Development of Arts Entrepreneurship Education: Excavating and Unravelling the Knowledge Basis

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Abstract

Scholars have highlighted the need for a clearer knowledge, conceptualization and theorizing on the practicality of integrating arts entrepreneurship education in university programs. The objective of this study is to identify the themes in the Arts Entrepreneurship (AE) and to develop these themes to a conceptual model that describes the Arts Entrepreneurship Education (AEE). This research article fills the existing gap in the literature on the AEE through the research question: What are the key themes in AEE, and how can these themes be linked to the conceptual development of the AEE literature? This study argues that if entrepreneurship is to be viewed as a fundamental part of AEE, teachers need to have proper knowledge of the importance and inclusion in the University’s art subject curriculum. The findings identified pertinent themes, subthemes and trends several scholars have worked on finding the best practices to promote the development of AEE.

Keywords

Entrepreneurial Mindset – Artist – Entrepreneurship Education – Arts Entrepreneurship Education – Higher Education
تطوير تدريس المقاولات في المجال الفني: تفكيك و بناء الأسس المعرفة

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الملخص

شدد الباحثون على الحاجة إلى معرفة أوضح ووضع تصور ونظرة بشأن الجانب العلي للدمج تدريس روح المبادرة في المجال الفني في المناهج الدراسية الجامعية. تهدف هذه الدراسة إلى تحديد مواضيع المشاريع الفنية وتحويلها إلى موضوعات مفاهيم يصف تدريس روح المبادرة في المجال الفني. تمكن هذه الورقة البحثية من سد الفجوة في المعرفة حول تدريس روح المبادرة في المجال الفني من خلال الإجابة على السؤال البحثي التالي: ما هي الموضوعات الرئيسية في تدريس روح المبادرة في المجال الفني؟ كيف يمكن ربط هذه الموضوعات بالتطور المفاهيمي للمعرفة في هذا المجال؟ تبين الدراسة أنه من أجل اعتبار روح المبادرة عنصرًا أساسيًا في تدريس المبادرة في المجال الفني، يتعين على المدرسين أن يدركوا بشكل كامل أهمية إنشاء روح المبادرة في المناهج الفنية للجامعة. مكنت تلك الباحثة من تحديد الموضوع الأساسي والمواضيع الفرعية والتفاعلات ذات الصلة. وسعى العديد من الباحثين إلى تحديد أفضل الممارسات لتعزيز تدريس روح المبادرة في المجال الفني.

الكلمات المفتاحية

قيادة الأعمال; الفنان; تدريس المقاولة: تدريس المقاولة في المجال الفني: التعليم العالي
Chinese

艺术创业教育的发展: 挖掘和剖析知识基础

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摘要

学者们强调需要有更清晰的知识概念化和理论化将艺术创业教育纳入到大学课程实践。这项研究的目的在于确定在艺术创业（AE）方面的主题，并把这些主题发展成为描述艺术创业教育（AEE）的概念模型。本文通过以下研究问题填补了 AEE 文献中的空白: AEE 的关键主题是什么，这些主题如何与 AEE 文献的概念发展联系起来？这项研究认为，如果将创业视为 AEE 的基本组成部分，那么教师需要对大学艺术学科课程的重要性和包容性有适当的了解。研究发现确定了几位学者致力于寻找最佳方法促进 AEE 的发展的相关主题、子主题和趋势。

关键词

创业心态，艺术家，创业教育，艺术创业教育，高等教育

French

Développement de l’éducation à l’entrepreneuriat artistique : fouiller et démêler le fondement du savoir

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Résumé

Les universitaires ont soulevé la nécessité d’une connaissance, d’une conceptualisation et d’une théorisation plus claires de l’aspect pratique de l’intégration de
l'enseignement de l'entrepreneuriat artistique dans les programmes universitaires. L'objectif de cette étude est d'identifier les thèmes de l'entrepreneuriat artistique (AE) et de développer ces thèmes en un modèle conceptuel décrivant l'éducation à l'entrepreneuriat artistique (AEE). Cette étude comble le fossé existant dans la littérature sur l'AEE à travers la question de recherche suivante : Quels sont les thèmes clés de l'AEE et comment ces thèmes peuvent-ils être liés au développement conceptuel dans la littérature sur l'AEE? L'étude fait valoir que si l'entrepreneuriat doit être considéré comme un élément fondamental de l'AEE, les enseignants doivent avoir une connaissance appropriée de son importance et de son inclusion dans les programmes d'études à l'Université. Les résultats ont identifié des thèmes, des sous-thèmes et des tendances pertinents sur lesquels plusieurs chercheurs ont travaillé pour identifier les meilleures pratiques dans la promotion du développement de l'AEE.

**Mots clés**

esprit entrepreneurial – artiste – éducation à l'entrepreneuriat – éducation à l'entrepreneuriat artistique – enseignement supérieur

**Portuguese**

**Desenvolvimento da Educação para o Empreendedorismo nas Artes: Escavando e Desvendando a Fundação do Conhecimento**

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**Resumo**

Os estudiosos destacaram a necessidade de um conhecimento, conceituação e teorização mais claros sobre a viabilidade da integração da educação para o empreendedorismo artístico nos programas universitários. O objetivo deste estudo é identificar os temas no Empreendedorismo nas Artes (AE) e desenvolver esses temas para um modelo conceitual que descreva a Educação para o Empreendedorismo nas Artes (AEE). Este trabalho de pesquisa preenche a lacuna existente na literatura sobre AEE.
Development of Arts Entrepreneurship Education

por meio da questão de pesquisa: Quais são os temas-chave em AEE, e como esses temas podem ser vinculados ao desenvolvimento conceitual da literatura AEE? Este estudo argumenta que se o empreendedorismo deve ser visto como uma parte fundamental do AEE, os professores precisam ter um conhecimento adequado da importância e da inclusão no currículo da disciplina de arte da Universidade. Os resultados identificaram temas, subtemas e tendências pertinentes que vários estudiosos trabalharam para encontrar as melhores práticas para promover o desenvolvimento de AEE.

