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Arts Entrepreneurship: An Essential Sub-System of the Artist's Meta-Praxis

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ARTS ENTREPRENEURSHIP: AN ESSENTIAL SUB-SYSTEM OF THE ARTIST'S
META-PRAXIS

by

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Submitted in Partial Fulfillment of the Requirements

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Accepted by:

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Craig Butterfield, Committee Member

Lacy Ford, Vice Provost and Dean of Graduate Studies

DEDICATION

This work is dedicated to my wonderful wife Brooke, without whom I could never have finished this document. Thank you for loving and supporting me throughout this process. I thank God and you for allowing me to be married to you.

ABSTRACT

As the field of Arts Entrepreneurship education continues to grow, the barriers it confronts prevent maximum vitality. Leading scholars and administrators indicate that program development and formal accreditation standards are important components supporting the field's growth. As such, this document explores next steps and examines how to move the field towards academic maturity.

First, notable Arts Entrepreneurship academic programs are compared and contrasted as a representative sample of existing curricular approaches. Second, issues of accreditation are analyzed as barriers preventing growth, followed by recommendations for removing these obstacles. Third, the *Artist's Meta-Praxis* conceptual framework is presented as a way to describe an artist's motivations and goals. By articulating how entrepreneurial action fits into the "life practice" of artists, this document suggests a synergetic relationship between the two, thus enabling artists to better fulfill their professional goals.

Consequently, the framework focuses on: 1) the complexity of entrepreneurship in music (and by extension, all arts disciplines), and 2) finding specific, sufficient pathways capable of logically placing entrepreneurial action within the broader context of a musician's (and by extension, all artists) professional activities. The *Artist's Meta-Praxis* is intended to depict commonalities and amplify profound connections between artistic action and the *art* of entrepreneurial action. Accordingly, the framework is

presented as a step towards empowering arts students for the complexities of effective entrepreneurial action, by identifying and ordering the scope of knowledge and skills artists need for entrepreneurial success.

Further, the model demonstrates how entrepreneurship education and training could be integrated into higher education arts programs, serving to help faculty, administrators and students recognize the relationships between content, concept, and context when engaging in artistic and entrepreneurial action. By including the necessary and sufficient elements that an artist — acting entrepreneurially — would require, the framework contains explanatory power, both in minute detail and broad categories, regarding the totality of how an arts entrepreneur's system functions. A fourth theme in the document uses classical guitar training as an example, demonstrating that artistic training in general, and guitar in particular, requires the engagement of divergent thinking, which produces artists with the specific skills needed for significant entrepreneurial action.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

EX NIHILO

THE NASCENCE OF ARTS ENTREPRENEURSHIP

Arts Entrepreneurship education is the result of higher education arts administrators and faculty acknowledging the need to make arts training more responsive to the professional realities students face after graduation. The high percentage of graduates employed in non-related fields prompted decision-makers to actively reconsider the outcomes of music and arts training.[1] Faculty and administrators began this re-evaluation in earnest in the mid and late 1990's as a step towards improving professional outcomes of arts graduates through the establishment of such programs as the Eastman School of Music's *Arts Leadership Program* and the University of Colorado at Boulder's *Entrepreneurship Center for Music*.

Arts Entrepreneurship Educational Infrastructure

Outlining the development of the Arts Entrepreneurship field requires mapping its educational infrastructure. This necessitates highlighting the establishment of: 1) Centers and Institutes dedicated specifically to Arts Entrepreneurship, 2) Institutions

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[1] Ann M. Galligan and Neil O. Alper, "The Career Matrix: The Pipeline for Artists in the United States," in *The Public Life of the Arts*, ed. Joni Cherbo and Margaret Wyszomirski (New Brunswick, NJ: Rutgers University Press, 2000), 173–201; Harry H. Chartrand, "Toward an American Arts Industry," in *The Public Life of the Arts*, ed. Joni Cherbo and Margaret Wyszomirski (New Brunswick, NJ: Rutgers University Press, 2000), 22–49; Gary D. Beckman, "Career Development for Music Students: Towards a Holistic Approach," *South Central Music Bulletin* 3 (2004): 13–18; Neil O. Alper and Gregory H. Wassall, "Artists' Careers and Their Labor Markets," in *Handbook of the Economics of Art and Culture*, ed. Victor A. Ginsburgh and David Throsby (Amsterdam: North Holland, 2006); Joni Cherbo, Ruth Stewart and Margaret Wyszomirski, *Understanding the Arts and the Creative Sector in the United States* (New Brunswick, NJ: Rutgers University Press, 2008).

offering ancillary Arts Entrepreneurship courses, 3) Cross-campus Entrepreneurship minors, 4) Arts Entrepreneurship Academic Programs (minors, certificates, concentrations), and 5) arts accreditation organizations (i.e. the National Association of Schools of Music) including the term "entrepreneurship" in accreditation language, legitimizing the value of entrepreneurship courses in arts curriculum.[2] The following is *not* intended to be an exhaustive representation of existing arts entrepreneurship education infrastructure, but rather, an overview of some noteworthy institutes, centers, and programs as representative examples of the categories listed above.

Institutes and Centers

a) Columbia College Chicago established the *Arts, Entertainment, and Media Management* (AEMM) Graduate Program in 1982, one of the first programs of its kind.[3] This program offers undergraduate Bachelor of Arts (BA), Bachelor of Music (BMus), or Bachelor of Fine Arts (BFA) degrees, and graduate Master of Arts Management (MAM), Master of Fine Arts (MFA), and Master of Arts (MA) degrees in specific programs. Course offerings include: Live & Performing Arts Management, Music Business Management, Visual Arts Management, Media Management, Arts in Youth and Community Development, and Arts Entrepreneurship.[4]

b) In 1996, the Eastman School of Music at the University of Rochester established the *Arts Leadership Program* (ALP). The ALP, under the leadership of then assistant dean Douglas Dempster, with funding from the *Catherine Filene Shouse*

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[2] Jason C. White, "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," *Artivate: A Journal of Entrepreneurship in the Arts* 2, no. 3 (2013): 28–39.
[3] Columbia College Chicago. Accessed June 10, 2013. http://www.colum.edu/Academics/AEMM/
[4] Ibid.

Foundation, was the first of its kind to envision the importance of

entrepreneurship in the broader scope of Arts Leadership and the development of

entrepreneurial skills in the context of both arts training and the profession. Their

Institute for Music Leadership (IML) was created in 2001 with funding from the

Andrew W. Mellon Foundation and the *Starr Foundation*. The IML, as an

umbrella program, now houses the ALP and offers courses such as:

Entrepreneurship & Careers; Leadership & Administration; Performance;

Contemporary Orchestral Issues; and The Healthy Musician.[5]

c) The University of Colorado at Boulder, established the *Entrepreneurship Center*

for Music (ECM) in 1998. The ECM, funded in large part by the *Louis and*

Harold Price Foundation, was the first center to focus solely on music

entrepreneurship education. As such, the ECM seeks to educate, develop, and

promote entrepreneurship by offering dedicated academic coursework, and a

guest lecture series of arts entrepreneurs.[6]

d) The *Performing Arts Venture Experience* (*P. A. V. E.*), an initiative of Arizona

State University's *Herberger Institute for Design and the Arts*, was funded by the

Kauffman Foundation. Established in 2007, P.A.V.E. is a unique program because

it is part of a theater department that places emphasis on entrepreneurship.[7] The

Performing Arts Venture Experience is comprised of four major components: arts

entrepreneurship courses, investment in and support for student initiated arts-

[5] Eastman School of Music. Accessed June 10, 2013. www.esm.rochester.edu/iml/index.php
[6] University of Colorado – Boulder. Accessed June 10, 2013. http://music.colorado.edu/departments/ecm
[7] For a more thorough discussion, see Gary D. Beckman, "'Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles and Best Practices," *Journal of Arts Management, Law & Society* 37, no. 2 (2007): 88–111.

based ventures that are both for- and non-profit, faculty development in arts

entrepreneurship, a symposium and lecture series.[8]

e) *CILEM*, the *Carolina Institute for Leadership and Engagement in Music*, was

founded at the School of Music at the University of South Carolina in 2007,

changing its name to *Spark* in 2012. Similar to Eastman School of Music's *IML*,

Spark strives to be comprehensive as a result of its leadership focus. This element

is demonstrated in the initial curriculum of the *Music Entrepreneurship Minor*,

established in 2010 as the first music entrepreneurship minor in the nation.[9]

f) In 2010 the Manhattan School of Music launched the *Center for Music*

Entrepreneurship (*CME*) and seeks to augment both undergraduate and graduate

study by creating a multi-pronged curriculum designed to give students a basic

introductory course, a series of practical workshops, an elective entrepreneurial

project, internships, as well as professional recording and counseling services.[10]

Conservatories

The number of conservatories fostering efforts to introduce entrepreneurship

coursework for their students suggests a certain validation for this emerging field within

higher education arts training.[11] New England, Oberlin, and Curtis Conservatories offer

courses that embody the goals of producing entrepreneurially informed artists, with a

similar approach to the larger centers and institutes discussed previously, but with an

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[8] Arizona State University. Accessed June 10, 2013. http://theatrefilm.asu.edu/initiatives/pave/
[9] Arts Entrepreneurship Educator's Network. Accessed June 10, 2013.
http://www.ae2n.net/page12/page12.html
[10] Manhattan School of Music. Accessed June 10, 2013. www.msmnyc.edu/cme
[11] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111.

emphasis on career development.[12] Entrepreneurship course offerings are not limited to music conservatories, but exist similarly in conservatories of other arts disciplines.[13]

Cross - Campus Entrepreneurship Minor/Certificate

Another infrastructure category is the cross-campus Entrepreneurship Minor/Certificate offered primarily through business schools. This business school model offers coursework such as New Venture Creation (forming a new business entity), entrepreneurship, and marketing, as designed for business majors. Programs of this variety encourage students from any major area of study (including the fine arts) to enroll "across" campus in business school courses. Examples of existing programs of this nature are The University of North Carolina at Chapel Hill, The University of Iowa, and The Ohio State University.[14]

Arts Entrepreneurship Academic Programs

Universities offering an academic Arts Entrepreneurship Minor continue to increase in number.[15] This type of degree program is arts specific, meaning the courses are designed specifically for arts students, can accommodate multiple art forms, and in some cases completely independent of the business school. North Carolina State University (NCSU), The Ohio State University (OSU), Southern Methodist University

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[12] New England Conservatory. Accessed June 10, 2013. http://necmusic.edu/entrepreneurship; Oberlin Conservatory. Accessed June 10, 2013. http://new.oberlin.edu/office/creativity; Curtis Conservatory. Accessed June 10, 2013. http://www.curtis.edu/admissions/curtis-curriculum/career-studies-courses/

[13] Non-music conservatories that offer entrepreneurship classes to arts students include, among others, the *Savanah College of Art and Design*. Accessed June 10, 2013. http://www.scad.edu/academics/minors-and-certificates.

[14] The University of North Carolina at Chapel Hill. Accessed June 11, 2013. http://www.unc.edu/depts/econ/undergraduate/entrepreneurship.htm; The University of Iowa. Accessed June 11, 2013. http://www.iowajpec.org/academics/certificates/; The Ohio State University. Accessed June 11, 2013. http://fisher.osu.edu/undergraduate/academics/minors/entrepreneurship-minor/

[15] Other Minors that focus on one specific art form exist, but are excluded from this category because of their singular disciplinary focus. The Music Entrepreneurship programs at Salem College and the University of South Carolina are notable examples.

(SMU), Bucknell University (BU), and Southeast Missouri State University (SMSU) are noteworthy examples.

Ohio State University (OSU), in addition to offering the cross-campus Entrepreneurship minor described previously, launched their Arts Entrepreneurship Minor in the Department of Arts Administration, Education and Policy where the coursework includes Exploring the Creative Sector: Art in the 21st Century, Managing Arts Organizations, and Developing Arts Careers: Positioning Passion. However, two of the required courses for the degree, Entrepreneurship and New Venture Creation, are offered through the business school.[16] This exemplifies why and how arts entrepreneurship programs tend to be distinct; each has its own idiosyncratic nature determined by institutional uniqueness, mission, and focus.[17]

Presently housed in the Music Department, North Carolina State University's (NCSU) Arts Entrepreneurship Minor is the largest program of its kind in the nation. All of the four required degree program courses are offered exclusively through the Music Department. This is due to a robust and adaptive curriculum based upon a solid epistemological undergirding of business school entrepreneurship literature and pedagogy coupled with an intimate understanding of artists and their aesthetic work.[18] Coursework includes Foundations in Arts Entrepreneurship, Practical Arts Entrepreneurship, Understanding the Arts Economies and Capstone Experience in Arts Entrepreneurship.[19]

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[16] The Ohio State University. Accessed June 11, 2013. https://arted.osu.edu/arts-entrepreneurship-undergraduate-minor

[17] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111.

[18] This curricular model was nominated for the 2008 *National Outstanding Entrepreneurship Course Award* at the *United States Association for Small Business and Entrepreneurship* (USASBE) conference.

[19] North Carolina State University. Accessed June 11, 2013. http://www.ncsu.edu/music/ema/index.html

Southern Methodist University's (SMU) Arts Entrepreneurship Minor is located in their School of the Arts. Like OSU, SMU boasts a substantial Arts Administration program, thus most of the coursework for this program is gleaned from a menu of pre-existing arts administration courses. Offerings include Intro to Arts Management, Developing an Arts Venture Plan: Legal, Strategic and Practical Issues, Arts Budgeting and Financial Management, and Attracting Capital: Donors, Investors and Public Funds.[20]

Bucknell University draws upon a variety of departmental course offering to build their Arts Entrepreneurship Minor. Coursework includes Survey of Arts Entrepreneurship available through the arts departments, while also including Economic Principles and Problems, Introduction to Organization and Management, Marketing, Innovation and Design and Entrepreneurship, and Triple Bottom Line Accounting and Performance Management serve to complete the degree plan.[21]

Southeast Missouri State University's (SMSU) School of Visual and Performing Arts houses their Fine Arts Entrepreneurship Minor designed for visual and performing arts students. A portion of the required coursework for the minor is offered through the School of Visual and Performing Arts, while the remaining courses are completed through the College of Business. Coursework includes Business Planning for New Ventures, Creating and Managing Entrepreneurial Firms, Managing and Growing New

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[20] Southern Methodist University. Accessed June 11, 2013. www.smu.edu/Meadows/AreaOfStudy/ArtsManagement/UndergraduateStudies/ArtsEntrepreneurshipMinor

[21] Bucknell University. Accessed June 11, 2013. http://www.bucknell.edu/academics/majors-and-minors/course-catalog/arts-entrepreneurship-minor.html

Ventures, Creating and Managing an Arts Career, Professional Practices in Art, and Performance or Theater Arts Management.[22]

Within the single category of educational infrastructure, Arts Entrepreneurship Academic Programs, three subcategories are evident. The first, demonstrated by Southeast Missouri State and Bucknell, relies heavily upon business school entrepreneurial expertise and the courses offered therein. Moreover, a course or two envisioned by arts faculty adds specificity relevant to arts students.

A second subcategory is exemplified by SMU and OSU. In this case, Arts Administration courses are utilized to provide the arts specific curricular component. Like the previous example, the business school is called upon for entrepreneurial expertise and courses. This reliance on Arts Administration courses is logical, and supplies a solidity desperately needed by the emerging Arts Entrepreneurship discipline.[23]

However, the best approach may be modeled by NC State's program. The curricular intention provides solid grounding upon the business school's entrepreneurial foundation, while sculpting it to be more reflective of arts culture. A powerful model is the result, taking the best of business entrepreneurship literature and pedagogy and adapting it to the specific demands of arts students and their aesthetic "product." The unique curricular needs of Arts Entrepreneurship education require negotiating the

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[22] Southeast Missouri State University. Accessed June 11, 2013.
http://www.semo.edu/entrepreneurship/student-entrepreneurship/academic-programs.htm
[23] The field of Arts Management deserves a tremendous amount of credit for the pedagogical value they provide.

synergetic tensions of aesthetic creation and new venture creation, and NC State's courses provide the necessary reconciliation.[24]

Accreditation Language

The accumulating momentum of Arts Entrepreneurship education is demonstrated by the inclusion of the term "entrepreneurship" in the *2005-06 Handbook of the National Association of Schools of Music*.[25] Consequently, this is indicative of the national awareness among higher education music educators that entrepreneurship should be incorporated into music training in order to improve students' professional outcomes.[26] However, in recent handbook iterations, the entrepreneurship language appears weakened.[27]

Beckman, in addressing cultural obstacles to including entrepreneurship education in arts training, states:

> We are only now beginning to secure meaningful support through our
> accreditors. Though the National Association of Schools of Music
> (NASM) has language supporting entrepreneurship education, it has
> weakened significantly in recent years. Guidelines for the remaining arts
> disciplines have no such language. In order for arts entrepreneurship
> education to become a part of arts training, the members of the National
> Association of Arts Accreditation Organizations (NOAA) must formally

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[24] Gary D. Beckman, "Entrepreneuring the Aesthetic: Arts Entrepreneurship and Reconciliation" in *The Routledge Companion to Entrepreneurship*, ed. Ted Baker & Frederike Welter, Forthcoming, 2014.
[25] National Association of Schools of Music Handbook, 2005-06. Accessed June 11, 2013. http://nasm.arts-accredit.org/
[26] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111.
[27] Gary D. Beckman, "Disciplining Arts Entrepreneurship Education: A Call to Action," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman, (Lanham, MD: Rowman & Littlefield, 2011), 25–33.

embrace the effort and make it a meaningful part of accreditation standards.[28]

While significant milestones have been reached, there remains much work before arts entrepreneurship education can achieve academic legitimacy through full accreditation by NOAA. The *College Music Society* is helping this effort by including a Music Entrepreneurship Education Initiative in the *Societies'* programming. CMS's *Committee on Music Entrepreneurship Education* focuses on infusing entrepreneurship into the fabric of curricular and programmatic music training.[29]

LITURATURE REVIEW

Higher education arts administrators and leaders are adding entrepreneurship courses to curricular offerings to better serve students' educational needs (i.e. positive professional outcomes).[30] Shifting curricular focus is partially due to the work of educators and administrators arguing the case for change through scholarship, thus organically providing a portion of extant arts entrepreneurship literature. Current scholarship can be organized into three categories: 1) establishing the need for change, 2) determining the effectiveness of entrepreneurship education, and 3) developing efficacious curriculum.

