

# ARTIST ENTREPRENEURSHIP IN EDUCATION AND PROFESSIONAL LIFE - IS THERE ROOM FOR CREATIVE APPROACHES?

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The article attempts to present the role of entrepreneurship within the professional career in the arts, as well as to discuss some issues linked to entrepreneurship education within the higher education context.

The dominant motive for research in this particular area has traditionally been connected to the increasing controversies concerning the education of professional artists and the relative pertinence to their employability. Some views on the concept of entrepreneurship and its relevance to the professional life of artists are presented in the article as general context. The results of a pilot investigation of the opinions of music graduates complement the picture outlining the field of research concerning arts entrepreneurship education. The prevailing approach to entrepreneurship education, which is mostly understood as adding courses on management to the artistic curriculum, is questioned. Possible other forms of introducing entrepreneurial thinking and behaviour, and their feasibility in the framework of traditional higher education institutions are discussed. The article ends by outlining areas of further research.

KEYWORDS: entrepreneurship, artist professional education, artist labour market.

## INTRODUCTION

This paper attempts to examine the place of entrepreneurship as a component of the professional life of artists, especially musicians. It begins by presenting some views on the role of entrepreneurship in the cultural context, and continues with remarks on approaches to entrepreneurship education. Next the needs and methods of teaching entrepreneurship in conserva-

toires are discussed. The paper ends with conclusions and suggestions for further research.

The traditionally 'difficult' labour market for artists has become even more limited in the times of economic crisis and the calls for an 'entrepreneurial approach' for arts graduates have been recently voiced more often. This paper underlines that the various (sometimes misleading) understandings both of the term itself, and the ways of introducing entrepreneur-

ship into the artistic curricula, need not only clarifications and a fair amount of research, but also a truly creative approach in terms of teaching and the professional development of artists.

#### ENTREPRENEURSHIP AND THE ARTS

The terms entrepreneurship, cultural entrepreneurship, and arts entrepreneurship have never been clearly defined, and the attempts to describe what entrepreneurs do and how they behave are similar to the efforts to describe what managers do. Moreover, even though the so-called entrepreneurial approach has been increasingly called for in Europe, most of the research, especially in arts entrepreneurship has been conducted in the United States, where the study programmes in this field were developed in the 1990s.<sup>1</sup>

Gary Beckman provides a short overview of ideas on entrepreneurship both in the economic and beyond-the-economic understanding, reminiscent of the opinion of Peter F. Drucker who stressed that “*entrepreneurship is by no means limited to the economic sphere*”, and that the “*entrepreneur always searches for change, responds to it, and exploits it as an opportunity*”. Drucker also claimed that entrepreneurship is linked to creativity as the source of inspiration and innovation.<sup>2</sup> Another theorist whose views of entrepreneurship have shaped research and practice in the field is Joseph A. Schumpeter who pointed out that an entrepreneur acts as a “creative disruptive force” through introducing new products, new production methods, finding new markets, and/or creating new forms of organisation. This is probably why the most popular understanding of entrepreneurship is closely

connected to creating new organisations, new “small and medium enterprises”. Linda Essig explains<sup>3</sup> that in contemporary ideas of arts entrepreneurship two strands dominate: “*entrepreneurship as new venture creation and entrepreneurship as behaviour characterised by opportunity recognition and innovation.*” And she continues: “*The latter seems to translate in the artistic sphere into individual artist self-management and self-actualization.*” When trying to define the domain as a field of inquiry and practice, Essig claims that arts entrepreneurship is at the same time a social science because it “*involves the social interaction of artist and audience or market*”, a humanities discipline – as it is “*a universal form of human action*”, and a creative endeavour – as it involves “*making*”.<sup>4</sup>

Another aspect of entrepreneurship is discussed in the context of the arts and culture organisations management. The issue of *cultural entrepreneurship* and its relation to traditional management areas – strategy formation, organisational design and leadership was extensively presented by Giep Hagoort.<sup>5</sup> He also discussed the concept of *cultural intrapreneurship* referring to the internal, middle management activities and innovations within an organisation.