**Palavras-chave**

Mentalidade Empreendedora – Artista – Educação para o Empreendedorismo – Educação para o Empreendedorismo em Artes – Ensino Superior

**Russian**

Совершенствование предпринимательского образования в искусстве: создание и развитие базы знаний

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**Аннотация**

Студенты нуждаются в получении качественных знаний, концептуализации и теоретизации прикладных аспектов предпринимательства в сфере искусств в рамках университетской программы. Целью настоящего исследования является определение области знания «Предпринимательство в искусстве» (Arts Entrepreneurship, AEE) и развитие данной тематики в рамках программы «Предпринимательское образование в искусстве» (Arts Entrepreneurship Education, AEE). Данная исследовательская работа восполняет нехватку информации в литературе, посвященной проблематике AEE, отвечая на вопрос: Каковы ключевые темы в рамках AEE и как эти вопросы освещены в соответствующих публикациях? В настоящем исследовании утверждается, что предпринимательство должно рассматриваться как фундаментальная часть AEE, соответственно
преподаватели нуждаются в надлежащих знаниях, предполагая включение предпринимательства в список предметов Университета искусств. Данные выводы содержат список конкретных тем, подтем и кейсов, которые были составлены студентами в рамках анализа наилучших практик для развития программы «Предпринимательское образование в искусстве».

Ключевые слова

Предпринимательское мышление – Художник – Предпринимательское образование – Предпринимательское образование в искусстве – Высшее образование

Spanish

Desarrollo de la educación para el espíritu empresarial en las artes: excavar y desentrañar la base del conocimiento

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Resumen

Los académicos han destacado la necesidad de un conocimiento, una conceptualización y una teorización más claros sobre la viabilidad de integrar la educación artística en el espíritu empresarial en los programas universitarios. El objetivo de este estudio es identificar los temas del Emprendimiento Artístico (AE) y desarrollar estos temas en un modelo conceptual que describa la Educación para el Emprendimiento Artístico (AEE). Este artículo de investigación llena el vacío existente en la literatura sobre la AEE a través de la pregunta de investigación: ¿Cuáles son los temas clave en la AEE y cómo se pueden vincular estos temas con el desarrollo conceptual de la literatura de la AEE? Este estudio sostiene que para que el espíritu empresarial sea visto como una parte fundamental de la AEE, los profesores deben tener un conocimiento adecuado de la importancia y la inclusión en el plan de estudios de la asignatura de arte de la Universidad. Los hallazgos identificaron temas, subtemas y tendencias pertinentes
que varios académicos han trabajado para encontrar las mejores prácticas para promover el desarrollo de AEE.

Palabras clave

Mentalidad emprendedora – Artista – Educación en emprendimiento – Educación en emprendimiento artístico – Educación superior

1 Introduction

In recent years, there are pressures on higher education to include Arts Entrepreneurship in the curriculum to integrate the graduate students into the labour market. Some literature (Bridgstock, 2011; Oyekunle, 2015) believes that the model of art education as a school curriculum and projects have not given rise to high levels of self-employment. Arts entrepreneurship education is a comparatively emerging discipline of cultural and creative industries in higher education systems. But scholars have disregarded the entrepreneurial components related to the arts (Rivetti milieand Migliaccio, 2017). This was identified because of the increasing reduction of community contributions to arts enterprises in many countries most, especially Africa. The arts entrepreneurship conception was officially established in the previous decade, with various models created as a way for better understanding of cultural and creative industries' products (Toghraee et al., 2018; Oyekunle, 2017). As an evolving area, there is a requirement for more study to explain the meaning, present practice, research, and the importance of arts entrepreneurship. Hence, the objective of this study is to identify the themes in the AE and to develop these themes to a conceptual model that describes the complexity of Arts Entrepreneurship Education (AEE).

Scholars from different backgrounds have shown interest in the key themes of AE, thereby, leading to the development of quite different literature on entrepreneurship in the arts. However, this diversity of interest has created a gap in conceptualizing and substantiating the viewpoints related to teaching arts entrepreneurship in the universities. As a result, this article fills the gap in the literature through the research question: What are the key themes in AEE, and how can these themes be linked to the conceptual development of the AEE literature? This research contributes to gaps in the arts entrepreneurship literature by providing a conceptual framework and generating themes towards the development process of AEE practice through a systematic
literature review. Concentrating on this view, this article explains the frequent themes of entrepreneurship towards the development of a conceptual framework for “arts entrepreneurship education”. Likewise, this study responds to calls from previous scholars for a clearer knowledge and further theorizing on the practicality of integrating arts entrepreneurship education in universities.

Hogeschool voor de Kunsten Utrecht (HKU) (2010) affirms the urgent requirement for a ‘paradigm shift’ to guarantee ‘core arts’ to be viewed as a scholastically strong and vital part of cultural and creative industries, education and training, and (HKU, 2010; Beckman, 2011; Essig, 2013) for consideration of ‘arts entrepreneurship’ education. As a result, Etzkowitz and Leydesdorff (2000) the promoters of the concept of the entrepreneurial university, have explored the expansion of the university’s role in this knowledge-based art, and literature. The authors specified that universities became a foundation of entrepreneurial activities and performed a progressive key role in innovation and technological development by creating the ‘Triple Helix’ model to depict the relationship between the university, industry, and government. This idea of “Triple Helix” (T-H) model is based on innovation where university, industry and government characterize these three helices with the close and mutual interactions between them (Etzkowitz and Leydesdorff, 1998). Therefore, the purpose of this study is to explain largely on AE literature and their path to future development, through a description of the important discourse surrounding the field of arts entrepreneurship education.