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[28] Beckman, "Disciplining Arts Entrepreneurship Education," 26.

[29] The College Music Society. Accessed June 12, 2013.
http://www.music.org/index.php?option=com_content&view=article&id=162&Itemid=757. Per the CMS website: "The Music Entrepreneurship Education initiative provides a platform both for scholarship and the necessary policy discussions the field needs as it continues to grow and gain legitimacy. The most pressing need is that of an intellectual (and interdisciplinary) foundation. The Society's inaugural Summit, Music Entrepreneurship Education: Catching the Second Wave, held January 15–17, 2010, at the Blair School of Music, Vanderbilt University, Nashville, Tennessee, was a joint conference with the United States Association for Small Business and Entrepreneurship (USASBE), the CMS equivalent for business school-based entrepreneurship educators."

[30] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111.

Establishing the Need for Change

Concerns have been growing about the professional outcomes of arts' students since the 1970's, particularly in the minds of higher education administrators. As a leading arts higher education administrator, Douglas Dempster is a significant voice advocating for curricular change and the inclusion of entrepreneurial coursework in music training. In "Some Immodest Proposals (and Hunches) for Conservatory Education," he states:

> I became alarmed at how oblivious my students seemed to the turmoil in
> the culture and market place they stood to inherit. In spite of being
> marvelous young musicians…they also struck me as entirely disengaged
> from the business, politics, and social machinery that sustain the arts in
> this country. I just couldn't imagine how they would flourish in a world
> they hardly understood and didn't seem much to care about.[31]

As a solution, Dempster initiated the *Arts Leadership Program* at the Eastman School of Music, eventually subsumed by the *Institute for Music Leadership*, as discussed previously.[32]

Others scholars writing about curricular change include Andrew Pinnock (University of Southampton), Joseph Squier (University of Illinois at Urbana-Champaign), and C. Tayloe Harding (Dean - University of South Carolina School of Music).[33] However, Beckman's scholarship provides the strongest voice for articulating

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[31] Douglas Dempster, "Some Immodest Proposals (and Hunches) for Conservatory Education," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 3–16.

[32] See the Arts Entrepreneurship Educational Infrastructure section of this chapter, pg. 1.

[33] Andrew Pinnock, "Can Too Many Know Too Much? The Ethics of Education In Music Entrepreneurship," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 35–42; Joseph Squier, "Art and Innovation: Claiming a New

the need for curricular change.[34] Harold M. Best (Past President - National Association of

Schools of Music and past Chairman - Commission on Accreditation), and Patrick M.

Jones (Director - Syracuse University Setnor School of Music) have also called for

curricular change in music programs, although not specifically referring to the inclusion

of entrepreneurship.[35]

Determining the Effectiveness of Entrepreneurship Education

Logically, the next step for the field after establishing the need for curricular

change was answering whether or not entrepreneurship could be taught.[36] Colette Henry,

Frances Hill, and Claire Leitch help answer this question, concluding that at least some

elements associated with entrepreneurial behavior can be developed and enhanced via

and Larger Role in the Modern Academy," in *Disciplining the Arts: Teaching Entrepreneurship in Context,* ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011)*,* 43–49; C. Tayloe Harding, "Why Music Entrepreneurship and Why in College Music Training?," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011)*,* 17–24.

[34]Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111; Gary D. Beckman, "Career Development for Music Students," 13–18; Gary D. Beckman, "Disciplining Arts Entrepreneurship Education," 25–33; Gary D. Beckman, "So, What's the Point? An Introductory Discussion on the Desired Outcomes of Arts Entrepreneurship Education," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011)*,* 177–84; Gary D. Beckman, "The Entrepreneurial Curriculum for Music Students: Thoughts Towards a Consensus," *Symposium* 45 (2005): 13–24.

[35] Harold M. Best, "Music Curricula in the Future," *Arts Education Policy Review* 94, no. 2 (1992): 2; Patrick M. Jones, "Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities," *Arts Education Policy Review* 106, no. 4 (2005): 5–12.

[36] The discipline of entrepreneurship as it exists in the business school has dealt with this issue in significant depth. Arts Entrepreneurship borrows from that discipline for guidance with this topic. See, for example: Larry W. Cox, "The Goals and Impact of Educational Interventions in the Early Stages of Entrepreneur Career Development," (proceedings of the Internationalizing Entrepreneurship Education and Training Conference, Arnhem, 1996); James Curran and John Stanworth, "Education and Training for Enterprise: Some Problems of Classification, Evaluation, Policy and Research," *International Small Business Journal* Vol. 7, no. 2 (1989): 11–23; James O. Fiet, "The Theoretical Side of Teaching Entrepreneurship Theory," *Journal of Business Venturing* Vol. 16, no. 1 (2000): 1–24; James O. Fiet, "The Pedagogical Side of Entrepreneurship Theory," *Journal of Business Venturing* Vol. 16, no. 2 (2000): 101–17;
Thomas Garavan and Barra O'Cinneide, "Entrepreneurship Education and Training Programmes: A Review and Evaluation," *Journal of European Industrial Training, Part I* Vol. 18 , no. 8 (1994): 3–12; Thomas Garavan and Barra O'Cinneide, "Entrepreneurship Education and Training Programmes: A Review and Evaluation," *Journal of European Industrial Training, Part II* Vol. 18, no. 11 (1994): 13–21; Alan A. Gibb, "Enterprise Culture – Its Meaning and Implications for Education and Training," *Journal of European Industrial Training* Vol. 1, no. 2, (1987): 1–38; Alan A. Gibb, "Do We Really Teach Small Business in the Way We Should?," (proceedings of the Internationalizing Entrepreneurship Education and Training Conference, edited by Heinz Klandt (Köln: Förderkreis Gründungs-Forschung, 1994), 3–20.

education and training.[37] Real world successes additionally demonstrate the effectiveness

of entrepreneurship education. For example, Bonnie E. Brookby provides a student

perspective on this topic. Having taken arts entrepreneurship courses, her professional

outcomes highlight them as being highly effective, empowering her to launch a viable

arts business.[38]

Developing Efficacious Curriculum

Having begun to establish the need for change in arts programs *and* satisfy

objections to teaching entrepreneurship, the field of Arts Entrepreneurship

simultaneously seeks to develop effective curricula. Beckman outlines his curriculum in

"The Entrepreneurial Ecology of the Arts: Implications for Program and Disciplinary

Development in the Arts Academy."[39] In this essay, he asks if educators should base Arts

Entrepreneurship education self-referentially, or should they envision a broader curricular

structure that is holistic, intellectually rigorous, and efficacious. The author claims that

the field lacks a codified philosophical structure and curricular outcomes, and proposes a

solution by demonstrating how his curricular model seeks to better meet the needs of Fine

Arts students.[40]

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[37] Colette Henry, Frances Hill and Claire Leitch, "Entrepreneurship Education and Training: Can Entrepreneurship Be Taught? Part I," *Education and Training* 47, no. 2 (2005): 98–111; Colette Henry, Frances Hill and Claire Leitch, "Entrepreneurship Education and Training: Can Entrepreneurship Be Taught? Part II," *Education and Training* 47, no. 3 (2005): 158–69.

[38] Bonnie E. Brookby, "Venturing Outward: A Graduate Student Advocates for the Study of Arts Entrepreneurship," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 61–65.

[39] Gary D. Beckman, "The Entrepreneurial Ecology of the Arts: Implications for Program and Disciplinary Development in the Arts Academy," (paper presented at the WUN Chicago Enterprise Conference, Chicago, IL, October 5, 2007).

[40] The Entrepreneurial Ecology of the Arts (EEA) curricular model is effective because it is holistic, meaning the entire scope of an arts entrepreneur's working environment is mapped out, enabling a broad understanding of the multiple arts industries and sectors, and how they function both individually and in combination. Additionally, this curricular structure is robust and adaptive, allowing entrepreneurs in any arts discipline to envision and create customized venture opportunities that align with their individually specific skill sets and passions. The EEA imbues aspiring entrepreneurs with the ability to understand,

Beckman's paper, "'Adventuring' Arts Entrepreneurship Curricula in Higher

Education: An Examination of Present Efforts, Obstacles and Best Practices," funded by

the Ewing Marion Kauffman Foundation, reports the results of the first and *only*

nationwide study of arts entrepreneurship efforts in higher education.[41] His three goals

were to examine present efforts, identify obstacles to implanting curriculum, and identify

best practices. Beckman found that higher education decision makers realize the benefits

of instituting Arts Entrepreneurship education far outweigh the obstacles of doing so, and

identifies best practices in the following areas: leadership, curricular philosophy,

curricular offerings, formalizing the effort, partnering with other disciplines, and

experiential opportunities. These elements can be found in differing manifestations in the

curriculums of the Institutes and Centers covered previously; it becomes clear upon

examining these curricular offerings that Beckman's curriculum may be best suited to

satisfy the needs of Arts Entrepreneurship students.

In "So, What's the Point? An Introductory Discussion on the Desired Outcomes

of Arts Entrepreneurship Education," Beckman suggests that in order to articulate Arts

Entrepreneurship curriculum outcomes, the field as a whole must know what it is

specifically trying to accomplish.[42] He argues that the primary goal in educating artists to

act entrepreneurially is to endow upon them understanding and ability for creating value

in society with their art. This creation of value is put forth as a suggested outcome for

Arts Entrepreneurship education, and as such, this outcome should guide curriculum

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anticipate, and respond to the U.S. economy and how it affects their arts ventures. The ability of the
Entrepreneurial Ecology of the Arts curriculum to provide both a broad view and a specific, customized
focus empowers nascent arts entrepreneurs to mitigate risk and be successful upon launching their first
venture.

[41] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 88–111.

[42] Beckman, "So, What's the Point?," 177–84.

design.[43] He further maintains that the Arts Entrepreneurship field needs to have its educators and leaders become familiar with business curricula and theory in order to become a discipline and avoid being self-referential in the classroom. As a leading scholar, he calls for a solidifying and perfecting of Arts Entrepreneurship efforts, in addition to a codified philosophical and curricular structure to guide Arts Entrepreneurship education.

Undoubtedly, the exclusive review of Beckman's scholarship about curricular development could appear to be an unbalanced representation of existing curriculum for the field to date. However, upon examination of *published* scholarship it becomes evident that his curricular design is the clear frontrunner. There is simply no other curriculum put forth thus far that is as holistic, adaptive, and effective.[44] Consequently, it is suggested that this be the field's starting point for curricular design efforts.

NEXT STEPS

The emergence of Arts Entrepreneurship education as an academic field arose because higher education arts administrators and faculty came to the conclusion that arts students should have an additional element in their training to improve professional outcomes. To rectify this problem, administrators and faculty established infrastructure and advanced scholarship to buttress arts curricula and strengthen student potential for an arts career. A snapshot of the field thus far shows Arts Entrepreneurship infrastructure as partially comprised of 1) Centers and Institutes dedicated specifically to Arts Entrepreneurship, 2) Institutions offering ancillary Arts Entrepreneurship courses, 3)

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[43] As of 2012, the College Music Society endorses a set of outcomes for arts entrepreneurship education. Find them here: Arts Entrepreneurship Educator's Network. Accessed June 12, 2013. http://www.ae2n.net/page6/styled-5/page26.html

[44] This is evidenced by the success of the program at North Carolina State University. It is presently the largest in the U.S. and boasts significant student successes.

Cross-campus Entrepreneurship Minors, 4) Arts Entrepreneurship Academic Programs (Minors, Certificates, Concentrations), and 5) arts accreditation organizations. Summarizing the existing literature about Arts Entrepreneurship education reveals a tripartite focus on 1) establishing the need for curricular change, 2) determining the effectiveness of entrepreneurship education, and 3) developing efficacious curriculum.

As noted previously, achieving full accreditation from the member organizations of the National Office for Arts Accreditation (NOAA) is necessary for the field of Arts Entrepreneurship education to achieve legitimacy by becoming fully integrated into arts curricula and training. This would be a significant next step for the field, and a suggested approach for accomplishing this is to heed the advice of leading scholars and respond to their direction for advancing the field. Consequently, as an attempt to do so, chapter two of this document discusses how Arts Entrepreneurship education, as a next step, could become a fully accredited academic field. It also critiques wide spread perceptions of art and entrepreneurship, suggesting that old ways of thinking about these topics are perhaps inaccurate and are limiting the impact of artists' value in society.

CHAPTER 2

FORMALIZING AN ACADEMIC FIELD

<u>TOWARDS ARTS ENTREPRENEURSHIP EDUCATION BECOMGING A
DISCIPLINE</u>

Chapter one of this document indicated that achieving full recognition from

member organizations of the *National Office for Arts Accreditation* (NOAA) is necessary

for Arts Entrepreneurship education to become fully integrated into higher education arts

training. As a significant next step, this requires heeding the advice of leading

administrators and scholars.[45] Towards that end, this chapter examines key

recommendations and suggests methods of realization. Further, this chapter also critiques

widespread perceptions of art and entrepreneurship, attempting to remove possible

barriers of actualizing this guidance and suggests that traditional thinking does not reflect

the realities of 21st century artists or societal context.

What direction from leading administrators and scholars exists? Important

guidance from Samuel Hope, the executive director of NOAA, provides criteria for

further maturing the field. In his essay, "Entrepreneurial Action, Leadership, and the

Futures of Music," Hope identifies a significant obstruction to the field's development:

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[45] Samuel Hope, "Entrepreneurial Action, Leadership, and the Futures of Music," (paper presented at the
College Music Society Summit - *Music Entrepreneurship Education*, Nashville, TN, 2010); Beckman,
"So, What's the Point?," 177–84.

a fear that music and art become secondary to entrepreneurship. He warns, "We dare not let entrepreneurship become a substitute for the music itself. Entrepreneurial action needs to serve music and music study, not the reverse."[46]

Thus, in response to this recommendation, a series of questions emerge. Can one act entrepreneurially *in service* to music and art? If so, why may some artists, educators, and administrators hold the perception that entrepreneurship and art are not synergetic? What misconceptions must be addressed that unnecessarily prevent the complete integration of entrepreneurship into higher education arts training? And finally, how does entrepreneurial action fit into the *life praxis* of artists?

PROBLEMS OF PERCEPTION

Perception A - Misunderstanding Entrepreneurship

A common misunderstanding about entrepreneurship exists among artists and higher education arts administrators, faculty and students.[47] Loosely paraphrased, the perception is that,

> If artists and musicians, acting as entrepreneurs, were to inevitably relegate art to a secondary occupational focus, to art's detriment, then entrepreneurship should be judged a destructive presence in arts training. Therefore, it should have no place in higher education arts programs.[48]

However, this perception may not be true. If not, why is it maintained by so many?

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[46] Hope, "Entrepreneurial Action," 10.
[47] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 93; Ruth Bridgstock, "Not a Dirty Word: Arts Entrepreneurship and Higher Education," *Arts and Humanities in Higher Education* 12, no. 2–3 (2013): 122–37.
[48] For another iteration of this perception, see Beckman, "Entrepreneuring the Aesthetic," forthcoming, 2014.

In answer to this question, Ruth Bridgstock states:

> Entrepreneurship education in the arts is a controversial topic. The term 'entrepreneurship' is often associated with a strong and overriding commercial and profiteering imperative, an association which comes from the traditional business entrepreneurship literature.[49]

The literature Bridgstock is referring to focuses on starting, growing, and selling a business, with the end goal of massive profits.[50] Consequently, the concern that music and art may become secondary to excessive monetary yield seems to stem from coupling the association of entrepreneurship to wealth creation.[51]

Entrepreneurship is commonly associated with capitalism, yet entrepreneurship exists in a multitude of domains and is a way of thinking and acting in order to create a better way of solving problems.[52] This linking of entrepreneurship with asset accumulation is certainly valid, as the entrepreneurial actions of many have led to tremendous wealth creation by large companies. However, this singularity of association promulgates the perception that entrepreneurship is limited to the business domain, thus unrelated to other seemingly disparate fields.

Peter Drucker, a respected entrepreneurship theorist of the late 20th century, states that entrepreneurship is applicable to any domain, underscoring that 'entrepreneurship' does not *exclusively* require profit motivations.[53] For example, the sub-field of Social

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[49] Bridgstock, "Not a Dirty Word," 128.