The field of arts entrepreneurship, a rather fascinating hybrid, transcending disciplines, and encompassing various points of view and methods, seems to be vague, not clearly delineated, and – for some – unnecessarily associated and attached to artistic education. Albeit that, not as an academic discipline or research area, but simply as a practical activity, it has been an essential part of the artistic and cultural life for a long time. Therefore, it is indeed recommendable to make it a subject of scientific inquiry and debate.

1 Gary D. Beckman, “Adventuring” Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices, in: *Journal of Arts Management, Law, and Society*, Vol. 37 No. 2, 2007, p. 89.

2 Gary D Beckman, “The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus”, in: *College Music Symposium*, Vol. 45, 2005, p.14.

3 Gary D. Beckman., Linda Essig, “Arts Entrepreneurship: A Conversation”, in: *Artivate: A Journal of Entrepreneurship in the Arts*, [online], 2012, [cited 2012-12-04], Vol. 1 No. 1, p. 1, <http://artivate.org>.

4 *Ibid.*

5 Giep Hagoort, *Art Management: Entrepreneurial Style*, Delft: Eburon, 2001.

Musicians and dancers can start the preparation for their professional careers at the level of primary school, whereas visual artists and actors usually decide on the choice of professional education later in life. However, for almost all artists the awareness of the 'real life' expectations, of the challenges that emerging artists have to face is something that appears at the latter stages of their education, if at all. The disappointment and frustration stemming from the difficulties in finding a satisfactory job can be a decisive factor in changing one's professional career. In the case of many European countries, where artists are mostly educated in publicly funded institutions, the individual feeling of failure of an artist who is not professionally active is sometimes accompanied by shallow criticism, calling for a reduction in the number of students in arts schools, if there are no jobs for them.

In many places in Europe, individual, self-employed or freelancing artists do not enjoy any special support linked to their functioning on the job market, such as income averaging, special unemployment measures or social security system, which have been introduced only in some countries, such as Austria, Germany, Finland and France<sup>6</sup>. Therefore, it seems in a way natural that not many graduates feel safe and confident when they start their careers. What do graduates think of their chances on the labour market? Let us take an example of Polish graduates, just to illustrate some potential issues that artists from other European countries might recognise as well. Earlier this year (with regard to another piece of pilot research) several people were asked about the requisites for a successful professional career matching their artistic education. Differing responses were provided, mostly

underlining the significance of a strong network of contacts and previous professional experience, but also pointing out those aspects that seem crucial in the debate on the entrepreneurship education in the arts. The factors that some graduates indicated as essential for entering the professional market included:

- a combination of various skills and qualifications - broader than one specialisation
- a willingness to do various activities, not necessarily limited to the core subjects of my degree
- a willingness to learn new things
- a clear individual idea on what I want to be / what I want to do
- knowledge of the economic and marketing aspects of the culture sector
- confidence that success is possible

The respondents also stated (in most cases) that their studies had not helped them to develop these attitudes, skills or qualities. They thought that more courses linked to 'real-life' such as a system of *internships in schools and orchestras*, or practical classes in various ensembles, to enable the students to *develop skills to work in diversified environment* would be useful.

It would be too simple and untrue, however, to say that higher education institutions do nothing to help their students and graduates in the professional life. Taking just the example of Poland, we have to say that over the last several years, courses on management, social communication and marketing have been introduced as compulsory or elective in every academy of music. This is not the case in fine arts academies and theatre schools, but one can presume that including these aspects of professional activity into the educational programmes would be beneficial also for students of visual arts and actors. This basic provision, however important, seems in many ways not fully relevant to the real needs of young artists.

6 For information on social security law and measures to support self-employed artists, see: Cultural Policies and Trends in Europe. Comparative Tables, at: <http://www.culturalpolicies.net/web/comparisons-tables.php>.

