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# Cultural Entrepreneurship

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# Defining Cultural Entrepreneurship

Douglas S. Noonan

*Indiana University Indianapolis, USA; noonand@iu.edu*

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## ABSTRACT

This work explores the concept of cultural entrepreneurship, synthesizing diverse scholarly perspectives to develop a comprehensive working definition. Cultural entrepreneurship is framed as both entrepreneurial activity within cultural industries and the innovation of cultural values through entrepreneurial actions. Drawing on foundational contributions, the work highlights debates surrounding the balance between culture and commerce, the role of agency versus structural constraints, and the evolving impact of digital media. Economic perspectives foreground the tension between artistic creativity and economic viability, while others emphasize the transformative social and cultural dimensions of entrepreneurial action. By integrating these perspectives, the work defines cultural entrepreneurship as a process of creating, transforming, or disseminating cultural products and values, emphasizing its interdisciplinary nature and contextual dependency. This framework sets the stage for subsequent discussions on the dynamic interplay of culture, economy, and innovation as presented in the rest of the volume.

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Douglas S. Noonan (2025), "Defining Cultural Entrepreneurship", *Foundations and Trends*® in Entrepreneurship: Vol. 21, No. 4–5, pp 344–360. DOI: 10.1561/0300000132-1.

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# Business Models in Cultural Entrepreneurship: From Cost Disease to the Fractionalized Future

Amy Whitaker

*New York University, USA; acw224@nyu.edu*

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## ABSTRACT

This work introduces the core logic of economics and of finance along with a number of business-model patterns in the creative industries. The core logic of economics is that price equals value, and that revenue must cover expense. The core logic of finance is that risk and return move in lockstep. The arts present interesting challenges to both: cultural entrepreneurs are often investors *and* producers. They must cover ongoing expenses while also taking risk to create things of value—before that value is known. While Baumol and Bowen coined the term “cost disease” in 1966 to describe the difficulties of cost-intensive models in the arts, newer entrepreneurial forms are embracing shared resources, fractionalization, and cooperative ventures that point to new organizational models in the arts and cultural sector. With cases ranging from emerging galleries to auction houses, this work focuses on visual arts, though connects those models to performing arts and other creative industries.

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Amy Whitaker (2025), “Business Models in Cultural Entrepreneurship: From Cost Disease to the Fractionalized Future”, *Foundations and Trends® in Entrepreneurship*: Vol. 21, No. 4–5, pp 361–396. DOI: 10.1561/0300000132-2.

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# Art Incubators as Tools of Cultural Entrepreneurship: Ten Years On

Linda Essig

*Baruch College, The City University of New York, USA;*  
*[linda.essig@baruch.cuny.edu](mailto:linda.essig@baruch.cuny.edu)*

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## ABSTRACT

This work employs a review of recent literature to determine if arts incubators continue to be an important tool for fostering cultural entrepreneurship in the US. It also brings up to date the author's 2014 typology of arts incubators by examining the current state of the 43 organizations used to develop that typology. That assessment indicates that as the impacts of the Great Recession waned, so too did interest in publicly funded arts incubation programs and that the longevity of arts incubators is correlated with a community-engaged mission and strong leadership.

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# The Labor Market Behavior of Cultural Entrepreneurs

Joanna Woronkiewicz

*Indiana University, Bloomington, USA; jworonko@iu.edu*

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## ABSTRACT

This work examines the labor market behavior of cultural entrepreneurs, with a particular focus on artists as representative “modal” workers within this group. Using labor market data from the United States, it highlights the distinctive challenges faced by artists, including precarious gig work, freelancing, and temporary contracts. These conditions often require artists to balance creative passions with economic necessity, navigating between non-arts jobs for financial stability and artistic endeavors for fulfillment. The work also delves into the role of higher education, exploring its costs and benefits for artists, who often achieve modest economic returns despite high levels of educational attainment.

Further, it discusses the prevalence of non-standard employment among artists, emphasizing their entrepreneurial strategies, such as hybrid work models and self-employment, which provide flexibility and foster innovation. By synthesizing insights from labor market trends, the work underscores the unique dynamics shaping the careers of cultural entrepreneurs, offering a foundation for understanding their broader societal and economic contributions.

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Joanna Woronkiewicz (2025), “The Labor Market Behavior of Cultural Entrepreneurs”, Foundations and Trends® in Entrepreneurship: Vol. 21, No. 4–5, pp 417–440. DOI: 10.1561/0300000132-4.

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# Behavioral Insights into Cultural Entrepreneurship: The Importance of Identity and Passion

Bronwyn Coate

*RMIT University, Australia; bronwyn.coate@rmit.edu.au*

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## ABSTRACT

In contrast to more traditional approaches used to study entrepreneurship, this work applies a behavioral approach to understand the motivations and actions of artists and creative practitioners who navigate art worlds and markets. Our examination of cultural entrepreneurship focuses upon how psychological phenomena including role identity, motivation, contextual factors and passion serve to drive cultural enterprising actions. Unlike traditional approaches to entrepreneurship which often focuses on profit and treat the presence of entrepreneurship within the economy as exogenous determined, a behavioral approach delves into intrinsic and extrinsic rewards as key motivators for entrepreneurial intentions and action. Applying behavioral approaches to cultural entrepreneurship brings not only more realistic assumptions to models used to predict and understand behavior, but also provides vital insights that can inform policy-making and initiatives designed to foster and promote the cultural and creative industries that reposition the artist to be in greater proximity to the market.