[50] Jeffery A. Timmons and Stephen Spinelli, *New Venture Creation: Entrepreneurship for the 21st Century* (New York: Irwin/McGraw-Hill, 2003).

[51] J. Gregory Dees, "The Meaning of Social Entrepreneurship," (comments and suggestions contributed from the Social Entrepreneurship Founders Working Group, 1998). Accessed July 23, 2013. http://www.caseatduke.org

[52] Beckman, "The Entrepreneurial Curriculum for Music Students," 13–24.

[53] Peter Drucker, *Innovation and Entrepreneurship: Practice and Principles* (New York, New York: Harper and Row, 1985), 30.

Entrepreneurship focuses on improving society, such as helping wrongly incarcerated inmates find jobs once their freedom is restored. In cases of this nature, wealth is a *means to an end*, as the primary objective is focused on mission and only tangentially related to pecuniary motivations.[54]

Entrepreneurship: Philosophical Construct and Core Principles

This section briefly examines the nature of entrepreneurship and attempts to elucidate the murky misconceptions mentioned above. By articulating a better-nuanced understanding of entrepreneurship, artists and arts educators will perhaps conclude that entrepreneurial processes profoundly coalesce with their own interests. Consequently, they may come to identify entrepreneurship as one of many skill sets artists need to have a well-rounded, balanced career. So, what is entrepreneurship in this context?

Contemporary entrepreneurship scholars assert that the numerous definitions of entrepreneurship capture part of the term's meaning, but do not circumscribe the issue.[55] However, taking the continuum of meanings together, a clear characterization becomes evident. Gary Beckman posits a cogent definition of an entrepreneur as, "one who capitalizes on opportunities by creating innovative solutions to existing problems."[56] Additionally, he articulates that artists, when acting as entrepreneurs, "must understand how to create value in society with their art."[57] This creation of value is a key principle of entrepreneurship, applying to entrepreneurs operating not only in the arts, but in a multitude of other domains as well.[58]

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[54] Dees, "The Meaning of Social Entrepreneurship."
[55] Murray B. Low and Ian C. MacMillan, "Entrepreneurship: Past Research and Future Challenges," *Journal of Management* 14, no. 2 (1988), 139–61.
[56] Beckman, "The Entrepreneurial Curriculum for Music Students," 13–24.
[57] Beckman, "So, What's the Point?," 177–84.
[58] Dees, "The Meaning of Social Entrepreneurship."

Therefore, entrepreneurship can be partially described as creating value to meet the needs of, and be consumed by, distinct societal groups. For a business to be considered entrepreneurial, the value proposition offered must be consumed by the intended market.[59] An entrepreneur uses the tools of creativity and innovation to actualize this consumption by recognizing opportunities and generating products designed to meet specific needs.[60]

Recognition of need identifies opportunities and creativity imagines products satisfying these opportunities while innovation improves the imagined products, or adapts existing products to better meet specific needs.[61] Ideas and products, if not brought to fruition, meaning the proposed value isn't consumed, cannot be considered entrepreneurial and remain simply ideas.[62] Therefore, entrepreneurship requires creativity and innovation, coupled with behavior, to both develop valuable products and actualize their consumption.[63]

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[59] A value proposition is an innovation, service, or feature intended to make a company or product attractive to customers. Oxford Dictionary. Accessed August 14, 2013. http://oxforddictionaries.com/us/definition/american_english/value-proposition?q=value+proposition
[60] Drucker, *Innovation and Entrepreneurship*, 30.
[61] Ibid.
[62] Jeffery Timmons, *New Business Opportunities: Getting to the Right Place at the Right Time* (Action, MA: Brick House Publishing Company, 1990), 9.
[63] For a complete discussion of behavior as an entrepreneurial component, see Kelly G. Shaver and Linda R. Scott, "Person, Process, Choice: The Psychology of New Venture Creation," *Entrepreneurship: Theory & Practice* 16, no.2 (1991): 23–45.

Perception B – Is It Really For "Art's Sake"?

Another misconception among artists, higher education arts administrators, faculty and students seemingly causes them to view entrepreneurship negatively.[64] This stems from their belief that money and commerce devalue art and are completely unrelated.[65] Hans Abbing states:

> The value system in the arts is two-faced and asymmetrical. Although in general the market is oriented towards money and profit, the arts cannot openly reveal this kind of orientation when they operate in the market. This approach would certainly harm artistic careers and therefore, long term incomes as well…Thus, profit motives are not absent, they are merely veiled, and publicly the economic aspect of art is denied.[66]

This is problematic for artists when they consider monetizing their art. Many want to avoid pecuniary associations of any kind, but money has always occupied a place within arts culture.[67] Because of this veiled approach to commerce, paradoxically, within the arts it is commercial to be non-commercial.[68]

The idea of "art for art's sake" may also add to the problem of monetizing art.[69] In providing a definition, the dictionary of the History of Ideas states:

> The phrase 'art for art's sake' expresses both a battle cry and a creed; it is an appeal to emotion as well as to mind. Time after time, when artists have

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[64] Bridgstock, "Not a Dirty Word," 122–37; Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 93; Beckman, "Entrepreneuring the Aesthetic," forthcoming, 2014.

[65] Hans Abbing, *Why Are Artist's Poor? The Exceptional Economy of the Arts* (Amsterdam: Amsterdam University Press, 2002), 31.

[66] Ibid, 47.

[67] David Gramit, "Selling the Serious: The Commodification of Music and Resistance to it in Germany (circa 1800)," in *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists*, ed. William Weber, (Bloomington, IN: Indiana University Press, 2004); Abbing, *Why Are Artist's Poor?*

[68] Abbing, *Why Are Artist's Poor?*

[69] Bridgstock, "Not a Dirty Word," 122–37.

felt themselves threatened from one direction or another, and have had to

justify themselves and their activities, they have done this by insisting that

art serves no ulterior purposes but is purely an end in itself. When asked

what art is good for, in the sense of what utility it has, they have replied

that art is not something to be used as a means to something else, but

simply to be accepted and enjoyed on its own terms.[70]

Conceptually, "art for art's sake" seems to serve the art world's veiled approach to

commerce by enlivening the idea that art is sacred and should be separate from all other

interests, including economics.[71]

However, there are conflicting viewpoints about "art for art's sake." An

alternative idea is art has *never* been created for art's sake, but has *always* been created

for human's sake.[72] Since art cannot experience and appreciate itself, it was created as an

experience and thus appreciated within social structures.[73]

For example, artists and thought leaders from African cultures criticize the "art

for art's sake" ideal. Leopold Senghor argues that, "…art is functional…in black Africa

'art for art's sake' does not exist…all art is social."[74] Additionally, Ron Karenga states:

in fact, there is no such thing as 'art for art's sake.' All art reflects the

value system from which it comes… For if the artist created only for

himself, and not for others, he would lock himself up somewhere and paint

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[70] *Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas*, Vol. 1, ed. Philip P. Wiener (New York: Charles Scribner's Sons, 1973–74). Accessed July 26, 2013. Online at: http://xtf.lib.virginia.edu/xtf/view?docId=DicHist/uvaBook/tei/DicHist1.xml;chunk.id=dv1-18;toc.depth=1;toc.id=dv1-18;brand=default;query=%22art%20for%20art%27s%20sake%22#1

[71] Abbing, *Why Are Artist's Poor?*

[72] Ellen Dissanayake, *Homo Aesthiticus: Where Art Comes From and Why* (Seattle, WA: University of Washington Press, 1995).

[73] John Blacking, *How Musical is Man?* (Great Britain: Faber and Faber Ltd., 1976), 100–101.

[74] Leopold Senghor, *Negritude* (New York, NY: Atheneum Press, 1969), 207.

or write or play just for himself; but he does not do that. On the contrary,

he invites us over, even *insists* that we come to hear him or to see his

work; in a word, he expresses a need for our evaluation and/or

appreciation and our evaluation cannot be a favorable one if the work of

art is not first functional, that is, useful.[75]

Generally, artists need their work evaluated and appreciated.[76] Perhaps this need explains

why some behave contradictorily by denying the arts economy, yet participating in a

veiled manner.[77] This veiled participation is evident in artists' desires to be viewed as

selflessly devoted to art, to the point of condemning the pursuit of financial gain.

Artists who possess a non-commercial reputation can actually drive the

consumption of their work because the market views that individual as a 'pure' artist who

is selflessly devoted to art, for 'art's sake,' not money. Ironically, when artists believe

they are making art for 'art's sake,' they may simply "be creating" to please a targeted

segment of consumers.[78] For example, even those working in super-elite circles of "art

for art's sake" advocates (i.e. vertical market) yearn and strive for their art, and by

extension themselves, to be appreciated and valued, and their art to be purchased.[79]

Philosopher and aesthetician Stephen Davies supports the idea art may be more

multi-dimensional than the "art for art's sake" viewpoint puts forth. He posits:

Many contemporary philosophers of art have come to think that the

sociological, historical, and cultural context in which art is produced and

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[75] Ron, Karenga, "Black Cultural Nationalism", in *The Black Aesthetic*, ed. Addison Gayle Jr. (New York: Doubleday & Co. Inc., 1971).
[76] Bridgstock, "Not a Dirty Word," 129.
[77] Abbing, *Why Are Artist's Poor?*
[78] Gramit, "Selling the Serious," 90.
[79] Bridgstock, "Not a Dirty Word," 129; Abbing, *Why Are Artist's Poor?*

consumed is relevant to its identity and content…[which] depend in part

on relational features; that is, on connections between the [historical]

context of its production and the materials and perceptible features of the

piece.[80]

Collectively, these authors argue art is considerably more embedded and affected by

creational context than the "art for art's sake" idea suggests.

The original conception of "art for art's" sake claimed art should be appreciated

for its own intrinsic beauty; therefore art does not necessarily or always require additional

meaning, association, or agenda as an ulterior motive for its creation.[81] Yet, it is difficult

avoiding innate human aspects when discussing and creating art; such as intellectual

action, philosophical and moral worldview, personal opinion, habitus and agenda.

Therefore, it may be impossible to prevent ideas and opinions from permeating into every

aspect of human thought and action. For example, the original "art for art's sake"

proponents (i.e. French novelist and critic Théophile Gautier, James Abbott McNeill

Whistler, and Oscar Wilde) argued art should be divorced from agendas of any kind.[82]

However, this argument is specious since "art for art's sake" can be wielded as a

philosophical position; it is an agenda attached to art.[83]

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[80] Stephen Davies, *The Philosophy of Art* (Malden, MA: Blackwell Publishing 2006), 68; Ellen Dissanayake, *Homo Aesthiticus: Where Art Comes From and Why* (Seattle, WA: University of Washington Press, 1995); Noël Carroll, *Philosophy of Mass Art* (Oxford: Oxford University Press, 1998); Richard L Anderson, *Calliope's Sisters: A Comparative Study of Philosophies of Art* (Englewood Cliffs, NJ: Prentice Hall, 1990).
[81] Howard S. Becker, *Art Worlds* (Berkley, CA: University of California Press, 1982); Richard E. Caves, *Creative Industries: Contracts Between Art and Commerce* (Cambridge, MA: Harvard University Press, 2000); Stephen Davies, Kathleen M. Higgins and Robert Hopkins, *A Companion to Aesthetics*, 2nd edn. (Chicester: Wiley-Blackwell, 2009).
[82] Christopher L. C. E. Witcombe, *Art History Resources*. Accessed July 24, 2013. http://arthistoryresources.net/modernism/artsake.html
[83] Ibid.

Implicitly, this agenda misleadingly asserts those who create art for "art's sake" are superior expressions of "pure" or "genius" artists. Yet believing this is the "only" way true artists attain the "highest level" is simply perpetuating a 19th century, and in some instances self- refuting, viewpoint about the function of art.[84] As such, "art for art's sake" as a philosophical position appears untenable, not to mention elusive to achieve in practice. Perhaps requiring artists to create art *only* for "art's sake" imposes unnecessary restrictions, thus diminishing their potential for value creation in society.

ARTISTS' ROLE IN SOCIETY

An Artist's "Ultimate" Purpose

Thus far, this chapter argues for the inclusion of entrepreneurship courses in arts curriculum and training. A portion of this argument stems from conceptualizing entrepreneurship, when used by artists, as means to an end rather than an ultimate end. What then is the end goal, or the ultimate purpose of artists? In searching for an answer, this section examines a musician's function, suggesting the conclusions drawn apply also to artists operating in other disciplines.

Professional performing musicians devote significant portions of time to practicing their craft. Consequently, it seems vital to know: "What is the point of practicing?" This may be better articulated as a series of questions: Why should an artist dedicate a lifetime of work to the performance of music? Is music's primary purpose for entertainment, or is there a higher purpose? If it exists solely for entertainment, then why

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[84] The following sources provide a thorough discussion of "art for art's sake" as a 19th century viewpoint: Mary Hunter, "'To Play as if from the Soul of the Composer': The Idea of the Performer in Early Romantic Aesthetics," *Journal of the American Musicological Society* 58, no. 2 (2005): 357–98; Stephen Davies, *The Philosophy of Art* (Malden, MA: Blackwell Publishing, 2006); Ellen Dissanayake, *Homo Aesthiticus: Where Art Comes From and Why* (Seattle, WA: University of Washington Press, 1995); Noël Carroll, *Philosophy of Mass Art* (Oxford: Oxford University Press, 1998); Richard L Anderson, *Calliope's Sisters: A Comparative Study of Philosophies of Art* (Englewood Cliffs, NJ: Prentice Hall, 1990); Abbing, *Why Are Artist's Poor?*

study it so seriously? Is it worth spending innumerable hours of work, simply to entertain audiences?

Art Music may entertain to an extent, but (some would argue) its primary purpose is much more profound and multidimensional.[85] Others assert entertainment simply distracts, causing no effect on the listener.[86] Ethnomusicologist John Blacking suggests:

The chief function of music is to involve people in shared experiences within the framework of their cultural experience.[87] There is a difference between music that is occasional and music that enhances human consciousness, music that is simply for having and music that is for being…the former may be good craftsmanship, but the latter is art.[88]

Karl Paulnack, director of the Boston Conservatory of Music, speaking about the purpose of music writes:

Given what we have since learned about life in the [Nazi] concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture - why would anyone bother with music? And yet - from the camps, we have poetry, we have music, we have visual art; it wasn't just…one fanatic [composer]; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps

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[85] Christopher Small, *Music, Society, Education* (Hanover, NH: University Press of New England, 1996).
[86] Neil Postman, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (New York: Penguin, 1986).
[87] Blacking, *How Musical is Man?*, 48.
[88] Ibid, 50.

were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, 'I am alive, and my life has meaning'.[89]

Similarly, Blacking opines:

the structures and functions of music are related to basic human drives and to the biological need to maintain a balance among them…forces in culture and society would be expressed in humanly organized sound, because the chief function of music in society and culture is to promote soundly organized humanity by enhancing human consciousness.[90] The history of many civilizations has shown that a society and its culture may ultimately collapse because of human alienation. The machine runs down without the *only* power to change it, the creative force that springs from human self-consciousness. [Music] can make people more aware of feelings that they have experienced…by reinforcing, narrowing, or expanding their consciousness in a variety of ways.[91]

Collectively, these authors suggest this effecting of human consciousness is the justifying motivation for individuals to spend their life's work practicing a musical instrument. In light of this, perhaps musicians should not practice in a self-serving way of seeking to be "the best," which often may be for narcissistic purposes. True musical artists may be

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[89] Karl Paulnack, (welcome address at the Boston Conservatory, 2004). Accessed October 4, 2012. http://www.bostonconservatory.edu/music/karl-paulnack-welcome-address
[90] Blacking, *How Musical is Man?*, 100–101.
[91] Blacking, *How Musical is Man?*, 107–8.

subservient to both the music and the listener, as their primary goal is to enhance a listener's consciousness through the power of music.[92]

Artist, listener, and the music perhaps are equal since they are interdependent. If the music has no artist to perform it, the listener suffers. If the artist has no music or listeners, there is nothing to play and no value for the listener. Further, if there were no artists or music, human alienation would result, potentially leading to the collapse of society and culture.[93]

Perhaps artists should practice with a great sense of responsibility to humanity – *as its servant* – to provide *value* through the power of music. What takes place during practice is important because at some point in the future the result will affect the listener, either positively or negatively. Hence, musicians conceivably should feel a responsibility to practice well, not wanting to squander an opportunity to affect someone positively through their artisanship. All practice is not solely about the musician; it is about the tripartite unity of music, musician, and the listener.[94] This applies not only to musicians, but to artists of other art forms as well.

The Role of Entrepreneurial Action for Artists

Artists feel a strong sense of calling and purpose when actively participating in their art.[95] Virtually all artists are willing to make great financial sacrifices to continue working as artists.[96] Consequently, they choose to do what they love for a career, regardless of the financial implications.[97] For example, Stephen Preece states, "Even

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[92] Ibid.
[93] Ibid.
[94] Peter Westergaard, "What Theorists Do," *College Music Symposium* 17, no. 1 (1977): 143–49.
[95] Bridgstock, "Not a Dirty Word," 122–37.
[96] Stephen Preece*, "*Performing Arts Entrepreneurship: Towards a Research Agenda," *Journal of Arts Management, Law & Society* 41, no. 2 (2011): 103–20.
[97] Abbing, *Why Are Artist's Poor?*

without the hope of an eventual profit, pecuniary sacrifices in order to build entrepreneurial ventures are common among artists."[98] This tendency points to a passion for their art and a melding of art and life into one experience.[99]

Since artists naturally sacrifice to remain professional artists, it seems they would want entrepreneurial concepts and skills to aid them.[100] As noted previously, many artists simply don't understand entrepreneurship, believing entrepreneurial action is antithetical to artistic action. To further change this perception, the following section "translates" unfamiliar business concepts into "arts" language, illuminating how entrepreneurship can empower artists to fulfill their passion and purpose.

