Suggestions for Incorporating Entrepreneurship Education in the Classical Brass Performance Studio

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SUGGESTIONS FOR INCORPORATING ENTREPRENEURSHIP EDUCATION IN THE CLASSICAL BRASS PERFORMANCE STUDIO

By
Andrew Friedrichs

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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the requirements for the degree of
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SUGGESTIONS FOR INCORPORATING ENTREPRENEURSHIP EDUCATION IN
THE CLASSICAL BRASS PERFORMANCE STUDIO

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As music institutions strive to embody the nature of entrepreneurship in greater capacities, both a lack of understanding and a lack of pedagogical knowledge serve as detriments to this end. The purpose of this study is to equip classical brass performance professors, whose goal it is to incorporate entrepreneurship in their studios, with practical suggestions on how to do so. Information from a survey of brass players was combined with literature regarding entrepreneurship education teaching practices as well as practices from content areas generated from the survey in order to devise a set of suggestions for brass professors. The survey found that most brass players thought that entrepreneurship should be taught in the private studio and that hardworking, perseverance, and learning from failure were viewed as the most valuable content areas for a career in music. The suggestions are broken down into four themes: attitude; experiential learning; moving outside the studio; and character development. Subthemes are acting as a mentor, assisting in students’ pursuit of individual goals, diverging from a didactic teaching approach, learning by doing, learning through failure, reflection, interacting with the community, social engagement, interaction with entrepreneurs, and grit.
Acknowledgements

This paper was greatly assisted by the generous help of my doctoral committee. Specifically, I would like to acknowledge Professor Timothy Conner and Dr. Brian Russell for the countless hours of assistance, advice, and support they provided throughout the development of this study as well as Professor Trudy Kane and Professor Richard Todd for being giving of their valuable help and expertise. I would like to thank my fiancée, Nina, for helping me stay committed to this topic and encouraging me in my walk with God throughout the process. Thanks, Brandon Guillen, for the helpful statistical insight. Lastly, I would like to thank my parents for their constant sacrifice, love, and support.
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CHAPTER 1
INTRODUCTION

Classical instrumental musicians are faced with two general career choices in the business of music performance. The first is to join a pre-formed business. There are a number of pre-formed businesses that exist in the field of music performance, such as orchestras, military bands, or recording labels. The second career choice that musicians are faced with is the option of starting their own business venture using entrepreneurship.

The changing cultural climate has made it both more difficult to obtain a job as part of a pre-formed business and more important for performance musicians to profit apart from a pre-formed business. Self-employment is gradually becoming the career path of choice among the millennial generation. In 2015, the UK Department for Culture, Media & Sport (DCMS) predicted that self-employment would overtake the public sector by 2020. Many young people are forced to become self-employed not due to preference, but due to necessity, and musicians are no exception to this trend. Thus, the need for entrepreneurship is great among musicians attempting to sustain a career in music. However, entrepreneurship is not a new concept for musicians.

Background

Musicians have always been entrepreneurial. A musician in the Classical era may have been entrepreneurial out of necessity merely due to the lack of pre-formed businesses available. European musicians during this time were faced with the need to

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perform, educate, and market their music to an audience amidst a culture where participating in and listening to a live musical performance was one of the primary forms of entertainment. ³ Franz Joseph Haydn was an excellent example of a composer who saw success using entrepreneurship skills such as creativity and marketing to proliferate his sheet music, despite the security of a job in aristocracy. ⁴ In recent history, however, several factors have increased the level of difficulty associated with music entrepreneurship.

The advent of the entertainment industry and the information age of the twentieth century redistributed the most common areas from which music-related revenue may be drawn. In the twentieth and twenty-first centuries, the entertainment industry experienced increased growth, incorporating not only music, but also a variety of other forms of entertainment such as plays, musicals and motion pictures. The many facets of the entertainment industry have coalesced to the point where a song that is released today is competing not only with similar songs, but also various forms of similar entertainment, including books, TV shows, movies, and computer games that are disseminated to consumers through businesses such as Netflix, iTunes and Spotify.

Digital music has been growing at a rapid pace. US digital music revenues have been greater every subsequent year since 2008. ⁵ Music streaming and subscription is becoming more popular than ever before. The number of paying subscribers to streaming subscriptions increased from 8 million in 2011 to 28 million in 2014. ⁶ The information

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⁶ Ibid.
age and the proliferation of digital media with convenience and immediacy have been a primary catalyst of change affecting the areas where consumers can experience music. Instead of going to a concert hall to hear a symphony, the same piece of music can be heard with exceptional clarity inside one’s own house for a fraction of the price. Music that could once be heard only on the stage or in the concert hall can now be accessed at nearly any point in time.

