



Innovation and Knowledge Transfer in the Field of Fine Arts

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Abstract

What is the role of the fine arts and its education in the 21st century? What kind of ecosystem is needed to create innovative education in fine arts higher education, where can meet business, science and fine arts? How can knowledge transfer be accomplished? What methods can be successfully applied to the field of art that have proved successful in other fields?

How can fine art be competitive and be expected to be? How can fine arts get sources? How can the following be interpreted in the field of fine arts: Fine arts versus creative industries: differences and building on each other. Innovation, research and development: what can be called research during the work of a visual artist? Start-ups and fine arts. Blockchain and fine arts. Opportunities and obstacles.

As a case study, the paper presents the activities and experiences of the university innovation ecosystem initiative in Hungary.

Keywords: blockchain, case study, ecosystem, fine arts, higher education

1. Introduction

In addition to maintaining the training traditions of the traditional majors of the universities of fine arts, such as painters, sculptors, graphic artists and conservation, they are looking for further opportunities in the context of the challenges of the 21st century.

Compared to other universities, universities of fine arts have different responses to the emergence of new technologies and their effects; to engage in research and innovation processes and to relate towards the growing role of the creative industries in the economy. In the case of universities of fine arts, the potential for innovation, innovation activity, research collaborations, knowledge transfer, economic exploitation of scientific results and an entrepreneurial approach are of particular importance. An exciting area of research is the innovation ecosystem unfolding around universities of the arts.



This paper does not analyze fine arts education, programmes and curricula. Furthermore, the separation of the concepts of creative industry and fine arts, the labor market analysis of state-subsidized “arts and culture” and trade-oriented creative industries is not the subject of the study.

The aim of this paper is to make interpretive statements about the relationship between fine arts and fine arts education in relation to innovation and knowledge transfer, thus contributing to a better understanding of the concepts and goals used by the university teaching staff, the creative artist and entrepreneurs, exploring connections, bridging solutions to explore good practices.

The paper presents a good example of good practice in relation to the innovation ecosystem through the initial steps of a Hungarian traditional fine arts university.

2. Universities of Fine Arts and the Knowledge Economy

Universities are the drivers of the knowledge economy and society. The role of higher education is important, not only because of its fundamental mission in education and research, but also because, as a center of interaction between entrepreneurship and academia, it has the potential to establish diverse relationships between a wide range of actors, even on the international stage.

According to the Humboldtian approach, a professor is a researcher and a teacher at the same time, and do not have to be more, but this approach is slowly changing. So the knowledge-based economy wants more. Knowledge plays a key role in production and economic growth. The role of universities in disseminating technology and promoting economic and social development has increased.

Universities play an important role in innovation ecosystems. Universities, in collaboration with economic actors and the state (“Triple Helix”), are able to achieve results by exploiting interactions. At the same time, the authors Heaton, Siegel, Teece in their study (Heaton 2019) draw attention to the fact that the effective operation of such models requires the flexible and entrepreneurial management of universities, the management of the innovation ecosystem. The study also points out that there are several stages of university involvement in the innovation ecosystem. Universities also have different roles in the initial stage, the development stage and the renewal stage. In the initial stage, the university can ensure that the right potential is found, to combine promising areas. In the development stage, the university consolidates, providing an opportunity to discuss ideas and fostering entrepreneurship by organizing programs such as entrepreneurial boot camps, university incubators and accelerators and coaching.

In the third stage, the role of the university is transformation, it can prevent the aging of the declining ecosystem, it has a prominent role in refocusing and it functions as an engine for knowledge exchange.

More and more universities are paying increased attention to corporate relationships. The advantages of the triple function of education-research-innovation are utilized by universities,



for example, as a cluster member, incubator or as a mentoring organization for start-up companies. In addition to the above activities, a university organizational unit that acts as an incubator or manages a start-up company also performs additional tasks, not primarily higher education. Examples of such activities are: legal assistance (intellectual property, patents, trademarks, legislative changes, etc.), financial and banking advice, provision of application and project management and dissemination of knowledge, marketing, crowdfunding, career advice, training, sharing of good practices, international relations, incubator providing a venue, preparing for competitions, providing programs and meeting facilities, etc. All of this is not only provided by the university as a service, but also teaches them as good implementation practices. (Pupek 2014)

It is a question of how the above can be interpreted in the case of universities of fine arts. Thinking mainly of higher education institutions where there is no other faculty besides fine arts education, there is “only” fine arts training at the university.