Application of Entrepreneurship in Specific Domains: Societal, Economic & Artistic

Often, a reciprocal exchange of value exists between markets and businesses.[101] Markets are offered products and will trade some form of value, if the products are viewed as "need satisfying." In many areas of society this reciprocation cycle appears as an underlying operating principle. For example, this process can be seen in non-profit organizations whose mission is to aid society's neediest. The product offered is assistance for rehabilitation of the under-privileged and the reciprocating value is the regeneration and restoration of citizens.

In the realm of economics, this reciprocating value cycle is most clearly evident and understood. A product meets the needs of consumers by making their existence better in some way, and they exchange value in order to meet their needs. It is important to

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[98] Preece, "Performing Arts Entrepreneurship," 103–20.
[99] Milenko Popovic, "Dynamic Models of Arts Labor Supply," (MPRA Paper #17108, Germany: University Library of Munich, 2009). Accessed September 24, 2011. http://mpra.ub.uni-muenchen.de/19397/
[100] Bridgstock, "Not a Dirty Word," 122–37; Preece, "Performing Arts Entrepreneurship," 103–20; Abbing, *Why Are Artist's Poor?*
[101] Abbing, *Why Are Artist's Poor?*

note, however axiomatic, that money (as a value metaphor) is only exchanged for goods and services because of its perceived value.[102]

Art and artists are equally involved in this reciprocating value cycle. Humans have a profound need to consume art, thus establishing a market, and artists create products to meet this particular need.[103] Art ultimately expands human consciousness, and enables participation in "being," contrasted with doing, and reminds humankind of its existence by expressing the essence of being human.[104] The market then consumes art and exchanges monetary value for products that satisfy the need to experience "being" through art.[105]

What follows is a direct comparison, distilling the essence of entrepreneurial and artistic action. These two kinds of action are remarkably similar, perhaps more so than some artists and arts educators realize. Plausibly, the synergies of entrepreneurial and artistic action could enable effective curricular development for faculty and, by extension, fiscally solvent careers for artists.

Artists and entrepreneurs seem to operate on the same fundamental principles and for identical fundamental purposes. The purpose of artists is to create value with and through their art to satisfy a specific human need. Likewise, the purpose of entrepreneurs is to create value with and through their products to satisfy particular needs.

Employing creativity and innovation, artists construct aesthetic products/services. Creativity and innovation are exercised by entrepreneurs to build products/services of

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[102] Ibid.
[103] Davies, *The Philosophy of Art*; Ellen Dissanayake, *Homo Aesthiticus*.
[104] Blacking, *How Musical Is Man?*
[105] Christopher Small, *Music, Society, Education*.

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infinite variety. Artists and entrepreneurs must bring ideas to fruition or nothing valuable

will be created.

Ideas in the mind of an artist are not art until completed in tangible form.[106] For

an entrepreneur, ideas are not entrepreneurial until completed in tangible form.[107]

Therefore, artists can be viewed as operating essentially *identical* to entrepreneurs, by

creating value satisfying human need.

For artists, entrepreneurship can be viewed as a means to an end, analogous to

how practicing a specific art form is a means to an end. Likewise, entrepreneurial activity

can aid artists in achieving their responsibilities as artists. As demonstrated above, artistic

and entrepreneurial action are *synergetic*, thus entrepreneurial action can be viewed as

benefiting, *not* hindering, artists in their pursuit of creating value in society.

A HYBRID APPROACH

An Epistemological Position for Arts Education

When misconceptions about entrepreneurship and art are combined, artists may

become significantly confused, mislead, and occupationally hamstrung. Perhaps they do

not understand their purpose in, or how they and their art should or could, interact with

society. Once more, they may be limited by their training because they learn to adhere,

perhaps through osmosis, to the perception that monetizing their art would require

sacrificing artistic integrity; as a result, they do not seek pecuniary reward for their work.

Inevitably, this results in many artists changing careers to survive, and consequently the

loss of potential societal value implicit in their artistic and intellectual capital.[108]

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[106] Davies, *The Philosophy of Art*.
[107] Timmons, *New Business Opportunities*, 9; Drucker, *Innovation and Entrepreneurship*, 30.
[108] Beckman, "Disciplining Arts Entrepreneurship Education," 25–33.

If higher education arts administrators and educators are to ever reverse the trend of students' weak professional outcomes, this question seems relevant: "How can the coalescence of entrepreneurial and artistic action be intellectually reconciled?" The following more holistic viewpoint is offered as an irenic solution. One could consider simultaneously:

1) the intrinsic value of art

2) the awareness of the human need for art, to enjoy it as beauty, or as utility, or as entertainment, or as a conduit for truth, meaning, social function, etc.

3) the idea that art cannot truly be free of agenda, worldview, political, philosophical, or personal opinion

Consequently, it is suggested arts faculty and administrators consider the following philosophical viewpoint as a positioning statement for the field:

Premise 1 – Art is for humanity's sake.

Premise 2 – Artists' ultimate purpose is to provide value to society with and through art.

Premise 3 – Artistic action is means for artists to achieve their ultimate purpose.

Premise 4 – Entrepreneurial action is means for artists to achieve their ultimate purpose.

Premise 5 – Intellectual action is means for artists to achieve their ultimate purpose.

Therefore, to fulfill their ultimate purpose in society, it is *equally* necessary for artists to possess proficient skills in artistic, entrepreneurial, and intellectual action.

SUMMARY AND NEXT STEPS

The conclusions drawn from outlining the operations (or perhaps function) of musicians could be applied to all those who engage in the performing or visual arts. By extension then, the purpose of musicians and artists may be to provide an essential (if not ineffable) element to human existence - and practicing art serves as a *means* to this ultimate purpose. Humans have a biologically based, fundamental need to produce and consume art; thus it is always created for people to appreciate and enjoy (i.e. consume).[109] Therefore, artists acting entrepreneurially fulfill and extend the original idea of 'art for art's sake' by increasing opportunities to enjoy and appreciate aesthetic beauty.

Entrepreneurial action is essential for artists to be fiscally solvent, and they use it *in service* to art, with profits aimed at continuing their *operation* and *existence* as artists. Consequently, artists practice entrepreneurship as a *means* to the end goal of creating art. Their primary motivation for acting entrepreneurially is not to become exorbitantly rich, but rather to live a rewarding life, working passionately with their art, and ultimately adding value to human existence.[110]

Artists *serve* humanity by making art available for shared cultural experiences.[111] Because of the holistic nature of life, artists cannot be isolated from society, but rather have a responsibility to use their art to perpetuate life.[112] In doing this they act as a conduit providing the *specific* spark necessary for igniting the creative forces of human existence. Entrepreneurial action can profoundly empower artists to successfully create value in society through shared cultural experiences.

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[109] Dissanayake, *Homo Aesthiticus*, 225.
[110] Beckman, "So, What's the Point?," 177–84.
[111] Blacking, *How Musical Is Man?*
[112] Arthur Koestler, "Beyond Atomism and Holism: The Concept of the Holon," (paper presented at the Alpbach Symposium, Alpbach Austria, 1968).

Through art, the innate human desire to make things special is realized.[113] Art expands human consciousness, keeping humanity human and aiding in the preservation of society and quality of human experience.[114] Consequently, this chapter suggests that art is created and consumed, not for its own sake, but for *humanity's* sake. If artists and arts educators adopt this viewpoint, then it can be argued that artistic action and entrepreneurial action are not antithetical, but are in fact *synergetic*. Once this is recognized and agreed upon, one can forward a discussion about *how* to incorporate entrepreneurial action into the *life praxis* of artists.

In pursuit of that goal, Hope again provides direction for *how* to achieve the inclusion of entrepreneurship in music training. He posits:

> Entrepreneurial action is not new to the field of music. What is new is the concept that capability and responsibility for entrepreneurial action needs to be more consciously cultivated in an organized way among all music professionals…[meaning] many more music professionals need to understand the basics, and be busy wherever they work in the kind of developmental effort associated with entrepreneurship…[T]o be responsible as possible, it is critical to look carefully at the complexity of entrepreneurship in music, find pathways to realistic understandings about possibilities, recognize the uniqueness of specific situations, use techniques wisely, and …[honestly assess] the specific natures of specific problems.[115]

It is with the deepest respect, appreciation for, and in response to Hope's guidance that chapter three of this document advances a robust conceptual framework specifically

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[113] Dissanayake, *Homo Aesthiticus*, 53.
[114] Blacking, *How Musical is Man?*, 100–101.
[115] Hope, "Entrepreneurial Action," 6.

designed to strengthen the field of arts entrepreneurship education. In particular, this framework focuses on: 1) the complexity of entrepreneurship in music (and by extension, all arts disciplines), and 2) finding specific, sufficient pathways capable of logically placing entrepreneurial action within the broader context of a musician's (and by extension, all artists) professional activities.

CHAPTER 3

THE ARTIST'S META-PRAXIS

Chapter two of this document demonstrated entrepreneurial action and artistic action as being *synergetic*, and asked how entrepreneurial action fits into the *life praxis* of artists. Building on this, chapter three presents the *Artist's Meta-Praxis* conceptual framework as a possible answer to that question. Additionally, it is a response to Samuel Hope, former executive director of the *National Office for Arts Accreditation* (NOAA), regarding what is needed for maturing the field of Arts Entrepreneurship education. Towards that end, the framework serves to specifically illustrate how entrepreneurial action and artistic action coalesce, intentionally extrapolating the trajectory Hope presented.

Hope points to the following issues, indicating important pedagogical needs for arts entrepreneurship educators to address:

> There are many ways to help students make connections between what music is and knows and what business is and knows and what entrepreneurship is and does…Leadership, entrepreneurial action and music share many characteristics. They are simple, complicated, and complex all at the same time. They demand invention and risk informed by realism and an understanding of limits. They manifest themselves in specific works or applications. They have myriad techniques that are

employed according to need. And, they deal with multiple styles of

problems, those with one answer, those with many possible answers, and

those with changing answers…These commonalities may provide

important connections, for entrepreneurial action is not a science, but

rather an art.[116]

As a conceptual tool, this author created the *Artist's Meta-Praxis* to depict the

commonalities Hope mentions as well as amplify the profound connections between

artistic action and the *art* of entrepreneurial action.

Going further, Hope clearly outlines what the field needs, stating:

What I am suggesting [for those engaged in entrepreneurship education] is

an orientation to big picture facts, issues, and choices in the territory of

entrepreneurial action…especially with regard to the relationship among

content, concept, and context, between fundamental knowledge and

skills…and connection and synthesis…Without this conceptual and

contextual knowledge [musicians acting entrepreneurially] are

vulnerable…to weakness and constant economic challenges…[There is a]

complexity that awaits music and musicians in the broader world of

entrepreneurial action. If we are not realistic about the need for basic

understanding of this broader world, we run the risk of giving our folks

spears and a few techniques of spear throwing to engage those who have

legions of tanks led by four-star generals who were first in their class at

armored warfare school. This is a danger we must find ways to avoid.[117]

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[116] Hope, "Entrepreneurial Action," 6, 15–16.
[117] Ibid., 7, 15.

The *Artist's Meta-Praxis* framework is intended as a step towards empowering arts students for the complexities of effective entrepreneurial action. In identifying and ordering the scope of knowledge and skills artists need for entrepreneurial success, the *Artist's Meta-Praxis* establishes epistemological and ontological context, demonstrating how entrepreneurship education and training could be integrated into higher education arts programs. Furthermore, the model is intended to help faculty, administrators and students recognize the relationships expressed by Hope between content, concept, and context when engaging in artistic and entrepreneurial action.

WHAT IS THE ARTIST'S META-PRAXIS?

Defining Terms

For the sake of precision, some terminology should be clarified. In the case of this model, the concept of "*Meta*" is derived from *Metaphysics*, and attempts to answer, in the broadest possible terms: "What is there?", "What is it like?", and, "How do they relate to each other?"[118] The prefix *Meta* denotes a position behind, after, beyond or something of a higher or second-order kind.[119] *Praxis* (traditionally understood as "practice") is the process by which a theory, lesson, or skill is enacted, practiced, embodied, or realized.[120] Additionally, *praxis* is used by educators to describe a recurring passage through a cyclical process of experiential learning.[121]

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[118] Oxford English Dictionary – Metaphysics. Accessed September 6, 2013.
http://oxforddictionaries.com/us/definition/american_english/metaphysics?q=metaphysics
[119] Oxford English Dictionary – Meta. Accessed September 6, 2013.
http://www.oxforddictionaries.com/us/definition/american_english/meta
[120] Oxford English Dictionary. Accessed September 6, 2013.
http://oxforddictionaries.com/us/definition/american_english/praxis?q=praxis
[121] David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development* (Englewood Cliffs, New Jersey: Prentice Hall, 1984).

The term *Meta-Praxis* is used to describe all of the skills, both cognitive and physical, that artists need for success. Although practicing takes place specifically in each component of the model, *Meta-Praxis* is the *ultimate*, or *unified*, or *larger practice*: the practice of everything simultaneously. Colloquially, the *Meta-Praxis* is how the *big picture operates*, - the general practicing of all of the smaller, specific things that are practiced.

Grounded in General Systems Theory

To help depict and legitimize the *Artist's Meta-Praxis* framework, it is necessary to borrow from *General Systems Theory* (GST). Jeffrey Stamps describes GST as:

> An integration of two complementary approaches, rational and intuitive perspectives. The rational approach is reflected in preferences for mathematical language, analytic methods, measured entities, and patterns expressed as laws and isomorphisms. The intuitive approach is reflected in preferences for verbal language, holistic methods, selected relationships, and patterns expressed as taxonomies and analogies. Mechanistic systems theories, such as cybernetics and game theory, are generally expressed in mathematical terms and utilize 'hard' systems definitions. Humanistic systems theories are generally expressed in intuitive terms and utilize 'soft' systems definitions. Organismic systems theories contain important aspects of both rational (mathematical) and intuitive (verbal) approaches.[122]

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[122] Jeffrey Stamps, *Holonomy: A Human Systems Theory* (Seaside, CA: Intersystems Publications, 1980), 14.

By envisioning the complete scope of a life – practice for artists acting entrepreneurially, the *Meta-Praxis* framework endeavors to integrate critical aspects of the rational and intuitive approaches needed for a codified systems theory.

In further explaining systems, Laszlo and Krippner state:

> In its broadest conception, a 'system' may be described as a complex of interacting components together with the relationships among them that permit the identification of a boundary-maintaining entity or process. Since social and psychological phenomena tend to resist quantitative modeling by posing basic difficulties already on the plane of boundary identification, alternative approaches must be relied upon. One such approach draws on the body of knowledge derived from General System Theory and its application in the domain of human activity systems.
>
> The line that separates the aspects of a system from those of its environment tends to blur as the unit of observation moves from natural and designed physical systems to human and conceptual social systems. While the former are easier to define and have relatively clear-cut aims or purposes, the latter are more difficult to define; most often they do not have clear-cut and agreed upon aims or purposes, and even when agreed upon, these may change over time. In addition, human activity systems (be they composed of individuals in a nuclear family, musicians in an orchestra, or members of a national or international organization) tend to have multiple and overlapping purposes, of which it is possible to distinguish at least three levels: the purpose of the system, the purpose of

its parts, and the purpose of the system of which it is a part, the suprasystem.[123]

The *Artist's Meta-Praxis* (as a system) falls into the category of a human activity system, and therefore necessarily contains the three levels outlined above. It is also an attempt to define and order a possible theoretical human activity system in a coherent manner. This is necessary since the aims and purposes of artists as entrepreneurs are often difficult to define, and have multiple and overlapping purposes.[124]

Laszlo and Krippner say the method of GST is:

> To model complex entities created by the multiple interaction of components by abstracting from certain details of structure and component, and concentrating on the dynamics that define the characteristic functions, properties, and relationships that are internal or external to the system.[125]

This method is the basis for determining what should be included in the *Artist's Meta-Praxis* conceptual model. In creating the framework, goal is to include the necessary and sufficient elements that an artist — acting entrepreneurially — would require. Additionally, the model is designed to contain explanatory power, both in minute detail and broad categories, in regard to the totality of how an arts entrepreneur's system would function.

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[123] Alexander Laszlo and Stanley Krippner, "Systems Theories: Their Origins, Foundations, and Development," in *Systems Theories and A Priori Aspects of Perception*, ed. J. C. Jordan (Amsterdam, North-Holland: Elsevier, 1998), 47–74.

[124] Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 93; Bridgstock, "Not a Dirty Word," 122–37; Hope, "Entrepreneurial Action."; Beckman, "So, What's the Point?," 177–84.

[125] Laszlo and Krippner, "Systems Theories," 47–74.

