

# A LITERATURE REVIEW OF ARTISTIC ENTREPRENEURSHIP: FUTURE DIRECTIONS

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## INTRODUCTION

Undoubtedly, the interdisciplinary nature of entrepreneurship helps the teachings of this field to be easily integrated by experts (Tajpour et al., 2023). Arts entrepreneurship is also one of these cases that may have had a smaller share of exploiting entrepreneurship. In arts entrepreneurship, according to the sensibilities of art performers, it needs special models for its growth and excellence (Taylor et al., 2015; Mobaraki et al., 2021). Integrating entrepreneurship and its teachings with art accelerate the progress and growth of art (Chang & Wyszomirski, 2015). Art is one of the oldest occupations that has played a role in all historical periods. The art that originated in the human need to communicate to be inspired still exists nowadays as a value-creator and a business (Enhuber, 2014). By considering limited living resources in this age, everyone thinks that they can manage resources in the best way and try to grow and develop it (Tajpour et al., 2022; Salamzadeh et al., 2021). Today, many people in society view art as a profession (Taylor et al., 2015; Tajpour & Razavi, 2023). The mission of art is to honor the human and spiritual concepts of man, and on the other hand, entrepreneurship strives to build a better world. This is where we have to put these two factors together artistically so that we do not feel the commercial and market concept and the humiliation of art, and on the contrary, we give a new life to art (Thom, 2015). In the case of entrepreneurship, when it comes to make a profit, we do not mean only material profit, but this profit can be both material and immaterial, the goal is not to maximize profit, artists and those who support artists (Tajpour, 2021; Tajpour and Hosseini, 2014). They perform arts entrepreneurship activities for both profit and non-profit purposes in order to create art and present art to the audience in new and innovative forms (Thom, 2015). Accordingly, it should be noted that the field of research on arts entrepreneurship is a new and pristine field in which little research has been done in this field, especially when it will relate art to economics, it faces resistance. We become the one trying to keep the issue of income and economics away from art. Arts entrepreneurship has emerged as a distinct field that includes inputs from various disciplines in higher education. Partly because of its promise to solve the employability problems of artists, the field of arts entrepreneurship has been considered by researchers and professors in various fields such as performing arts, visual arts, and literature, as well as business entrepreneurship (Yaghoobi et al., 2018; Tajpour et al., 2022; Ziyae et al., 2019a). As a result, despite a relatively short history in this field, in recent years there has been a movement towards the development of arts entrepreneurship education through the collective efforts of researchers, professors and empiricists. Innovation and creativity require contexts that the artist can easily benefit from (Tajpour et al., 2020). Creating superior and pure work requires the costs and expenses that the artist has to pay. The use of business experiences and schools such as information technology, public relations, marketing and resource management has led to the expansion of the field of arts entrepreneurship (Khahandeh Karnama, 2017; Tajpour et al., 2021). Among the opportunities facing art, integrating art with strategic art, and cultural management, and a new eclectic domain of strategic art relationships and partnerships and

business support, we can see the growth and flourishing of artistic and cultural issues. Other internal opportunities of arts entrepreneurship include art audiences (Ziyae et al., 2021; Taylor et al., 2015). The purpose of presenting each art product targets common and particular art audiences. Naturally everyone needs to use art products. Because art is considered as the food of the soul and food is one of the most essential human needs. Life is very difficult without hearing, seeing, touching, feeling. Artists are inherently entrepreneurial because they create innovative work and value, and share their inner experiences with art audiences, which alone is one of the desires of art audiences who are always looking to explore and become aware of an artist's perspective on art (Tajpour et al., 2021; Ziyae et al., 2019b; Tajpour et al., 2020).

## CONCLUSION

Art has always been a business according to the beliefs around it. To grow and develop the mission of art, we need managerial measures that we take the most advantage of art. Entrepreneurship is the best option to grow and not tarnish the status of art. By applying entrepreneurship techniques and teaching it to artists and arts institutes, we will see the growth and increase of creativity in art. There are pure opportunities within art itself that artists can make the most of. It is also an opportunity for art as an entrepreneur. Of course, there are challenges in this way that can be overcome by applying the concepts of entrepreneurship. Additionally, due to the Covid-19 pandemic, entrepreneurship can be of great help to the art community, and developing countries are trying to integrate entrepreneurship with art. This creates arts entrepreneurship among artists and promotes growth and creativity in their work.

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