Symphony orchestras are one example of one of the more popular pre-formed businesses that a musician can join. Preparation to win an orchestral audition constitutes the primary training provided by most major conservatories, assuming that the instrument being taught exists within the format of a traditional orchestra. This training equips students with a specialized set of musical skills, which are the prerequisites for an occupation where the job rate is slim and the opportunities are highly competitive. Every year, music schools graduate an average of approximately 5,600 music students with music performance degrees while, yearly, there are approximately 250 orchestral openings. Of these orchestral openings that occur, there are usually about 150 to 300 applicants for a single position. Even if music performance students are not being taught the skills to enter a professional orchestra, most musicians who receive music performance degrees end up needing to supplement their performance careers with work in other areas.

There is a disparity between how most performance majors are trained to earn income and where most performance majors actually earn income. The vast majority of

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9 Ibid.
musicians who graduate with a music performance degree find it necessary to supplement their performance careers with work from other music fields. Bennett indicates that nearly 90% of surveyed musicians with performance degrees were currently working in other music related fields and over 75% of musicians with performance degrees earned more than half of their income from teaching. This is reflected in a Danish study in which findings indicated that 94% of music performance majors surveyed were currently working in other music related fields.

Need for Study

The possession of entrepreneurship skills is necessary for music performance majors, as most are unable to rely on the sustenance of a preformed business due to the highly competitive nature of the orchestral world. Even for those who do rely on preformed businesses, entrepreneurship skills can be essential. Entrepreneurship can be used to maximize the profit of a given craft or product. A musician who wins an orchestral audition possesses a marketable product that can be monetized outside the realm of the orchestra. Entrepreneurship in music is sometimes mislabeled as having to do with the alteration of the art to fit the needs or wants of the consumer, but rather, it is more about the ability to maximize profit with a given product. The aim of this study is not to venture into guidelines regarding the type of product or the quality of the product being marketed; the assumption is that the product being marketed is marketable.

11 Ibid.
13 Hausmann, "German Artists Between Bohemian Idealism and Entrepreneurial Dynamics," 20.
Although many music schools have addressed this need for entrepreneurship by adding courses in music entrepreneurship or music business to the required or optional music curriculum, the private studio teacher holds a position that bears strong potential for influence and application when interrelating with the music student. As effective as entrepreneurship courses may be, the teacher likely has a higher potential to affect the student due to several factors. Before the student initially enrolls in a college, the private studio professor is one of the strongest factors influencing high school or college music students when deciding where to attend music school. The private studio professor typically spends at least one hour a week teaching the student, making the private studio professor one of the student’s largest influences in terms of duration of time with the student. Gustafson argues that the music professor functions as a mentor, imparting knowledge and understanding to the student through a journey-like process. He claims that the biases of the mentor bear even more influence than the biases of the curriculum and that, even if a professor is not necessarily entrepreneurial in their actions, their values can be communicated to the student in a way that is still conducive to entrepreneurship.

Additionally, Beckman argues that entrepreneurship in music institutions is most

effective when it is not just presented in the form of courses, but integrated more deeply into the curriculum.  

Entrepreneurship when pertaining to the instrumental studio is not a pedagogical context that is frequently addressed. Therefore, there may exist professors who agree with the rationale of incorporating entrepreneurship into the studio, but have little guidance as to pedagogical techniques that are most relevant or suitable for the studio. There may be certain areas of entrepreneurship that are better addressed in a music business classroom than in lessons or studio class. Conversely, there may be elements of entrepreneurship that are quite compatible with the common responsibilities of the professor in relation to the student. A set of salient guidelines constructed from a basis of music entrepreneurship research as well as ideas gathered using perceived responsibilities of brass professors can provide a structured approach for professors to reference. 

The private studio presents certain pedagogical advantages to the teacher, such as direct influence, individual customization, and application of learned materials, along with many others. Although entrepreneurship is quickly becoming a popular subject in music schools and conservatories nationwide, there is currently no set of guidelines for classical instrumental performance professors assisting them in the development of entrepreneurship skills in their students. Having a set of guidelines regarding the ways entrepreneurship may be taught in the classical brass performance studio could help classical brass professors prepare students with the necessary skills to monetize their product in the performance world, with flexibility as to students’ desired career path.

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21 Ibid.
Statement of Purpose

The purpose of this study is to be able to equip classical brass performance professors with a set of suggestions and guidelines regarding possibilities in which entrepreneurship can be incorporated in the classical brass performance studio. Specifically, this study intends to answer the following research questions:

1. Should entrepreneurship skills be taught in the classical brass performance studio?
2. What entrepreneurship content areas are most valuable for brass performance students developing careers in music?
3. What are the perceived responsibilities of the classical brass professor?
CHAPTER 2

REVIEW OF LITERATURE

The possession of entrepreneurship skills and behaviors may greatly benefit any music student due to their potential for equipping individuals not only with the ability to generate revenue, but also with useful abilities such as maximizing opportunities, thinking creatively, and acting autonomously.\textsuperscript{23} For classical brass professors who wish to incorporate entrepreneurship into their teaching, many pedagogical avenues are available for use, although not all of them may be effective or efficient. Existing research suggests that certain pedagogical means may be used to implement entrepreneurship education more effectively and efficiently. For professors who wish to teach entrepreneurship in a manner that is effective but also in a manner that does not detract from the study of technique or musicality, this research may prove useful. A compilation of suggestions regarding manners in which entrepreneurship may be most effectively and efficiently addressed in the private study may benefit the professor interested in incorporating entrepreneurship education.