Laszlo and Krippner further articulate the approach of GST by stating:

Traditionally, the scientific method of analysis has involved:

1) the deconstruction of that which is to be explained;

2) the formulation of explanations that account for the behavior or properties of the components taken separately; and

3) the synthesis of these explanations into an aggregate understanding of the whole.

A four (rather than three) step approach of analysis/synthesis is needed to render possible the consideration of entities as diverse as atoms, organs and organ system, individuals, and societies through the common rubric of systems theory. The starting point is consideration of the embedding context that includes, and is to some extent defined by, the phenomenon under consideration. The second step involves description of what may be defined as 'sub-wholes within the embedding whole': identifiable discrete entities existing in their own right within the larger framework of the overall ensemble. Third, attention shifts to the specialized parts within the identifiable wholes, with emphasis on understanding the structures, their compositions and modes of operation, much as in the three-step process described above. The fourth and final step refocuses on the embedding context, integrating the perspective obtained at each of the preceding steps in an understanding of the overall phenomenon, including its internal and external context.

Key to this understanding is the emphasis on function as well as structure, on relationships and bonds in addition to the elements and components to which they pertain, so that the resulting understanding of the entity or process under consideration is expressed in terms of its roles and functions within the embedding whole.[126]

As a conceptual tool, the *Artist's Meta-Praxis* is designed to provide an understanding of the arts entrepreneur's system in the manner just described. GST's four-step process is applied to the domain of arts entrepreneurship, with the purpose of organizing and making sense of all essential elements. The end goal is to understand the role and function of arts entrepreneurs and how their system works within the economic and social suprasystem of which it is an integral part.

Holons and Holarchies

The work of Arthur Koestler, a seminal figure in the field of *General Systems Theory*, serves to further validate, contextualize, and legitimize the *Artist's Meta-Praxis* conceptual framework. His system-theoretical model of *Self-Regulating Open Hierarchic Order* (SOHO), developed in 1967, uses the concept of a 'holon' described as "a system which is simultaneously a subsystem and a suprasystem."[127]

Koestler coined the term holon as:

[Referring] to complex entities, particular organisms and people, which are simultaneously: (a) **whole** individuals and (b) participating **parts** of more encompassing wholes. 'Holon' was constructed from the Greek

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[126] Laszlo and Krippner, "Systems Theories," 61.
[127] Arthur Koestler, *The Ghost in the Machine* (New York: Macmillan, 1967); Stamps, *Holonomy*, 8.

word for whole, **holos**, and the suffix 'on,' which connotes a part, as in prot*on* or electr*on*.[128]

Going further, Koestler defines a *holarchy* as:

A multi-leveled hierarchy of semi-autonomous sub-wholes, branching into sub-wholes of a lower order, and so on. Sub-wholes on any level of the hierarchy are referred to as *holons*.[129] Parts and wholes in an absolute sense do not exist in the domains of life. The concept of the *holon* is meant to supply the missing link between atomism and holism, and to supplant the dualistic way of thinking in 'parts' and 'wholes'….a hierarchically-organized whole cannot be 'reduced' to its elementary parts; but it can be 'dissected' into its…*holons*.[130]

He further explains holons as:

Intermediary structures on a series of levels in ascending order of complexity, each of which has two faces looking in opposite directions: the face turned towards the lower levels is that of an autonomous whole, the one turned upward that of a dependent part. This dichotomy is present on every level of every type of hierarchic organization, and is referred to as the 'Janus phenomenon'.[131]

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[128] Stamps, *Holonomy*, 7.
[129] Arthur Koestler, "Beyond Atomism and Holism: The Concept of the Holon," in *Beyond Reductionism: New Perspectives in the Life Sciences*, edited by Arthur Koestler and John R. Smythies, (London: Hutchinson, 1972), 192–227.
[130] Ibid, 197.
[131] Ibid.

Koestler more precisely articulates a hierarchy by envisioning it *not* as a rigid ladder.

Instead, it is:

> A multi-leveled, stratified, out-branching pattern of organization, a system
> branching into sub-systems, which branch into sub-systems of a lower
> order, and so on. [It is] a structure encapsulating sub-structures and so on;
> a process activating sub-processes and so on.... it is a conceptual tool, a
> way of thinking…which displays both the autonomous properties of
> wholes and the dependent properties of parts. [132]

Hierarchies are often characterized by a chain of command flowing directionally from the

top down, thus entities on lower levels have very little communication or influence on

higher levels.[133] In contrast, holarchies have a command chain that can flow not only

from the top down, but also from the bottom up. Unlike hierarchies, holarchies contain

horizontal channels of communication and influence. In a holarchy, an entity from any

level can affect and influence other levels, in any direction, both vertically and

horizontally. Consequently, there is *no* superiority of importance within the system; all

holons in the holarchy are vital to the *optimal* functioning of the structure.

Realizing General Systems Theory in the Meta-Praxis

The *Artist's Meta-Praxis* can be envisioned as a framework operating similarly to

Koestler's *Self-Regulating Open Hierarchic Order*. Consequently, the following

paragraphs demonstrate this resemblance by "translating" the framework's properties to

describe the *Artist's Meta-Praxis*. By adapting the language Koestler used to define his

ideas of holarchies and holons, it is possible to describe the application of these concepts

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[132] Ibid.
[133] Stamps, 8.

in a new academic context, while simultaneously arguing for the validity of the *Meta-Praxis* framework. To be extremely clear, the following ideas and language are *original to Arthur Koestler*; this paper merely adapts them for application in a new context.[134]

Definitions and Structural Design of the Framework

Structurally, the *Meta-Praxis* consists of multiple holons that can be isolated into individual components. However, when combined they transform into a multiple leveled framework, creating a hierarchy of parts within parts. Three vertical levels form the depth of the structure, and three horizontal components on any given level comprise its span.

1ˢᵗ level holons are:
- Entrepreneurial Action
- Artistic Action (i.e. Classical Guitar)
- Meta-Intellect

Level I holons, in combination, serve to reconcile the atomistic and holistic activities of artists.

2ⁿᵈ level holons are:
- Technique
- Practice
- Divergent Thinking[135]

Level II holons are inherently behavioral in nature, incorporating routines of acquired skills and displaying rule-governed behaviors.

3ʳᵈ level holons are:
- Theoretical Knowledge
- Applied Knowledge
- Domain Knowledge

Level III holons are acquired and incorporated by those of Level II.

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[134] Paraphrased version adapted from Koestler, "Beyond Atomism and Holism."
[135] See Chapter 4 of this document for a detailed analysis and explanation of divergent thinking.

Dissectibility

The *Meta-Praxis* can be divided into different components. Its dissectibility is demonstrated by the ability to separate each component, and utilize the specific skills and activities of each individually. This functioning within each domain, or holon, displays the relative autonomy of each individual component of the framework.

Rules and Strategies

Holons of the *Meta-Praxis* are governed by fixed sets of rules and display flexible strategies. They possess their own unique *canon*, or theories of the system, which determine their invariant properties, structural configuration and/or functional patterns. *The canon determines the rules of the game, while the strategy decides the course of the game.*

Integration and Self-Assertion

Every holon in the *Artist's Meta-Praxis* has the dual tendency to preserve and assert its individuality as a quasi-autonomous whole; and to function as an integrated part of a larger whole. This polarity between the Self-Assertive and Integrative tendencies is inherent to the concept of holarchies and hierarchic order. The Self-Assertive tendencies are the dynamic expression of the holon's wholeness, the Integrative tendencies of its partness.

Triggers and Scanners

Output hierarchies in the *Meta-Praxis* generally operate on the trigger-release principle, where a relatively simple, implicit or coded signal releases complex, preset mechanisms. Input hierarchies operate on the reverse principle; instead of triggers, they are equipped with filter-type devices (scanners, resonators, classifiers) which strip the

input of noise, abstract and digest its relevant contents, according to that particular hierarchy's criteria of relevance. Triggers convert coded signals into complex output patterns. Filters convert complex input patterns into coded signals. Output hierarchies spell, concretize, and particularize. Contrastingly, input hierarchies digest, abstract, and generalize.

Arborization, Reticulation, and Regulation channels

Holons can be regarded as vertically arborizing structures whose branches interlock with those of other holons at a multiplicity of levels and form horizontal networks: arborization and reticulation are complementary principles in the architecture of the *Meta-Praxis*. For example, 1st level holons can be, but are not normally, in direct communication with 3rd level ones, and vice versa. To communicate, signals are transmitted through regulation channels, one step at a time.

Mechanization and Freedom of Mind

Holons on successively higher levels of the *Meta-Praxis* show increasingly complex, more flexible, and less predictable patterns of activity while successive lower level holons demonstrate increasingly mechanized, stereotyped, and predictable patterns. Typically, a monotonous environment facilitates mechanization. Conversely, new or unexpected contingencies require decisions to be referred to higher levels of the hierarchy, resulting in an upward shift of controls from mechanical to mindful activities.

Equilibrium and Disorder

Dynamic equilibrium in the *Meta-Praxis* exists if the Self-Assertive and Integrative tendencies of its holons are counter-balanced. Equilibrium in a hierarchic system does not refer to relations between parts on the same level, but to the relation

between part and whole; the whole being represented by the agency which controls the part from the next higher level. This demonstrates the importance of each level not just to itself, but to the entire system.

Regeneration

Critical challenges to the *Meta-Praxis* can produce degenerative or regenerative effects. The regenerative potential of the holarchy manifests itself in fluctuations from the highest level of integration down to earlier, more primitive levels, and up again to new, modified patterns. Praxis is most crucial during critical challenges to the system, since applied knowledge can result in regenerative improvement.

Meta-Praxis in Greater Detail

The *Meta-Praxis* framework is a way of thinking, perceiving, and acting, involving both the cognitive and the physical. *Figure 3.1* illustrates, as mentioned previously, the paradigm's structure.

<u>**1ˢᵗ level holons are:**</u>

- Meta-Intellect
- Artistic Action (i.e. Classical Guitar)
- Entrepreneurial Action

Figures 3.2, 3.3, and 3.4 show each component's subsystem.

<u>**2ⁿᵈ level holons are:**</u>

- Technique
- Practice
- Divergent Thinking

Additionally, *Figures 3.2, 3.3, and 3.4* display each subsystem's sub-layer.

<u>**3ʳᵈ level holons are:**</u>
- Theoretical Knowledge
- Applied Knowledge
- Domain Knowledge

Interpreting this framework requires 1) considering this model in three dimensions, 2) envisioning a constant bi-directional flow of information and skill application between the components, and 3) taking into account a guiding force that will govern the system. The reader is cautioned not to consider this a "grand model of artist cognition," but rather, a way to visualize (rightly or wrongly) what appears to be important to an artist and where art and entrepreneurship might occur in this system. Once more, this model is presented only as one possible way to understand how an artist *might* think and where entrepreneurship education would fit into this model.
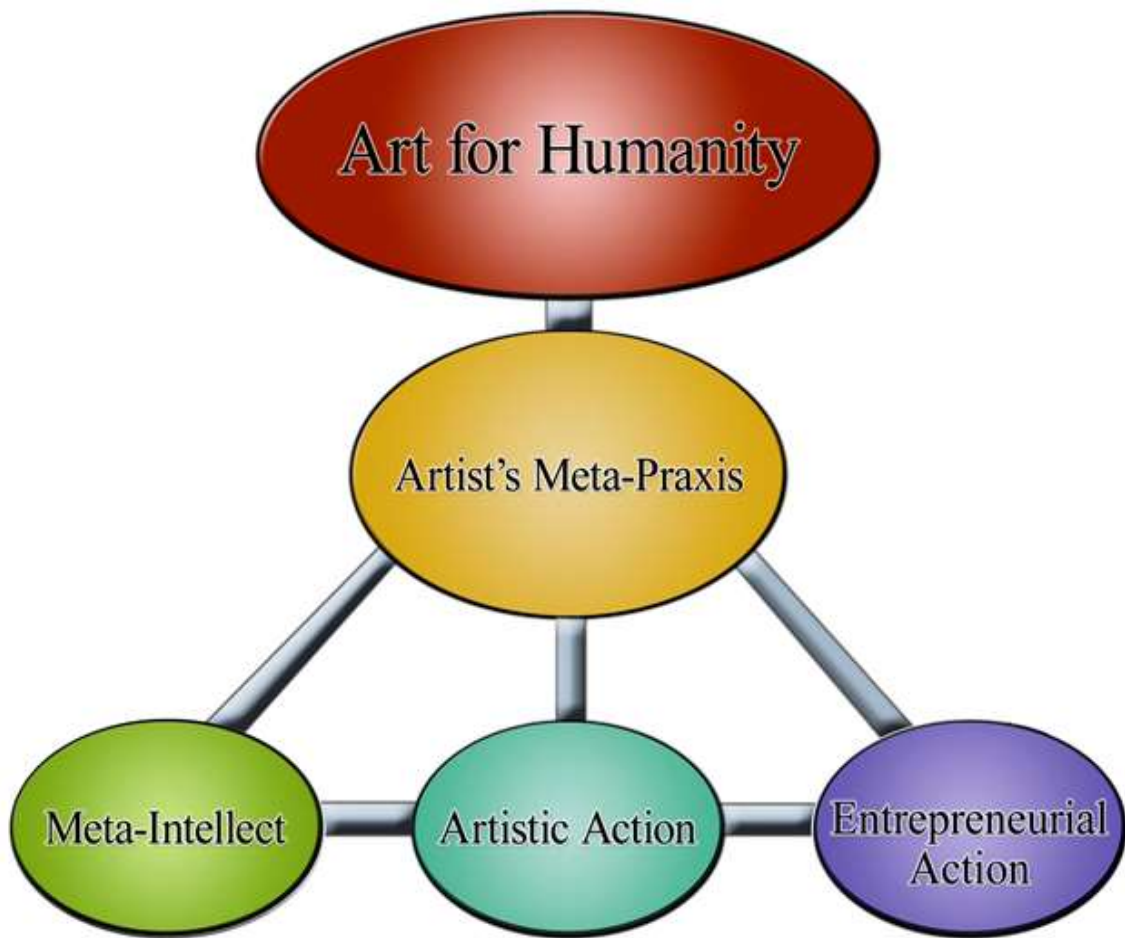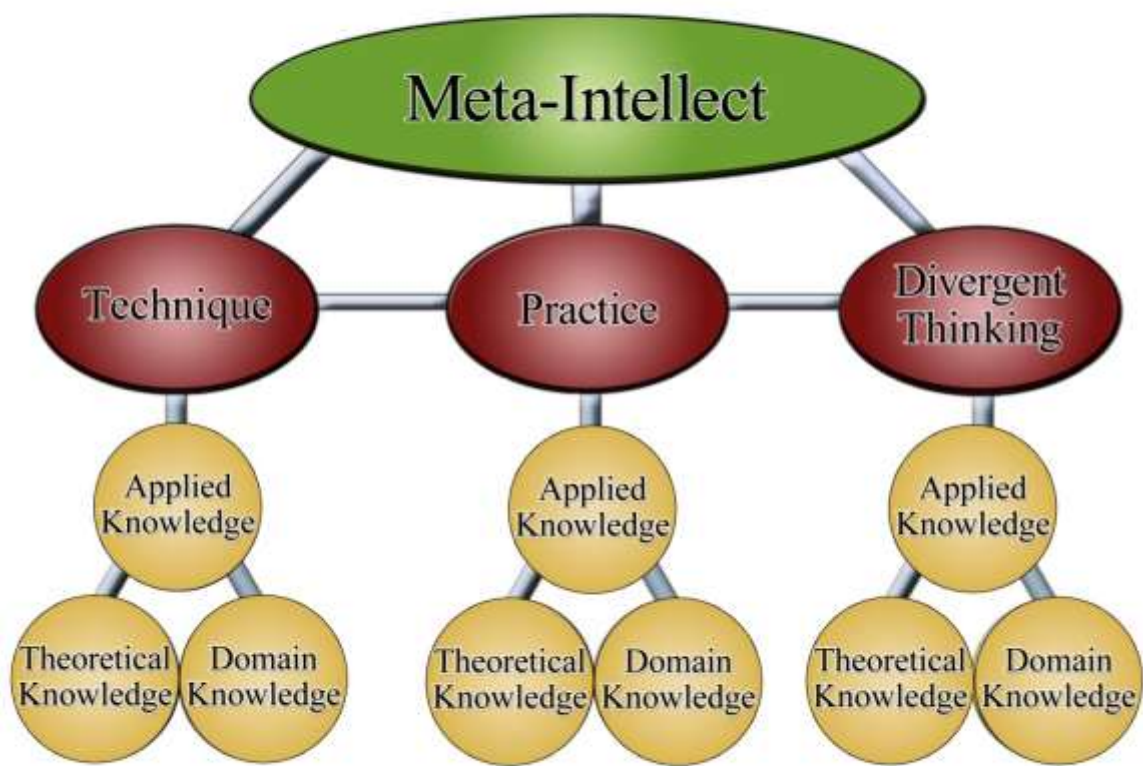
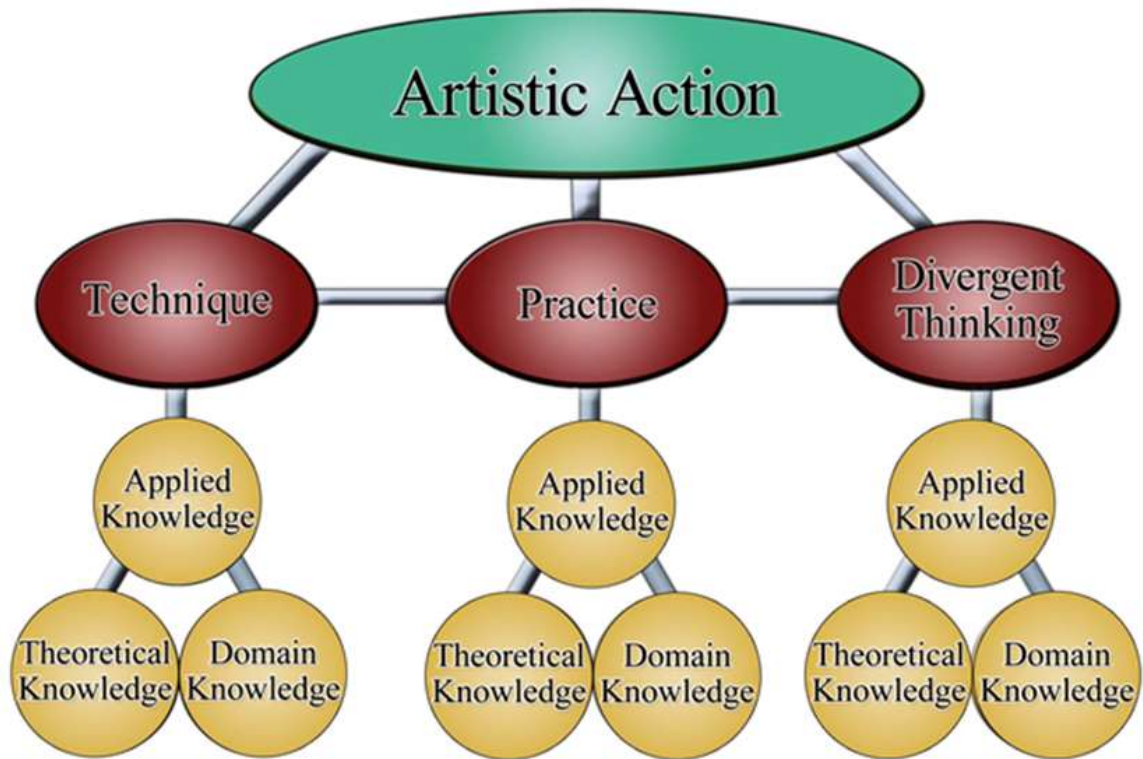**Figure 3.1 Artist's Meta-Praxis Holarchy**