A fine art activity is a visual work of art. The works of art perpetuate the culture, traditions and history of mankind, testifying to this heritage. They reflect the creativity of the artist, the spirituality of the age. The field of fine arts has undergone a significant transformation, it is enough to look back only 20 years ago. The technological opportunities offered by the 21st century, the multiplied channels of reaching the audience, the system of relations between art and business, the ways of training talents are just a few of the topics that make the fine arts offer many interesting areas of analysis.

The subject of research and innovation also receives a specific interpretation in the field of fine arts.

In the 1950s and 1960s, innovation was understood as scientific developments, the conditions for innovation were created with large investments (space research, nuclear energy, etc.), and the necessary resources were created through state and international cooperation. In the 1970s and 1980s, states set out to promote collaborations between science and the economy, that is, to break down barriers to the development of mutual benefits, either in the form of subsidies or through regulation. By the end of the 1990s and the beginning of the 2000s, in addition to the triple science, economy and state, the consumer and the citizen had an increasingly important role, not only in the needs, but also, thanks to the possibilities provided by technology, at the level of production. Masses have become both consumers and developers at the same time.

Innovation has been accepted by society, moreover, users are not only able to absorb the new, but also need it again, and with their use they have become part of the creation themselves, and these innovations are already different in nature from the developments of the fifties. According to several studies (Kern 2011; The Impact 2009), innovation is functional, scientific, or technical that results in new products and services. A version of innovation has emerged that has become an aesthetic, artistic innovation, or an innovation of style elements.



While previous innovations were identified with “finding” or novelties generated by discoveries, aesthetic and soft innovation became widespread in the age of creative industry (Paul Stoneman’s notion, Bakhshi 2009), which assumes more conscious choice. In the event of soft innovation, innovation appears in products and services, and its effect is sensory, aesthetic and intellectual, rather than functional (seeing, feeling, smelling, hearing) (Bakhshi 2009). Aesthetic or intellectual products such as music, books, films, fashion items etc. have been influenced by innovation; in these cases intellectual property rights stand in focus, while patent is determinant in the case of traditional research-development. So a new interpretation of innovation has been developed, which is different from the previous scientific, technical and functional innovation recognisable in products, services and processes. The commercial benefit of soft innovation is salient. (Pupek&Németh, 2015)

An important element of modern societies is culture, which contributes to the intellectual, emotional and moral development of all citizens. The creative and value creating processes constitute identities, unite nations and at the same time connect nations and generations. The subject of cultural policies include cultural heritage, arts and – more and more frequently – the media and creative industries as well. Creative industries do not replace cultural policies instead they draw upon them.

The creative industry is a novel industry showing an increasing share in national economic indicators while the number and rate of employees in the creative industries are also on the increase. Creative industries have an increasingly significant, pioneer role in knowledge-based economies and societies.

60 years ago the expression of “cultural industry” was used, then in the 1980s it changed to “cultural industries” that covers a more complex structure and dynamism as well as the use of technical and communications tools and a market model. Products and culture became linked together. This kind of change also had an impact on the local level with local authorities realizing that creative industries stimulated the economy. Finally, small and medium-sized enterprises conquered this sphere. Creative industries are establishing new and novel workplaces and represent a new impetus. (Pupek, 2015)

The creative industries tend to include the following sectors: advertising, architecture, art, art market, crafts, design, fashion, film and video, computer games, music, performing arts, publishing, software services, radio and television. According to the World Intellectual Property Organization (WIPO), creative industries are those in which an essential element of a product or service is an artistic or creative endeavor (such as crafts, advertising, TV and radio), use creativity, crafts, produce, advertise, television and broadcast radio (copyright industries).

The creative industry is an interdisciplinary field, with philosophy, art, technological research and social sciences, as well as economics. The creative industry is value-driven and comes from the cultural economy, competitive and innovative; high quality is the hallmark of their new products.

Although works of art are not primarily made for market use, the subject matter of art and business has changed a lot compared to the last century, or even compared to the 1990s.



Think here of the changes in capitalraising capacity, the emergence and spread of different channels and information technologies by globalization, the evolution of the relationship between the arts and management. New terminologies have emerged, such as: strategic arts, cultural management and business sponsorship relationships and partnerships, cultural entrepreneurship.

We often hear about the differences between art and business, but at the same time, more and more experts are exploring how art and culture provide valuable and creative inputs and economic benefits for business and urban development.