The purpose of this study is to equip classical brass professors with suggestions regarding possibilities in which entrepreneurship can be incorporated in the classical brass studio. This section will address the value of entrepreneurship education for both society and individuals, the content areas of entrepreneurship education, and the ways entrepreneurship is learned.

Entrepreneurship: Establishing a Definition

In order to discuss entrepreneurship education, a definition of entrepreneurship must first be established. The word “entrepreneur” is derived from the French word *entreprendre*, which literally means “to undertake” or “to do something.”

Richard Cantillon, considered to be the first scholar to write about entrepreneurship in a scholarly context, depicts the entrepreneur as someone who engages in exchanges for profit and who uses business judgment and risk-taking in the face of uncertainty. Since Cantillon, many scholars have offered different takes on the definition of entrepreneurship. Some have emphasized risk-taking, as Cantillon did, while others have deemphasized risk taking, like Joseph Schumpeter. Some have regarded innovation as central to the role of the entrepreneur, while some emphasize the ability to capitalize on opportunity. Some argue that entrepreneurship relates to business while others criticize entrepreneurship for only relating to business.

Amidst the various definitions of entrepreneurship, several have noted that there is still no commonly agreed upon definition of entrepreneurship in the academic world between even the most prolific contributors. Some researchers have tried in vain...
to define entrepreneurship because the definitions were based on the parts and not the essence of entrepreneurship.\textsuperscript{35} For the purposes of this research paper, entrepreneurship will be defined as successful new venture creation.

Figure 1 includes a list of scholars and definitions as compiled by Fortner (Fortner, 2006).

<table>
<thead>
<tr>
<th>Scholar</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Richard Cantillon (1755)</td>
<td>Entrepreneurship is defined as self-employment of any sort.</td>
</tr>
<tr>
<td>Jean Baptiste Say (1803)</td>
<td>Entrepreneurship is bringing together of factors for production.</td>
</tr>
<tr>
<td>Joseph Schumpeter (1934)</td>
<td>Entrepreneurship is the carrying out of new combinations. It disrupts the market equilibrium, and its essence is innovation. Schumpeter is credited with reviving the concept.</td>
</tr>
<tr>
<td>Arthur Cole (1968)</td>
<td>Entrepreneurship is the purposeful activity to initiate, maintain, and develop a profit-oriented business.</td>
</tr>
<tr>
<td>Harvey Leibenstein (1969)</td>
<td>Entrepreneurship involves activities necessary to create or carry on an enterprise where not all markets are well-established or clearly defined and/or in which relevant parts of the production function are not completely known.</td>
</tr>
<tr>
<td>Israel Kirzner (1973)</td>
<td>Entrepreneurship is the exploration of opportunities with the ability to correctly anticipate where the next market imperfections and imbalances will be.</td>
</tr>
<tr>
<td>Robert Hisrich (1989)</td>
<td>Entrepreneurship is the process of creating something different with value by devoting the necessary time and effort, assuming the</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Source</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Karl Vesper (1986)</td>
<td>Entrepreneurship is new venture creation.</td>
</tr>
<tr>
<td>Howard Stevenson, M.J. Roberts, and H. Irving Gousbeck (1985)</td>
<td>Entrepreneurship is a process by which individuals, either on their own or inside and organization, pursue opportunities without regard for the resources they currently control.</td>
</tr>
<tr>
<td>William Gartner (1989)</td>
<td>Entrepreneurship is the creation of new organizations.</td>
</tr>
<tr>
<td>Murray Low and Ian MacMillan (1988)</td>
<td>Entrepreneurship is the creation of a new enterprise.</td>
</tr>
<tr>
<td>Howard Stevenson and William Sahlman (1989)</td>
<td>Entrepreneurship is the relentless pursuit of opportunity without regard for resources currently controlled.</td>
</tr>
<tr>
<td>James Stoner and Edward Freeman (1992)</td>
<td>Entrepreneurship is the seemingly discontinuous process of combining resources to produce goods or services that fosters economic growth, increases productivity, and creates new technologies, products, and services.</td>
</tr>
<tr>
<td>William Bygrave and Jeffry Timmons (1992)</td>
<td>Entrepreneurship is the process of creating or seizing an opportunity and pursuing it regardless of the resources currently controlled.</td>
</tr>
<tr>
<td>Peter Drucker (1995)</td>
<td>Innovation is the effort to create purposeful, focused change in an enterprise’s economic or social potential.</td>
</tr>
<tr>
<td>Harvard Business School (2002)</td>
<td>Entrepreneurship is a way of managing opportunities over time. It is an approach to management that entails the continuous identification and pursuit of opportunity, the marshaling and organization of resources to address the evolving opportunities, and the ongoing reassessment of needs as context changes over time.</td>
</tr>
</tbody>
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Figure 1. Entrepreneurship definitions and perspectives (Fortner, 2006).
A Brief Chronology of Entrepreneurship Education

Although entrepreneurship was beginning to appear in literature as early as the 1750s, entrepreneurship did not appear in education until much later. In 1938, Kobe University in Japan was home to the first entrepreneurship course. 

