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Pakistani Colleges of the Arts and Performance: A Look at the "Entrepreneurial Mindset

Raheem Khan

Lecturer at University of Punjab at-raheem765@gmail.com

Chaudhary Usman Shah

Lecturer at University of Punjab at-shahumsje5637@gmail.com

Abstract

Higher education institutions that place an emphasis on the creative and performing arts are encountering an increasing number of difficulties in the process of establishing courses that are in accordance with the objective of improving employability. It is widely acknowledged that arts entrepreneurship education is capable of satisfying this requirement since it takes into account the unique aspects of the working world that graduates from the creative and performing arts sector should be prepared to encounter. First, it should be able to bring about a significant change in thinking; second, it should be relevant and well-received in the field of performing and creative arts education (Beckman, 2011, p. 29). These are the two key requirements that arts entrepreneurship education must achieve in order to be considered successful. To ensure that this request is met, proficiency is required. In the context of the field of arts entrepreneurship education, the objective of this essay is to offer some insight into a recurrent problem, specifically with regard to the development of a "entrepreneurial mindset." It is necessary for educators to have a comprehensive understanding of the concept of an entrepreneurial mindset as well as the many pedagogical approaches that are associated with it in order to demonstrate the significance of an entrepreneurial mindset in the context of arts entrepreneurship education. In order to explain the significance of an entrepreneurial mindset as a fundamental component of arts entrepreneurship education, educators will be able to demonstrate this understanding. The purpose of this research is to analyze the information that was gathered from four interviews that were carried out with arts educators who are in charge of supervising arts entrepreneurship training programs at organizations that are primarily concerned with the performing and creative arts disciplines. Professionals working in higher education can gain something from the unique insights that are provided by the performing arts and the creative arts communities. These perspectives have the potential to offer significant information when it comes to the process of producing

recommendations for instructional tactics. These points of view can be attained by gaining first-hand knowledge from individuals who are employed in these relevant businesses. As an additional benefit, the information that is obtained from these interactions contributes to the definition and clarification of the precise nature of the phrase "entrepreneurial mindset" in respect to this particular circumstance.

Keywords- Pakistani Colleges, Arts and Performance, Entrepreneurial Mindset

Introduction

There is a growing need for post-graduate programming in the creative and performing arts at educational institutions of higher learning. These programs are designed to improve students' prospects of obtaining employment after graduation. The design of the curriculum necessitates careful consideration of the various career responsibilities that are often held by individuals who have successfully completed their studies in the creative and performing arts. All of the following studies—Bridgstock (2011), Ball, Pollard, Stanley, and Oaklandley (2010), Throsby and Zednik (2005), Brown (2005), Bridgstock (2011), Ball, Pollard, Stanley, and Oaklandley (2010), and Throsby and Zednik (2005)—confirm that the arts industry is well-known for its temporary projects and contracts that result in significant opportunities for self-employment. Specifically concentrating on the creative and performing arts, the sector of arts entrepreneurship is one that is expanding at a rapid rate within the realm of higher education. In recent times, it has garnered a great deal of appreciation for its capacity to address issues over the employment opportunities available to graduates. On account of the fact that arts entrepreneurship is a relatively new subject of study, additional research is required in order to precisely define the term and investigate the ways in which it could be applied in the present world.

According to Beckman (2011), in order to acknowledge arts entrepreneurship as a rigorous and essential component of education in the performing and creative arts, there is a fundamental shift in mindset that is required. The reason for this is that there is not a widespread consensus regarding the importance of arts entrepreneurship or the degree of difficulty involved in creating it. In order to make a substantial contribution to the ongoing change in arts entrepreneurship education, the purpose of this research is to investigate a crucial but often neglected feature known as the "arts entrepreneurial mindset" (Gustafson, 2013; Essig, 2013; Beckman, 2007, 2011; Carey and Naudin, 2006). Over the course of the next sections, we will investigate the idea of an

