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Advocating for Intrapreneurship in Arts Entrepreneurship Education: Developing a New Generation of Innovative Professionals

José Valentino Ruiz
University of Florida

Chris Shelton
University of Florida

Edward White
University of Florida

Thaddaeus Bourne
University of Florida

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Dr. José Valentino Ruiz

Chris Shelton

Edward White

Dr. Thaddaeus Bourne

University of Florida

Abstract

This research aims to propose a set of eight arts-based intrapreneurial projects for higher education, tailored to arts entrepreneurship students. The projects, designed for a 16-week timeframe (except one project requiring 21 weeks), provide project descriptions, learning objectives, assessment criteria, and resource requirements. To ensure feasibility and relevance, the researcher conducted semi-structured interviews with three experts in the field, including a project manager and creative director from a leading video production agency, an audio engineer and music producer in a multinational media conglomerate, and a creative director who transformed a Brazilian company into a multibillion-dollar empire through graphic design, music, video, and marketing services. The insights gathered from the interviews, along with an analysis and synthesis process, inform the proposed intrapreneurial projects, offering a framework for arts entrepreneurship educators to implement in their curricula.

Keywords: Intrapreneurship, Higher education, Arts Entrepreneurship Education, Innovative Professionals, Intrapreneurial Projects, Entrepreneurial Curricula

Abstract (Español)

Esta investigación tiene como objetivo proponer un conjunto de ocho proyectos intrapreneuriales para la educación superior, basados en las artes, adaptados a los estudiantes de emprendimiento artístico. Los proyectos, diseñados para un plazo de 16 semanas (excepto un proyecto que requiere 21 semanas), brindan descripciones de los mismos, objetivos de aprendizaje,

criterios de evaluación y requisitos de recursos. Para garantizar la viabilidad y la relevancia, los investigadores realizaron entrevistas semiestructuradas con tres expertos en el campo, incluido un gerente de proyecto y director creativo de una agencia líder en producción de videos, un ingeniero de audio y productor musical en un conglomerado multinacional de medios y un director creativo que transformó una empresa brasileña en un imperio multimillonario a través de servicios de diseño gráfico, música, video y marketing. Los conocimientos recopilados de las entrevistas, junto con un proceso de análisis y síntesis, informan los proyectos intraemprendedores propuestos y ofrecen un marco para que los educadores de emprendimiento artístico los implementen en sus planes de estudio.

Palabras clave: Intraemprendimiento, Educación Superior, Educación Artística para el Emprendimiento, Profesionales Innovadores, Proyectos Intraemprendedores, Currículum Emprendedor

Intrapreneurship in Higher Education: Context, Issues, and Need

The concept of intrapreneurship refers to entrepreneurship and innovation within established organizations (Zenovia & Maier, 2011), which has become increasingly relevant in the face of rapidly changing business environments (Tiwari, 2014). To this end, universities have introduced courses and programs emphasizing intrapreneurship in recent years (Valka et al., 2020). However, Wolfe (2019) argues that arts-centered colleges are generally removed from this process. Moreover, intrapreneurship is often mistaken for entrepreneurship within larger organizations, although it presents unique challenges and opportunities distinct from entrepreneurship (Baruah & Ward, 2015). Specifically, intrapreneurs face difficulties in innovating within existing systems and structures due to organizational politics, resistance to change, and other factors (He & Hui, 2020), while balancing the responsibilities of their employer and entrepreneurial pursuits (Kuratko, 2016).

Effective teaching of intrapreneurship requires professors to emphasize practical, hands-on exercises to enable students to experience the challenges and opportunities firsthand (Lackéus, Williams Middleton, & Wong, 2019). This may involve creating simulations of real-world intrapreneurial projects, bringing in guest speakers who have successfully navigated intrapreneurship, and encouraging students to work on intrapreneurial projects with local businesses or non-profit organizations. Networking and relationship-building are also essential for successful intrapreneurship, and professors should encourage students to develop a growth mindset that embraces failure and setbacks as opportunities for growth and improvement (Lackéus et al., 2019).