While many express their concern regarding the challenges young musicians have to face when entering their professional life, the question of entrepreneurship is brought up very rarely. It is seen by some as almost equal to creativity, and as such, treated as inherent to the profile of a professional artist without giving much thought to the fact that a creative/entrepreneurial approach might refer not only to the arts but also to the place of an artist in the society.

In a pilot research, aiming to define the field of further research relating to entrepreneurship in the arts, opinions of graduates of an academy of music in Poland, already advanced in their professional life (between 6 and 20 years of professional activity) on their understanding of entrepreneurship and its significance in their professional work, were collected through semi-structured interviews. The main aim was to find how they define entrepreneurship, if it is important for a professional musician, how they describe an entrepreneurial musician, and if they think that these qualities, skills and attitudes can be learned. 7 professional musicians, who are pro-active in shaping their careers and/or have changed jobs within the professional music field, took part in the investigation. The respondents work as: instrumentalists (a soloist and orchestra player), music educator in a non-school setting, choirmasters, vocalist, music theorist and therapist, composer, instrumentalist and concert organiser.

For most of them entrepreneurship often means “organisation of professional activity”:

Entrepreneurship means all organisational activities that lead you to the development of your professional work. It is the ability to set up contacts - this is the most important factor of your success. It is the ability to sell and promote your work, and reach the largest possible audience. It also means self-develop-

ment, learning new things, such as specialist new music software.

Some mentioned earning money:

- *It is the ability to organise your professional life in order to make money.*
- *All activities - other than playing - which lead you to earning money.*
- *Searching for opportunities to perform and earn money in this way.*
- *Entrepreneurship is making money while working in your chosen professional field. You have to initiate something, have an idea; you have to know how to start something, with whom you want to cooperate, where and why. You have to use your skills and qualities in many different dimensions.*

Such understanding, which is close not only to the Schumpeterian idea of an entrepreneur as a “creative disruptive force” introducing new products, new production methods, finding new markets, creating new forms of organisation, but also to the concept of an entrepreneur who is “alert” to opportunities, as described by Kirzner<sup>7</sup>, appeared in the opinions of my respondents when they defined qualities of an entrepreneurial musician.

- They have to offer work to other people, but organise everything themselves. They must have ideas and search for opportunities all the time.
- An entrepreneurial musician cannot be afraid of taking risks or of being judged by others.
- Being brave and not afraid of challenges and ideas that might seem strange.

7 Israel Kirzner, “The Alert and Creative Entrepreneur - A Clarification” *IFN Working Paper* [online], 2008, No. 760. Research Institute of Industrial Economics [cited 31-08-2012], <http://www.ifn.se/Wfiles/wp/wp760.pdf>.

- An entrepreneurial musician is willing to monitor the market, cannot be detached from everyday reality, and must know the demand. They know how to find a niche that can be filled, know what people need and are aware that they can offer this to them and get professional satisfaction. Then they have to be able to work on that idea: plan, get funding, organise. They must have organisational skills and the ability to provide a down-to-earth assessment. They have to be able to resign from a project and not stick to something only because it might bring some financial gains. They have to be flexible and not afraid when getting a proposal to do something that they have never done before, create a new professional profile which they have not envisioned before, and to have courage to act and take risks.

Even though some of the respondents simply listed certain administrative tasks (*writing applications for funding, running a website, sending proposals*) as characteristics of an entrepreneur, this last description, as broad as it may seem, points to all those qualities that are specified by experts in professional advice and practicing musicians, such as Angela M. Beeching. She writes: “Finding your niche within the professional music world may mean creating a niche for yourself. Creating niches is what entrepreneurs do. (...) Characteristics of successful entrepreneurs include flexibility, resiliency, and the ability to find opportunities in the midst of difficulties or challenges. Entrepreneurs are innovators, creative problem-solvers who can attract people and resources to their projects. Able to assess their assets and set attainable goals, entrepreneurs are disciplined, persistent and learn from their mistakes”<sup>8</sup>

8 Angela M. Beeching, *Beyond Talent. Creating a Successful Career in Music*, New York: Oxford University Press, 2005, pp. 14-15.