entrepreneurial mindset in the arts, with a particular focus on analyzing how this attitude is implemented in arts education at the university level. In order to accomplish this, a comprehensive investigation will be conducted on the primary ideas that surfaced during a series of four interviews with teachers working in the performing and creative arts. In the realm of business activities pertaining to the arts, these individuals are tasked with the responsibility of sharing their knowledge and experience. The findings that were gathered from the interviews that were carried out provide evidence that supports the assertion that an entrepreneurial mindset in the realm of arts is comprised of five fundamental components. Due to the fact that they place a high priority on the dissemination of creative works, these characteristics are frequently related with artistic professions. The following is a list of the fundamental abilities that are specified in this compilation: First and foremost, the ability to think critically, strategically, analytically, and creatively; secondly, the confidence in one's own talents; thirdly, the ability to work collaboratively; fourthly, the proficiency in communication; and fifthly, a comprehensive awareness of the current state of the arts are the essential qualities that are required. An examination of these competencies within the framework of arts entrepreneurship education reveals the potential repercussions that this instructional approach may have on the broader area of education pertaining to creative and performing arts. According to the findings of our research, these specific skills are absolutely necessary in the context of higher education.

Our findings suggest that the primary objective of arts entrepreneurship education should be to cultivate skills, attitudes, and capabilities that not only facilitate long-term careers in the creative arts but also contribute to the improvement of higher education by generating graduates who possess a wider range of attributes. Recognizing the tremendous and one-of-a-kind benefit that building an entrepreneurial mindset in the performing arts and creative arts has on overall educational outcomes is the first step toward accomplishing the necessary change in thinking that is required. This is due to the fact that the university provides instruction in arts entrepreneurship in addition to the standard curriculum for performing and creative arts in Australia. The fact that the education establishment is situated in Australia is the primary reason behind this. In order to further our understanding of arts entrepreneurship education, it is required to conduct additional study with a

bigger selection of participants. It is required to conduct additional research in order to accomplish this goal.

Getting students ready for work

There is an increasing amount of pressure being placed on institutions of higher education to improve the employment prospects of its graduates. This tendency, as described by Cranmer (2006) on page 170, is referred to as the "employability in higher education agenda." The Australian federal government is the primary contributor to the nation's higher education system by way of financial support.

According to Bridgstock (2009, page 31), the government has just put into effect a policy change in which the distribution of public funds is now contingent on the achievement of verifiable graduation outcomes. In addition, there is an emphasis placed on the generation of graduates who can demonstrate competency in their respective fields of study and who have the necessary skills to efficiently navigate a labor market that is always evolving. There are specific challenges that come up for educational institutions that focus on the creative and performing arts when it comes to developing curricula that will increase their graduates' employability in the workforce. This is because of the unique working environments that typically await graduates of these kinds of schools. Individuals are significantly more likely to pursue "portfolio, protean, or boundary-less careers," which are distinguished by a substantial frequency of self-employment, freelance work, and short-term contracts, as stated by McCowan and Wyganowska (2008) (p. 30). As stated in Brown's (2005) research. In this investigation, the following works have been cited: (Daniel and Daniel, 2013; Bridgstock, 2011; Ball et al., 2010; Throsby and Zednik, 2010; Daniel and Daniel, 2013). It has been observed that the arts sectors have a minority representation of major jobs, where persons engage in a particular kind of labor. This observation is founded on the findings of Summerton's research from the year 2001, which was reported in Brown, 2005, page 160. As a direct consequence of this, the employment prospects available to these graduates typically comprise a wide variety of full-time positions.

The goal of the government is not the only factor driving the impetus to teach skills linked to finding work. In addition, it is possible that the students themselves are the originators of this drive to learn, given that their goal is to acquire the skills that will allow them to be independent of outside assistance in the future. As an illustration, a study that was carried out in the United Kingdom among 97% of performing arts

students yielded results that indicated that 92% of respondents expressed the belief that it was of significant importance for higher education to provide them with the necessary skills and knowledge for their future professional endeavors. This was found to be the case because the study found that 92% of respondents believed that higher education should provide them with the necessary skills and knowledge for their future professional endeavors. According to what is mentioned by Brown (2005) on page 161.

