

EDITORIAL

Editors' Introduction

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Entrepreneurship, at its essence, involves the discovery of new means-ends relationships (Shane and Venkataraman 2000). *Arts entrepreneurship* infuses both means and ends with creative, expressive, and aesthetic practice (Essig 2015). So, this twelfth volume of *Artivate* follows a similar impulse.

With this volume, *Artivate* explores multiple means to achieve its intended ends. Our leadership team now comprises three new coeditors eager to combine their time, attention, advocacy, and networks to this important next chapter. Our first steps have been to update the journal's [description](#) and [submission policies](#) in collaboration with our publisher, the University of Arkansas Press.

In addition, with Volume 12 *Artivate* is transitioning to a rolling-publication basis. Rather than anchoring our releases in two full issues, we will now publish articles throughout the academic year as they are available. This will make the journal more timely, relevant, and responsive to our authors and growing community.

These innovations in our means are all intended to sharpen and amplify our long-standing ends: to disseminate new thinking and perspectives on arts entrepreneurship theory, practice, and pedagogy. We hope these changes inspire new conversations across the community and that new and established authors trust their work with us.

We are publishing a set of editorial essays to launch Volume 12 to help catalyze conversations and contributions and mark the editorial team transition. The first is by outgoing coeditors Paul Bonin-Rodriguez and Neville Vakharia, who reflect on the field-building focus of their tenure. The following three essays are authored by each of the new coeditors, exploring the origins and nature of our relationship to the field of arts entrepreneurship as well as the areas of inquiry that those origins inspire.

ARTIVATE 12

While our coeditor narratives are idiosyncratic, two cross-cutting themes seem to unite our areas of inquiry:

1. *Arts entrepreneurship at the intersection of a rapidly shifting cultural environment:* How is arts entrepreneurship evolving in response to the climate crisis; generative AI; collective trauma; the entirely legitimate demands for more inclusive and just workplaces; trends toward collective, decentralized, and non-hierarchical forms of management; and the need to imagine and make new worlds together?
2. *Moral and ethical boundaries in the arena of arts entrepreneurship:* Are we paying sufficient attention to cultural appropriation, commodification, commercialization, the tension between the publicness required of 501c3 nonprofits, the autonomy and authority needed by artists and entrepreneurs, and the impacts of business language and framing on how we make sense of and take action in art worlds?

We hope that these essays inspire a similar reflection among our community and encourage a more expansive conversation and examination of entrepreneurship in the arts. We also endeavored to signal this interest in the following statement on our shared understanding of arts entrepreneurship, which you can find on our [website](#):

The editors of *Artivate* understand “arts entrepreneurship” as the pursuit of creative and expressive opportunity beyond the resources at hand. This can manifest as both (1) entrepreneurship aimed at creating artistic, cultural, or aesthetic value alongside other forms of value creation; and (2) the application of artistic methodologies, ontologies, and habits of mind to the process of entrepreneurship. We understand entrepreneurship as a process, orientation, and practice employed by individuals, teams, organizations, public agencies, communities, cities, states, and countries.

Our profound thanks to outgoing coeditors Paul Bonin-Rodriguez and Neville Vakharia for their five years of extraordinary service at this publication, for their involvement in this evolving field, and for their contribution to the “Editorial Perspectives: What’s Past is Prologue” article featured in this volume. They have fostered and shaped our shared understanding of arts entrepreneurship in its many manifestations. They have also been generous with their time and guidance these past few months as we have taken on stewardship of *Artivate*.

We look forward to working and learning with you, to explore and expand how we understand, describe, and apply arts entrepreneurship in more diverse and dynamic ways. Thank you for taking the time to read “Editorial Perspectives: What’s Past is Prologue.” If you are interested in serving as a peer reviewer for *Artivate*, or if you have an article you would like to submit, [please contact us](#).

References

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