
EDITOR'S INTRODUCTION TO THE WINTER 2018 ISSUE

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I am pleased to introduce the Winter 2018 issue of *Artivate: A Journal of Entrepreneurship in the Arts*. As I was reviewing the proofs for this issue, it was striking to realize that we are publishing *Volume 7*. As Shoshanah Goldberg-Miller, who co-authors one of the articles in this issue reminded me in private correspondence, there are several factors that mark the transference from a mere topic area into a discipline: differentiation, legitimization, and “the possibility that the emerging topic area may fill a need as a part of an established discipline.” The seven-year record of *Artivate* evidences the legitimization of arts entrepreneurship as a discipline. Reports by the Strategic National Arts Alumni Project (SNAAP), to cite just one example, have pointed to arts entrepreneurship education as filling a need within the established disciplines of the arts. “Differentiation,” is perhaps trickier to assess. Goldberg-Miller and her co-author Yan Xiao refer in their article to earlier arguments in the pages of *Artivate* and elsewhere about whether arts entrepreneurship is differentiated from arts management or from entrepreneurship more generally. Each of the three articles in this issue tease out subtle ways in which arts entrepreneurship, sometimes called in these articles “cultural entrepreneurship,” differs from entrepreneurship in other sectors and from arts management more generally. Further, each of these articles interrogates the role of cultural difference and cultural competency in arts entrepreneurship activities.

In “Music Entrepreneurs in a Linguistic Minority Context: Effectuation as Adaptation to the Paradoxes of Digital Technologies,” Joëlle Bissonnette and Sébastien Arcand explore the acute paradoxes imposed on music entrepreneurs by digital recording and distribution technology, made especially evident when those music entrepreneurs are working in a linguistic minority context. Goldberg-Miller and Xiao examine the launch of three cultural enterprises in Beijing, exposing both potential opportunities for and limitations of examining entrepreneurial behavior in non-capitalist economies through the theoretical lenses of arts entrepreneurship and Kingdon’s multiple streams framework. In the third article, emerging scholar Tyler French presents a case study of a gallery and work space in Providence, RI that exists outside of the kind of creative placemaking policy initiatives discussed in our recent special issue on the topic (Volume 6, number 2). In an ethnographically informed analysis, he outlines the cultural circumstances that inform why some arts organizers chose to not participate in creative placemaking and artist entrepreneurship schemes.

Finally, *Artivate*’s “Book Review” segment returns with Johanna Taylor’s review of Mark Banks’s recent book, *Creative Justice: Cultural Industries, Work and Inequality*. As Taylor points out in summarizing Banks’ case study of jazz musicians, people participate in the cultural industries not just for financial gain through fame or sales but also to contribute to the social good. This, it seems, is just one of the many ways *arts* entrepreneurship is indeed differentiated from entrepreneurship writ large.