All respondents believed that entrepreneurship can be learned, and indicated the period of studies at the academy of music as the best moment to start learning, even though many mentioned that it is possible to learn at every moment of your professional life, especially “*when there is a real imperative to learn and to change something or when you want to change your professional life, to make it a new career.*”

Some very general conclusions can be easily drawn out of the material provided through the interviews. Firstly, there is the issue of understanding the very term entrepreneurship. The respondents were not provided with any definition, with the aim of eliciting their own. It proved that for most of them the term does not evoke the “spirit of creative disruption”, but rather routine, administrative or managerial tasks. Creativity, which is seen as a crucial force behind entrepreneurial activities was hardly mentioned. Therefore, on the one hand it was determined as not essential for developing a career in music, but on the other was seen as a “troublesome necessity”, when considering difficulties on the labour market. For one respondent “being an entrepreneur in music” is an autonomous professional career, independent from being a musician.

The factors regarded as essential for professional success mentioned above, such as the *willingness to do various activities, not necessarily limited to the core subjects of my degree, a clear individual idea on what I want to be / what I want to do* - are clearly elements of an entrepreneurial approach, yet they are not identified as such. This might be the result of a purely linguistic confusion. Entrepreneurship in this ‘positive’ sense of being adventurous and pro-active in one’s own professional life has been rather described by the Polish language speakers as ‘creativity’. Yet we have to remember that ‘creativity’ does not have to include the ‘implementation’ component. A great idea appears, but you do not bother with making it happen. Therefore, for some it sounds exciting to be creative,

but boring to be entrepreneurial. Moreover – but this is just anecdotal evidence – many young musicians think that you have to be entrepreneurial only if you are not good enough in your field (as instrumentalist, conductor, etc.). If you are brilliant, you are immediately offered a job, and then you do not have to be entrepreneurial. It might be a completely distorted image of this important quality, but this is the result of attributing entrepreneurship only to the economic and industrial spheres. Entrepreneurs set up new ventures to make money – this straightforward definition has been well rooted. And the recent focus on entrepreneurship in science has only strengthened this understanding, because this term is used mostly in connection with setting up business companies to commercialise scientific research results. Therefore, not many will arrive immediately at the idea expressed by Beckman that “*the goal of entrepreneurship, especially in the arts context, becomes the manifestation of ideas through creative means*”.<sup>9</sup>

There is some way to go and a need for thorough research and debate to change the perception of entrepreneurship as a purely economic and managerial matter. What should we teach? What subjects should we introduce in the curriculum and what teaching methods shall we use? Should the art schools get into partnerships with business schools to create curricula? Even in the countries where teaching of entrepreneurship has been present in the conservatoires for several years (e.g. the USA), this discourse is still going on. Gary D. Beckman reminds us: “Creating a dialogue concerning our desired outcome for students is critical and typically overlooked. Do we wish them to ‘start a business’ or become agents of audience development, arts leaders, arts practitioners, or simply emotionally fulfilled individuals who ‘do’ art as their livelihood?”<sup>10</sup>

9 Gary D Beckman, “The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus”, in: *College Music Symposium*, Vol. 45, 2005, p.14.

10 Gary D. Beckman, “Disciplining Arts Entrepreneurship Education: A Call to Action”, in: Gary D. Beckman, (ed.) *Disciplin-*

## ENTREPRENEURSHIP AT THE CONSERVATOIRE?

Let us take a closer look at one of the artistic professional fields that is probably most advanced in arts entrepreneurship teaching – music. Entering the music profession has never been easy. For the large part of their education students are being prepared to compete fiercely for the few posts in the established music institutions. They take part in various instrumental / vocal / conducting contests, pay for masterclasses with distinguished professors, practice long hours, resign from private life and dedicate themselves totally to their beloved profession. It is only too well known that there are not enough work places in the traditional institutions. Still, higher education in music seems to take little or no notice of the changes that have taken place over the last decades. Changes that concern the funding of traditional art institutions, the way music is communicated in society, the ways people want to experience music, and finally the roles that musicians have to take on. Rineke Smilde points out the fact that the traditional understanding of the professional roles of musicians has changed, and the boundaries between performing, mediating, leading, and educating in the musical experience have been blurred. She underlines that the following roles can be applied to all kinds of music practitioners: *innovator (explorer, creator and risk-taker), identifier (of missing skills and of the means to refresh them), partner / co-operator (within formal partnerships), reflective practitioner (engaged in research and evaluative processes), collaborator (dialoguing with professional arts practitioners, students, teachers, etc.), connector in relation to conceptual frameworks (...), entrepreneur, and job creator*.<sup>11</sup> It becomes clear that the traditional meth-