Integrating intrapreneurship into higher education presents various challenges, particularly in arts-centered colleges where funding is not always readily available (Hansen, 2017; Soncin & Arnaboldi, 2022). Overcoming these challenges requires professors to develop a compelling case for intrapreneurship, establish partnerships with external entities, undertake fundraising efforts, and connect students with alumni who have successfully pursued intrapreneurial ventures (Lackéus et al., 2019). Building strong partnerships, making a compelling case for intrapreneurship, and incorporating it into the curriculum is necessary to create a culture of innovation and entrepreneurship within institutions (Valka et al., 2020). This process requires creativity, perseverance, and a willingness to engage in advocacy and fundraising efforts (Dovey & Rembach,

2015). Moreover, research has found that having intrapreneurial mindsets and behaviors can better capture the equilibrium between innovation and affiliation that educators strive for to enhance their workplace motivation, and teachers with higher levels of intrapreneurial orientation experience greater fulfillment of their need for autonomy, competence, and relatedness, all of which are essential components of a healthy motivational state (Hansen, 2018).

Advocating for Arts Intrapreneurship in Higher Education Institutions

The field of arts entrepreneurship presents a unique opportunity for institutions to foster creativity and innovation through intrapreneurship by encouraging students to engage in intrapreneurial projects, arts entrepreneurship education can contribute to revenue growth, enhanced efficiency, and increased employee engagement (Gawer & Cusumano, 2014; Parris & McInnis-Bowers, 2017). Moreover, educators in this field can advance the mission of their institutions and address the needs of the broader community by advocating for intrapreneurship (Ward & Baruah, 2014).

The entrepreneurial university theory underscores the connection between intrapreneurship and higher education. According to this model, universities should not only produce knowledge but also stimulate innovation and entrepreneurship to generate value for society (Etzkowitz, 2003). In this regard, arts entrepreneurship educators can contribute to the development of an entrepreneurial university model by incorporating intrapreneurship into their curricula (Guerrero & Urbano, 2012). This not only positions their institutions as leaders in innovation and creativity but also equips students with valuable entrepreneurial skills. Arts entrepreneurship educators can also leverage intrapreneurship to advance their personal goals as professors and higher education administrators. By advocating for intrapreneurship and applying it regularly, educators can improve recruitment, retention, advancement, marketing, and equitable outcomes for other departments within their institutions (Sam & Sijde, 2014). They can align their interests with those of higher education administrators by demonstrating the benefits of intrapreneurship, such as increased engagement and revenue. By doing so, they can make a compelling case for the importance of arts entrepreneurship education in higher education and secure more resources for their programs and initiatives (Frank et al., 2016).

The authors seek to connect theory to pedagogy by proposing intrapreneurial projects for arts entrepreneurship educators to implement within their curricula. Through a semester-long course, students can complete eight projects developed through the authors' methodology. The following section discusses the methodology, results of the study, and a discussion of limitations and suggestions for future research.

Developing Eight Proposed Intrapreneurial Projects for Arts Entrepreneurship Students

The researcher conducted an analysis and synthesis process to develop a proposal outlining eight types of arts-based intrapreneurial projects for higher education. The proposal outlines project descriptions, learning objectives, assessment criteria, and resources required to complete the program. The proposed program is designed to be completed in a 16-week timeframe, with the exception of one project which is expected to take 21 weeks to complete. The projects can be tailored to fit each student's academic level and readiness, and each project descriptor provides a basic framework for execution. The researcher also conducted semistructured interviews with three experts in the field of intrapreneurship in the arts to gather insights on the types of projects that are feasible and relevant for higher education. The experts included a project manager and creative director of a Tier 1 video production agency, an audio engineer and music producer for a multinational media and entertainment conglomerate, and a creative director who has partnered with a Brazilian company and provided graphic design, music, video, and marketing services that have led to the company becoming a multibillion-dollar empire. The researcher asked the experts four interview questions related to expressing intrapreneurship, implementing intrapreneurial projects, organizing and synthesizing project suggestions for university students, and the predetermined timeframe and fluidity of project aspects.

- In what ways do you express intrapreneurship in the projects you execute for your employer?
- What is the tactical process for implementing these intrapreneurship projects?
- To make this kind of project more feasible for university students, how might these suggestions be synthesized and organized?

- Does each aspect of the project have a predetermined timeframe and fluidity? If so, please describe.

Eight Proposed Intrapreneurial Projects for Students

Create an arts-related event:

Students can collaborate to create an arts-based event, such as a music festival, an art exhibition, or a theater performance. Among their responsibilities would be to a) develop the concept, b) coordinate logistics, and c) market the event to the community (Di Bella & Schoenebeck, 2015).