Entrepreneurship education did not arrive at America until over a decade later, but once it did, it began growing at an exponential rate.

Jerome Katz details a chronology of entrepreneurship instances in American higher education and academia, focusing on publications, courses and supplemental infrastructure elements. A publication by Francis Walker in 1876 is the first observed instance of entrepreneurship occurring in American academia. The first research journal that focused on entrepreneurship was the Harvard-produced Explorations in Entrepreneurial History in 1949, briefly following the first course in entrepreneurship, which appeared at the Harvard Business School in 1947. In the 1950s, entrepreneurship and small business courses made appearances at the University of Illinois, New York University, Indiana University, Stanford, the University of South Dakota and MIT.

Entrepreneurship education began rapidly growing in the 1960s and by 1970, a total of sixteen colleges and universities offered courses in entrepreneurship. This number increased to 104 in 1975 and eventually to 370 in 1993. Entrepreneurship education is more than 50 years old, but due to continued growth, especially in the 1990s, there are

39 Ibid.
currently more than 1400 entrepreneurship courses offered in American higher education.\textsuperscript{41}

**Value of Entrepreneurship in Education: Benefits for Society**

For entrepreneurship to display value in education, it must serve a role in supporting the goal or goals of education. Research in the field of curricular objectives reveals that education aims to help provide a better future for the individual as well as for the society.\textsuperscript{42} Entrepreneurship education offers both, benefitting society particularly by helping generate economic growth, wealth, and job creation.\textsuperscript{43 44 45 46}

A large portion of extant research supports the notion that entrepreneurship education has a positive effect on job creation and employment. Research by W. Ed McMullan and Wayne A. Long addresses potential implications of increasing levels of entrepreneurship education while looking forward to the 1990s. They emphasize the power of entrepreneurship to propel job creation, both short term and long term. McMullan and Long write that entrepreneurship education’s role fills a gap that business incubators and venture capitalists do not fill, namely, the initialization of a venture.

Therefore, when entrepreneurship education is working in coordination with incubators and venture capitalists, the job creation cycle is most effective and efficient.\textsuperscript{47}

\textsuperscript{41} Katz, “The chronology and intellectual trajectory of American entrepreneurship education,” 290.
\textsuperscript{47} McMullan and Long, “Entrepreneurship Education in the Nineties,” 273.
Robertson Tengeh also suggests that entrepreneurship has value with regards to job creation and proposes a solution via entrepreneurship education for South Africa’s economic woes. Tengeh remarks of consistently high levels of unemployment in South Africa and posits entrepreneurship education as a vehicle to improve opportunity. Tengeh writes that entrepreneurship must be embedded in non-business disciplines due to its ability to help generate employment. Tengeh attributes much of the success that the United States has seen to the ubiquity of entrepreneurship courses in higher education.

Research by John Haltiwanger, Ron Jarmin and Javier Miranda supports this notion, finding that entrepreneurship education in particular, as opposed to small business management, positively correlates to job creation. Haltiwanger, Jarmin and Miranda address the subject of job creation not only by accounting for business size, but for business age. This is significant because entrepreneurship activity most often occurs nearer to the inception of the business via venture creation. Haltiwanger, Jarmin and Miranda use data collected from the U.S. Census Bureau to analyze business start-ups, business exits, and continuing firms. They find that, when accounting for firm age, there is no significant effect of firm size on job creation. Rather, firm age demonstrates a higher level of influence on job creation, job destruction and rate of growth. Particularly, younger firms create more jobs, destroy more jobs, and grow faster.

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49 Ibid.
50 Tengeh, “The Embeddedness of Entrepreneurship Education in the Curricula of Non-Business University Programmes,” 123.
52 Ibid.
Value of Entrepreneurship in Education: Benefits for the Individual

Research from Prem and et. al. suggests that entrepreneurship education presents value to the individual in the form of increased probability of self-employment. Prem and et. al. examine the effect of a standardized entrepreneurship education program on employment rates of recent university graduates in Tunisia. The standardized entrepreneurship program that was implemented by reform in Tunisia was different than the existing program in that it allowed students opportunities such as the chance to create a business plan as opposed to a thesis for a graduation requirement. In order to determine the efficacy of this program, Prem and et. al. randomly chose data from students who enrolled in the new entrepreneurship program and from those where were enrolled in the existing program. This data showed that students who took the new program experienced slightly higher levels of employment than those who did not, but students in entrepreneurship education were 46-87% more likely to be self-employed than those in the control group.