3. Fine Arts and Entrepreneurship

Publicly subsidised culture turns over millions of dollars every month; it employs a vast range of people; it purchases and sells business services commercially; it involves extensive marketing and branding activity; it generates income through tickets and sponsorship. Certain areas of the arts – think of the international gallery circuit – outdo the major luxury brands in attracting the disposable income of the very rich. Cities invest millions in arts-led cultural makeovers. The arts are, or can be, big business. (O'Connor 2010)

Successful venture in the arts means different and more than just making a profit. In the field of art and business, the focus should not be solely on making a profit. “Aesthetic value exchange” (consumer involvement in the creative process, emotional impact, etc.) is difficult to define. For an art entrepreneur, aesthetic value can be explained by its ability to elicit an innate physiological or psychological reaction in the “consumer” that results from consuming an aesthetic object or experience.

The workmanship and the aesthetic effect all enrich the work of art with value, which also has a market value.

Profit and aesthetic value can sometimes come into conflict with each other or generate tension in the artist. Turning art into a business is most often seen as a threat by artists. At the same time, there are entrepreneurial aspects related to the arts. Recently, there has been a definite increase in interest in the business of the arts, as well as in the involvement of artists in the fields of innovation and research and development, from which innovations are also born through the business attitude. Other areas of study for arts entrepreneurship may be: entrepreneur in the arts, entrepreneurial skills, training of artists, culture and business, and so on.

In their study, Rivetti and Mirella (2016) review the literature of recent decades to clarify the entrepreneurial spirit of the arts, identifying the dominant issues examined by scholars. They point out that some new scientific journals on the subject have also been published on the entrepreneurial spirit of the arts, in particular: „Artivate: Journal of Entrepreneurship in the Arts” and „Journal of Arts Entrepreneurship Research.” Scherdin and Zander also published a pioneering book in 2011, “Art Entrepreneurship”.



If we approach the relationship between art and business from the business side, artistic creations and practices become commodities as products or investments. If we approach the same issue from the point of view of art, then a work of art is “an element of sanctity,” “art for art’s sake,” and its business implications can prevail at the expense of the work of art.

There is no doubt that it is not just profit that can determine the success of a business, so the goal may be for the artist to recognize and take advantage of the opportunities within the entrepreneurial ecosystem. For all this, works of art must also be well represented in the opinion of the artist, so it is important to communicate their artistic identity and the right way to connect with consumers.

In order to make it easier for the consumer to understand and interpret the aesthetic value created by the artist, the art entrepreneur seeks to involve the consumer in the consumption experience of the creative art in order to promote the aesthetic value exchange. Aesthetic value exchange can take place without the artist, when consumers interpret the work of art in a subjective way, which of course can go beyond what the artist intended. However, when the artist has the opportunity to influence the consumers’ aesthetic value judgment, for example by allowing them to learn about the process of creation, thus helping to create aesthetic value in the work, the consumers can interpret the work of art. A more intimate relationship develops. (White, 2015)

The most successful start-ups in the field of fine arts mainly take advantage of the opportunities offered by social media and new information and communication tools. Based on revenue, size and life stage, start-ups are usually small businesses in the early stages of life. Start-ups have great and fast growth potential, which is most often created by innovation, problem-solving novelty, fresh idea. It is not uncommon for them to aim for a global market, not just for domestic growth, so they are also competitive in the wider environment. However, as the business is in its infancy, it is characterized by a greater degree of uncertainty. It fits well with the above that start-ups in general have a distinctive work culture and spirituality; which is special, flexible, intense, which leaves room for commitment and enthusiasm, a sincere sense of mission. Due to the special nature of startups, it also requires special financing, it is mainly characterized by venture capital and business angel investment.

Citing European examples, successful start-ups in the field of fine arts take advantage of the opportunities inherent in the online marketplace and related services such as Singulart, Artsper, Artmo, Artland. By pairing art and technology, Sprayprinter, a company that has developed a wall-climbing robot capable of painting images of any size, has been successful; and Artomatix start-up, which uses artificial intelligence to automatically create 3D content.