- **Develop the Impetus:** Develop a concept for the event, including the type of event, theme, and art or performances to be included (Week 1 and Week 2).
- **Secure Funding:** Determine the event budget to assist in making decisions regarding the venue, marketing, and other logistics (Week 3).
- **Secure Location:** Select a venue that accommodates the event and aligns with the event concept, and arrange the layout, lighting, sound, and equipment for performances (Weeks 4 through 6).
- **Secure Logistics:** Coordinate with vendors and performers to ensure they have what they need to participate (Weeks 1 through 9)
- **Establish a Communications Plan:** Develop a marketing plan to promote the event within the community, including creating posters or flyers, developing a social media strategy, or reaching out to local media outlets (Weeks 3 through 7)
- **Hustle:** Sell tickets to the event and track sales to ensure the event will be financially viable (Weeks 8 through 12)
- **Establish Operations:** Organize the event, monitoring it to ensure that everything is running smoothly and addressing any issues that may arise (Week 12)

- **Evaluate Outcomes:** Collect feedback from attendees, vendors, and performers to evaluate the event's success and use it to improve future events and refine entrepreneurial skills (Weeks 13 through 16)

2. *Open an arts-based business:*

Students can open an art supply store, a music venue, or a design agency. Among the options they could take are: a) developing a business plan, b) securing funding, c) launching the company (Carmelo Ordaz et al., 2012).

- **Find the Niche:** Identify a niche within the arts industry that the students are passionate about and that has market potential (Weeks 1 and 2)
- **Develop a business plan:** Outline the mission, target market, marketing strategy, pricing structure, and financial projections to guide business development (Weeks 1 through 4)
- **Secure Funding:** Identify potential sources, such as grants, loans, and partnerships with investors, and present the business plan to investors if necessary (Weeks 3 through 5)
- **Make it Official:** Register and license the business, open a bank account, and set up an accounting system to keep track of expenses and revenue (Week 5)
- **Create a brand:** Develop a logo, name, and visual identity for the business to establish its identity and differentiate it from competitors (Weeks 2 through 4)
- **Identify the Target Market:** Create a product or service that aligns with the business plan, such as offering classes in different art techniques or developing a line of custom paintbrushes, and then determine which populace would benefit from the business (Weeks 3 through 8)
- **Develop Multimodal Functionality:** Establish a physical or online presence, such as establishing an e-commerce website or opening a brick-and-mortar storefront, depending on the type of business (Weeks 5 through 9)
- **Promote the Business:** Launch the business and use social media, email marketing, and local events to promote it to the target market (Week 10)

- **Evaluate the Data:** Monitor the progress of the business and adjust as needed by analyzing sales data, tracking customer feedback, and refining marketing strategies (Weeks 10 through 16)

3. Develop a Local Arts Program:

Student initiatives include projects that serve a local community, such as education programs for underprivileged children or art therapy programs for people who suffer from mental illnesses (Varbanova, 2013).

- **Determine the Need:** Identifying the community needs for the program is the first step. Students might research existing music education programs in the community, identify gaps in services, and determine what resources are available to develop music education programs for underprivileged children. (Weeks 1 through 3)
- **Develop the Concept:** A concept for the program should be developed once a need has been identified. Choosing the type of arts-based program, the target audience, and the expected outcomes will all be part of this process. (Weeks 2 through 5)
- **Secure Funding:** The development and implementation of the program will require funding. In addition to grants, crowdfunding, and partnerships with local businesses or organizations, a student can research funding sources. (Weeks 3 through 6)
- **Curriculum Development:** The curriculum should meet the needs of the target audience as well as align with the goals of the program. Those who are studying music education, for instance, might develop a curriculum that includes basic music theory, instrument instruction, and performance opportunities. (Weeks 5 through 8)
- **Recruit Participants:** The student should identify potential participants for the program and develop a recruitment strategy. This might include outreach to schools, community centers, and other organizations that serve the target population. (Weeks 4 through 7)
- **Recruit Personnel:** Develop a plan for recruiting and training staff and volunteers if the program requires them. (Week 5)

- **Implement the Program:** The student can begin to implement the program once the program has been developed, the staff and volunteers have been hired, and the participants have been recruited. Monitor the program's progress, make adjustments as needed, and track its success. (Weeks 4 through 6)
- **Evaluate the Program's Effectiveness:** The student should evaluate the program's effectiveness and impact by collecting data on participant satisfaction, skills gained, and behavior changes. It is possible to use this data to demonstrate the value of the program to funders and stakeholders, as well as to improve the program. (Weeks 8 through 16)

4. Redesign an existing arts program within the institution:

For example, students could work on a visual arts program or a music education program. Research could be undertaken to identify areas for improvement, a redesign plan could be developed, and the ideas would be implemented (Mirvis, 2017).