Entrepreneurship education may also offer non-pecuniary value to the individual. Blanchflower and Oswald examine factors influencing people to become entrepreneurs based on data collected from the National Child Development Survey, the British Social Attitude Surveys, the International Social Survey Program, the U.S. General Social Surveys, and the National Survey of the Self Employed. They analyze results from the National Child Development Survey showing that self-employed individuals aged 23 and

33 have higher levels of job satisfaction than union workers.\(^{55}\) A 1981 survey of 23 year olds indicates that 46% of the self-employed are very satisfied while only 29% of employees are very satisfied.\(^{56}\) A similar study was done in 1991, but instead of measuring job satisfaction as the 1981 survey did, it measured life satisfaction. Blachflower and Oswald report that the self-employed appear to be significantly more satisfied than the employed.\(^{57}\)

Luke, Verreynne and Kearins examine the value of entrepreneurship for the individual at both the pecuniary and non-pecuniary levels through a review of literature with a focus on Australia and New Zealand. They observe that entrepreneurship has shown to benefit individuals financially by increasing profitability and helping manage cash flow.\(^{58}\) They also observe that entrepreneurship offers non-financial benefits such as independence, innovation, autonomy, competitiveness and an increased standard of living.\(^{59}\) They offer a framework intended to help future researchers better analyze the various benefits of entrepreneurship.

In a research-based paper advocating an interdisciplinary approach to entrepreneurship education, Gibb writes that entrepreneurship education has value even for those who do not start a business. Gibb describes a need to address the growing worldwide interest in entrepreneurship, even outside of business schools.\(^{60}\) Because of this, there is an applicability and employability for individuals who possess an

\(^{56}\) Blanchflower and Oswald, "What Makes an Entrepreneur?" 47.
\(^{57}\) Blanchflower and Oswald, "What Makes an Entrepreneur?" 51.
\(^{59}\) Ibid.
\(^{60}\) Allan Gibb, “Concepts into practice: meeting the challenge of development of entrepreneurship educators around an innovative paradigm,” *International Journal of Entrepreneurship Behavior and Research* 17, no. 3 (January 2010): 150.
entrepreneurial mindset and who use entrepreneurial behavior in a variety of contexts. Gibb states that many opponents of entrepreneurship are averse to its role in the curriculum due to its connotations with capitalism and commercialization. Gibbs’s argument to this is that, without realizing it, education aims to create students who have entrepreneurial characteristics, such as creativity, autonomy, and initiative. Furthermore, Gibb argues that globalization is causing a greater level of uncertainty, which warrants a need for entrepreneurship in a variety of different disciplines.\(^{61}\)

Not all research supports the hypothesis that entrepreneurship provides value at both the individual and societal levels. Adam Litwin and Phillip Phan offer evidence suggesting jobs associated with entrepreneurship-related job creation are often lesser in quality, despite their copiousness. Litwin and Phan examined nearly 5,000 businesses in the year 2004 and measured the effect of size and age of a business on job quality, which they quantified by the existence of health insurance and retirement. It was found that, although it may be true that entrepreneurs create jobs, the jobs that they create less frequently offer health insurance and retirement to employees.\(^{62}\) This may be due to the lessened exposure to driving factors such as size, amount of extra resources, and institutional pressures that more frequently are at play in larger, older businesses.\(^{63}\) It was also found that if these driving factors affected smaller and newer businesses to a greater extent, they were more likely to offer health insurance and retirement.\(^{64}\)

Belinda Luke, Martie-Louise Verreynne, and Kate Kearins list several potential disadvantages to entrepreneurship. Because creative destruction is an element of the

\(^{61}\) Ibid, 148.
\(^{63}\) Ibid.
\(^{64}\) Ibid.
entrepreneurial process, entrepreneurship may lead to the development of a new market while simultaneously catalyzing the obsolescence of another, thereby causing job losses. They also point out that entrepreneurship requires risk and capital, therefore it comes naturally linked to the possibility of a loss of capital during the entrepreneurial process.\textsuperscript{65} This risk may not necessarily be attributed to entrepreneurship as there are many potential causes involved, but it arises during the entrepreneurial process.

Although entrepreneurship may be viewed as a business-related discipline, benefits such as career preparation and innovation are not inherently business-related. The teaching of entrepreneurship skills may benefit any student who wishes to capitalize on career related opportunities, regardless of discipline. Many entrepreneurial start-ups occur in non-business disciplines, suggesting that entrepreneurship may be viewed as an interdisciplinary matter.\textsuperscript{66} Additionally, students who graduate with non-business related degrees generally have a more difficult time transitioning into self-employment due to a lack of entrepreneurship skills, according to Tengeh.\textsuperscript{67} This suggests that there may be a need for entrepreneurship outside the world of business.

