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## EDITOR'S INTRODUCTION

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### Introduction

This issue of *Artivate: A Journal of Entrepreneurship in the Arts*, while long in coming, represents a new stage in the development of the journal and, by extension, the field of arts entrepreneurship. In Volume 2, Issue 3, *Artivate* expands its reach across the Atlantic with the inclusion of an article by Johan Kolsteeg on the discourse surrounding cultural entrepreneurship in Utrecht, the Netherlands. In "Situated Cultural Entrepreneurship," Kolsteeg describes both the national and local contexts for entrepreneurial activity by cultural organizations and posits a framework for understanding the relationship between cultural entrepreneurship and politics.

In "Culture Coin: A Commons-based, Complementary Currency for the Arts and Its Impact on Scarcity, Virtue, Ethics, and the Imagination," Vijay Mathew and Polly Carl take on the US arts ecosystem's challenges to individual artist and arts organizations' viability. They boldly offer a remedy in the form of "Culture Coin." The "complementary currency" they propose is both an entrepreneurial endeavor in itself and supportive of the independent entrepreneurial activity of artists, specifically theatre artists working in the nonprofit sector.

Jason White turns our attention back to the state of arts entrepreneurship education in the academy. His analysis of Strategic Arts Alumni Project (SNAAP) data and arts program accreditation standards reveals barriers to the development of more robust arts entrepreneurship curricula. *Artivate's* co-editors wholeheartedly support his assertion that arts entrepreneurship education is "essential" to a professional arts degree, an assertion echoed at a recent convening of arts entrepreneurship educators. White's article also provides us with the opportunity to fulfill our goal of publishing the work of first-time authors.

Finally, *Artivate* expands its scope in this issue to include book reviews. Stephani Etheridge Woodson reviews arts activist and entrepreneur Arlene Goldbard's newest book, *The Culture of Possibility*. Future issues will include reviews of Lynn Book and David Phillip's *Creativity and Entrepreneurship* (Edward Elgar Press) and Michael Rushton's edited collection on New Growth Theory, *Creative Communities: Art Works in Economic Development* (Brookings Institution).

### Submissions

*Artivate* reviews submissions on a revolving basis at the end of each month, leading to publication twice per year. The first journal to focus on the emergent field of arts entrepreneurship, *Artivate* seeks works of original scholarship in the following areas: entrepreneurship theory as applied to the arts; arts entrepreneurship education; arts management; arts and creative industries; public policy and the arts; the arts in community and economic development; nonprofit leadership; social entrepreneurship in or using the arts; evaluation and assessment in and of the field; public practice in the arts. The editors are particularly interested in articles that actively link theory with practice in ways that will be of interest and impact to the broad cross-section of *Artivate's* readership. Self-reflective studies from arts entrepreneurs and empirical research from scholars are equally welcome.

*Artivate* is a peer-reviewed online publication for an academic and practitioner audience. Editorial board members are affiliated with universities, foundations, and arts services

organizations on three continents. For more information, please see the “For Authors” page. Inquiries to [artivate.org@gmail.com](mailto:artivate.org@gmail.com).