Figure 3.2 Meta-Intellect Holon
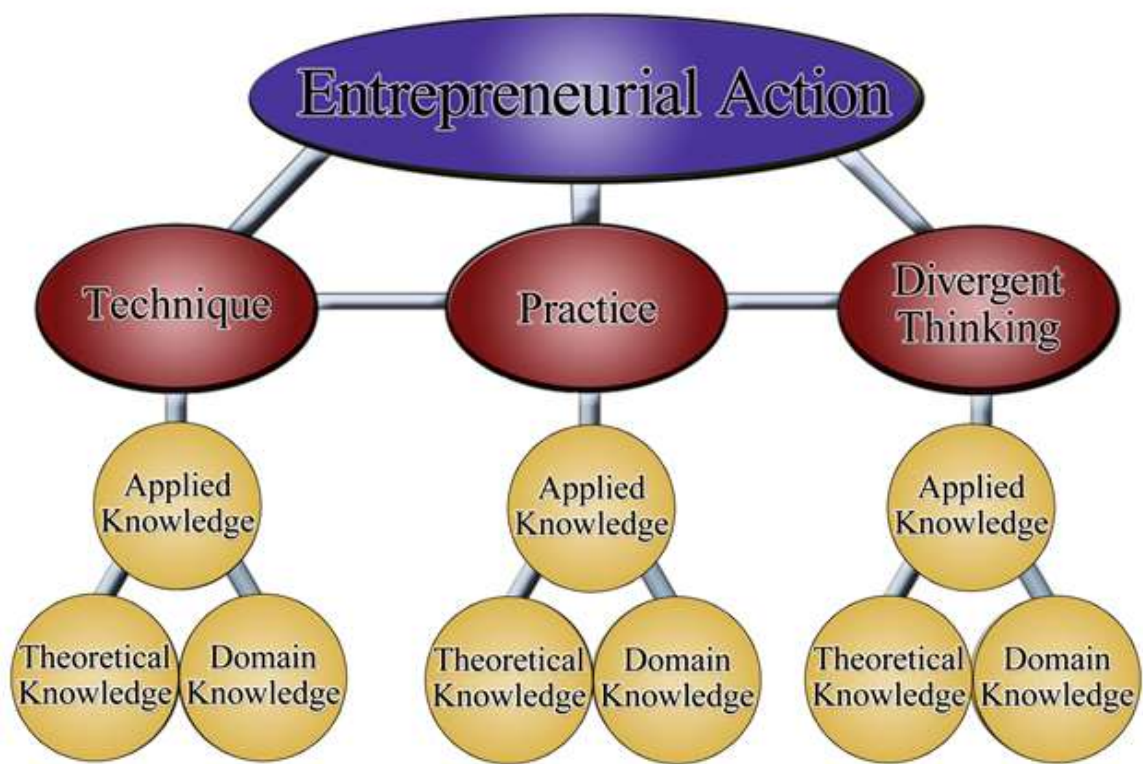
Figure 3.3 Artistic Action Holon

Figure 3.4 Entrepreneurial Action Holon

The Governing System: Meta-Intellect & Creativity

The Meta-Intellect (or "big picture intellect"), is an all-encompassing, fluidly governing intellect, and as such, is the command center for the management of knowledge and action. It perceives, analyzes, discerns, anticipates, critiques, interprets, judges, and guides. Enabling efficiency, the Meta-Intellect illuminates which tasks or skills should be worked on when, and differentiates between which activities are a means to an end, and which are the ultimate ends. Additionally, it organizes the staggering amount of information, knowledge, and skill needed for one to be — in this case — a successful artist and entrepreneur. The Meta-Intellect, as the command center of knowledge and action, fosters high levels of *expertise* that are critical to successful functioning within the multiple domains of the *Meta-Praxis*.[136]

Cognitive psychology can help explain and validate the suggested Meta-Intellect concept. One aspect of the discipline is the study of expertise. Authors Fayena-Tawil, Kozbelt, and Sitaras state:

> Expertise is the perceptual and behavioral ability to work with 'the big picture' in solving a problem. Having a sense of "the big picture" is also relevant to understanding how individuals monitor progress and engage in metacognition, that is, reflection about one's own thinking. Metacognition involves actively monitoring and regulating one's own cognition and behavior to achieve a goal. Metacognition plays very important roles in creativity. For example, eminent creators appear to deliberately engage in

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[136] Frieda Fayena-Tawil, Aaron Kozbelt, and Lemonia Sitaras, "Think Global, Act Local: A Protocol Analysis Comparison of Artists' and Nonartists' Cognitions, Metacognitions, and Evaluations While Drawing," *Psychology of Aesthetics, Creativity, and the Arts* 5, no. 2 (2011): 135–45.

metacognitive processes like consideration of task strategies, self-instruction, time management, self-monitoring, and self-evaluation. Better problem solvers are also more adept at metacognitively monitoring their progress.[137]

Within the domains of artistic and entrepreneurial action, the necessity of expertise, problem solving, and a sense of the "big picture" seem obvious. Additionally, processes like consideration of task strategies, self-instruction, time management, self-monitoring, and self-evaluation are essential. Thus, the role of the Meta-Intellect is to direct these metacognitive processes throughout the entire system of the *Meta-Praxis*.[138]

The Meta-Intellect controls the rules, strategies, integrative and self-assertive tendencies, triggers, scanners, regulation channels, shifts from mechanical rigidity to freedom of mind, and the regenerative processes within the *Meta-Praxis* holarchy. Likewise, the Meta-Intellect affects horizontally the holons of any Specific Arts Discipline and Arts Entrepreneurship, as well as vertically the holons of Divergent Thinking, Technique, Practice, Theoretical Knowledge, Domain Knowledge, and Applied Knowledge. As mentioned previously, theories of the system determine the rules of the game, and strategy determines the course of the game. The Meta-Intellect selects strategic maneuvers within the *Meta-Praxis* by activating Divergent Thinking, which requires the involvement of Domain Knowledge and Applied Knowledge.

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[137] Ibid.

[138] Shaver, and Scott, "Person, Process, Choice," 23–45.

Contrastingly, the rules of the game are determined by Theoretical Knowledge and Domain Knowledge. These rules affect and influence the strategic decisions of the Meta-Intellect. Functionally, the interplay of behavior between holons of each level account for the coherence, stability, and specificity of the entire *Meta-Praxis*.

Artistic Action

Although an artist operating within any arts discipline could be inserted into the *Meta-Praxis*, for purposes of example, classical guitarists will be used as a "specific arts discipline" in the model. (See figure 3). Classical guitarists utilize a variety of skills to become master guitarists: facile technique and a compelling sense of musical interpretation are certainly critical, but cognitive power, enhanced through divergent thinking is also necessary. Guitarists rely heavily upon Divergent Thinking during the process of determining fingerings for complex musical passages. The aesthetic quality of the music, whether superior or inferior, is greatly affected by the fingerings chosen. Consequently, the incorporation of the Meta-Intellect guiding Divergent Thinking during this process is vital to determining the degree of technical ease or difficulty within a piece of music, and ultimately the musical result.

However, in order to achieve *expertise* in fingering choices and musical control, the guitarist must develop a thorough knowledge of the instrument, of music itself, and of practicing. An example of Domain Knowledge is possessing understanding in each of these categories: the classical guitar and how it works, music and how it works in general and on the guitar, and practicing and how it works in general and on the guitar. Knowing the necessary theories about technique, music, practicing, and thinking are examples of Theoretical Knowledge. It is at this point that the Meta-Intellect governs the process, by

guiding the strategic choices through Divergent Thinking.[139] Theoretical Knowledge

determines the rules of the game, and the Meta-Intellect determines the optimal choice

using Domain Knowledge and Divergent Thinking. Applied Knowledge puts the decision

into action to bring about the desired effect.

Cognitive science can help to validate these suggested processes within the *Meta-Praxis*. Scholars Francis Heylighen and Clément Vidal say,

> One of the key insights of the new cognitive science is that cognition is
> necessarily situated and embodied. This means that a cognitive system,
> such as the human mind, is always interacting with its environmental
> situation via its bodily sensors (eyes, ears, touch…) that perceive, and
> effectors (hands, vocal chords…) that produce actions. The complexity of
> the real world is dealt with not by manipulating an abstract internal
> representation, but by manipulating the world itself, i.e. by performing
> actions and monitoring their results via perceptions.[140]

This type of cognition is exactly what the actions of the *Meta-Praxis* require, and as such,

the model can move from pure assertion to being grounded in cognitive science. Classical

guitarists manipulate their world, or domain, by interacting with their environment via

perceiving bodily sensors (eyes, ears, touch…), and effectors that produce actions

(hands…), and monitoring the results. For example, after choosing fingerings for a

musical passage, guitarists test the choices by using them to performing the music, listen

to the result, and then make necessary adjustments to achieve the desired results.

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[139] See Chapter 4 of this document for a detailed analysis and explanation of Divergent Thinking.
[140] Francis Heylighen and Clement Vidal, "Getting Things Done: The Science behind Stress-Free Productivity," *Long Range Planning* 41, no. 6. (2008): 585–605.

Similarly, in performance, guitarists must monitor their playing and respond accordingly, so that their musical interpretation is realized according to their musical intentions.

To further bolster the veracity of these assertions, a paraphrased version of how Koestler described them as inherent to holarchies will help:

In perceptual hierarchies, filtering devices range from habituation and the outward control of receptors, to pattern-recognition in space or time, and to the decoding of forms of meaning. For an artist to perform the learned skills utilized by the *Meta-Praxis*, a generalized implicit command is spelled out in explicit terms on successive lower level holons which, once triggered into action, activate their sub-units in the appropriate strategic order, guided by feedbacks. Filters operate on every holon through which the flow of information must pass on its ascent from periphery to center.

Conscious experience within the *Meta-Praxis* is enriched by the cooperation of several perceptual hierarchies in different holons, and within the same holon. In sensory-motor coordination, local reflexes are short-cuts on the lowest level, like loops connecting traffic streams moving in opposite directions on a highway. Skilled sensory-motor routines operate on higher levels through networks of internal and external perception feedback loops within loops, which function as control mechanisms and keep the artist in a state of self-regulating, kinetic homeostasis. While sensory feedbacks guide motor activities, perception is dependent upon motor activities. The perceptual and motor holons

engaged on every level of the *Meta-Praxis* work so closely together they cannot be separated.[141]

Entrepreneurial Action

Entrepreneurship requires the same elements employed by a virtuoso classical guitarist. A virtuoso entrepreneur requires Domain Knowledge; whether the domain is Theoretical Knowledge about entrepreneurial Technique, Applied Knowledge towards Technique, or how to think creatively in order to simply recognize a "better way." These areas of knowledge influence entrepreneurial Technique and Practice, which must be guided by Divergent thinking.

Behaving as an entrepreneur requires expertise, problem-solving skills, and the incorporation of Divergent Thinking, all of which can be done in an artfully creative manner. In fact, some say effective entrepreneurial action is an art form in and of itself.[142] Additionally, entrepreneurs manipulate their domain, just as artists do, by interacting with their environments via bodily sensors (eyes, ears, etc.) that perceive, and effectors (hands, vocal folds, etc.) that produce actions, and then monitoring the results.

For example, entrepreneurs use Domain Knowledge to understand an industry or industries within which they want to work. Once established, the Meta-Intellect guides Divergent Thinking to determine, using Theoretical Knowledge, the optimal strategy for creating a new product or service or innovating an already existing product or service so that the value offered solves a problem. After the new product/service is introduced into the market, entrepreneurs monitor the results of the venture. They engage in metacognitive activity to evaluate all aspects of the venture, including Theoretical

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[141] Paraphrased version adapted from Koestler, "Beyond Atomism and Holism."

[142] Hope, "Entrepreneurial Action," 6, 15–16.

Knowledge and Domain Knowledge, the way in which these become Applied

Knowledge, as well as Technique, Practice, and Divergent Thinking. Changes and

adjustments are then made based on the results.

Entrepreneurs use perceptual triggers, scanners, and feedback loops to evaluate

the effectiveness of their technique, problem solving skills, creativity, and innovation to

achieve the desired results of their practice. These actions can be viewed as identical to

those of artists; the only significant difference between an artist and an entrepreneur is the

working out of identical processes and actions on different products in different domains.

All of the elements involved in the intellectual and creative processes are *identical*.

Throughout the entire *Meta-Praxis*, these cognitive and physical activities cannot

be separated from each other. Channels of communication and synthesis flow constantly

and multi-directionally between each level of process with any and all of the components.

Technique influences Practice, which is influenced by Divergent Thinking. Divergent

Thinking is influenced by practicing techniques of thinking, and by learning about

theories of thinking. Technique is influenced by thinking about theories of technique, and

Practicing is influence by thinking about theories of practicing. Applied Knowledge of

one area to another is the glue that binds all of these processes together and provides

cohesion. Similarly, *entrepreneurial action and artistic action, directed by intellectual

action, form a synergetic relationship*.

<u>THE VALUE OF THE META-PRAXIS</u>

If artists are compelled by an undying call to make their art their career, then the

conceptual framework of the *Artist's Meta-Praxis* will seem indispensable. Similarly, arts

entrepreneurship curriculum designers will find it invaluable to their task, because it

outlines possible behavioral patterns of artistic action.[143] The *Meta-Praxis* identifies the skill sets necessary for entrepreneurial action, showing that artists are *already* using them in their areas of expertise.

Furthermore, the Meta-Praxis is intended to help both artists and entrepreneurship educators conceptualize the process of producing art by outlining an integrative model enabling increased creativity, innovation, efficiency, and productivity.[144] Additionally, the model guides artists to see how other academic disciplines can strengthen their artistic endeavors by articulating the required multidimensionality artists need to create a viable career through their art. Perhaps most importantly, this model demonstrates how artists channel creativity, imagination, and divergent thinking into entrepreneurial action to *serve* humanity collectively with and through their art, helping reshape the function of entrepreneurship as critical to the artist, arts training and even art itself; therefore entrepreneurial action *serves* as a key catalyst in fulfilling an artist's purpose.

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[143] Shaver, and Scott, "Person, Process, Choice," 23–45.

[144] Helen Mason, and Lyn Robinson, "The Information-Related Behavior of Emerging Artists and Designers: Inspiration and Guidance for New Practitioners," *Journal of Documentation* 67, no.1 (2011): 159–80.

CHAPTER 4

GUITARISTS, MANAGERS, AND ENTREPRENEURS

WHY GUITARISTS NEED ENTREPRENEURIAL TRAINING

Many undergraduate guitar performance majors aspire to careers in concertizing and teaching, often desiring to model their teacher's profession. However, full-time teaching positions are extremely rare within higher education. This scarcity is partially due to an overabundant supply of students earning doctorates and very little demand for guitar professors. The result is a saturated job market and hundreds of highly qualified applicants competing for a single position, when and if one becomes available. Consequently, would-be guitar professionals are best served by receiving some entrepreneurial training during their collegiate years.