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Bronwyn Coate (2025), "Behavioral Insights into Cultural Entrepreneurship: The Importance of Identity and Passion", Foundations and Trends® in Entrepreneurship: Vol. 21, No. 4–5, pp 441–463. DOI: 10.1561/0300000132-5.

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# Innovating Arts Education in Higher Education: A Decade of Arts Entrepreneurship Education in the United States

Wen Guo

*Florida State University, USA; w.guo@fsu.edu*

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## ABSTRACT

This work examines the growth and evolution of arts entrepreneurship education (AEE) in higher education institutions (HEIs) over the past decade. It examines the conceptual evolution of AEE as an emerging academic discipline, its diverse program offerings, and the teaching and learning of entrepreneurial competencies for arts students. The work advocates for innovative pedagogies and curricular approaches that balance artistic integrity with entrepreneurial success. The analysis identifies trends in program structures and competency frameworks in preparing arts graduates for dynamic careers. This review concludes with insights into future research directions in curriculum and pedagogical design, student outcome and program impact evaluation, and career/cultural sustainability in AEE.

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Wen Guo (2025), "Innovating Arts Education in Higher Education: A Decade of Arts Entrepreneurship Education in the United States", *Foundations and Trends® in Entrepreneurship*: Vol. 21, No. 4-5, pp 464-496. DOI: 10.1561/0300000132-6.

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# There's a Little Capitalist in Me: Artists' Perspectives on Entrepreneurship

Daniel Karlsson<sup>1</sup> and Alison Gerber<sup>2</sup>

<sup>1</sup>*Lund University, Sweden; [daniel.karlsson@soc.lu.se](mailto:daniel.karlsson@soc.lu.se)*

<sup>2</sup>*Lund University, Sweden; [alison.gerber@soc.lu.se](mailto:alison.gerber@soc.lu.se)*

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## ABSTRACT

This work examines the influence of entrepreneurialism on the self-conceptions and practices of contemporary artists, highlighting the interplay between traditional artistic values and emerging entrepreneurial norms. We explore the sociological processes through which precarious labor markets and entrepreneurial discourses have reshaped artistic subjectivities. Artists today navigate fragmented careers marked by overwork, uncertainty, and excessive self-promotion, while simultaneously reinterpreting ideals like autonomy, creativity, and authenticity through entrepreneurial lenses. We underscore the ambivalence artists experience in engagements with entrepreneurialism: some embracing it as a pathway to fulfillment, while others critique its alignment with market logics. By situating entrepreneurialism within broader cultural and structural contexts, we reveal the ways that it naturalizes precarious conditions and reinforces individual responsibility for success. Ultimately, this work calls for critical engagement with the entrepreneurial spirit that shapes modern

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Daniel Karlsson and Alison Gerber (2025), "There's a Little Capitalist in Me: Artists' Perspectives on Entrepreneurship", *Foundations and Trends® in Entrepreneurship*: Vol. 21, No. 4–5, pp 497–529. DOI: 10.1561/0300000132-7.

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art worlds and emphasizes the need to address structural inequalities in creative industries.

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# Underserved Communities and Cultural Entrepreneurship

Qingfang Wang

*University of California Riverside, USA; qingfang.wang@ucr.edu*

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## ABSTRACT

This work examines cultural entrepreneurship within underserved communities (UCE), focusing on artist entrepreneurs who have historically faced underrepresentation, disinvestment, and systemic barriers in entrepreneurial activities. It explores the challenges these communities encounter, including discrimination, limited access to financial and professional networks, and exclusion from major cultural institutions. Despite these obstacles, artists from underserved backgrounds play a crucial role in enriching the cultural and creative industries, leveraging their work to express identity, foster social cohesion, drive economic development, and engage in political activism. The work highlights the intersectionality of entrepreneurial and social identities, the nature of social entrepreneurship within cultural enterprises, and the importance of inclusive entrepreneurship ecosystems. Addressing knowledge gaps, it proposes a future research agenda to better understand the dynamics of UCE and its impact on community revitalization. The work concludes with policy and practice recommendations that integrate cultural policy with economic development, fostering an equitable and sustainable environment for artist entrepreneurs in underserved communities.

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Qingfang Wang (2025), "Underserved Communities and Cultural Entrepreneurship", *Foundations and Trends® in Entrepreneurship*: Vol. 21, No. 4-5, pp 530-560. DOI: 10.1561/0300000132-8.

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# Arts Entrepreneurship in the Civic Sector

Johanna K. Taylor

*Arizona State University, USA; Johanna.Taylor@asu.edu*

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## ABSTRACT

Artists are pursuing entrepreneurial actions across the civic sector to influence societal structures that sustain daily life from transportation and parks to public health and education. While public trust in government is eroding and civic problems are increasingly complex, civic leaders and communities alike are seeking new collaborators and new interventions. In response, artists are collaborating with organizations across the civic sector using creative methods and approaches. This work takes many forms such as artists embedded in government agencies for time-bound collaboration, new approaches to civic work that includes arts engagement, and activist tactics to advance community change. This work introduces arts entrepreneurship in the civic sector by presenting its history and context, analyzing relationship and partnership models, and details specific fields where the work is happening with short examples. The discussion is focused on the US context and draws on literature across cultural policy, entrepreneurship, arts, and planning.

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Johanna K. Taylor (2025), "Arts Entrepreneurship in the Civic Sector", *Foundations and Trends® in Entrepreneurship*: Vol. 21, No. 4–5, pp 561–590. DOI: 10.1561/0300000132-9.

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