2 Theoretical Framework

Many universities do not consider arts entrepreneurship as a compulsory subject for art students and knowing that many have an intention to start a business shortly after graduation (Fry et al., 2009; Beckman, 2011; Oyekule, 2015). This section fills the gap by examining the three elements contextual, multidisciplinary, and intentional that influence individual behaviour to follow an entrepreneurial outcome. Figure 1 presents the conceptual framework which elaborates the interactions between the three elements of which we argued that entrepreneurship is contextual, multidisciplinary, and intentional. This is largely segmented in a way to integrate a range of variables the authors believe are important to the success of entrepreneurial actions implemented by the art students. The emerging field of arts entrepreneurship is slowly acknowledging general theoretical or conceptual frameworks, with no separate theories of knowledge, and no anticipated methods of research for analysing the AE phenomenon (White, 2015).
For entrepreneurship, the theory development has been a great task, for some principal reasons: Firstly, many studies (for instance, Touzani et al., 2015; Elfving et al., 2017; Baker and Welter, 2018) reveal that entrepreneurship is contextual. Although there is no understanding of contextual influences only the believe to influence and spread the processes that add strength and importance of entrepreneurial actions. As a result, scholars have requested further research to build these contextual variables (Baker and Welter, 2018), to test them and connect them to theory building (White, 2015). Contextualization enhances innovative and creative studies and descriptions of setting processes, such as research problems, theories, findings, and policy recommendations under normal circumstances. Also, contextualization permits researchers to plan these various setting processes, to have a better understanding of the mechanisms by which they work. Hence, if contextualization is given full recognition it will be able to develop many theoretical viewpoints which can the guild philosophy of entrepreneurship (Elfving et al., 2017) by providing prospects for evolving new theoretical frameworks (Touzani et al., 2015).

Furthermore, art entrepreneurs play a significant role as an expert in the profession of arts, cultural businesses, and societal value of cultural assets, hence there is a crucial need for educator’s intervention (Toghraee and Monjezi, 2017). For arts entrepreneurs to survive in the economic and physical environment within a local context they must be aware of the value and essential role they play within the society. These include collegial exchanges, developing relationships with consumers, and creating connections within the policy framework in which they operate. As the business world grows, art students must be taught how to develop effective marketing strategies, branding images, and collaborate to adapt to changes in the economic and policy environment (Oyekunle and Sirayi, 2018).

Secondly, entrepreneurship is intentional. According to Farrington et al. (2012), the entrepreneurial intention is referred to as the aspiration to take part in entrepreneurial activity. Hisrich et al. (2017) describe an entrepreneurial intention as the motivational factors that influence individual behaviour to follow an entrepreneurial outcome. Some scholars (such as Farrington et al., 2012; Malebana, 2014), defined entrepreneurial intention as the intention to start-up and involve in entrepreneurial behaviours and engaging in entrepreneurial activities, that can be influenced by some factors such as values, needs, beliefs and wants. As for a university student, this could take place before, while or after their completion of studies. Malebana (2014) put forward that, intentions remain a mere behavioural disposition until individuals make efforts to interpret their intentions into innovative action. Hence, entrepreneurial action is generally termed as being ordinarily intentional.
The entrepreneurial intention has been one of the fundamental concepts in examining arts entrepreneurship. Studies (such as Malebana, 2014; Liñán and Fayolle, 2015) have provided two key components that prevail the literature on entrepreneurship intention i.e. the entrepreneurial event theory (Shapero model) and Theory of Planned Behaviour. Entrepreneurial intention is a prevailing theoretical framework that has grown faster since the publication of seminal works of the prominent study by Shapero since 1980 (Liñán and Fayolle, 2015). The entrepreneurial event theory explains entrepreneurial intention as centered on perceived feasibility, perceived desirability, and the propensity to act as substitutes for behavioural control (Pauceanu et al., 2018). The Theory of Planned Behaviour gives further details in explaining the entrepreneurial intention as includes the three motivational factors that affect behaviour and describes entrepreneurial intentions as: “Attitude towards behaviour”; “Perceived social Norm”; and “Perceived Behavioural Control” (Pauceanu et al., 2018). As a result of this primary reason provided, this study suggests the urgent need for the development of theories of AE. As argued, the entrepreneurial intention is focused on or subjective to the context in which it is positioned.

Thirdly, scholars (like Diakanastasi et al., 2018; Etzkowitz, 2014b) believed that entrepreneurship is multidisciplinary. The “Human Capital Theory” put forward that multidisciplinary teams prosper in an innovative mindset (Faggian et al., 2017), also that entrepreneurial teams consisting of participants from multidisciplinary backgrounds perform well than others (Diakanastasi et al. 2018). Therefore, to create an academic transformation, it is the university’s role to analyse the entrepreneurial education model in a multidisciplinary setting (Etzkowitz, 2014b). According to Fry et al. (2009), teaching students from different background of study and with different educational level, an entrepreneurship subject could be more problematic than teaching students from the same level of education and same background of the study. However, the fact that Entrepreneurship Education (EE) is a multidimensional concept that entails student understanding of rudiments of working in the industries (Blankesteijn et al., 2020), or steps to starting a business, and of distinctive values, attitudes and motivation by the government (Neck and Greene 2011), along with the development of abilities, good policies, resources and practical skills, it is important to recognize the opportunities and make use of them. The multidisciplinary point of view could be seen from Florida’s analysis, which at all levels embraces a bigger role for government. This has caused criticism from those who support market-oriented policies and a lesser government role. Malanga (2004) contends that cities that have embraced a strategy of trying to implement multiplicity have been wrongly led by Florida’s theory. Florida
adopted the U–G–I ideology that argues that to generate new economic powerhouse, governments must support the artist and attracting the low tax, to increase universities and other industry's movement to the cities. The effort has been for the general artist to promote policies projected to increase diversity and enhance the role of government and industries. But Malanga remarks that such policies do not have any effect on employment in other industries, but only for artist and creative workers. Hence, Malanga has considered Florida's policy recommendations as a government New Age spin.

