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## EDITOR'S INTRODUCTION

Joseph Roberts, Webster University

As we launch the Winter 2015 issue, 4 (1) with much fanfare and excitement, we start by congratulating our publisher, The Pave Program in Arts Entrepreneurship at Arizona State University for receiving The United States Association of Small Business and Entrepreneurship (USASBE) award for Excellence in Entrepreneurship Education Specialty Program, namely Arts Entrepreneurship. We are also ushering in a new feature, "Editorial Board Perspectives on Arts Entrepreneurship." Such viewpoints will outline logics, schema and probable Arts Entrepreneurship research and pedagogical constructs. Our editorial board members provide their assessments of challenges faced by the constantly shifting topography of Arts Entrepreneurship and provide their insights to effect changes that can help artists everywhere. We hope that such perspectives can provoke dialogue, diversity in thought and action, recognition of the need to always answer the "so what" question, and postulate a global platform for realistic and reasonable Arts Entrepreneurship dialogue.

We have assembled contributions from a diverse collection of authors and an estimable book review for this Winter 2015 issue. Gareth Smith and Alex Gillett explore how collaborative innovation networks (COIN) function. Shoshanah Goldberg-Miller's article elucidates how Toronto's economy has yoked the power of arts and culture. In his review of the book *Performing Policy*, Neville Vakharia provides readers with his understanding of "artist-producers" and how they play a primary role in effectuating "*Performing Policy*."

In explaining the "So What" question we are happy to report the following. This winter issue reports and explains how a drummer and a guitar player (Smith & Gillett) advanced a framework based on "COIN," Collaborative Intelligent Network that musicians and music educators can employ in their creative practice. Goldberg-Miller shares how the City of Toronto became vibrant and provides valuable information that can help policy makers effect economic development by harnessing the power of arts and culture entrepreneurship. The book review in this issue provides a clear view of how the artist can work as an activist and provides a policy framework effecting sustainable performing arts policy. The perspectives provided by our editorial board members and our publisher, Linda Essig, elucidates how Arts Entrepreneurship can succeed as a field of practice and inquiry. Contributors explore what entrepreneurship is, what it is perceived to be, and how we can bridge the gap between theory (the development of theory) and the practice of arts entrepreneurship. We believe that this issue fosters our understanding of Arts Entrepreneurship as a discipline, and how it is evolving and is positioned to help individuals practice their passions as viable economic ventures without compromising their standards and the sagacity of aesthetics and artistic values.