The finding each other of blockchain and fine art is fresher than the spread of fine art start-ups. There is not much literature or informative article on the topic before 2015 either. If we look not only at the subject of fine arts and blockchain, but also at the field of research and innovation, since 2014, especially since 2018, there has been a significant increase in the number of scientific publications on blockchain technologies. More than half of the publications are conference papers and about 30% are scholarly articles. (Scopus analyzer, keyword (blockchain))



Blockchain is one of the major technological breakthroughs of the past decade. Blockchain is a decentralised technology (a type of Distributed Ledger Technology) employing cryptographic techniques to record and synchronise data in ‘chains of blocks’. It allows people and organisations to reach agreement and permanently record transactions and information in a transparent way without a central authority. Therefore, it facilitates the creation of decentralised, trusted, transparent and user-centric digital services. The combination of blockchain with other cutting-edge technologies, like the Internet of Things (IoT) or artificial intelligence can improve the security, performance, and management of the new systems (Wingärtner, 2019; DESI 2020).

Blockchain technology can, for example, solve issues related to the current authenticity and traceability of art so that the life path, possible changes, reproductions, location, etc. of the work can be traced. The system can also serve as proof that a given work of art is indeed original, which can be digitally verified. The digital solution can restrict copying, illegal sharing, e.g. using authenticated online streaming. On the basis of the blockchain, digital imprinting can be realized, the authentic recording and querying of individual life path events by creating a platform that enables this (eg “ArtTracktive” - Deloitte platform).

Market revenues for blockchain-based technologies are expected to grow significantly in the coming years, from around \$ 2.2 billion in 2019 to more than \$ 23.3 billion in 2030. Blockchain start-ups began to emerge in 2009. In 2018, the largest number of blockchain start-ups were established in the USA and China, and only 15% in the EU. The UK hosts almost half of the EU’s blockchain start-ups, followed by Germany, France and Estonia, with shares of 8%, 7% and 6%, respectively (European Commission, 2019)

Although Blockchain technology is still in its infancy and business models are still under development, it is very likely that Blockchain will gain momentum among artists. The blockchain offers the possibility of securing artworks, securing transactions, with smart contracts, allowing tokenization, participating in the art market growth, new ways to finance art.

The above examples presented in the Fine Arts and Entrepreneurship subchapter are not exhaustive, yet they illustrate well the challenges of the 21st century and the diversity of the fine arts innovation ecosystem.

4. Case Study: University Innovation Ecosystem

In Hungary, the Ministry of Innovation and Technology intends to promote the business utilization of research and development results in higher education institutions, to stimulate the entrepreneurial attitude among professors, researchers and students, and to manage technology transfer and innovation at the institutional level. The National Research,



Development and Innovation Office, managed by the Ministry, supports the establishment and efficient operation of the results-oriented university innovation ecosystem during the 36-month term of the project through the University Innovation Ecosystem project with a total of HUF 3 billion.

There are 63 state-recognized higher education institutions in Hungary. Of these, state universities, state universities of applied sciences and those universities whose maintenance rights are exercised by a legal entity established by the Hungarian State - ie a total of 26 institutions - could participate in the tender announced for the grant. 23 universities received support, between which the exchange of good practices and the sharing of experiences take place during the implementation of the projects. The Hungarian University of Fine Arts (HUFA) also won the opportunity to implement the project.

The educational structure of the HUFA – with its nearly 150 years of history – incorporates a wide range of perspectives from the traditions of art to contemporary tendencies in visual art. Students receive both a firm theoretical foundation and practical studio training conducted and personally instructed by the leading artists of the country. As the university campus is located in the heart of the capital, in addition to pursuing their studies, students can also become acquainted with the cultural scene of the region.

Academic departments of the Hungarian University of Fine Arts: Painting; Sculpture; Graphics (Graphic Arts, Graphic Design); Artistic Anatomy, Drawing and Geometry; Scenography; Art History; Conservation; Intermedia; Visual Education; Art Theory; Doctoral School.

Within the framework of the University Innovation Ecosystem project, HUFA created a new organizational unit under the direction of the top management of the university, the Innovation and Knowledge HUB is responsible for knowledge transfer. HUFA has assessed and reviewed the RDI capacities of the university, and has developed and operates a competency management system that utilizes this. HUFA provides data to a database that has been developed and uniformed with the other winning universities. HUFA updated the intellectual property management policy and created an institutional fund for the protection of intellectual property. It organizes trainings for both students and professors and researchers on innovation and research management, as well as start-up entrepreneurship and business development trainings, especially for practice-oriented courses based on student-SME / start-up cooperation in the framework of credit-based trainings. HUFA also provides support for participation in international conferences and workshops.