As shown in Figure 1, this research framework creates a connecting chain from contextualizing entrepreneurship education (EE) to the intervening concepts and then to the outcome of arts entrepreneurship education (AEE). Teaching arts entrepreneurship entails enlightening students about the diversity and the kind of choices that should be made when they are in the field of arts. As prospective art students anticipate their innovative business ideas, they must build a comprehensive understanding of the context in which their plans exist, along with learning how to project entrepreneurial initiatives (Oyekunle, 2015). The viewpoint on the environment, social background, policy frameworks, individual profiles are important in building a practicable business strategy as well as in building a sustainable and successful business. Consequently, Autio et al. (2014) argue that local context is not a remarkable concept, but relatively a multifactorial that comprises the peculiarities of a
regional framework and the local community context and considerations of deliberate choice. Leyden et al., (2014) support this by emphasising on the need for interaction between social context and entrepreneurial behaviour. Leyden et al. (2014) further developed an entrepreneurial theoretical model of compelling innovative action in an uncertain environment and identified that the process occurs in a social environment in which the uncertainty can be reduced by the entrepreneur. Thus, arts entrepreneurs must develop a mindset in the contextual environments within which they operate and develop an understanding of the business background with full consideration of the city or general local economic condition.

3 Methodology

This research contributes to knowledge through literature reviews by systematically identifying the importance of entrepreneurship education for the art students within the university. This research addresses the question: What are the key themes in AEE, and how can these themes be linked to the conceptual development of the AEE literature? Gaur and Kumar (2018) point out that a systematic methodological approach to literature review begins with a categorical comprehensive selection, using the qualitative analysis process to scrutinize the literature. This section presents the review process which is divided into three phases of: “A” Data Collection, “B” Data Synthesis, and the “C” Content Analysis. In order to describe the plan of action that best summarises the concepts of Arts Entrepreneurship, and follow a guiding plan that helps put together a conceptual framework of the study, these three phases were further sub-divided into five key steps as outlined in Figure 2 below. The phase “A” i.e. data collection highlights the importance of the decision in setting the research direction and defining the review sample. When selecting the sample size it is important to understand the research questions, source databases, and characteristics of samples as presented in steps 1 and 2. The most important issue in bibliometric research is defining the key terms that will be used to source the documents from the database. A right selection of samples and data source helps to guarantee the validity and reliability of findings (Gaur and Kumar, 2018).

For this study, the phase ‘B’ ‘data synthesis’ is performed to conduct quality and systematic literature reviews to describing, choosing and categorising themes, sub-themes (i.e., division and interest group of arts entrepreneurship), and trends in the “Arts Entrepreneurship” literature, as shown in Table 1 below. The inclusion/exclusion criteria were set using the themes. Also, the excel
spreadsheet and tabulation technique was used on the final selected articles. The thematic synthesis has three stages: the coding; the creation of themes; and the development of sub-themes, to generate concepts. At the third phase “C” “content analysis” which is the theme modelling. The content analysis helps the researchers identified dominant concepts, thereby creating the possibility of connecting themes and trends to generate the conceptual framework. This analysis also provides an understanding of further theorizing on how to integrate arts entrepreneurship subjects into the university curriculum for the art students.

This study only concentrated on journals and books. Conference papers, news articles, working papers and student thesis were not considered for this present study. First, we selected our electronic database source, such as Web of Science Core Collections, Applied Social Sciences Index, JSTOR database, SCOPUS database and Google Scholar, based on the intersection of the theme. Having selected our database sources, the next step was to identify the key themes in Arts Entrepreneurship which are our four thematic areas, “Arts Entrepreneurship”, “Entrepreneurship Education”, “Entrepreneurial Mindset”, and “Entrepreneurial University”. In total, 65 scientific publications were selected which is comprised of 13 books, mostly related to the topic, and cited in the past literature, 33 articles published in journals, and 19 others adopted from the related field of study. This study presents a systematic literature review
on the arts entrepreneurship for the period of 1998–2020. The publications were grouped with the objective of the study, to acquire a representation of the precise subjects studied by scholars. High impact management and entrepreneurship journals were considered by purposefully searching for the following terminologies in the title, subtitle, abstract, and keywords of the selected documents: Arts, Arts Entrepreneurship; Entrepreneurship; Entrepreneurship in the Arts; Entrepreneurial Mindset; University, Industry, Government, and Entrepreneurial Education. The article selection includes terms related to those required for this study. The results of this exploration have supplied this article with an important number of articles, which established the preliminary literature for this study. Due to restraints in getting enough related articles in this area of study, and not being fully able to validate the concentration of literature analysis, other ranges of fields were considered. The choice of this search includes adopting thematic area of Business Management; Skills; Business Start-up; Creative Industries; Culture; Cultural Entrepreneurship; Arts management; Arts and Social Sciences. Along these lines, this study was able to recognize and fully utilized articles that include theoretical approach on AE. This allowed the increase in the value of growth of the scientific output of the topic of study and to describe its key subjects.

