
EDITOR'S INTRODUCTION TO THE WINTER 2019 ISSUE

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We are pleased to introduce the Winter 2019 issue of *Artivate: a Journal of Entrepreneurship in the Arts*. This issue, the first for Volume 8, marks our first as co-editors.

We begin this issue by thanking Linda Essig, who has shepherded the journal since its inception. Under Linda's guidance, the journal has amassed an ambitious number of articles, built a solid readership, and provided a valuable intellectual resource for the growing field of arts entrepreneurship. Now Dean of the College of Arts and Letters of California State Los Angeles, Linda remains a tremendously generous mentor, guide, and resource for the journal and the field.

This issue features three very different approaches to arts entrepreneurship in practice and scholarship, providing new insights and implications for learning, policy, and education.

Benjamin Toscher's "Entrepreneurial Learning in Arts Entrepreneurship Education" begins with his well-researched provocation: the growth of research on arts entrepreneurship in the classroom has opened up a space for more study on how entrepreneurship is actually learned. Offering a broad and highly categorical survey of arts entrepreneurship scholarship, both theoretical and empirical, Toscher's article proposes a conceptual framework for entrepreneurial learning. His context-specific focus on music in higher education renders a very focused case study on cognition, skill-building, and outcomes.

In a similar spirit of addressing the gaps in arts entrepreneurship scholarship, Brea Heidelberg's "Learning from Negative Space" argues that a focus on success stories in policy entrepreneurship has left little room for a consideration of what constitutes failure, much less how it can help define success. Reading John Frohnmeier's actions as Chair of the National Endowments for the Arts from 1989-1992 – during a period of crisis often called the culture wars – against extant literature on success in policy entrepreneurship, Heidelberg discerns three areas where policy entrepreneurs might actually claim success: as "agency leader, advocacy coalition manager, oppositional respondent." Her study offers a timely consideration of efficacy in public arts policy.

Josef Hanson's "Entrepreneurship Among Public School Arts Educators" builds on his quantitative study of music teachers in New York State, to better understand how arts entrepreneurship education is embraced, understood, and still lacking in the public school environment. On the whole, his research reveals a readiness among teachers to offer arts entrepreneurship to their students and identifies the types of teachers most ready to embrace the field. Like Toscher, Hanson's work in music speaks to other arts disciplines and offers an optimistic outlook for the prospects and benefits to entrepreneurship in arts education.

The books reviewed in this issue focus on the classroom and the transmission of entrepreneurial skills and knowledge. As Scott Blackshire observes in his review, James D. Hart's

new book *Classroom Exercises for Entrepreneurship: A Cross-Disciplinary Approach* offers an expansive pedagogy for entrepreneurship training through creative play and experiential learning. Karen Munnelly notes that Mark Rabideau's *21CM Introduction to Music Entrepreneurship* lays out a curriculum for arts entrepreneurship education, with exercises for both instructors and students alike.

We were excited by the scope and diversity of submissions we received for this issue, demonstrating a growing interest in all facets of arts entrepreneurship. We look forward to *Artivate*'s continued role as a key resource to advance and disseminate knowledge of this important field of study. We are now accepting submissions for our Summer 2019 issue. Articles received by April 30, 2019 will receive priority consideration. For more information, please visit www.artivate.org.