A survey was given to more than thirty recent graduates in the field of dance with the purpose of investigating the employment condition of these individuals for the research that was carried out by Bennett (2009). "alterations in the organization of courses, instruction in diverse genres, and the cultivation of career awareness and advancement" (p. 32) were identified as the three most prominent themes that emerged from the responses of postgraduate students who were asked about changes to the curriculum of the undergraduate degree program in light of their experiences after completing their postgraduate studies. The individuals who took part in the survey and submitted their feedback did so in the form of suggestions for career awareness and development efforts.

Within the context of the professional world of work, the curriculum should cover the financial considerations involved in pursuing a career as an artist. a more in-depth awareness of the situations that one will face after graduating from university, including the possibility of developing a more accurate picture of how the real world operates as a result of this newfound knowledge. Additional abilities need for success in the real world context. Because the text provided by the user lacks clarity and specificity, it is impossible to understand the meaning that was intended. Because failing to do so will limit the expansion of the sector and result in the underutilization of talented employees, it is vital to build the necessary competences for producing self-employment chances. Failing to do so will result in underutilization of talented personnel. There is a substantial quantity of information that is supplied that is pertinent to the issue that is being discussed beginning on page 32 of the document.

According to the findings of the research that was conducted by Brown (2005), a survey that was carried out among members of the Musicians' Union in the United Kingdom revealed that more than ninety percent of the respondents indicated that they had received inadequate or insufficient preparation in respect to the many

different aspects of career management. Given the facts that have been provided, it is vital that educational institutions recognise the assertion made by Bennett (2009) that pre-professional education should include not only the diverse prospects both inside and outside of the cultural sectors, but also the promotion of aspirational ideals (p. 33). This is because the pre-professional education should embrace not only the different prospects within and outside of the cultural sectors.

Education in arts entrepreneurship is a viable way to fulfilling the employability purpose of higher education, while simultaneously addressing the particular needs and complexities involved with pursuing a career in the arts. This is because education in arts entrepreneurship addresses the unique demands and complexities connected with pursuing a career in the arts. It is believed that persons working in creative professions will benefit from the development of career navigation skills since it will enable them to more effectively offer their one-of-a-kind artistic qualities in a world that is always changing. However, it is important to keep in mind that the field of creative and performing arts in higher education is still in its infancy; as a result, it has not yet attained universal recognition nor has it been completely incorporated into the standard curriculum. This is something that should be taken into consideration. According to Beckman (2011), in order to completely comprehend the relevance and expertise of the subject matter within the specific profession, extensive research must first be conducted. The aforementioned component is essential for assisting educators of creative and performing arts in the development of curricula and for recognizing arts entrepreneurship as a legitimate and necessary component of arts education. It is also important for recognizing arts entrepreneurship as a valid and essential feature of arts education.

According to Beckman's research (year), it is essential for academics working in the subject to bring about a significant paradigm change in the way that people understand arts entrepreneurship education. According to Beckman, simply identifying oneself as an educator in the field of arts entrepreneurship is insufficient; rather, academics should position themselves as pioneering researchers who are actively driving a fundamental revolution in the ultimate goals of arts training (p. 29). Beckman makes this argument to support his claim that it is insufficient to simply identify oneself as an educator in the field of arts entrepreneurship. In the context of education for

creative and performing arts, one of the aims of this study is to investigate the concept of an entrepreneurial mindset.

What does business in the arts look like? -- Two Ways to Do It

The idea of arts entrepreneurship is murky and only a few decades old (HEA and NESTA, 2007; Beckman 2007; Brown 2005). It was first introduced in the United States in 2007. According to the hypothesis presented by Beckman (2007), there are two main ways in which arts entrepreneurship education might be conducted. The first method centers on assisting students with the launch of new artistic endeavors, while the second strategy is geared toward equipping students with the competencies and information they need to have successful careers in the arts business.