4 Findings

The selected documents were grouped and centered on the theme examined for this study. This study argues that if entrepreneurship is to be viewed as a fundamental part of arts entrepreneurial education, teachers need to have proper knowledge of the importance and how it should be included in the University’s art subject curriculum. The main themes generated were described in the section below to explain the subthemes and trends surrounding academic discourse on AEE. Figure 3 illustrates how the themes identified in this research were connected to establish an Arts Entrepreneurship (AE).

4.1 Arts Entrepreneurship

In the nineteenth century, as stated by cultural dialogue, the AE’s perception as vocational is considered as aesthetic posture about basic art. Aggestam (2007), defined an arts entrepreneur as:

an individual who has an entrepreneurial mindset in response to two triggers for the entrepreneurial act: extrinsic, that is, contextual and
business-driven; and intrinsic, that is, involving internal desire to create something aesthetic and focused on a sense of personal achievement.

Hong et al. (2011) described AE as used to denote largely the important actions of new venture creation and business start-up (both for-profit and not for profit) including the development and acquisition of enterprising skills, habits of mind, behaviours and abilities that will sustain and benefit portfolio careers and personal growth in the arts after a short time. However, this argument remains an appropriate “stand-in” position as higher education arts practitioners (e.g. Toscher, 2019) who recommends continuation of representational art as an object at the expense of students’ entrepreneurial development, practices and career. In particular, scholars are deliberating on how to represent the system (such as Oyekunle, 2015; Rivetti and Migliaccio, 2017) that the AE is reaching a critical stage as both a curriculum and moral action on fine arts training. In the UK policy context, the issue of the Taylor et al. (2015) states certainly that, this exertion is increasingly receiving acknowledgement, and getting necessary administrative support. For instance, there are several courses, programs and degree, especially concentrated on the subject across the nations, based on their categorization. Innovative ideas emerge every day,
among faculty, decision-makers, practitioners and students on the tangible and affectionate ground. Hence, the educator's effort must be controlled, for the AEE to move to the next stage of development and grow into an official type of arts training culture.

4.2 Entrepreneurship Education (EE)

Studies (Neck and Greene, 2011; Valerio et al., 2014), indicates that entrepreneurship can be encouraged through entrepreneurship training and education. Albornoz (2013) defined EE as an accumulation of formal teachings created to educate individual interested in creating a business. Entrepreneurship education is a training process of discovery and generating opportunities, in which an individual exhibit an action of creativity, with taking risks and the ability to transform ideas into action (Valerio et al., 2014). But, most of the reviewed works of literature focused on EE as having managerial attributes, developing entrepreneurial attitude, and skills (Kirby, 2004; Hytti and O’Gorman, 2004; Galloway et al., 2005; Co and Mitchell, 2006; Neck and Greene, 2011; Essig, 2013). Amongst students, EE activates entrepreneurial initiatives by improving the entrepreneurial mindset (Duening, 2010; Essig, 2013). A study conducted by Fry et al. (2009) found that EE must be incorporated in universities and colleges teaching evaluation index system, personnel training system, and transformation and development plan.

This literature review has allowed this study to maintain that, as much as the EE is, generally, AEE provides the entrepreneurial mindset with a fundamental identity. But the entrepreneurial mindset is presently interpreted as being established side by side to habits of mental intelligent and the development of a particular entrepreneurial skill instead of the old-fashioned method of teaching personality traits (Essig, 2013; Toscher, 2019). These habits consist of reflection, collaboration, creative practice, and business acumen. For creative entrepreneurs, a behavioural focus is required, which involve critical thinking and collaboration skills, a moral disposition, capacities of self-reflection, and the ability to set goals (Essig, 2013). However, an entrepreneurial mindset is made clear in the creative arts education’s literature which points out both artistic and business insight. Fayolle (2013) also noticed the absence of research in the AEE and practice, and thus, strongly recommend more research because of the relevance. The issue on the role of the creative arts education to the society and economy is of high significance in the UK policy context, as the government embarks on an important transformation in higher education funding, which is expected to lead to a considerable gain in the government grant for undergraduate programmes in the creative arts in England, and of research funding (BIS, 2010). On the other hand, in the future, research can
contribute to the curriculum practice, development and understanding the student mindset in the universities.

4.3 **Entrepreneurial Mindset**

In Arts Entrepreneurship, developing an entrepreneurial mindset has been a frequent theme (Carey and Naudin, 2006; Beckman and Essig, 2012; Essig, 2013). There is a common understanding that the right mindset is essential to AEE. However, the challenges to explain how it is understood and incorporated into teaching practice has only a few research to explain this. According to Cowdrey (2012), the “mindset is not anyone characteristic, but a whole group of thoughts and reactions that come together to create the whole”. Therefore, the explanation of the mindset of students towards becoming an arts entrepreneur is highly significant. This is because the way the concepts are being understood in higher education has direct implications on the teaching (Faggian et al., 2017; Welsh et al., 2014; Oyekunle, 2015). This means the act of demonstrating the art entrepreneur mindset is yet to be understood and uncover the practice through facilitating further development of the school curriculum. Oyekune (2015) approach this problem by proposing a modification of higher education pedagogy and curriculum in the arts by extending the old-style school of the art model. This is a training to embrace, among other modules the business career creation, self-management, and entrepreneurship. A UK survey of members of the Musicians’ Union found that of all the respondents more than 90% artist-entrepreneurs stated that they had received little or no training or any preparation types on managing their careers (Brown, 2007). Because of these findings, it will be necessary for the universities to ponder on Bennett’s (2009) statement that “alongside ‘selling the dream’, pre-professional education should open the door to the myriad opportunities within and beyond the cultural industries”.