- **Engage in Research:** The first step is for students to conduct research into the existing arts program to identify areas for improvement. A review of program materials, interviews with participants, and research into best practices in arts education could be required. (Week 1 and 2)
- **Redesign the Program:** Using their research, the students should develop an outline for redesigning the program. Clearly define goals and objectives for the program, identify areas for improvement, and identify resources needed. (Weeks 1 through 3)
- **Seek Sponsors:** Students should consult with participants in the program, faculty members, and administrators, and incorporate their feedback into their final design. (Weeks 3 through 4)
- **Secure Resources:** Make sure they have the resources they need to carry out their plan. Students should secure the necessary resources. Equipment and materials may be provided, as well as funding and support from staff. (Weeks 3 through 6)

- **Implement the Redesign:** Once the plan is finalized and resources are secured, the students can begin implementing their ideas. This might involve creating new program materials, designing new activities, or modifying existing program elements. (Weeks 7 and 8)
- **Revise the Program:** As the redesigned program progresses, the students should monitor it and make adjustments as necessary. Participants and stakeholders should provide feedback about the program to ensure it is meeting its goals and objectives. (Weeks 7 through 16)
- **Evaluate the Results:** Upon completion of the program, the students should evaluate the redesign's results. In this process, data from the program might be analyzed, feedback from participants collected, and the effectiveness of the new program elements assessed. (Weeks 7 through 16)
- **Share with Stakeholders:** Last but certainly not least, students should share the results of their redesign with stakeholders and others who might be interested in improving similar programs. (Weeks 14 through 16)

5. Develop an arts-based marketing campaign:

Students could develop an arts-based marketing campaign for a product or service that is currently available. A social media strategy could be developed, as well as original artwork or music to accompany the campaign (Pererva et al., 2018).

- **Define the Scope of the Project:** The first step is to define the scope of the project. The marketing campaign should be focused on a current product or service. It may be the goal to increase sales or raise awareness. (Weeks 1 and 2)
- **Conduct Research:** Identifying the target audience and researching the product or service is important for the students. Research the best marketing practices, analyze sales data, and conduct surveys. (Weeks 2 through 4)
- **Creative Concept:** Based on their research, students should develop a marketing campaign creative concept. An example of this might be to make an original song, video, or piece of artwork to accompany the campaign. (Weeks 2 through 4)

- **Develop Social Media Strategy:** Students should develop a social media strategy for the campaign, including identifying the platforms they will use and the messaging they will convey. (Weeks 4 through 6)
- **Content Creation:** Students should create the campaign's content, including original artwork, music, and videos. Furthermore, they should create posts for social media and other marketing materials. (Weeks 5 through 9)
- **Launch the Campaign:** Upon creating the content, the students should launch the campaign and start posting on social media. Metrics such as engagement rates and sales data can be used to measure the success of their campaign. (Week 10)
- **Refine the Strategy:** The students should refine their strategy and content based on the results of their campaign. (Weeks 11 through 14)
- **Results Evaluation:** Student marketers should evaluate their marketing campaigns at the end of the campaign. The analysis could involve social media metrics, sales data, or other key performance indicators. (Weeks 14 through 16)
- **Reflection:** Students should share their findings with others interested in developing similar campaigns after evaluating the results of their marketing campaign. (Weeks 16)

6. Develop a social enterprise using the arts as a tool for social change:

Students could develop a social enterprise that uses the arts to create social change (Gerardts & Alt, 2022). An arts-based program could engage at-risk youth or underserved communities, for example.