*ing the Arts. Teaching Entrepreneurship in Context*, Lanham: MENC/Rowman & Littlefield Education, 2011, p. 29.

11 Rineke Smilde, *Musicians as Lifelong Learners. Discovery Through Biography*, Delft: Eburon, 2009, p. 96.

ods of training a brilliant pianist or opera singer is not enough and that the responsibility of a conservatoire has to be extended to instilling in their students a different approach to creating their professional future.

Some researchers in exploring the music profession context underline the significance of higher education in the preparation of students for the musical versatility expected in real-life conditions, as well as nurturing certain personality characteristics, and see the 'natural' mentoring system as a very important quality of the training of musicians. The vocal or instrumental teacher, being the guide in the artistic matter, might, and often does, take responsibility for creating not only the musical self-concept of a student, but also a broader professional self-concept.<sup>12</sup> For obvious reasons it is not only a matter of individual teachers but a conservatoire as a whole to provide *a challenging learning environment (a laboratory) that reflects the workplace*. And here the issue of teaching entrepreneurship reappears. As we have seen, the interviewed musicians pointed out the usefulness of certain skills and personality traits (which we may call entrepreneurial). At the same time, the bodies supervising higher education in music expect the graduates to possess certain knowledge and skills which enable them to enter the labour market. It is quite unfortunate that what students, most of the faculty and the authorities call 'entrepreneurial' are the skills that Beckman<sup>13</sup> describes as 'professional development skills', underlining that only those activities which are concerned with innovation are the results of an entrepreneurial approach. Teaching how to write a funding application, marketing plan or an artist's bio is not entrepreneurship education (even though it also requires a certain level of creativity), and no wonder so many students find it

boring. Whereas these skills also have to be taught, to help the students develop their careers, there is something much more difficult and elusive that we need to provide in higher education. This is awareness, sensibility and desire. An awareness of one's own potential and opportunities that either exist or can be created. A sensibility to subtle signs in communities where musicians and other artists can make their talents and skills meaningful, and finally the desire to explore, to realise one's own artistic dreams, and to prove that the arts still matter. That sounds very 'lofty' and utopian and begs the question of how to teach this. There are some ways and this definitely does not mean simply adding one more specialised course to the existing curriculum. As Douglas Dempster points out: *What makes little sense is expecting that we can drive students through (...) a curriculum that affords few choices and asks for little individual initiative, and then expect them to flourish in the world that rewards creativity, opportunism, experimentation and distinctiveness more than anything else - in short, an entrepreneurial world.*<sup>14</sup>

How to develop awareness of one's own potential? Probably the easiest way is to expose the student as much as possible to diversified musical situations, to challenge their preconditioned beliefs as to possible work places and forms. Community centres, schools, hospitals, cultural institutions such as theatres or museums and galleries, music publishers, recording studios, etc. might open some yet unknown ideas of how to shape a professional career in a meaningful way. This also means putting students in touch with other professionals, showing them existing opportunities, and hopefully inspiring them to create their own. Practical tasks and projects in such venues and organisations are crucial. Such exposure to real-life settings can also be helpful in teaching how to notice

12 Andrea Creech, et al., "From music student to professional: the process of transition", *British Journal of Music Education*, Vol. 25 No. 3, 2008, pp. 315-331