Students whose ambitions are not aimed at full-time faculty jobs, yet still desire to work as professional guitarists also face challenges, such as the exclusion of the guitar in large ensembles (i.e. the symphony), the guitar's limited role in chamber music environments, and the shortage of full-time teaching positions in K-12 public and private schools. Even those with master's degrees who simply desire to win an adjunct teaching position within higher education face a flooded job market. Put bluntly, there is no clearly defined route to employment after earning a degree in guitar performance, no matter if the educational attainment level culminates in a bachelor's, master's, or doctorate degree. Prospective full-time high school or middle school teachers face challenges as well, such as convincing administrators of the need for such an uncommon position. Despite the

greater potential for jobs at the K-12 public and private school level, the demand also remains weak compared to the strong supply of these highly trained teaching professionals.

Guitarists need entrepreneurial training, conceivably more so than any other group of aspiring and professional musicians. However, there are numerous opportunities for those willing to forge a unique career path. Guitarists possess distinct advantages as their instrument is possibly the most ubiquitous and favored instrument in the current cultural milieu, which provides a depth of pedagogical opportunity and a broad audience. Perhaps most importantly, guitarists enjoy a potentially profound and unrecognized advantage when developing a successful entrepreneurial career (i.e. divergent thinking).

THE GUITAR AND DIVERGENT THINKING

This section examines divergent thinking, which is a key component of creativity and innovation, the commonly recognized tools of entrepreneurship.[145] Furthermore, the following paragraphs suggest that classical guitarists have promising, yet latent, potential for entrepreneurial success because of a link between guitar training and divergent thinking. Empirical data supports this hypothesis by demonstrating how music training cultivates high levels of divergent thinking capacity.[146]

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[145] See Chapter 2 of this document for a discussion of creativity and innovation as entrepreneurial tools; Sarnoff A. Mednick, "The Associative Basis of the Creative Process," *Psychological Review* 69, no. 3 (1962): 220–32; Joy P. Guilford, "Traits of Creativity," in *Creativity and Its Cultivation: Addresses Presented at the Interdisciplinary Symposia on Creativity, Michigan State University, East Lansing, Michigan*, ed. Harold H. Anderson (New York: Harper, Michigan State University, East Lansing, Michigan, 1959), 142–61.

[146] Crystal Gibson, Bradley S. Folley and Sohee Park, "Enhanced Divergent Thinking and Creativity in Musicians: A Behavioral and Near-Infrared Spectroscopy Study," *Brain and Cognition* 69 (2009): 162–69.

What Is Divergent Thinking?

Since the 1950's, divergent thinking has been a topic of study and considered a primary cognitive component of creativity.[147] Authors Gibson, Folley, and Park provide a cogent explanation:

> Divergent thinking is distinguished from convergent thinking, which is defined by a narrowing of possible responses to reach the correct solutions. In contrast, divergent thinking involves flexible ideation to generate many responses to open-ended and multifaceted problems. Convergent thinking works best with well-defined problems that have a clearly defined response, while divergent thinking is best suited for poorly defined or unstructured problems… Since Guilford's seminal contribution to the study of creativity, divergent thinking has remained a conceptually, internally, and externally valid element of the creative process.[148]

According to Guilford, divergent thinking provides the foundation for creative production because it requires ideational searching without directional boundaries.[149] He identified four aspects of divergent thinking: 1) **fluency** - the ability to produce great number of ideas or problem solutions in a short period of time, 2) **flexibility** - the ability to simultaneously propose a variety of approaches to a specific problem, 3) **originality** - the ability to produce new, original ideas, and 4) **elaboration** - the ability to systematize and organize the details of an idea and carry it out.[150] Though not included by Guilford, the

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[147] Mednick, "The Associative Basis," 220–32; Guilford, "Traits of Creativity," 142–61.

[148] Gibson, Folley and Park, "Enhanced Divergent Thinking and Creativity in Musicians," 162–69.

[149] Guilford, "Traits of Creativity," 142–61.

[150] Joy P. Guilford, "Creativity," *American Psychologist* 5, no. 9 (1950): 444–54; Guilford, "Traits of Creativity," 142–61.

concept of recombination (i.e. taking small fragments of different ideas and forming a viable solution) also seems important when thinking divergently.[151]

Why Guitar Training Fosters Divergent Thinking Skill

Guitarists possess an inherent potential to develop divergent thinking skill, as the following delineation of guitar performance decision making will reveal.[152] When guitarists learn a musical work, they must determine how to actually play the piece, a process referred to as "fingering." Ronald Sherrod defines fingering as:

> The exact, well-planned, and deliberate designation of fingers to a given passage. The primary consideration for any guitarist is an authentic and artistic performance of the music. The methodical and meticulous choice of fingers is of utmost importance in accomplishing this task.[153]

Both the right and left hands, as used in classical style guitar playing, require fingering choices. Regarding this, Stanley Yates posits:

> The choice of left-hand fingering revolves around melodic and harmonic context and the compromise between musical effect, instrumental sonority, and technical expediency. Melodic fingerings, which move strictly from note to note without allowing any overlapping of notes within the line, are contrasted with harmonic fingerings with allow for the overlapping of notes belonging to the same harmony, even though the notation may not indicate such overlapping. The deciding factor in choosing one system over the other lies in the compromise between

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[151] Christopher Berg, e-mail message to author, January 26, 2014.

[152] The reader is reminded of the discussion in Chapter 3 concerning how Divergent Thinking functions as a Holon within the Artist's Meta-Praxis.

[153] Ronald J. Sherrod, *Discovering the Art of Guitar Fingering: A Comprehensive Text & Study Guide* (Sherman Oaks, CA: Alfred, 1980), 3.

musical context and instrumental sonority. The degree to which either

system may be consistently employed is further compromised by the

physical limits of the instrument, and by the facility of the player (noting

that results in performance will likely reflect the *intentions* of the player as

much as the implications of the fingerings themselves). The fingerings

provided in any edition are based upon the physiology and conception of a

single player and should, therefore, be taken as suggestions only.[154]

The task of creating effective fingering solutions on the guitar, as highlighted by these

authors, necessitates implementing each aspect of divergent thinking (fluency, flexibility,

originality, elaboration) to navigate successfully through complex musical textures. For

example, the guitarist is required to be *fluent*, or produce a great number of ideas or

problem solutions in a short amount of time when learning a new piece of music. The

problems presented involve musical issues, such as melodic and harmonic context and

musical effect, as well as technical (i.e. what is required of the fingers physically).[155]

Master guitarists should be able to solve fingering problems in fifteen minutes or less; if

more time is required, the passage may be unplayable and editorial changes should be

considered.[156] Questioning the approach to the passage and considering the problem from

a different perspective is an alternative solution to this type of fingering conundrum.

During this time of *fluency*, the guitarist also must demonstrate *flexibility,* by

generating a variety of fingering choices for the specific problem area. This includes

being *original* with ways of playing the passage, because often the fingerings included in

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[154] Stanley Yates, *J.S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar* (Mel Bay, 1998), 162.
[155] Sherrod, *Discovering the Art of Guitar Fingering*, 3; Yates, *J.S. Bach: Cello Suites Arranged for Guitar*, 162.
[156] David Russell, "Classic Technique," in *The Guitar: A Guide for Students and Teacher*s, ed. Michael Stimpson (USA: Oxford University Press, 1988), 40–52.

the score are the solutions that worked best for a specific individual, and are typically intended as suggestions.[157] Finally, the guitarist must be able to *elaborate*, or organize and systematize the fingering ideas and solutions, and physically test each to determine which solution best satisfies both the technical and aesthetic demands of the work.[158] Recombination, the activity of taking fragments of different ideas and combining them to produce a brilliant and unexpected result, is another important skill to use during the *elaboration* process.[159]

It is important to acknowledge many guitarists do not possess adequate knowledge of the fretboard and instead rely heavily on rote learning, resulting in difficulty recognizing fingering options and changing to a better solution. Guitarists lacking fundamental domain knowledge are not well positioned to incorporate divergent thinking effectively. Therefore, this section presupposes that guitarists possess the following prerequisites of thinking divergently: 1) an expert knowledge of the fretboard, 2) an accurate perception of personal capabilities and limitations, including distinguishing between concrete limitations versus undeveloped skills, 3) a clear idea of musical problems to be solved, 4) a sense of what fingerings work well at slow tempos, but not *at* tempo, versus a sense of what fingering *will* work at tempo, and 5) a heightened sense of the instrument's technical capabilities.[160]

A guitarist's need for high levels of divergent thinking is revealed by examining how the fretboard works. For example, many notes can be played on four different frets and strings, despite the fact that they are the same pitch and are identically notated. The

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[157] Yates, *J.S. Bach: Cello Suites Arranged for Guitar*, 162.
[158] Sherrod, *Discovering the Art of Guitar Fingering,* 3.
[159] Christopher Berg, e-mail message to author, January 26, 2014.
[160] This list was developed based on Christopher Berg's e-mail message to author, January 26, 2014.

note E, in the top space of the treble clef, could be played on the open first string, or the fifth fret of the second string, or the ninth fret of the third string, or the fourteenth fret of the fourth string. The choice depends on the musical texture, melodic and harmonic context, musical effect, desired tone color, and right and left hand technical requirements.

The Gigue of J.S. Bach's Lute Suite BWV 1006a provides fertile ground for enlivening the divergent thinking process. Guitarists must move cognitively through each aspect of divergent thinking when engaging with the notes of measure ten, shown in Figure 4.1. First they must be *fluent*, or produce a great number of ideas or problem solutions, and demonstrate *flexibility,* by generating a variety of fingering choices for the specific problem area. Figures 4.2 - 4.8 represent seven possible combinations of strings that theoretically would produce the pitches Bach wrote in measure ten: this author developed six of the presented options, while the seventh is the suggestion of an editor.[161] In each example the circled numbers represent the guitar string that could produce the given pitch (by left hand fingers pressing appropriate strings down to appropriate frets), and the letters represent the right hand fingers that pluck each note (p = thumb, i = index, m = middle, a = ring).

Figure 4.1 Bach Example 1

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[161] Frank Koonce, ed., *The Solo Lute Works of Johann Sebastian Bach* (San Diego, CA: Neil A. Kjos Music Company, 2012).
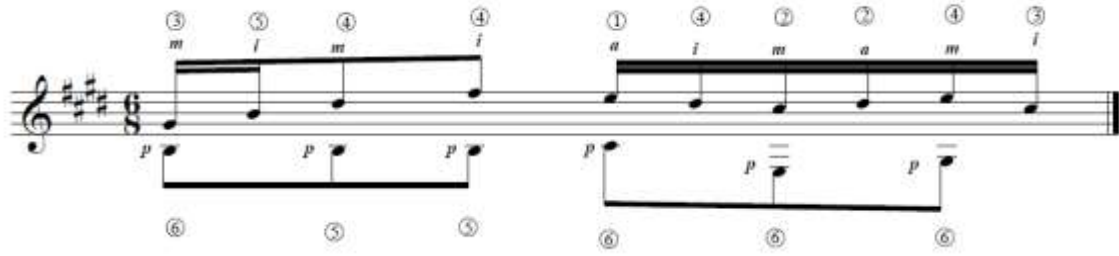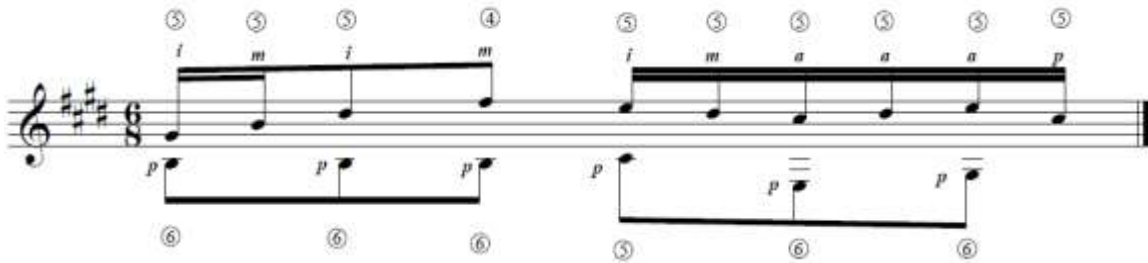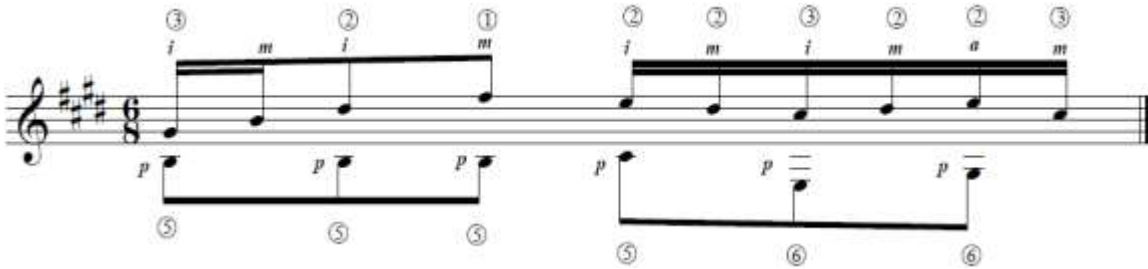
Figure 4.2 Bach Example 2

Figure 4.3 Bach Example 3
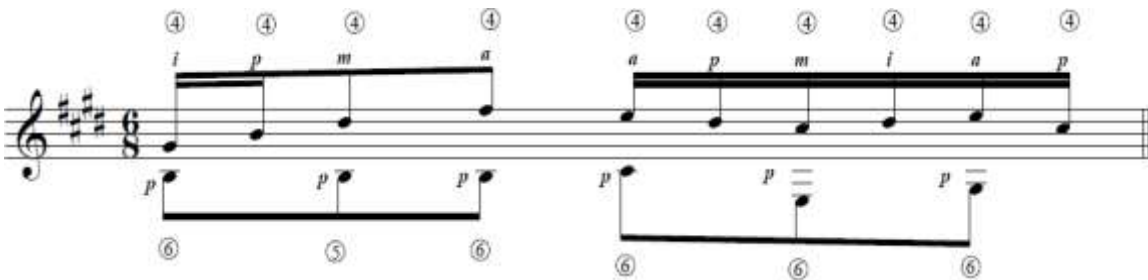

Figure 4.4 Bach Example 4
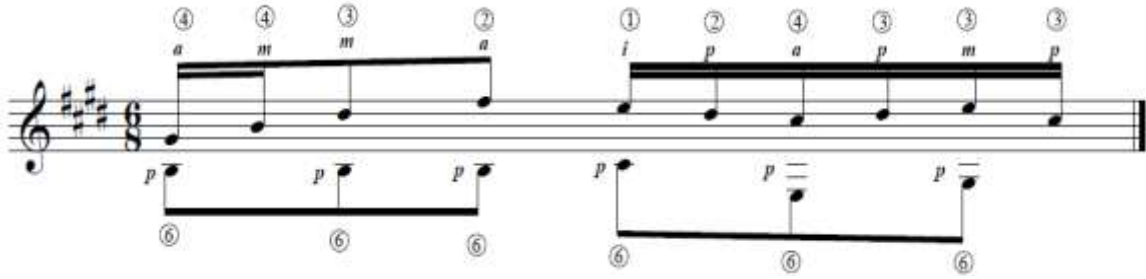

Figure 4.5 Bach Example 5
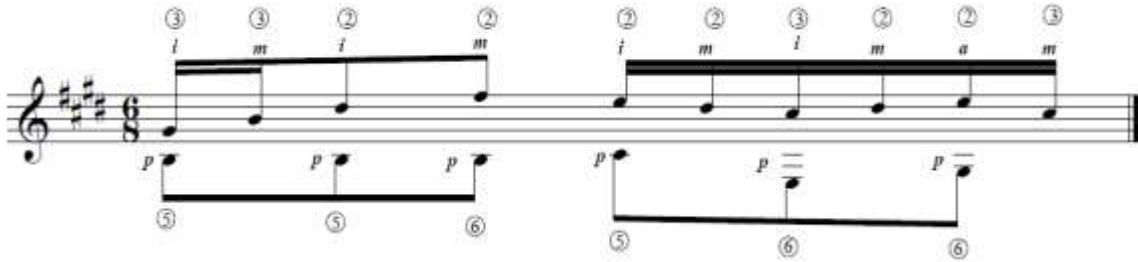
Figure 4.6 Bach Example 6
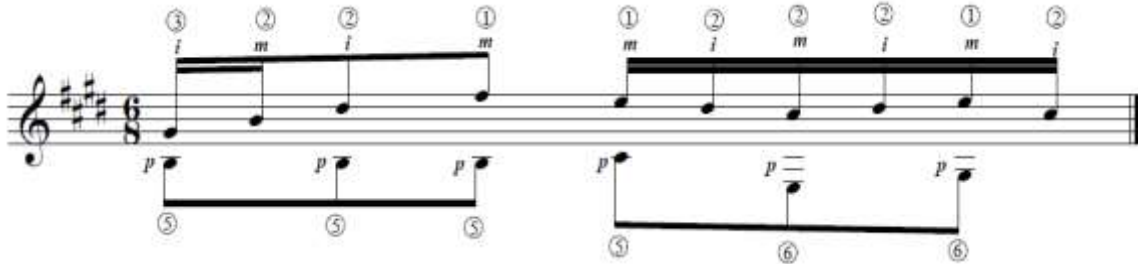

Figure 4.7 Bach Example 7

Figure 4.8 Bach Example 8

Lastly, guitarists must *elaborate* by systematizing the fingering solutions and physically testing each to determine which option best satisfies both the technical and aesthetic demands of the music, yet remains contiguous with the individual's unique physiology. Experienced guitarists will quickly recognize which examples (provided above) are physically impossible, and which ideas — even though all are theoretically possible — are the most viable. The more absurd options are Figures 4.2, 4.3, 4.5, and 4.6. Figures 4.4, 4.7, and 4.8 are the best remaining choices. Of these, Figures 4.4 and

4.8 are better than 4.7, and the choice between 4.4 and 4.8 is made by context, preference, physiology, and aesthetic taste. The author's choice is Figure 4.4, while others would perhaps choose Figure 4.8.