The initial strategy, which is commonly used in the education of artists entrepreneurs, is based on a commercial model, although it has significant disadvantages. According to Brown (2005), there is a tendency for students to lose interest if their focus moves from their personal creative practice to the formation and administration of a firm, as this causes students to become more preoccupied with the business side of things. When analyzing the tension that exists between art and commerce, as Eikhof and Haunschild (2006, page 234) suggest, this argument is especially relevant because of the validity it possesses. This phenomena can be ascribed to the underlying notion that monetary factors restrict rather than nurture artistic expression (Beckman, 2007).

This conviction has led many people to believe that monetary variables have this effect. Eikhof and Haunschild (2006) found that individuals who are pursuing a major in the creative and performing arts exhibit a higher propensity to perceive themselves as leading a lifestyle that is separate and distinguished from the broader societal norms, particularly those associated with the bourgeoisie and business class (p. 234). This perception was found to be more prevalent in individuals who were pursuing a major in the creative and performing arts. This particular way of life can be identified by the fact that the pursuit of artistic success and the gratification of creative endeavors takes precedence above the accumulation of financial wealth. It is possible for students to experience disengagement and a lack of intrinsic motivation when the educational system prioritizes the establishment of new businesses without adequately recognizing the fundamental values and motivations of students who are seeking a career in the creative field, and when the pursuit of profit takes precedence over the fulfillment of creative aspirations. In addition, when the pursuit of profit takes

precedence over the fulfillment of creative aspirations, it is possible for students to experience a conflict of interest.

Students in the performing and creative arts, who are typically engaged in the cultivation of advanced disciplinary creative and technical abilities through immersive and demanding studio practices (Bridgstock, 2013, p. 125), may experience a sense of detachment when confronted with the business-oriented framework of arts entrepreneurship education. This is because students in these fields are typically engaged in the cultivation of advanced disciplinary creative and technical abilities through immersive and demanding studio practices. The research carried out by Kuuskoski (2011), Phillips (2010), and the Higher Education Academy (HEA) and the National Endowment for Science, Technology, and the Arts (NESTA) (2007) demonstrate that the curriculum for the field of business frequently ignores non-profit, social, and cultural entrepreneurship. The thesis indicates that within arts entrepreneurship education, business curriculum, namely those focusing on financial management and marketing, should not be the major pedagogical component, but rather should have a supporting role. In other words, the claim suggests that business curriculum should play a supporting role. Therefore, the second type of arts entrepreneurship education that was recommended by Beckman (2007) is likely to attract a bigger cohort of students who are interested in creative and performing arts. This is the postulation that has been made by the authors of the study. In addition, it has been determined that this strategy is more appropriate in light of the fact that it has the potential to make a contribution to the expansion of knowledge in this specific area of research.

According to Beckman (2007), the second method for teaching students about arts entrepreneurship places an emphasis on providing students with the skills and knowledge necessary for pursuing careers in the arts industry. In addition, this method gives careful consideration to the behavioral and intangible aspects of entrepreneurship. According to the author, this specific line of research revolves around the idea of entrepreneurship education, which has the goal of providing students with the knowledge, abilities, and mindsets that would allow them to engage in entrepreneurial behavior and stimulate innovation within a professional environment (p. 89, emphasis added). According to what is written on page 91, the training program has two primary goals: one is to encourage entrepreneurial activity

within the arts culture, and the other is to make it easier for people to integrate their intellectual skills into relevant contexts. The rigorous educational technique suggests that there is a requirement for a "new curricular philosophy" (p. 95). It is necessary to include contextual aspects such as arts policy, arts culture, arts management, and experience possibilities when integrating business skills into a philosophical framework (p. 98). This is because the integration of business skills into a philosophical framework is a necessary prerequisite. According to what is written on page 98, this philosophical perspective takes into consideration the creative and cognitive elements of the individual. When compared to the introduction of a course that was centered on decontextualized business skills, the amount of intellectual stimulation that was offered by this was noticeably lower.