Scholars Pollard and Wilson (2014), and Diakanastasi et al. (2018) revealed that the development of an EM is essential in building a sustainable art career. Some authors (Carey and Naudin, 2006; Fry et al., 2009; Loboda et al., 2018) argued that one of the key roles played by the universities should be that of inculcating the “entrepreneurial mindset” amongst arts students. Cowdrey (2012) provides the mindset that an entrepreneur needs to define and develop as: confidence; achievable clear vision; a vision which the resources is not in individual control; self-awareness; self-motivation; a lack of fear of failure; listening skills; willingness to work hard; and willingness to accept calculated risks. This is achievable by creating the right attitudes and entrepreneurial works through a project-based activity, which will create an opportunity to bring people with different artistic skills together (Abisuga-Oyekune and Fillis,
2016), and to build a new active ideas creation network. This is referred to as understanding the mental skills of EM. The drive for EM such as persistent positivity, a tendency for risk-taking, resilience, ambitious leadership, competitiveness, and adaptability to change has also been experienced frequently as the key to enterprise success and entrepreneurial behaviour (Pollard and Wilson, 2014).

Highlighting further on EM, Duening (2010) an engineering entrepreneurship educator lately adopted Howard Gardner, author of Changing Minds (2008) into “Five Minds for the Entrepreneurial Future”. Duening draws the development of thinking around entrepreneurship from the trait theories, using behavioristic psychology, to present cognitive theories. To develop an EM, Duening recommends the “Five Minds for the Entrepreneurial Future”, of which all the five are significant – specifically a disciplined entrepreneurial mind, three are identified as cognitive i.e.: the risk-managing mind, the designing mind, and the opportunity recognizing mind; one is an action-oriented: the effectuating mind; and the last is characteristic (the resilient mind). This study suggests that guiding the development of entrepreneurship pedagogy and curriculum can be an intervention for recent research into the cognitive skills of entrepreneurs. For instance, this concept can be employed in an AE context by teaching potential arts entrepreneurs to be marketing managers through lectures on ‘business management approach’ coupled with a practical learning experience, from which students can embark on strategies to own a business.

4.4 Entrepreneurial University (EU)

The entrepreneurial university as a concept was theorized in 1998 by Clark as an institutional change and within universities. Originally, by literature, the EU broadly means a strong empirical research-based university and with practical cases (Clark, 1998; Etzkowitz, 2014a), with rising believes that EU concepts embrace all types, and apply to all disciplines (Etzkowitz, 2014a). Etzkowitz (2008), and the Triple Helix model defines the roles of the ‘entrepreneurial university’ as engagement between the university, industry and government highlighting that between these three key elements are strategic interactions in advancing the knowledge economy and promoting innovation. The university as an institution that blends entrepreneurship, research, and teaching in proportional compatibility as a common emerging phenomenon with a great value of the academic role. The University-Industry relationship in the dynamic global environment is conceived as a burning topic in the scholarly literature. The symbiotic relationship between the University-Industry and Government (U–I–G) and innovation has then become an endogenous process of “taking the role of the other”, by encouraging hybridization among the
institutional domains (Etzkowitz and Leydesdorff, 1998). In Ashland, entrepreneurship idea is based upon the “Triple Helix” (T-H) model of innovation where university (teaching college), industry (theatre festival) and government (municipal, state and national) represent these three helices with the close and shared interactions (Etzkowitz, 2014b). The idea of innovation in Brazil started from the triple helix of university, industry and government movement and the transformation of the incubator. Brazil embraces this to take care of an innovation deficit by following the US academic model organized to transfer university – invented technology through venture creation under a condition of lack of an entrepreneurial culture and legal restrictions by adopting the incubator concepts of entrepreneurship training (Etzkowitz et al., 2005).

The principal activities of the institutions for higher education, like the universities, are centred on training (Clark, 1998; Etzkowitz, 2014a). Hence, there is a need for universities to select types of entrepreneurial activity that can improve the impact of the university on arts education development (Oyekunle, 2015; Toscher, 2019). The worth of including the arts into education was first noticed during the early twentieth centuries and late nineteenth, and since then it has ignited the conversation of integrating the arts into several subject areas. Nevertheless, this does not overturn the processes of the advancement of other roles and purpose for instance; the elevation of integrating the graduate students into the labour market, the formation of self-employment ideas – primarily Arts-based ones (Abreu and Grinvich, 2013). As stated by the evaluation of graduate entrepreneurship conducted by the NCGE, the responses suggest that more arts/cultural businesses than science-based businesses are started by graduates and that we don’t really know if this is a sectoral or financial issue (Hannon, 2005). Certainly, there is a plain difference between graduate career paths in other industries and those in the arts sector. Assessments have indicated that below the 50% rate of employment in the arts sector is involved in a primary occupation (i.e. individuals doing one particular work) (Summerton, 2001). Artists, performers, and crafters regularly characteristically freelance by working for various employers on temporary, short-term schedules on a non-private basis (Woronkowicz and Noonan, 2017). They can have different types of roles and kinds of work, ranging from unpaid to paid, seasonal jobs, permanent to part-time, self-employment and freelance employment. They often have other sources of income, mostly to support their creative work.