13 Gary D. Beckman, "Adventuring" Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices, p. 89.

14 Douglas Dempster, "Some Immodest Proposals (and Hunches) for Conservatory Education", in: Beckman, G. (ed.), *Disciplining the Arts. Teaching Entrepreneurship in Context*, Lanham: MENC/Rowman & Littlefield Education, 2011, p. 9.

and interpret demand for musicians' work. Running a 'student concert agency' within the conservatoire structures might be another simple way of acquainting students not only with the performance practice but also organisational skills. There are some good examples of such approaches – the Guildhall School of Music and Drama<sup>15</sup> offers its students a course called Independent Performance Project, where each student is expected to create, produce and deliver a performance in a venue of their choice. The School also enables its students to take part in collaborative projects (elective) with companies or East London communities. There are more schools that provide an opportunity to receive professional development skills, apart from regular courses, such as 'concert agency', either run 'for' students (such as the Woodhouse Centre at the Royal College of Music<sup>16</sup>), or 'by' students (at the Sibelius Academy in Helsinki<sup>17</sup>).

One opinion on teaching methods of entrepreneurship is particularly worth recalling: "*Entrepreneurship is a form of performance, and ultimately, one learns to perform only by doing. (...) What is remarkable about the conservatory methods is the resolute focus on performance – on the doing of art. Entrepreneurship, whether conceived as business or art, is similarly about action. If artists are best taught through doing, it would appear natural to teach them entrepreneurship as doing.*"<sup>18</sup>

There is also another aspect of entrepreneurship teaching which seems rather omitted in the debate. Most often the education process involves grown-up individuals and therefore maybe we should think more in terms of andragogy than only pedagogy, which is

usually the case. The main difference between the two, as presented by Stephen P. Forrest III and Tim O. Peterson when discussing management education, lies in the philosophical question: why do you teach? And for pedagogy – teaching children – it is *to convey unchanging knowledge to the passive audience*, whereas for andragogy – teaching adults – *to develop an independent individual for a changing world*. It seems that the assumptions of adult learning-teaching as defined by Knowles<sup>19</sup> are essential in the entrepreneurship learning. The four basic assumptions point out that adults (1) *have a self-concept of a self-directing personality*, (2) *bring a wealth of experience to the learning process*, (3) *come to the learning process ready to learn*, and (4) *are oriented toward immediate application of learned knowledge*. For some the idea that the art school students will be able to self-direct their learning process may seem at best naive – at worst completely impractical. However, if we want to empower students we need to leave the responsibility for their learning as much as possible (and feasible) in their own hands. It could be engaging the students in the planning process of the course, and/or the willingness of the tutor to change the content according to the needs recognised by the students. As in management education, adult learners in other fields want to see the maximum of relevance, possibly learning in real-life situations.

The obstacles will always be many – starting from the students who think that these sort of activities are taking up their precious time that they could dedicate to practicing, through faculty members who find this subject maybe interesting but not essential (and involuntarily passing this conviction to students), to the studies organisation issues. As the examples mentioned above prove, it is not impossible. Moreover, it is also worth noting that the schools and educators who want to teach an entrepreneurial approach also have

15 See: [http://www.gsmd.ac.uk/music/courses/undergraduate/professional\\_studies/](http://www.gsmd.ac.uk/music/courses/undergraduate/professional_studies/)

16 <http://www.rcm.ac.uk/life/beyondrcm/thewoodhouseprofessionaldevelopmentcentre/>

17 [http://say.siba.fi/en/services/gig\\_service/](http://say.siba.fi/en/services/gig_service/)

18 Jerry Gustafson, "Teaching Entrepreneurship by Conservatory Methods", in: Beckman, G. (ed.), *Disciplining the Arts. Teaching Entrepreneurship in Context*, Lanham: MENC/Rowman & Littlefield Education, 2011, pp. 73-74.