During implementation, HUFA requires a number of unique solutions. For example, it has studied foreign examples and good practices in the field of intellectual property management, and it devotes more energy to expanding the knowledge of artist colleagues and students than other universities. The special regulations associated with the management of works of art require a variety of special treatments and practices. While during intellectual property management, other universities conduct patent attorney opinions, novelty research, and other expert opinions.



Compared to universities, significantly less of the classic research and development activity, Q1 article, is born at art universities. HUFA makes great efforts for the business utilization of artistic RDI results, the sale and utilization of intellectual works, and the management of market utilization. Exploring these opportunities also requires a number of consultations, both with artists and with ecosystem actors. After all, an activity defined by artists as a work can often be reinterpreted by a non-artist and can also be perceived as a market service. An artist's abilities are important additions to the collaboration of a team where not only artists are involved. Finding these and recognizing and maintaining the artist's motivation is an important task.

Supporting student innovation: The organization and rewarding of hackatones, innovation and start-up competitions, the operation of student open labs and fab-labs are also being re-evaluated and require other supportive, mentoring activities in the field of fine arts. HUFA supports the participation of students in innovation competitions, with the involvement of external experts and trainers. In parallel with the innovation competitions, it organizes workshops where companies provide the venue, theme and trainers who are open to "going on an art trip" to their non-artistic tasks and opportunities and hosting art students. At these events, students learn about the thinking, objectives, arguments, and expectations of market participants. While other universities support their students' initiatives by setting up and operating a Proof of Concept (PoC) Fund, HUFA uses the above-mentioned workshops and prepares students to prepare for them, trusting that the establishment of university utilization companies will become a reality from these good ideas which is supported by the university's innovation ecosystem.

Where HUFA has been able to achieve the most success so far with the emphasis on innovation and knowledge transfer, it is participation in the European Union's research and innovation framework programs. The university will also implement two winning projects, one as a consortium leader, where it was highlighted in the evaluation that, as a university of the arts, special experience is specifically expected to be shared. Nor has there been any example of an individual application so far (H2020-MSCA). The activity of promoting proposal opportunities and supporting proposal writing is popular and effective.

In summary, an organizational unit that functions as a bridge-building institution between art, science and business also has a *raison d'être* in the universities of art. The aim of this organization is to strengthen the innovation potential of the university, to support innovation activities, to promote research collaborations, to promote the economic utilization of scientific results and to establish an entrepreneurial approach. It helps to be effective if the organizational unit has an annual schedule with a separate budget and indicators.

According to the 3 stages defined by the authors Heaton, Siegel, Teece presented in the second subchapter (Heaton 2019) HUFA is in the initial stage, where the university ensures that the actors of the innovation ecosystem find each other, to bring together promising areas. In order to achieve the former goal, HUFA implements the University Innovation Ecosystem project.



5. Conclusion

The present study looked at the subject of the 21st century and the fine arts from the perspective of higher education. Beyond the education-research-innovation triad, more and more universities are using organizational solutions and functions that are applied by so-called entrepreneurial universities, activating and exploiting the potential of the university innovation ecosystem in many ways.

Innovation and knowledge transfer activities pose challenges for universities of the arts: how can they contribute to these types of value-creating processes, and what role do universities of the arts have in the knowledge economy, and how can entrepreneurship in the arts be interpreted.

Universities of the fine arts are also expected to play an increasingly active role in the successful operation of the innovation ecosystem. And this role requires the right skills and activism on the part of universities. Skills are rooted partly in organizational routines, partly in managerial decision-making, and largely in openness and willingness to do so.

Through a case study, the paper shows a specific example specifically for universities of the fine arts that have a clear profile, i.e., there are no faculties operating in other disciplines within the university.

The paper also aimed to help businesses and research groups find out what to expect from universities of fine arts, to better understand these types of universities, by exploring the perspectives that arise in the field of fine arts and the knowledge economy, and in the field of fine arts and entrepreneurship.

A university of fine arts is also able to establish an active, mutually beneficial, business-oriented relationship between the university and the business community, as well as to offer services from its intellectual and infrastructural competencies. Developing an entrepreneurial mindset in the context of the challenges of the age is warranted among professors, researchers, and students; and the utilization of university RDI results requires innovation management activities as well as enhanced corporate collaborations.

From the middle of the last century, the development and spread of ICT tools, the Internet, generated hitherto unknown changes and raised questions in public thinking and social relations. Borders have disappeared, distances have shortened, cultural walls have broken through. In this environment, industrialized societies can only be successful if science, art, technology and business can work together.



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