Thus far, choices have been made based solely upon which strings to play the notes of one measure and how this necessitates incorporating the full range of cognitive activity used to think divergently. If this process is multiplied by the entire musical work, a staggering amount of divergent thinking — whether guitarists are aware or not — is inherently challenging their cognitive capabilities. Added to this, the guitarist also must make choices about which finger to use for each note on each string for each hand (the examples provided above do not include left hand fingering choices, rather they only include string choices for producing each note). The cumulative effect reveals an incredible amount of possibilities for playing *only one* measure of contrapuntal music on the guitar.

Guitarists could develop high levels of divergent thinking capacity simply due to the nature of their work. Assuming guitarists are trained to approach problem solving in this manner, not only will they operate at high levels of professionalism, but also they will develop powerful divergent thinking capacity. If guitarists learn to transfer this invaluable skill into other domains, such as entrepreneurial thinking and behavior, they can develop unlimited potential for opportunity recognition, innovation, and value creation. Thus, guitarists demonstrate — simply through their musical process — core capacities and innate advantages for entrepreneurial success due to the idiosyncratic and cognitively demanding nature of their instrument.

Empirical Evidence: Musicians Are Better Divergent Thinkers

Cognitive science provides compelling research supporting the assertion that guitar training develops divergent thinking. One publication in particular details an experiment designed to test divergent thinking and creativity in musicians. The authors summarize their work thusly:

> Although the neural correlates of divergent thinking are beginning to be understood, most studies use laboratory measures of creativity and it is unclear how these measures are related to observable behaviors in the real world. Performing artists are implicitly assumed to have greater creative potential than the general population but it is unknown how personality variables, environment, and training interact to increase creativity in these individuals. Musicians are a particularly relevant population to study because of their intensive, long-term training that may have a significant impact on neural circuits that are associated with creativity…There is evidence to indicate brain structural differences and the involvement of frontal cortical regions during creative musical improvisation in trained musicians. Therefore it was logical to ask if trained musicians might show increased creativity in non-musical tasks as well. The present study examined creative thinking in musicians and non-musicians, using behavioral and near infrared spectroscopy (NIRS) experiments.[162]

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[162] Gibson, Folley and Park, "Enhanced Divergent Thinking and Creativity in Musicians," 162–69.

Results of the study are as follows:

> We found evidence for increased creativity in trained musicians from behavioral and functional neuroimaging results. Enhanced divergent thinking may indicate a potential for efficient, flexible thinking and the ability to generate novel solutions, which may be supported by increased recruitment of the frontal cortex. Therefore, it seems that music training may increase gray matter volumes in both hemispheres and there is some evidence to suggest that the connectivity of the two hemispheres may also be altered in musicians. These findings suggest that trained musicians may perform better than non-musicians on cognitive tasks that require the two cerebral hemispheres, efficient inter-hemispheric communication and integration of dispersed neural networks because of the nature of their lengthy training… These results suggest that musicians have increased convergent and divergent thinking compared with non-musicians… It is possible that music training influences brain organization such that the resulting cognitive system is prone to divergent thinking.[163]

The results of this study support the claim that guitarists have vibrant divergent thinking capacity. Although participants were musicians who played piano, strings, and woodwind instruments, it does not seem presumptuous to assume the same would be true of guitarists. However, due to the nature of the guitar and a sophisticated approach to solving fingering problems, guitarists perhaps possess incredibly high levels of divergent thinking skill.

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[163] Ibid.

Further, guitarists have unique challenges presented to them by their instrument that some do not, possibly resulting in an unrivaled level of divergent thinking.[164] This skill is, of course, predicated upon a robust pedagogical foundation that illuminates this powerful cognitive resource. Pedagogues and performers operating in this sophisticated manner are the exception, not the norm, as many guitarists and teachers do not bring to the guitar this thoughtful approach.

THE GUITARIST AS MANAGER AND ENTREPRENEUR

Cognitions of Managers and Entrepreneurs

Business literature provides a window for viewing the cognitive operations of managers and entrepreneurs. As spin-offs from psychologist William Gardner's well know "Five Minds," there are posited five managerial mind-sets and five entrepreneurial mind-sets. The composite set of ten 'minds' serves to illuminate similarities between the cognitive functioning of successful professional guitarists, business managers, and entrepreneurs.

Five Minds of Management

First, from management literature, we see action and reflection as the primary facets of operating in a managerial fashion:

"The practice of managing, then, involves five perspectives [the 5 Minds of Management] which are: 1) Managing self: the reflective mind-set, 2) Managing organizations: the analytic mindset, 3) Managing context: the worldly mind-set, 4) Managing relationships: the collaborative mind-set, and 5) Managing change: the action mind-set...[The] aspects [of action

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[164] This statement does not imply that non-guitarists possess poor divergent thinking skills, as pianists encounter similar musical processes.

and reflection] establish the bounds of management: Everything that every effective manager does is sandwiched between *action* on the ground and *reflection* in the abstract. Action without reflection is thoughtless; reflection without action is passive. Every manager has to find a way to combine these two mind-sets – to function at the point where reflective thinking meets practical doing.

[There are] five sets of the managerial mind, five ways in which managers interpret and deal with the world around them. Each has a dominant subject, or target, of its own. For reflection, the subject is the *self*; there can be no insight without self-knowledge. Collaboration takes the subject beyond the self, into the manager's network of *relationships*. Analysis goes a step beyond that, to the *organization*; organizations depend on the systematic decomposition of activities, and that's what analysis is all about. Beyond the organization lies what we consider the subject of the worldly mind-set, namely *context* – the worlds around the organization. Finally, the action mind-set pulls everything together through the process of *change* – in self, relationships, organization, and context.[165]

Linking abstract thinking and practical doing with the tasks of professional guitarists seems obvious. Thinking abstractly about how the instrument works, how physiology relates to the instrument, and making fingering and musical choices are prerequisite cognitions. The end result of thinking abstractly is to best inform practical doing with the

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[165] Jonathan Gosling and Henry Mintzberg, "The Five Minds of a Manager," *Harvard Business Review-On Point Article* 81, no. 11 (2003): 54–63.

self, instrument and the music. Further, reflection, collaboration, organization, context, and change certainly are important for guitarists in their preparation for performing and teaching.

Five Minds of Entrepreneurship

Secondly, entrepreneurship literature suggests five entrepreneurial minds, each pertaining to cognitive skills that successful entrepreneurs possess and utilize:

The five minds for the entrepreneurial future are: 1) The Opportunity Recognizing Mind, 2) The Designing Mind, 3) The Risk Managing Mind, 4) The Resilient Mind and 5) The Effectuating Mind…[Each of these] are synthetic meta-categories of a range of underlying cognitive sub-skills that have been identified as unique to entrepreneurs. *The Opportunity Recognizing Mind*: The recognition of opportunity is essential to entrepreneurship…a skill that develops over time in most entrepreneurs…[and, as a] process [is] akin to the pattern recognition that is developed in individuals who are deemed experts in a field. *The Designing Mind:* This mind defines the need to combine disparate ideas, people or physical objects in novel ways that appeal to others. Entrepreneurs must design their products and services, the structure of their ventures, …and other things. *The Risk Managing Mind:* The ability to manage risk refers both to the ability, emotionally, to manage perceived risk and the ability to reduce actual risk through specific actions. *The Resilient Mind:* [S]uccessful entrepreneurs develop resilience only through multiple real-world failures. *The Effectuating Mind:* This mind is about

taking action in a world of uncertain and often unpredictable outcomes…[and] is based on the assumption that there is something like entrepreneurial expertise, and that this expertise can be learned via a process of 'deliberate practice'. Individuals who engage in deliberate practice acquire superior knowledge structures and from that derive superior expert performance.[166]

In preparation for performing, guitarists need skill in recognizing opportunities for brilliant fingering and musicality choices within a piece, opportunities for playing new repertoire or collaborating with other key composers or performers, and innovative performance venue opportunities. Design is important when arranging or composing new works for guitar, as well as identifying fingerings, musical patterns, and shaping a long-term career trajectory. Guitarists undoubtedly must manage and mitigate risk, remain resilient, and take action in the face of uncertainty when striving to acquire and maintain professional levels of teaching, performing, arranging, and composing with the guitar.

Cognitive Operations of Guitarists

When operating at professional levels guitarists must think like managers and entrepreneurs. To reiterate, it is presupposed that successful guitarists are imbued with this list of what high-level professionalism requires: 1) an expert knowledge of the fretboard, 2) an accurate perception of personal capabilities and limitations, including distinguishing between concrete limitations versus undeveloped skills, 3) a clear idea of musical problems to be solved, 4) a sense of what fingerings work well at slow tempos, but not *at* tempo, versus a sense of what fingering *will* work at tempo, and 5) a

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[166] Thomas N. Duening, "Five Minds for the Entrepreneurial Future: Cognitive Skills as the Intellectual Foundation for Next Generation Entrepreneurship Curricula," *Journal of Entrepreneurship* 19, no. 1 (2010): 1–22.

heightened sense of the technical capabilities of the instrument.[167] Additionally, guitarists

must make executive decisions within their domain pertaining to minute detail and

broader concepts concerning repertoire, audience engagement, musicality, teaching, and

the entire scope of their career.

Classical guitarists as solo performers must operate autonomously, like a

conductor, juxtaposed to ensemble players who are directed. Executive decisions must be

made regarding the allocation of resources — both technically and musically, adapting in

real time — by monitoring results using feedback loops in practice and performance, and

envisioning long range plans — to develop technically, musically, and pedagogically

with an orientation towards the future. These decisions are remarkably similar to those of

managers and entrepreneurs.

For example, three praxeological (i.e. theory of practical action) dimensions of

entrepreneurship advanced by one researcher are profit-seeking, uncertainty-bearing, and

ultimate decision-making.[168] Professional guitarists certainly seek multiple forms of

profit, visible in the expectation of technical and musical profit from practicing and

pecuniary profit from teaching and performing. Artists also seek profit in the form of

intrinsic satisfaction from personal achievement, positively affecting others through art,

and being valued by audiences and students as an accomplished performer and

pedagogue.[169]

Guitarists similarly bear uncertainty as a matter of course. Traditional

employment routes are closed due to oversaturation, and every concert requires dealing

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[167] This list was developed based on Christopher Berg's e-mail message to author, January 26, 2014.
[168] Gabriel A. Giménez-Roche, "A Socially Situated Praxeological Approach to Entrepreneurship," *Journal of Entrepreneurship* 20, no. 2 (2011): 159.
[169] Abbing, *Why Are Artist's Poor?*

with the possibility of failure to perform well, satisfy the audience, and in the long run destroy career prospects. Likewise, ultimate decision-making is inherent, for example, in the executive decisions made regarding repertoire selection, fingering solutions, student recruitment, concert bookings, and the assembly of a fiscally solvent career.

SUMMARY

For aspiring professional guitarists, very few direct routes to viable employment exist, due primarily to an overabundant supply of qualified candidates for a limited number of traditional employment positions as teachers and performers. This is not necessarily a negative reality; nevertheless, it remains a reality that must be acknowledged, not ignored. Individuals considering a career as a guitarist would be wise to embrace the true context of the domain they would inhabit, and from the start envision themselves as entrepreneurs as well as artists.

Divergent thinking is necessarily inherent to mastering a sophisticated approach to the classical guitar. Cognitive science research empirically demonstrates that musicians possess distinct advantages in divergent thinking tasks. Thus, guitarists are positioned by the nature of an astute approach to their instrument, to acquire divergent thinking skills of the highest degree. Since innovation and creativity are crucial to both artists and entrepreneurs, guitarist should gain entrepreneurial acumen with the goal of transferring the divergent thinking, managerial, and entrepreneurial cognitive behaviors they are *already employing* into this new domain. This would go far in enabling the fulfillment of many guitarists' career aspirations by empowering the recognition and cultivation of opportunities, resulting in guitarists who create customized and fiscally viable arts careers. Below lists the composite set of managerial and entrepreneurial minds

that guitarists (and by extension all artists) use in their artistic work, revealing that within

the cognitive domain artists are already managers and entrepreneurs.[170] The *synergies*

between artistic and entrepreneurial action could not be more evident, and as Chapter 3 of

this document demonstrates, each of these cognitive mind-sets are housed within the

Meta-Intellect Holon of the Artist's Meta-Praxis.

The Ten Minds of Managerial, Entrepreneurial, and Artistic Action

1) The Reflective Mind
2) The Analytic Mind
3) The Contextual Mind
4) The Collaborative Mind
5) The Action Mind
6) The Opportunity Recognizing Mind
7) The Designing Mind
8) The Risk Managing Mind
9) The Resilient Mind
10) The Effectuating Mind

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[170] The following article also deals with the Five Minds of Entrepreneurship, but not the Five Minds of Management, and uses them for pedagogical and curricular purposes. Essig's article does not demonstrate how the cognitions artists already use are essentially identical to those of managers and entrepreneurs (i.e. artists are managers and entrepreneurs). Linda Essig, "Frameworks for Educating the Artist of the Future: Teaching Habits of Mind for Arts Entrepreneurship," *Artivate: A Journal of Entrepreneurship in the Arts* 1, no. 2 (2013): 65–77.

CHAPTER 5

DOCUMENT CONCLUSION

Chapter 1 outlined the emergence of Arts Entrepreneurship education as an academic field and attributed its existence to higher education arts administrators and faculty realizing that arts students should have an additional element in their training that would improve professional outcomes. A solution was to establish infrastructure and advance scholarship that would buttress arts curricula and strengthen students' potential for an arts career. The current view of the field thus far shows Arts Entrepreneurship infrastructure as partially comprised of 1) Centers and Institutes dedicated specifically to Arts Entrepreneurship, 2) Institutions offering ancillary Arts Entrepreneurship courses, 3) Cross-campus Entrepreneurship Minors, 4) Arts Entrepreneurship academic programs (Minors, Certificates, Concentrations), and 5) arts accreditation organizations. Existing literature about Arts Entrepreneurship education reveals a tripartite focus on 1) establishing the need for curricular change, 2) determining the effectiveness of entrepreneurship education, and 3) developing efficacious curriculum.

A significant next step for the field is achieving full accreditation from the National Office for Arts Accreditation (NOAA), and is necessary for the field of Arts Entrepreneurship education to achieve legitimacy and become fully integrated into arts curricula and training. Chapter 2 suggested that an approach for accomplishing this is to heed the advice of leading scholars and respond to their direction for advancing the field. Towards that end, Chapter 2 discussed misperceptions of art and

83

entrepreneurship, showing how entrepreneurial action is synergetic with artistic action and can empower artists to forge successful careers *as* artists. Thus entrepreneurship can be envisioned, not as antithetical to, but as an important aspect of art and arts training; entrepreneurial action can be means to an end, and secondary in the lives of artists.

Consequently, Chapter 3 presented a framework that localizes entrepreneurial action within the broad scope, or life-practice of artists. As was shown, the *Artist's Meta-Praxis* framework contains explanatory power, both in minute detail and broad categories, in regard to the totality of how an arts entrepreneur's system could function, and empowers arts students for the complexities of effective entrepreneurial action by identifying and ordering the wide-ranging scope of knowledge and skills artists need for entrepreneurial success. Furthermore, the model helps faculty, administrators and students recognize the relationships between content, concept, and context when engaging in artistic and entrepreneurial action, demonstrating one possible way entrepreneurship education and training could be envisioned and integrated into higher education arts programs.

Guitarists are required to develop high levels of divergent thinking capacity due to the nature of their instrument. This particular sub-set of artists possesses an acute need for entrepreneurial training because very few definitive routes to employment exist. As such, Chapter 4 recommended that guitarists acquire entrepreneurial acumen and then transfer divergent thinking skills into this new domain. However, it is not only guitarists who have high levels of divergent thinking ability, as artists from all disciplines also seem to have this skill.

Since creativity and innovation are the tools of entrepreneurs, and divergent thinking is the foundation of both, Chapter 4 suggested that artists use their cognitive abilities in support of entrepreneurial action by employing their art as an aesthetic value proposition. Doing so would position them for success as artists, enable them to be autonomous in directing their careers, become fiscally solvent, and empower them to remain and work as artists. Thus, the best chance for higher education arts administrators and faculty to improve the abysmal professional outcomes of their students is to provide entrepreneurial training within the broader context of arts training. Once more, entrepreneurial action for artists can be envisioned as synergetic with artistic and intellectual action, as means to an end, and can support them in the pursuit of creating art for humanity's sake.

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