- **Identity the Social Need:** To build a viable arts-based social enterprise, students need to identify the social need that needs to be addressed. The organization should identify its target population and understand the problems and needs it faces. (Weeks 1 and 2)
- **Develop a Theory of Change:** Students should develop a theory of change describing how their arts-based social enterprise will address the identified social need. In addition to stating

the program's goals, students should also state the activities it will undertake and the expected outcomes. A summary should be included. (Weeks 2 and 3)

- **Develop the Business Plan:** The business plan for the arts-based social enterprise should outline the financial and operational aspects. The proposal should include a budget, marketing plan, and impact measurement plan. (Weeks 3 through 6)
- **Obtain Funding:** Students should secure funding for their arts-based social enterprises by applying for grants or soliciting donations from individuals or organizations that share their mission. (Weeks 5 and 6)
- **Recruit Artists and Educators:** Arts-based programs can include visual arts, music, dance, and theater. Students should develop their own arts-based programs. They should recruit artists and educators with experience in the chosen area to effectively work with the target population. (Weeks 7 through 9)
- **Organize the Enterprise Launch:** Developing the program leads to the launch of the arts-based social enterprise. Organizing a launch event or working with community partners can help promote the program. (Weeks 10 through 14)
- **Student Evaluation and Refinement:** Students should evaluate the effectiveness of the program during its implementation and make adjustments as necessary. (Weeks 15 through 16)

7. Develop an arts-based app:

Students can create an app within a 21-week timeline that connects artists with potential clients, provides art education, or promotes arts events in their community. Among their responsibilities would be to a) identify a need, b) design the app, and c) develop and launch the app (Hai-Jew, 2018).

- **Identify a Need:** The first step is to identify a need within the arts industry that the app could address. This could involve researching the market and speaking with potential users to determine what type of app would be most beneficial. (Weeks 1 and 2)

- **Design the App:** Students should design the app's user interface and user experience, as well as determine its functionality and features. To do this, they may use design tools and software, such as Adobe XD or Sketch. (Weeks 3 through 5)
- **Develop the App:** Students should use software development tools, including programming languages, to develop the app. This will require a solid understanding of coding and software development practices. (Weeks 6 through 11)
- **Testing and Debugging:** Before launching the app, the students should thoroughly test it for bugs, usability issues, and functionality. This will ensure that it is ready for launch and that it will provide a good user experience. (Weeks 12 and 13)
- **Launching the App:** Students should launch the app in app stores, such as the Apple App Store or Google Play Store. This will require them to submit the app for review and approval by the app store. (Weeks 14 and 15)
- **Marketing the App:** Once the app is launched, the students should develop a marketing plan to promote it to potential users. This may involve social media marketing, email marketing, and advertising. (Weeks 16 through 18)
- **Monitoring and Updating the App:** Students should monitor the app's performance and user feedback and make updates and improvements as necessary. This will ensure that the app remains relevant and useful to its users. (Weeks 19 through 21)

8. *Conduct an arts-based research project:*

Students can conduct research on a topic related to the arts, such as the impact of art on mental health, the history of street art, or the use of technology in art. Among their responsibilities would be to a) develop a research question, b) conduct research, and c) present their findings (Hutchison & Stapleton, 2018).

- **Develop a Research Question:** The first step is to develop a research question that the students are interested in and that can be explored through research. This may involve reading literature on the topic, brainstorming with peers, or consulting with an advisor. (Week 1)

- **Conduct Research:** Students should conduct research on their chosen topic, which may involve reading articles, books, and academic papers, as well as conducting interviews or surveys. They should also analyze their data and draw conclusions from their findings. (Weeks 2 through 8)
- **Present Findings:** Students should present their findings in a clear and concise manner, which may involve creating visual aids, such as charts or graphs, and presenting their research to peers or a panel of experts. (Weeks 9 and 10)
- **Reflect on the Research Process:** Students should reflect on their research process and what they have learned from conducting their research. This may involve writing a reflection paper or participating in a group discussion. (Weeks 11 and 12)
- **Apply Findings:** Students can apply their findings to real-world situations, such as developing a program to promote mental health through art, creating a public art installation, or using technology in new ways to create art. (Weeks 13 through 16)

Limitations of Proposed Arts Intrapreneurial Projects

The proposed arts-based intrapreneurial projects possess significant potential value for students pursuing various arts-based degree programs. However, several limitations must be thoughtfully considered. First, there is a possibility that students may not demonstrate interest or engagement with the proposed projects, despite their experiential and interactive nature. Second, a lack of resources or institutional support from the organization may hinder students' ability to effectively execute the projects. Moreover, there may be a lack of institutional support and recognition for arts entrepreneurship education, thus limiting its visibility and influence. The potential success of the projects may also be dependent on the industry or field in which the students work, as some fields may not find the projects relevant or effective. For example, a pop-up shop project may be more applicable to fashion or retail students than those in performing arts. Finally, some students may not possess the required business or entrepreneurial knowledge to execute the proposed projects, even with their practical learning goals. Hence, the implementation of arts intrapreneurial projects necessitates careful consideration in pedagogical contexts.

