

EDITORIAL

Editor's Introduction

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Entrepreneurship is conventionally defined as “the pursuit of opportunity beyond resources controlled” (Stevenson, quoted in Eisenmann, 2013)—the action, effort, or capacity to create “something from nothing” (Baker and Nelson, 2005). Sir Lawrence Freedman defined strategy in similar terms: “It is about getting more out of a situation than the starting balance of power would suggest. It is the art of creating power” (Freedman, 2013).

That opportunity and that power tend to mean economic value for the entrepreneur or for the commercial markets being served. But the two opening articles of *Artivate* Volume 14 offer a more capacious view of power, wealth, and value than is conventionally captured in entrepreneurship literature.

Martínez-Vérez, Cruz-Souza, Gil-Ruiz, and Cordoba describe a collaborative arts project across depopulated villages in rural Spain, where participants found new value in their histories and renewed resonance in their voice.

“I used to believe my memories no longer held any value, but sharing them and then seeing them represented in the exhibition made me realize I still have something meaningful to offer,” said a 78-year-old participant about the experience.

In the other article, Pandya investigates artistic entrepreneurs of Indian classical dance firms in the diaspora, revealing similar themes. She finds that thriving dance companies and studios not only generate economic value for their owners but also “embodied transmission of culture” for their communities.

Pandya names this as “the twin premise of wealth creation and production of non-monetized social benefits.”

Both articles remind us that entrepreneurship scholarship gave arts entrepreneurship much of its foundational language—opportunity, resource, value

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creation, disruption. That language has been genuinely useful, providing analytical tools and scholarly grounding. But borrowed language carries the borrower's assumptions. Those assumptions are worth interrogation not only in theory but in living practice. Both of these articles contribute to that journey.

My dear departed friend, colleague, and *Artivate* co-editor Diane Ragsdale named "contextual intelligence" as an essential capacity of creative leadership (2022):

. . . the ability to sense and analyze parts in relationship to each other and the whole, to recognize beauty and its opposite (injury), and to give sustained attention to that which tends to be neglected or invisible to others (e.g. the broken, harmed, orphaned, disempowered, colonized, extracted, injured, destroyed, etc.).

With this new volume and its opening articles, we continue the effort to notice, name, and understand that contextual intelligence as it manifests in arts entrepreneurship.

Finally, I want to acknowledge and thank Olaf Kuhlke for his impactful service as co-editor since Volume 12. Prof. Kuhlke has decided to step away from this role to focus energy and attention on other essential commitments. He brought passion, connection, and insight to the work of this journal. And the whole *Artivate* team is deeply grateful for his invaluable contributions.

References

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