According to Beckman (2011), the integration of business school curricula into creative and performing arts education is insufficient both in terms of effectively instructing students on arts entrepreneurship and in terms of promoting a comprehensive comprehension and appreciation of arts entrepreneurship within this particular academic domain. In other words, the integration of business school curricula into creative and performing arts education does not effectively instruct students on arts entrepreneurship. It was discovered that the curriculum stream that was centered on arts entrepreneurship was more effective in creating paradigm shifts. The goal of this curriculum stream is to provide students with the knowledge, abilities, and mindsets necessary for successful careers in the professional world. As evidenced by the works of Bennet (2009), Essig (2013), and Carey and Naudin (2006), one of the most important topics in arts entrepreneurship education is the development of an entrepreneurial attitude. Education in entrepreneurship that does not center on the arts has a significant impact on the prioritizing of the development of a particular frame of mind. In the field of arts entrepreneurship education, Beckman (2007) investigates how the process of curriculum construction and the elaboration of conceptual understanding can potentially facilitate a paradigm shift. In order to obtain this clarification, it may be helpful to do an investigation of the historical and contemporary interpretations of the idea within the context of the field of education pertaining to arts entrepreneurship. This information can be put to use in the creation of innovative strategies for the instruction of artistic entrepreneurship.

Conclusion

We analyzed four interviews with experienced arts educators to better understand arts entrepreneurship teaching and entrepreneurial attitude. All the participants expressed their opposition towards the word "entrepreneurship." The perceived conflict between artistic pursuits and commercial gain may explain this phenomena. This study supports Eikhof and Haunschild (2006)'s claim that creative and performing arts students are bohemian. This lifestyle values creativity over materialism and dislikes the term "entrepreneur" because to its relationship with unfettered capitalism (Bonin-Rodriguez, 2012). Nevertheless, a slight inconsistency arises when considering the notion that entrepreneurs and artists might be likened to one another. In light of the aforementioned, we bring out the recommendation that in the training of arts entrepreneurship, it is necessary to clearly identify and underline the comparisons. The primary objective of this initiative is to foster a mindset among students that encompasses dual roles as creative practitioners and arts entrepreneurs. The aforementioned phenomenon has the potential to undermine the existing binary distinction between pursuing a career as an entrepreneur or as an artist. It is imperative to ensure that students are consistently afforded opportunity to cultivate a cohesive and unified sense of self.

During the course of the interviews, the term "arts entrepreneurial mindset" was sporadically referenced. Nevertheless, the study offers valuable insights that can be employed to reassess the components of an entrepreneurial outlook within the realm of the arts. This presents an opportunity to reassess a topic that has been identified as relevant through the examination of existing scholarly works, rather than imposing a predetermined idea onto the available evidence. The process of revising ideas based on experience is an essential component of naturalistic inquiry, as highlighted by Stake and Trumbull (1985). The attitude consists of five basic components. These elements comprise: There are five key attributes that are important for individuals in the artistic field to possess. Firstly, the capacity to engage in critical, tactical, analytical, and creative thinking is crucial. Secondly, having confidence in one's own talents is essential. Thirdly, the ability to collaborate well with others is highly valued. Fourthly, being skilled in communication is important for success. Lastly, having a comprehensive understanding of the current artistic landscape is necessary. These components are widely prevalent in higher education, particularly when evaluating the typical attributes of graduates. However, what sets them apart is their strong

association with students' creative endeavors, particularly the act of sharing their work. The findings of this study reveal that the elements comprising an artists entrepreneurial mentality align with the notion of a "entrepreneurial mindset" discussed in the previous literature review. This perspective emphasizes the importance of cognitive and metacognitive abilities, rather than inherent personality qualities.

The study found that the defining aspect of arts entrepreneurship education was the correlation between creative activity and business. Jeff emphasized the importance of not solely teaching individuals how to manage gas stations. When creative practice is considered as the fundamental essence, all programs aimed at instructing students in performing and creative arts in business skills, career skills, and enterprise development demonstrate effectiveness. Enrolled individuals in these courses are afforded the chance to concentrate their artistic pursuits on acquiring the necessary competencies to pursue freelance work within the creative sectors or establish their own ventures in the realm of creativity. Individuals will acquire the ability to adopt a multifaceted perspective, consequently augmenting their artistic methodology. The correlation between the commercialization of art and the expansion of creative practice establishes a compelling rationale for creative and performing arts educators to consider integrating arts entrepreneurship into their curricula.