Also, the literature on university-industry knowledge transfer describes an academic entrepreneur as a university creative artist involved in the commercialization, which is part of the main activities of an EU, and primarily for business idea generation (Guerrero et al., 2015; Peris-Ortiz et al. 2017; Clarysse et al.,...
Entrepreneurship Education (EE) includes the programs, and pedagogical courses offered by the universities to students to fit in the broad concepts adopted by the universities and which are supported by the government policies in response to the general idea that AE functions as an instrument for economic development (Fry et al., 2009). However, the Universities, in particular, are challenged to prepare students for a labour market where the ability to behave and think in an entrepreneurial way is a key driver to success (Guerrero et al., 2015), irrespective of the area specialisations.

**Table 1** Conceptualising Arts Entrepreneurship

| Themes                          | Subthemes                              | Trends                                      | Journals (N=33)                                                                 | Books (N=13)                          |
|---------------------------------|----------------------------------------|---------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------|
| Entrepreneurial University (EU) | – Knowledge commercialization          | – Innovation                                | Abreu and Grinevich. 2013                                                        | Peris-Ortiz, et al. 2017              |
|                                 | – University–Industry–Government       | – Advancing knowledge economy               | Guerrero, Cunningham and Urbano. 2015                                             | Hannon, 2004                          |
|                                 | – Research based universities          | – Integrating graduate students into labour market | Leyden, Link and Siegel. 2014                                                   | Etzkowitz, 2008                       |
|                                 | – Triple Helix model of innovation     | – Business ideas generation                 | Clarysse, Tartari and Salter. 2011                                               | Clark, 1998                           |
|                                 |                                        | – Primarily Arts based                      | Etzkowitz, Leydesdorff. 2000                                                      |                                      |
|                                 |                                        | – Formation of self-employment ideas        | Autio, Kenney, Mustar, Siegel and Wright. 2014                                    |                                      |
|                                 |                                        | – Theorizing concepts                       | Etzkowitz, 2014a                                                                  |                                      |
|                                 |                                        | – Policies                                  | Etzkowitz, 2014a                                                                  |                                      |
|                                 |                                        |                                             | Etzkowitz and Leydesdorff. 1998                                                    |                                      |
|                                 |                                        |                                             | Etzkowitz, Mello and Almeida. 2005                                                |                                      |
|                                 |                                        |                                             | Woronkowicz and Noonan, 2017                                                      |                                      |
| Entrepreneurship Education (EE)| – Pedagogy and curriculum in the arts  | – Transform ideas into action               | Albornoz. 2013                                                                   | Valerio, Parton, and Robb. 2014       |
|                                 | – Exhibit an action of creativity      | – Exhibit an act of creativity              | Co and Mitchell. 2006.                                                            |                                      |
|                                 | – Training and education               | – Creating a business                       | Duening. 2010                                                                    |                                      |
|                                 |                                        | – Managerial attributes                     | Kirby. 2004                                                                       |                                      |
|                                 |                                        | – Entrepreneurial attitude and skills       | Bridgstock. 2011                                                                 |                                      |
|                                 |                                        |                                             | Carey and Naudin. 2006                                                            |                                      |
|                                 |                                        |                                             | Galloway, Anderson, Brown and Wilson-Edwardes. 2005                               | Oyekunle. 2009                       |
|                                 |                                        |                                             | Hytt and O’Gorman. 2004                                                           |                                      |
|                                 |                                        |                                             | Neck and Greene. 2011                                                            |                                      |

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5 Discussion

Arts entrepreneurship cuts across many disciplines as a potential area for research. Also, for the past 2 decades, many scholars have been involved in research, and different types of publications have greatly increased. The purpose is to explain largely on AE literature and their development path, through the description of the important discourse rising recently in the field. As shown in Figure 3, the four key themes on literature researched includes; Entrepreneurial University (EU), Entrepreneurial Mindset (EM), Arts Entrepreneurship (AE), and Entrepreneurship Education (EE), with special attention on the importance and development AEE and training in the arts. Regarding the first theme EU, the academic roles were reviewed to include entrepreneurial elements. This is to understand how academic knowledge development takes place worldwide across the higher education system. This study identified in
literature the increasing role of the entrepreneurial university as a main pilot of evolution from an industrial to a knowledge-based culture, regardless of earlier academic tradition. Concerning the second theme EE, many studies established in the specific development of more EE practices and proposed an adaptation of higher education pedagogy and curriculum in the art by widening the traditional school of the art model of training. The third theme EM, precisely EM mindset, fascinated the interest of many scholar’s attention in pinpointing the most constructive practices, to promote the growth of an entrepreneurial mindset. It provides the mindset that an entrepreneur needs to be ready and skillful to build a sustainable arts career (Essig, 2013). For the fourth theme AE, research advises that AE courses should be generally linked with new business start-up across the arts and creative industry, together with the learning of skills, teaching, behaviours and competencies required to be an entrepreneur in the arts and creative industries. Self-employment and starting own business are the most common types of employment in the Arts and Creative industries and they are mostly large concentrations of entrepreneurs and small enterprises in TV and radio, music and the performing arts, and film. For example, in the music industry, approximately 90% of people work on a self-employed basis or part-time (Youth Music, 2002). For entrepreneurship to become a practicable career and daily life option, students and fresh graduates need to be capable of accessing high-level entrepreneurial education.

The term “Arts Entrepreneurship Education” AEE needs to be re-visited and linked with the creative goal of students. In order to develop an arts EM this study recommends the Duening “Five Minds for the Entrepreneurial Future” as the risk-managing mind, the designing mind, and the opportunity recognizing mind; one is an action-oriented: the effectuating mind; and the last is characteristic: the resilient mind. The analysis of high-quality literature review in this present study has contributed to knowledge about the meaning and importance of teaching AE (White, 2015; Welsh et al., 2014), and what makes up an arts entrepreneurship education.

