
EDITORS' INTRODUCTION TO VOLUME 3, ISSUE 1 (WINTER 2014)

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A new year is typically greeted with both hope and optimism of continuing success as well as new and sustained growth. The “new growth” in this issue focuses on the application of research. This edition of Artivate also continues its emerging international presence. With *The “Entrepreneurial Mindset” in Creative and Performing Arts Higher Education in Australia*, Vikki Pollard and Emily Wilson write about the continued interest in an “entrepreneurial mindset” as it applies to the field’s pedagogy and suggest ways this popular research topic could integrate into the arts classroom. This is a holistic and practical view of applying “mindset” research, which we view as a welcome addition to the field’s scholarly oeuvre.

Continuing the international perspective, Stephen Preece’s *Social Bricolage In Arts Entrepreneurship: Building A Jazz Society From Scratch* again takes a popular research trajectory and demonstrates its application. In his multi-faceted role of both founder and researcher, Preece describes the development of Waterloo, Ontario’s Grand River Jazz Society through the lens of another recent popular research stream – entrepreneurial bricolage. His description of the bricolage premise and its application in the arts is a valuable and practical contribution to the field. A reflective case study of the application of a theory of entrepreneurial process, this article may become required reading for both the field’s graduate programs and emerging educators.

Drawing on Markusen and Gadwa’s definition of “Creative Placemaking,” Debra Webb’s *Placemaking and Social Equity: Expanding the Framework of Creative Placemaking* articulately describes how the arts can impact communities. Yet far from simply advocating for art’s localized presence, Webb outlines the importance of broadly surveying a community’s social construct as a precursor to entrepreneurial artistic action. Perhaps more importantly, the author argues “that placemaking practitioners have a responsibility ... to incite systemic social justice through place.” This “artist as social change agent” stance is important to educators and emerging arts entrepreneurs as it broadens the field’s practical applications, further challenges its educators and hopefully inspires future arts entrepreneurs.

As promised in the previous issue, Mark Hager examines the Michael Rushton edited essay collection, *Creative Communities: Art Works in Economic Development*. For those interested in Debra Webb’s article on creative placemaking, Mark’s review will be especially welcome. Susan Badger Booth critiques Lynn Book and David Phillips’ collection, *Creativity and Entrepreneurship: Changing Currents in Education and Public Life*. This volume may interest readers seeking connections between the “entrepreneurial mindset” and “bricolage.”