

Editors' Introduction

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Welcome to a two-part special of *Artivate*. This issue reflects a doubling of both thematic scope and editorial team. We welcome two guest editors to this issue, Susan Badger Booth and Mark Clague. Susan is professor of arts management at Eastern Michigan University, and Mark is associate professor of musicology and arts entrepreneurship and leadership at the School of Music, Theatre, and Dance at the University of Michigan. Both Susan and Mark bring a breadth and depth of specialized knowledge of the city of Detroit and the role that arts entrepreneurs are playing in its revitalization.

Special Issue: Detroit

Susan and Mark's introduction, entitled "Detroit's Perpetual Renaissance: Timeless Visions and Daily Blindness in the Detroit Arts Scene" tells a compelling story of Detroit's multiple renaissance efforts from the 1950's to the city's 2013 bankruptcy to the current artist-driven, entrepreneurial efforts that are addressing the city's pressing social issues. Two additional articles focused on Detroit provide unique insights into the role of arts entrepreneurship and its place within venerable cultural institutions and in understanding the city's musical history. A book review of Julie Pincus and Nichole Christian's *Canvas Detroit* delivers additional context on Detroit's artists and artist collectives.

Spring 2020

The second half our issue takes a more global approach, with articles focused on arts entrepreneurship research in Ghana, Canada, and the United States.

While this issue of *Artivate* was in development, our world changed as COVID-19 began taking its deadly toll. We could not avoid addressing the impact of the pandemic on artists and the arts sector as we went to press. In our special editorial “Arts Entrepreneurship Internationally and in the Age of COVID-19”, we sought to collect voices of thought leaders in our field, asking for their reflections on what the future and role of arts entrepreneurship could be in a postpandemic world. Their insights and optimism provide useful context for us all. Times of disruption, such as we are experiencing, are also times of innovation. Now more than ever, artists and arts organizations must continue to be the entrepreneurial thinkers and doers who will help us emerge from this pandemic as a more thoughtful, creative, and innovative society.

The articles featured our spring 2020 issue represent exciting work for the field. “The Student Entrepreneurial Journey,” Keren Naa Abeka Arthur and Albert Kwame Arthur’s study of visual arts students in Ghana, offers insight into the influence entrepreneurship can play in educational experiences and outcomes. Their call for “policy makers in academia, industry and government” to work to integrate entrepreneurship into secondary and higher education comes at a moment when academic arts programs are facing unprecedented challenges.

“Crowdfunding Canadian Theatre: An Exploratory Analysis of Kickstarter Data with US Comparison,” by Mohammad Keyhani, Safaneh Mohaghegh Neyshabouri, and Abbas Hosseini Amereii, contributes to a growing body of literature of crowdfunding as an entrepreneurial technology. This early study offers a descriptive analysis of the uses and limits of the platform for financing theatre companies in Canada. Comparing those findings against a US experience, the authors find that the distinctions to be largely of scale.

In what may yet prove one of the most important questions for our field post-COVID-19, B. Kathleen Gallagher begins “The Roots of Great Innovation: State-level Entrepreneurial Climate and the Sustainability of Nonprofit Arts and Culture Organizations” by posing the question, “Do entrepreneurship levels affect the population dynamics of arts and culture nonprofits?” Drawing from over two decades of data, Gallagher’s findings point to the relationship between local nonprofits and a city’s “entrepreneurial climate” and address the policy implications of her work.

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