19 Stephen P. Forrest III, Tim O. Peterson, "It's Called Andragogy". *Academy of Management Learning & Education*, Vol. 5, No. 1, 2006, p. 116.



to be entrepreneurial, or – as Beckman puts it – “adventurous”, to progress and create the discipline of arts entrepreneurship.<sup>20</sup>

## CONCLUSION

The debate on the place of an entrepreneurial approach in the arts profession and the (possible) ways of teaching the subject requires substantial research in order not to become a simple list of wishes and mutual accusations between students and graduates, educators, and policy makers. Is this type of education really needed and feasible? How can the entrepreneurial approach really change the situation on the labour market for artists? We cannot answer these simple questions if other basic data are not known. For example, it is hard to say what the level of entrepreneurship understood as “new venture creation” among artists is; data such as the number of businesses set up and run by arts graduates are not readily available. As mentioned before, there is no knowledge concerning the professional track of graduates. Not enough research has been done up to now on the development of portfolio career by artists. All these areas have to be investigated if we want to get evidence of the importance of entrepreneurship or lack thereof. Discussing the role of entrepreneurship education for artists cannot be detached from the overall context of cultural policies in particular countries. Providing excellent educational opportunities will not help instil the entrepreneurial approach if there are no policy measures supporting them, such as special loans for artists, new venture creation help and consulting, etc.

There are no easy solutions and the simplistic understanding of entrepreneurship as a set of organisational skills helping to earn money is rather harmful for the professional artist’s education. Adding courses on management and marketing does not make the

20 Gary D. Beckman, “Disciplining Arts Entrepreneurship Education: A Call to Action”, p. 31.

studies more up-to-date or innovative and it definitely does not teach the students to be entrepreneurial. Fully recognising the challenge faced by those conservatoires and other arts schools which aim to provide “a living, experimental and experiential learning environment to its students,”<sup>21</sup> we should acknowledge that it is possible to consider schools as “communities of practice where teachers, students and graduates can act through participatory learning within the period of professional integration”<sup>22</sup> and to teach risk-taking, courageous decision-making, not being afraid to fail, confident that success is possible, creating new opportunities in times of financial cuts, and – quoting one of the interviewed musicians, “taking steps towards one’s own benefit, not only financial, but those benefits that improve me and make my work better”. This statement is only a confirmation of the idea that “entrepreneurship with a small ‘e’ is how to run a business – Entrepreneurship with a big ‘E’ is how to live your life”.<sup>23</sup>

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21 Rineke Smilde, *op. cit.*, p.96.

22 *Ibid.*

23 Gary D. Beckman, “Disciplining Arts Entrepreneurship Education: A Call to Action”, p. 31.

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## MENININKO VERSLUMAS STUDIJŲ PROCESE IR PROFESINIAME GYVENIME – AR ESAMA ERDVĖS KŪRYBINGOMS STRATEGIJOMS?

*Małgorzata Sternal*

REIKŠMINIAI ŽODŽIAI: verslumas, menininko profesinis išsilavinimas, menininkų darbo rinka.

### SANTRAUKA

Straipsnyje bandoma atskleisti verslumo vaidmenį profesionalaus menininko karjeroje ir aptarti kai kuriuos aspektus, susijusius su verslumo ugdymu aukštojo mokslo kontekste.

Dominuojantis tyrimus šioje konkrečioje srityje paskatinęs motyvas susijęs su vis didėjančiais prieštaravimais dėl profesionalių menininkų ugdymo ir jo vaidmens jų įsidarbinimui. Kai kurie požiūriai į verslumo koncepciją ir jo vaidmenį profesionaliam menininkų gyvenimui straipsnyje pateikiami kaip bendras kontekstas. Pasitelkus bandomojo muzikos studijas baigusių nuomonių tyrimo rezultatus apibrėžiamas tyrimų, susietų su meno verslumo ugdymu, laukas. Abejojama, ar dominuojantis požiūris į verslumo ugdymą kaip vadybos dalyko pasiūlymas meno studijų programoje yra pakankamas. Aptariamos kitos galimos formos versliai mąstysenai ir elgsenai ugdyti bei realios galimybės jas įgyvendinti tradicinės sąrangos aukštojo mokslo įstaigose. Straipsnis baigiamas išryškinant tolesnių tyrimų sritis.