**Value of Entrepreneurship Education for Musicians**

Entrepreneurship may benefit individuals financially, career-wise and in terms of creating opportunities, as well as fostering such skills as innovation, problem solving and leadership.\textsuperscript{68} \textsuperscript{69} There are many disciplines that might benefit from such advantages, such

\textsuperscript{65} Belinda Luke, Martie-Louise Verreyne, and Kate Kearins, “Measuring the benefits of entrepreneurship at different levels of analysis,” 315.

\textsuperscript{66} Tengeh, “The Embeddedness of Entrepreneurship Education in the Curricula of Non-Business University Programmes,” 113.

\textsuperscript{67} Tengeh, “The Embeddedness of Entrepreneurship Education in the Curricula of Non-Business University Programmes,” 114.


\textsuperscript{69} Zamary, *Why Entrepreneurship Should be Taught in 1st Grade*, Important Acknowledgments.
as music performance, in which specific needs correspond to the advantages that entrepreneurship education presents. Particularly, performing musicians may benefit from the career-related and employability advantages. Data cited by Chesky and Devroop indicates that musicians over the course of 1980s and 1990s experienced twice the level of unemployment as that of other professions. 70 A different study done by Chesky and Devroop found that only about 25% of the total income of surveyed musicians was earned from performing music. 71 Hausmann cites a study indicating that many musicians choose to be self-employed not because they think it to be a better alternative, but because they find there to be so few options for employment in the field. 72

Entrepreneurship education may present a distinctly magnified value to musicians because their disposition tends to complement entrepreneurship education’s benefits. In a literature review focused on German artists, Hausmann cites evidence that the musicians who become self-employed are underprepared for self-employment. Data indicates that German self-employed musicians have fairly low income levels and that over sixty percent of all self-employed artists in Germany are reported to receive financial help from their parents. 73 Hausmann observes patterns in the success of entrepreneurs and posits that entrepreneurial success is dependent upon the expertise, abilities and know-how of the entrepreneur themself. The causes of entrepreneurial failure can be traced back to a lack of management ability, poor planning, inadequate marketing and a lack of

71 Chesky and Devroop, “The effects of college music instruction, gender, and musician type on income from performing music,” 75.
73 Hausmann, "German Artists Between Bohemian Idealism and Entrepreneurial Dynamics," 22.
organization.\textsuperscript{74} If one of the causes of musician failure in self-employment is under-preparation, proper preparation may help promote successful self-employment for musicians. Hausmann argues that music entrepreneurship should be taught in colleges because inadequate career preparation is partly to blame for music-related career failures.\textsuperscript{75}

Beckman suggests that entrepreneurship education carries implicit value not only for music students, but for music institutions as well. Beckman cites data from entrepreneurship courses at Babson College indicating that 48\% of students taking entrepreneurship courses went on to embark on an entrepreneurial career and 92\% of those students were satisfied with their entrepreneurial career after taking such courses.\textsuperscript{76} Beckman makes an argument for music schools specifically to teach entrepreneurship by listing likely consequences, including the increase of funding streams, improvement of recruitment and retention, and adherence to NASM\textsuperscript{77} guidelines.\textsuperscript{78} For the musician, argues Beckman, entrepreneurship education presents value in the form of self-discovery and the possibility to choose a career path that is innovative and fulfilling.\textsuperscript{79}

By recognizing that certain goals of education curricula have the potential to be met by entrepreneurship education, that entrepreneurship curricula may benefit musicians greatly by being taught in collegiate institutions, and by noting that the risks and disadvantages of entrepreneurship do not outweigh the advantages of teaching entrepreneurship, an argument for teaching musicians entrepreneurship skills in collegiate

\textsuperscript{74} Hausmann, "German Artists Between Bohemian Idealism and Entrepreneurial Dynamics," 23.
\textsuperscript{75} Ibid.
\textsuperscript{76} Beckman, “The Entrepreneurship Curriculum for Music Students,” 15.
\textsuperscript{77} Beckman references the 2003 NASM handbook that states: "Students should be especially encouraged to acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers."
\textsuperscript{86}
\textsuperscript{78} Beckman, “The Entrepreneurship Curriculum for Music Students,” 18.
institutions may be developed. If it may be agreed upon that entrepreneurship should be taught, the content areas of entrepreneurship education should then be identified.

Before proceeding, however, it should be briefly noted that the definitions of entrepreneurship education and enterprise education are not currently mutually agreed upon.\textsuperscript{80} In the US and Canada, these two terms are largely synonymous. However, in the UK, the term enterprise education may more closely resemble the scope of this paper, as it is focused on the development of an individual’s attributes within the educational culture of enterprise.\textsuperscript{81} Entrepreneurship education is more closely pertaining to for-profit and small business training.\textsuperscript{82} In this paper, the term entrepreneurship education is exclusively being used in order to avoid confusion.

