
EDITORS' INTRODUCTION TO VOLUME 3, ISSUE 2 (SUMMER 2014)

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Successful entrepreneurial endeavors are not the product of the lone individual working in isolation. Rather, enterprises are launched and grown by entrepreneurs who leverage partnerships, resources, and collaborations. Similarly, *Artivate: A Journal of Entrepreneurship in the Arts* is the product of the team effort of its authors, volunteer editors and editorial board members, part-time staff, and feedback from its readership. Recently, the editorial board and staff met (virtually) to discuss the journal, its focus, and its role in delineating arts entrepreneurship as a field and a discipline. In future issues, in addition to full-length articles, you are likely to see short pieces by our editorial board members conceptualizing arts entrepreneurship, its relationship to the arts and within individual arts disciplines, and to business research topics, including entrepreneurship studies. In every issue, we intend to continue to circumscribe the field of arts entrepreneurship in theory and in practice, and as it is increasingly taught in courses in colleges and universities across the US and elsewhere. We are pleased to include in this issue articles that touch on each of these: theory, pedagogy and curriculum, and practice. Arts entrepreneurial action occurs at a grand city-changing scale as described by Marisa Enhuber in *Is Damien Hirst a Cultural Entrepreneur?*. But arts entrepreneurship also happens in the lean DIY fashion described in Julia Griffey's reflective case study, *Daily Blogging for a Year: A Lean Pathway to Launching a Web-based Business*. Often, especially in higher education, arts entrepreneurship is viewed as the self-employment endeavors of individual artists, such as those surveyed by Dianne Welsh and her colleagues in *Responding To The Needs And Challenges Of Arts Entrepreneurs: An Exploratory Study Of Arts Entrepreneurship In North Carolina Higher Education*. Arts entrepreneurial enterprises are often launched in the social entrepreneurship sphere. This interconnection is highlighted in Mark Rabideau's review of *Intrapreneurship and All that Jazz*, a new book on social "intrapreneurship" from Greenleaf Press.

One of the thorniest issues for scholars and educators of arts entrepreneurship (or "cultural entrepreneurship" as it is more widely understood in Europe) is the issue of boundary. What makes one type of action or enterprise "arts entrepreneurship" and another one not so? Marisa Enhuber examines this very question in *Is Damien Hirst a Cultural Entrepreneur?* by theorizing on the delineation between an "economic entrepreneur" and a "cultural entrepreneur." Using the early work of Damien Hirst and framed by the Kalmer's "valorization model," she finds that Hirst's spheres of action, especially in his revitalization of urban spaces in London, characterize him as a cultural entrepreneur, but one who blends the aesthetic and market spheres.

As interest in arts entrepreneurship grows in academic institutions, educators are seeking both successful models for and empirical evidence about curriculum, pedagogy and institutional structures. Welsh, Onishi, deHoog, and Syed, in *The Needs And Challenges Of Arts Entrepreneurs: An Exploratory Study Of Arts Entrepreneurship In North Carolina Higher Education*, offer an overview of successful arts entrepreneurship training programs in North Carolina and then analyze results of a pilot survey they conducted of participants at the Southern Entrepreneurship in the Arts Conference. They assert that cross-campus interdisciplinary efforts can be effective in arts entrepreneurship training.

Finally, Julie Griffey brings us into the realm of practice in *Daily Blogging for a Year: A Lean Pathway to Launching a Web-based Business*. In this reflective case study, Griffey explains

how the very act of blogging enhanced her professional discipline while also increasing her own knowledge and her customer base.

Please note that the deadline for submissions to the Winter 2015 edition (Issue 4, Number 1) is **October 31, 2014**.