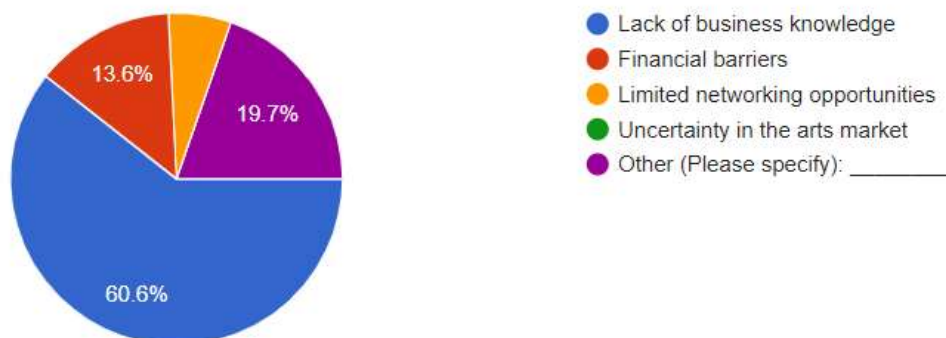


Analysis – Among those who received training, Business Planning (38 responses) was the most covered topic, followed by Marketing (14) and Financial Management (11). This focus on foundational business concepts aligns with the students' expressed needs for practical skills that can directly support their career aspirations.

What challenges do you think arts students face when pursuing entrepreneurial paths?



66 responses



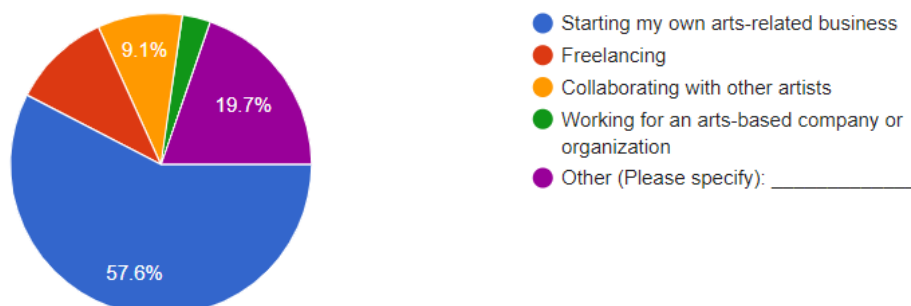
Analysis – The primary challenge identified by 60.6% of respondents is a lack of business knowledge. This highlights a critical area where arts programs may need to enhance their curriculum to better equip students with the necessary skills to navigate entrepreneurial pathways.

Future Opportunities



What entrepreneurial opportunities are you interested in pursuing after graduation?

66 responses

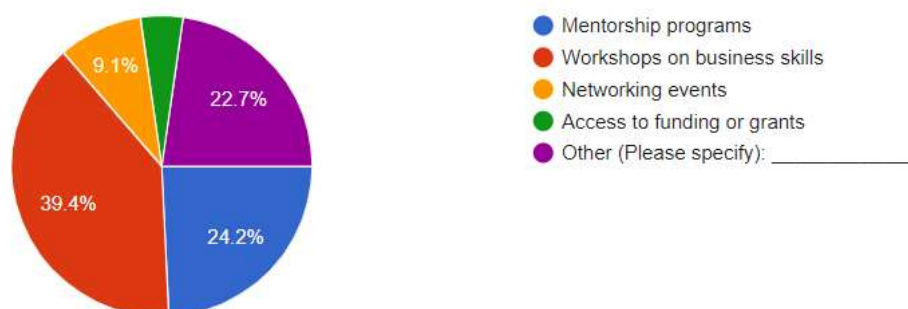


Analysis - The survey indicates that 57.6% of students are interested in starting their own arts-related business post-graduation. This strong interest aligns with their definitions of entrepreneurship and underscores the importance of providing relevant resources and training.

What type of support would be most beneficial for arts students interested in entrepreneurship?

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66 responses

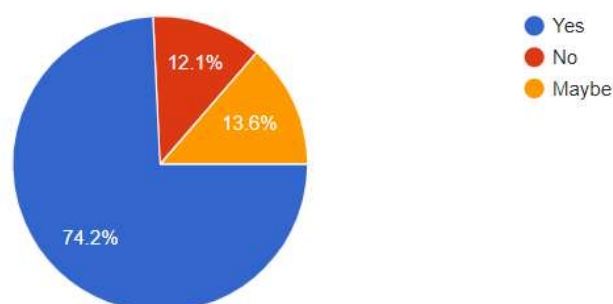


Analysis – Respondents indicated that workshops on business skills (39.4%) would be the most beneficial support for aspiring entrepreneurs. This preference suggests that practical, hands-on learning opportunities are essential for students to develop the competencies needed to succeed in their entrepreneurial endeavours.

Would you be interested in additional entrepreneurial courses or resources if offered by your institution?

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66 responses



Analysis – A notable 74.2% of students expressed interest in additional entrepreneurial courses or resources offered by their institutions. This strong demand for further education in entrepreneurship reflects the students' recognition of its importance and their desire for comprehensive training to enhance their career prospects.

Findings

Entrepreneurship and Economic Growth: It is well-established that entrepreneurship plays a vital role in the process of economic growth. This finding is supported by recent empirical evidence and historical experience, which confirm the positive impact of entrepreneurial activity on economic progress and human well-being.

Arts Entrepreneurship Education: By articulating the theoretical essence of entrepreneurship, it is suggested that entrepreneurial action is profoundly synergetic with artistic action and purpose, and that arts faculty and administrators can embrace entrepreneurship education and its value to aspiring professional artists. Arts students may benefit from a transdisciplinary approach to teaching contextual business/career/technology education through arts entrepreneurship, even though it is still largely informal and in its infancy. While not all arts degrees lead to careers in the arts, students who want to work for themselves in the industry need to be better equipped to not only identify opportunities across disciplines but also to create and maintain artistic endeavors.

The survey results indicate a strong interest among arts students in integrating entrepreneurial learning into their education. There is a clear recognition of the importance of entrepreneurial skills, a demand for more training and resources, and a desire for practical support to navigate the challenges of pursuing entrepreneurial paths in the arts. Addressing these needs could significantly enhance the educational experience and career readiness of students in arts disciplines

These findings contribute to a comprehensive understanding of the intricate relationship between entrepreneurship and economic growth, encompassing both sociological and psychological perspectives, strategic dimensions, and the different facets of entrepreneurship within established organizations. This information could form a valuable foundation for a research paper exploring art entrepreneurship education and its role in economic development.

Conclusion

Research on arts entrepreneurship is a potential area spanning multiple disciplines. Publications have increased significantly over the past 20 years, and the majority of them are published in specialized journals. The literature on arts entrepreneurship organizes a complicated situation made up of studies on many subthemes, frequently adopting various viewpoints. The Research draws from a wide array of entrepreneurship research paradigms, including the entrepreneurship, and the emerging field of arts entrepreneurship education. Additionally, it identifies research gaps, particularly in understanding the relationship between entrepreneurial learning and arts entrepreneurship education. Areas are needed for potential progress for a meticulous theory of entrepreneurship that relates entrepreneurial activity to financial development and human welfare. The research field is still adolescent, and there is sufficient opportunity to measure the usefulness through a case study of how each of these learning activities ropes the augmentation of the competencies.

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