**Entrepreneurship Education: Content Areas**

In this section of literature, the term *content areas* refers to areas of entrepreneurship that are teachable or that may be learned. However, extant entrepreneurship education literature does not always use the term *content areas* to describe teachable areas of entrepreneurship. Rather, researchers have broken down teachable areas of entrepreneurship into categories such as behaviors, attitudes, and skills.\textsuperscript{83} Therefore, in this section of literature review, the term *content areas* will include all behaviors, attitudes, and skills that are considered learnable by researchers.

In an intensive review of entrepreneurship education literature, Allan Fayolle and Benoit Gailly break down areas of entrepreneurship into the professional, the spiritual

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\textsuperscript{81} Ibid.

\textsuperscript{82} Ibid.

and the theoretical. In terms of professional, they envision three categories of content: know-what, know-how, and know-who. Know-what may be described as the tasks an individual must perform in an entrepreneurial situation; know-how may refers to the manner by which an individual approaches an entrepreneurial situation; and know-who pertains to the utilization of other individuals in a social network. Fayolle and Gailly break down the spiritual dimension into: know-why, or the understanding of values and motives of entrepreneurs; and know-when, or the understanding of when the right project is appropriate. Lastly, the theoretical dimension refers the scientific and economic theories at work in the world of entrepreneurship.

Robert Ronstadt was one of the first researchers to define specific goals or areas that an entrepreneurship course should focus on. In a comprehensive essay providing instruction for the facilitation of entrepreneurship courses in academia, Ronstadt lays out a specific set of skills that entrepreneurship courses should teach students. Ronstadt’s list includes: creativity skills; ambiguity tolerance skills; opportunity identification skills; venture creation skills, career assessment skills; environmental assessment skills; ethical assessment skills; deal-making skills; networking skills; and, harvesting skills. Ronstadt prefaces this list by pointing out that non-business students would need to learn business related skills such as marketing, managing and finance.

In a literature review drawing on prior theories and research, G.T. Lumpkin and Gregory Dess break down entrepreneurship education into five major content areas based

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85 Fayolle and Gailly, “From craft to science,” 579.
86 Ibid.
on what elements are most involved in the new entry process, constituting an individual’s entrepreneurial orientation. These areas are: autonomy; innovation; *willingness to take risks*; proactiveness; and, competitive aggression. Autonomy, they state, refers to the independence and self-direction of an individual or team in bringing forth a new idea and seeing it through to its consummation. Innovation is characterized by new ideas, novelty and experimentation. It represents a basic willingness to diverge from existing practices. They define *willingness to take risks* as a high potential for loss with three types of risk: venturing into the unknown, investing a large portion of assets, and borrowing a large quantity of assets. Proactiveness is acting in a manner that is anticipatory and predictive of future events; and competitive aggression, they note, is defined by a firm’s ability to directly challenge competitors.\(^\text{89}\)

In their survey of 100 chief executives from Inc. magazine’s list of the nation’s most successful publicly held entrepreneurial firms for the years 1979-1989, Jacqueline Hood and John Young recognized four teachable areas of entrepreneurship: content, skills and behavior, mentality and personality. Content, skills and behavior, and mentality fell under the area of creative knowledge, where new knowledge may be brought into existence. When surveyed, executives most commonly indicated that the most important content area was finance and cash management, with engineering second, and accounting and marketing tying for third. In the category of mentality, creativity was the most commonly listed, with opportunistic thinking second most and vision third. Self-motivation was the most commonly listed personality trait with risk-taking and common sense being the second and third most common respectively. Requisite areas for successful

\(^{89}\) G.T. Lumpkin and G.G. Dess, “Clarifying the entrepreneurial orientation construct and linking it to performance,” 140.
entrepreneurship education are proposed. For content, it is suggested that areas covered include business and commercial knowledge, venture creation, profit and growth in early stages and ethical assessment. Mentalities suggested are divergent thinking (the ability to find many solutions to a problem), convergent thinking (the ability to find one, best solution to a problem), opportunistic questioning and resourcefulness.  

Thomas Boyle depicts a prototype for a new entrepreneurship program based on research involving analysis of successful entrepreneurship programs such as the one at Babson College. Generally, Boyle’s prototype emphasizes the development of the individual as opposed to dissemination of information. Boyle suggests that the program should train students to identify problems that exist as opposed to solve problems that arise, stating that this crucial skill is rarely taught in business programs. In Boyle’s program description, there are suggestions for addressing areas that are inherent in entrepreneurship such as creativity, opportunity recognition, leadership, and communication. Boyle gives the faculty members the freedom to design the curriculum of this entrepreneurship program, but writes that it should involve areas such as marketing, accounting, ethics, strategy, economics, innovation, creativity, and new venture creation.

