

SPECIAL ISSUE: ARTS ENTREPRENEURSHIP EDUCATION

GUEST EDITOR'S INTRODUCTION

Leveraging Creativity

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Welcome to this special edition of *Artivate* with four articles exploring the concept of arts entrepreneurship education. This research was presented at the *Leveraging Creativity* virtual conference in conjunction with the *New. Not Normal* Symposium on June 8 and 9, 2020, hosted by the Center for Cultural Affairs at Indiana University. The field of arts entrepreneurship education has experienced exponential growth over the past fifteen years from 36 institutions offering courses in this area in 2007 to nearly 168 institutional offerings in 2016, with continued increase in numbers. In their article in this issue on reframing the arts within the liberal arts community, Furman University faculty and administrators Archino, Lanier, and McClain chronicle the design and expansion of an arts entrepreneurship curriculum specifically in liberal arts education. Instead of adding additional requirements to an existing curriculum, the arts and arts history majors at Furman University located in Greenville, SC were reconfigured to integrate entrepreneurial competencies. In addition, the arts-based experiential learning approach positioned the arts as an integral component of the entrepreneurial mindset across all fields.

Experiential learning has been recognized as an essential element of entrepreneurship education. Ben Toscher, in his article for this issue, explores this concept, reporting on an empirical investigation he conducted into how students exercise and explore personal agency in entrepreneurship education. His findings indicate that teacher-created environments directly influence the development of personal agency and Toscher encourages educators to engage in student-centered learning.

Aparna Katre explores strategies towards acquiring entrepreneurial skills in the professional field. Looking at specifically the entrepreneurial cycle of successful craft entrepreneurs in

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a legacy city, the author offers options towards building a conceptual model. Hence the article suggests options to extract teaching models from observations in the field.

Finally, my case study of the ABCs of jazz education—Jamey Aebersold, David Baker, and Jerry Coker—exemplifies the role of improvisational training in entrepreneurship pedagogy. Arguably due to their extensive training in improvisational skills, these individuals built the foundation of worldwide jazz education curricula and materials in exemplary fashion. The role of the jazz model has been discussed extensively in entrepreneurship literature mainly in regard to developing improvisatory capacity and fostering a growth mindset, essential elements of effectual entrepreneurship. The example of the ABCs offers a glimpse into the process and results of their improvisatory explorations and successful implementations.

Of course, the ability to improvise and quickly respond to crisis has become essential in 2020, when the world's economy and social structure has been shattered with the effects of the COVID-19 pandemic. At this time, the art world and nonprofit economy are greatly impacted, their futures uncertain. Initially, the *Leveraging Creativity* conference this issue draws on was scheduled as a small two-day gathering on the Indianapolis campus of Indiana University with about thirty presenters and an expected attendance of about one hundred. Most likely recordings of the events would have been limited to not more than a handful of roundtables. As the pandemic unfolded, the leadership team responded quickly by moving the conference online. The first day was transformed into a series of discussions based on seven prerecorded keynote presentations with the goal of exploring possible pathways into this uncertain future. Experts joined internationally and slightly over eight hundred people registered for the presentations. The keynote videos now have close to two thousand views on YouTube and the discussions garnered over one thousand views. All videos can be accessed on the Center for Cultural Affairs website at culturalaffairs.indiana.edu. In addition, the second day of paper presentations was conducted in two parallel tracks with twenty-eight presentations and sixty-one participants. Most of the research briefs were publicly available prior to the presentations and all sessions are also archived on the Center for Cultural Affairs website for further viewing. Responses to the gathering were overwhelmingly positive with a sense of inspiration and opportunity for everyone and multiple requests for encores.

Even though the casual networking opportunities in the hallways and hotel lobbies were missing, as were the communal evening dinners and cocktail hours, the sense of community prevailed and opportunities for participation and sharing research and discussions actually increased exponentially. As we continue dealing with the effects of an unprecedented crisis, we start to see glimpses of the new future and its opportunities. It seems more important now than ever to support our students with curricula that foster entrepreneurial capacities and equip them with tools for envisioning and reinventing their and our future. This set of articles provides an informational and conceptional groundwork towards implementing sound pedagogical strategies.

About the Center of Cultural Affairs at Indiana University

The mission of the Center for Cultural Affairs at the O'Neill School of Public and Environmental

Affairs is to advance the understanding of the place of arts and culture in public life. The CCA will facilitate a network of scholars and practitioners interested in advancing cultural affairs research, produce high-quality and relevant research on arts and cultural policy and management issues, and serve as a resource to the arts and cultural sector.

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