

EDITOR'S INTRODUCTION

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This issue focuses on arts entrepreneurship pedagogy from a variety of perspectives. Readers will see not only the integration of topics not presently considered in the literature, but also how the field can accommodate a diverse set of inputs. When speaking about arts entrepreneurship, most consider students as the recipients of our efforts. Educators, however, can benefit from an interdisciplinary examination of what it is we teach and how we might do so.

Joseph Robert's *Infusing entrepreneurship within non-business disciplines: Preparing artists and others for self-employment and entrepreneurship*, is a somewhat reflective account on many years of teaching arts entrepreneurship. As one of the field's most prolific and dedicated educators, Roberts discusses not only his experience in the classroom but the impact of the Coleman Fellows Program on the field. *Frameworks for educating the artist of the future: Teaching habits of mind for arts entrepreneurship*, authored by Linda Essig, is an examination and extrapolation of Howard Gardner's *Five Minds for the Future*. Augmented with the work of Tom Duening, and Arthur Costa and Bena Kallick, Essig constructs a broader, "mind-based" pedagogy for arts entrepreneurship education.

Possibly most challenging is Gordon Shockley and Peter Frank's *Dostoevsky's "The Grand Inquisitor": Adding an ethical component to the teaching of non-market entrepreneurship*. Perhaps the first article published to address questions of ethics in arts entrepreneurship teaching, the authors employ both literary criticism and social entrepreneurship research as modes of examination. This work will certainly push the limits of our pedagogical inquiry.