Future Research Directions for Arts-Based Intrapreneurial Projects in Higher Education

Having presented the eight proposed arts intrapreneurial projects, the author suggests five areas of research for future studies to evaluate these projects contextually and report their findings in academic articles to enrich the literature of empirically tested studies. These studies aim to enhance our understanding of the processes for assessing student learning outcomes, enhancing entrepreneurial mindset, examining collaboration, investigating social impact in community engagement, and evaluating pedagogical practices.

A comparative study titled *"Assessing the Impact of Arts-Based Intrapreneurial Projects on Student Learning Outcomes and Career Readiness"* aims to evaluate the effects of various types of arts-based intrapreneurial projects on student learning outcomes across different degree paths. This research would focus on the development of transferable skills such as critical thinking, problem-solving, and creativity, as well as the students' job placement and career readiness.

In the study entitled *"Exploring the Influence of Arts-Based Intrapreneurial Projects on Students' Entrepreneurial Mindsets and Competencies,"* researchers seek to examine the extent to which arts-based intrapreneurial projects influence students' entrepreneurial mindsets. This research would delve into assessing the impact on attitudes, motivations, and behaviors while exploring the development of intrapreneurial competencies in relation to an entrepreneurial mindset.

The research project titled *"Investigating the Role of Collaboration in Arts-Based Intrapreneurial Projects: Leveraging External and Internal Partnerships for Innovation"* aims to investigate the impact of collaboration on arts-based intrapreneurial projects. This study would explore how collaborating with external organizations and stakeholders, such as local businesses, non-profits, and alumni, can provide valuable resources and expertise for intrapreneurial projects. Additionally, it would examine how collaboration with peers and faculty enhances the creative and innovative process.

The research project *"Community Engagement and Social Impact through Arts-Based Intrapreneurial Projects: Examining the Potential for Sustainable and Equitable Communities,"* the focus is on exploring the potential of arts-based intrapreneurial projects to engage the community

and make a social impact. This research would analyze how such projects can address social challenges and contribute to the development of sustainable and equitable communities. Furthermore, it would investigate the influence of incorporating diverse perspectives into the intrapreneurial process to achieve more inclusive and culturally responsive outcomes.

Lastly, the research study titled "Pedagogical Approaches in Teaching Arts-Based Intrapreneurship: Enhancing Student Engagement, Learning Outcomes, and Continuous Improvement" aims to investigate the effectiveness of different pedagogical approaches in teaching arts-based intrapreneurship. This study would evaluate how simulations, case studies, guest speakers, and hands-on experiences enhance student engagement and learning outcomes. Additionally, the research would assess how assessment and feedback contribute to continuous improvement and innovation in intrapreneurial projects.

These research directions will provide evidence for the value and importance of arts entrepreneurship education in higher education. They will inform the development of best practices and pedagogical approaches, and enrich our understanding of the impact of arts-based intrapreneurial projects on various aspects of higher education, including student learning outcomes, community engagement, and social impact. Future studies in these areas will contribute to a more comprehensive and nuanced understanding of the role of arts entrepreneurship education in higher education.

Conclusion

Intrapreneurship has been recognized as a crucial aspect of entrepreneurship by Kuratko et al. (1993) in promoting employee creativity and innovation. Higher education can benefit from the application of this concept by arts entrepreneurship educators. The aim of these educators is to equip students with intrapreneurial skills that enable them to identify and pursue opportunities for positive change in their careers. Additionally, arts entrepreneurship education can teach students to leverage their artistic talents to address problems within established organizations. Such an approach has the potential to produce a new generation of professionals capable of driving innovation and growth across diverse industries. For higher education institutions, arts entrepreneurship education presents an opportunity to train students to become creative, innovative,

and effective entrepreneurs. By emphasizing intrapreneurship and providing opportunities for developing and applying entrepreneurial skills, students can be prepared to thrive in a rapidly changing job market (Soncin & Arnaboldi, 2022). Consequently, arts entrepreneurship educators must continue to explore and advocate for intrapreneurship in higher education.

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