The concept of "arts entrepreneurship" necessitates reevaluation. The four instructors were disconcerted by the usage of the term since it elicited a sense of distinctiveness among the kids. This has the potential to impede the ongoing acceptance and advancement of the field. This observation prompts the assertion that the redefinition and reevaluation of the term merits additional scholarly investigation. The alignment of the curriculum should prioritize the creative aims of the students, as their primary focus lies in refining their artistic skills rather than solely pursuing financial gain from their profession. Furthermore, it may be necessary to reconsider the notion of the "entrepreneurial mindset." There is a potential for the subject matter to have a strong affiliation with the domain of commerce. Despite students' recognition of the importance of arts entrepreneurship abilities, they often do not consider themselves as holding such skills. Furthermore, the skills revealed through our research may not necessarily be instantly appealing to them.

Hence, it is imperative that academic courses engage in open discussions regarding the inherent ambiguity associated with the concept of "entrepreneurship." According to Bridgstock (2013), engaging in a process of reflection enables individuals to cultivate a versatile and malleable creative work identity that effectively combines the roles of an arts entrepreneur and a creative artist. In order to pursue their aspiration of establishing a sustainable livelihood through creative endeavors post-graduation, while also preserving their artistic ambitions, students must be afforded the constant and unrestricted chance to cultivate their self-identity. A noteworthy finding was the discrepancy in opinions between undergraduate and graduate students. According to our research findings, it is suggested that the provision of arts entrepreneurship training to graduate students should be approached in a distinct manner compared to undergraduates. Postgraduate students who possess a well-defined career trajectory and express an interest in acquiring skills related to the establishment of new ventures may find Beckman's (2007) initial curriculum stream, which centers on new venture formation, to be more appropriate. The second curricular approach, which aims to equip students with the necessary abilities for professional work and freelancing, may be better suited for undergraduate students who are seeking to enhance their domain-specific expertise. It is recommended that both models, irrespective of their design, encompass the five key attributes associated with an artist's business approach. In light of the responsibility placed upon higher education institutions to cultivate students' employability, it is imperative that undergraduate education incorporates a component dedicated to employment-oriented instruction. This can encompass the implementation of work-integrated learning programs for undergraduate students pursuing degrees in the creative and performing industries (Daniel and Daniel, 2013; Hains-Wesson, 2012). The fulfillment of this criteria is achieved by fostering an entrepreneurial attitude within the realm of the arts.

Finally, we suggest that the cognitive abilities that individuals have recognized as crucial to arts entrepreneurship education, and which we consider to be fundamental to an entrepreneurial mindset, should form the basis for transforming the perspective of artist entrepreneurship. Arts entrepreneurship curriculum, when structured with the explicit purpose of improving cognitive abilities, have the potential to greatly increase the overall education of creative and performing arts students. According to the scholarly work "Entrepreneurial Mindset" by Pollard and Wilson in the field of

Creative and Performing Arts Education, it is evident that arts entrepreneurship education places greater emphasis on fostering creative, reflective, strategic, and analytical thinking among students regarding their artistic endeavors, rather than solely prioritizing financial gains.

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The objective is to enhance the scope of Artivate 3 (1) 20 by extending its current offerings in the realm of creative and performing arts education. Students are advised to contemplate the potential impact of their artistic endeavors on audiences and their evolution, as well as strategies for maintaining a sustainable career, advocating for enhancements to their craft, and critically assessing the procedures and methodologies that underpin and propel their artistic practice. The inclusion of arts entrepreneurship education in creative and performing arts education has the potential to greatly enhance the ability of artists to not only sustain themselves professionally, but also to excel in their respective fields. The efficacy of this paradigm shift will be contingent upon further investigation into the challenges faced and inventive strategies employed by arts educators tasked with imparting employability skills.

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