

SPECIAL ISSUE: THE EXPANDED FIELD OF ARTS ENTREPRENEURSHIP

Guest Editors' Introduction

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Artivate is a living archive capturing a global view of the past, present, and future of arts entrepreneurship. For this special issue, we invited scholars to participate in a collective activity of futurecasting by contributing research that advances ideas that should be central to our field. Arts entrepreneurs are continuously reinventing their creative practice, the spaces in which that practice happens, and the types of collaborators they engage along the way. Not only are arts entrepreneurs expanding platforms of connection with consumers and audiences; they are also innovating new ways of working that impact larger social, economic, and political environments. As we collectively navigate the post-pandemic era and the pressing need to critique, challenge, and change existing social structures, artist leadership is in demand across sectors and institutions. This issue explores how and where arts entrepreneurship happens in our contemporary society beyond expected models and recognizes the breadth of contexts where artists are already embedded and the systems through which they are building new pathways. As arts entrepreneurship is still speculating itself, we continue to navigate how it is implemented, taught, and studied. To that end, the contributors to this issue look across our expanded field to introduce new ways of framing arts entrepreneurship. They call our attention to both emergent ways artists are impacting systems and the work that has been long happening at the margins of the field.

In This Issue

To assist in the effort to gain insight into the key ideas shaping the field today, we invited past, present, and future *Artivate* editors to submit their thinking around concepts they

ARTIVATE 11.3

see as pivotal in driving the field forward. The resulting Editorial Perspectives presents a futurecasting glossary that explores the multiple realities facing collaborative work (Paul Bonin-Rodriguez on the entrepreneurial “we”; Andrew Taylor on the plural sector; Neville Vakharia on collaborative organizational culture); suggests how we can meet and participate in our rapidly changing world (Diane Ragsdale on worldmaking; Jose Ruiz-Resto on entrepreneurial futures); and invites us to return to basics and strengthen our foundations of teaching, scholarship, and practice (Gary Beckman on pace; Linda Essig on uniqueness and originality).

The three articles included here explore the overlaps that arts entrepreneurship touches from policy to activism to philanthropy through new organizational modeling, structural transformation, and cross-sector collaboration.

Amy Whitaker’s “The Rise of Hybrid Practice: Creative Institutional Design as Arts Entrepreneurship” introduces hybrid practice as the blurring of traditional nonprofit and for-profit forms to build more flexible and adaptable arts entrepreneurial models. Whitaker presents hybrid practice as a mode of institutional entrepreneurship that opens up new ways of navigating and impacting social, political, and economic structures. She further proposes that this approach to organizing ultimately constitutes a creative act extending artistic practice to systems-level design.

Megan Jordan’s “Artist Activism as Arts Entrepreneurship: Artists Disrupting Social Structures and Changing the Future” makes the case for artist activism as a form of arts entrepreneurship. Through an in-depth study of twenty-seven artists embedded in activist work, Jordan focuses on the critical moment of the COVID-19 pandemic and its coinciding with the Trump presidency to explore the entrepreneurial practices found in the ways that artist activists navigated their work while striving for social and political change.

In “New Ways of Supporting Arts Entrepreneurship: A Case Study on Maniobra,” Javier Hernandez shares his personal experience building an organization that provides direct funding to Puerto Rican artists in the form of salary, fringe benefits, and healthcare that enable them to sustain their art practice and daily lives. Intertwined with an analysis of the artists’ experiences, Hernandez presents the social, personal, and economic implications of this innovative funding model for other communities and the role philanthropy can play in the reimagining of artist support services.

Expanding on Hernandez’s article, *Artivate* is launching a new section with this issue called Galleries. The inauguration of this section spotlights some of Maniobra’s participating artists.

Concluding Futures

Contributors to this futurecasting issue call our attention to new ways of framing arts entrepreneurship that highlight hybridity, structural change, and sector spanning. They

expand our field beyond its more prevalent categorization as a sub-discipline of business venturing to that of vanguard arts practice. This trajectory points us towards institutional entrepreneurship studies and its focus on the tension between agency and social structuration as an important path forward for inquiry and discovery in arts entrepreneurship practice, scholarship, and teaching. As practitioners, scholars, and educators, we concern ourselves with how best to prepare present and future generations of arts entrepreneurs to lead and what knowledge we are producing that connects expanded audiences and collaborators to broad forms of arts work. To that end, the peripheries captured here aim for the horizon.

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