As shown in this study, one of the biggest problems of the theoretical development of entrepreneurship in the arts is the absence of definitional agreement. This study remains positive on this challenge, with the conviction that the operation of the arts as a discipline can define basic terms excellent enough to start up with acquiring more knowledge for development. However, this study reveals evidence that is valuable to re-thinking the basic components of an art’s EM (Pollard and Wilson, 2014; Loboda et al., 2018). However, this is not just about enforcing the mindset upon known facts but of conceiving a concept that demonstrated essentiality in the literature review. Therefore, this study suggests this field for future study by redefining the terms,
re-conceptualizing the themes and providing a conceptual framework for AEE. The perception of artist future success along with sustainable development is a significant impact that AEE can contribute to the arts education scheme. It does not matter if this paradigm shift is successful but rely on further research that explores the problems of modernization carried out by the art teachers with the obligation of educating for future employability.

5.1 Further Reading
We offer a research agenda mainly centered on linking the key concepts highlighted in our review. This review research on the arts entrepreneurship, organize information into an all-embracing framework and applying the framework for future research opportunities. Universities nurture the entrepreneurial attitude via education or training, which leads to contributing to the development of all graduate’s student entrepreneurship mindset. Although, universities can contribute precisely to the business start-ups without becoming involved in the process of education or training for entrepreneurship. Therefore, this review and proposed frameworks apply not only to Arts scholars but also other scholars who want to face some of the inherent ideas of their current line of research and widen the limitations of their current theories to entrepreneurship life. Table 2 presents an analysis and reviews of concepts relevant to further research on this topic because it seeks to identify present and future trends in the literature on the contribution of entrepreneurship education and training to university graduates.

5.2 Conclusion
Arts entrepreneurship education is a prospective area of research that embraces many disciplines. For the past two decades, publications on arts entrepreneurship have increased significantly, with most of them located in different specialized journals. The purpose of this study is to explain largely on AE literature and their path to future development, through a description of the important discourse surrounding the field of arts entrepreneurship education. Therefore, to answer the research question: What are the key themes in AEE, and how can these themes be linked to the conceptual development of the AEE literature? The central themes identified in the literature relate to “Entrepreneurship Education” (EE), “Entrepreneurial Mindset” (EM), “Entrepreneurial University” (EU), and “Entrepreneurial University” (EU) respectively. These four themes, especially entrepreneurship education, have attracted the interest of several scholars concerned with finding best practices to curriculum development and to promote the development of arts
### Table 2: Analysis for further research

| Analytical categories       | References                                                                 | Objectives                                                                                                                                                                                                 |
|----------------------------|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Venture creation           | Adomako, S. Opoku, R. Frimpong, K. 2018; Keith M. Hmieleski                 | These articles contribute that preparation and planning of entrepreneurial financial resources could create a positive impact and influence the performance of a new venture.                                   |
|                            | Andrew C. Corbett                                                          |                                                                                                                                             |
|                            | Robert A. Baron. 2013; Shepherd, D. Souitaris, V. Gruber, M. 2020.          |                                                                                                                                             |
| Case studies analysis      | Bacigalpo, M., Kampylis, P., Punie, Y. and Van de Brande, L. 2016; Nikitina, et al., 2020; Farrington, S.M., Venter, D. Schrage, C. Van Der Meer, 2012; Ddou, V. Secundo, G. Schiuma, G. Passiante, G. 2018 | This is a concept developed through a mixed-methods approach and created of a comprehensive review of academic literature, a set of iterative multi-stakeholder consultations, and an in-depth case studies analysis. It is built up for European citizens and enterprises of the European Union and Member States towards the development of entrepreneurial capacity, which has been part of the key policy objectives for many years. This framework offers some useful and interesting contributions. |
| Creative entrepreneurship model | Hausmann, A. and Heinze, A. 2016; Galvao, A. Ferreira, J. Marques, C. 2017; Chapain, C. Emin, S. Schieb-Bienfait, N. 2018 | A very good articles covering a wider range of issues appropriate for student motivation. It draws on current state of research on arts, cultural, and creative entrepreneurship providing useful examples. |
| Innovation–Development–Entrepreneurship | Chemi, T. and Du, X. 2017; Jo, W and Wyszomirski, 2015. | In these more accessible and evidence-based studies they look more broadly at topic series ranging from pedagogy development, innovation, organizational change, and curriculum design and innovation to the role of teaching staff in the change system, performance of students, not only in the areas of academic scores, but also skills development and learning processes such as communication, problem-solving creativity, and quality issues, etc. These are a fascinating grasp and must-read for the academicians. |
entrepreneurship education. Hence, this research theoretically contributed to the literature by providing a more inclusive framework on how these themes can be linked to the conceptual and theoretical development of the AEE. This is most especially linked with the understanding of some contextual factors of entrepreneurial education that may aid business start-up. As regards the subtheme, several studies are centered on the Arts-cultural-creative business relationship, which appears a bit challenging. The other topic relates to the connection between the art students and arts entrepreneurship, of which many students should focus. Also, this study captured another area, regarding the recent trends in entrepreneurship embodied in the arts. Nevertheless, since the “Human Capital Theory” indicates that multidisciplinary is essential for entrepreneurship and innovation (Faggian et al., 2017), creating multidisciplinary into arts entrepreneurship educational programmes may be crucial. Presently, there exists no proposed theory of AEE in emerging literature for contextualising arts entrepreneurship pedagogy and practice. To develop the concept of Arts Entrepreneurship Education, this research identifies challenges to theorizing by exploring theories of entrepreneurship and recommends how a theory of arts entrepreneurship can substantiate the viewpoints related to teaching arts entrepreneurship in the universities.

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