Allan Gibb separates learnable entrepreneurship areas into behaviors and skills/attributes. Behaviors include opportunity seeking, initiative, autonomy, problem solving, risk taking and the ability to tolerate uncertainty. Skill and attributes include self-

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90 Jacqueline Hood and John Young, “Entrepreneurship’s requisite areas of development: A survey of top executives in successful entrepreneurial firms,” 120.
93 Ibid.
awareness, self-confidence, creativity, resourcefulness, negotiating, and motivation.\(^95\)

Elsewhere, Gibb lists entrepreneurial behaviors more specifically, such as: risk-taking in uncertain circumstances, solving problems creatively, persuasiveness, and planning. He also states that the common entrepreneurial tasks required within a small business setting include negotiating, presenting, selling, bargaining, and opportunistic inclination.\(^96\)

In an article discussing the main issues of entrepreneurship in an educational context, Gibb compiles a slightly different list of content areas, adding behaviors and attributes such as: ownership; responsibility; perseverance to see things through; networking; creative use of resources; ambition; self-confidence; ability to learn by doing; hard work; determination. Gibb adds skills such as: selling; proposing; the ability to manage business with a greater vision; strategic thinking; and, intuitive decision making under uncertainty.\(^97\)

Through a systematic literature review of 97 articles related to entrepreneurship education, Fatima Sirelkhatim and Yagoub Gangi discuss content areas of entrepreneurship education, observing *business plan* to be the most common phrase and primarily included in curricula of courses that teach about entrepreneurship, or are concerned with a more theoretical understanding of entrepreneurship.\(^98\)

Content of programs designed to teach students for entrepreneurship, or how to run an entrepreneurial business, includes: generating ideas; team building; business planning;

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\(^95\) Gibb, “Enterprise Culture and Education,” 3.


creativity; innovation; inspiration; opportunity recognition; selling; networking; unpredictability; adaptability; and expecting and embracing failure. 99

Research by A.B. Ibrahim and J.R. Goodwin aims to determine what possible success factors there were to entrepreneurship. A survey was distributed to seventy-four small firms in Montreal that included a question asking the respondent to indicate, from a series of factors, which were major success factors, minor success factors and non-factors. It was found that the factors most commonly attributed to entrepreneurial success were: risk taking, autonomy, change, cognitive structure, innovation, and locus of control. 100

Not all researchers view entrepreneurship as the sum of relevant behaviors, attributes and skills. William Gartner criticizes the approach of defining entrepreneur as an individual who possesses a series of attributes or traits and posits that entrepreneurship should be defined by behaviors instead. 101 Baseball players are not characterized by their height, weight or personality; they are characterized by their baseball-playing behaviors. 102 Likewise, argues Gartner, entrepreneurs should not be characterized by who they are, or their own psychological predisposition. Rather, an entrepreneur should be characterized by what they do; namely, their creation of a new venture. Similarly, Gartner argues that qualities such as innovation should not be viewed as defining qualities of an entrepreneur, as this definition would preclude all of the start-ups that are considered entrepreneurial but are not innovative. 103

102 Gartner, “‘Who is an entrepreneur?’,“ 22.
103 Ibid, 24.
Entrepreneurship Education: How is Entrepreneurship Learned?

Many entrepreneurship education researchers who delve into the study of learning base their models off of learning theories that have come before them. Therefore, it may prove suitable to address a few of these theories in this section as a preface to the entrepreneurship learning discussion that follows.

Several entrepreneurship education researchers draw upon work by David Kolb. Kolb thought of learning as a process by which understanding is acquired through experience. Kolb suggests that people learn through experience in a four-stage process involving concrete experience, reflective observation, abstract conceptualization, and active experimentation. Through concrete experience an individual may learn affective complexity, which assists in deeper, more empathetic sentiments. Through reflective observation an individual learns perceptual complexity and thus higher-order observation. Through abstract conceptualization, symbolic complexity and with this come higher-order concepts. Lastly, active experimentation results in behavioral complexity and higher-order actions. Kolb writes that every individual learns differently based on their prior experiences and the manner in which those experiences were perceived.

Jean Piaget is another scholar in the field of learning theory who influenced entrepreneurial thought. Research by Piaget addressed the way in which learners develop intellect. A fundamental concept of Piaget’s learning theory is that every person develops

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a series of schema, or ways to give meaning and understanding to repeatable actions or occurrences. When something in the external world does not match the schema that has been developed, the person enters a state of disequilibria in which they are prompted to accommodate their schema to explain the occurrence. People learn by continually attempting to create a balance between their environments and their prior understanding of external occurrences.\textsuperscript{109} Intellectual development occurs when we experience occurrences that do not fit within our prior understanding and we attempt to accommodate them.\textsuperscript{110} In response to Piaget’s work, many schools adopted curricula rooted in discovery learning, or the process of allowing students to learn primarily through experience.\textsuperscript{111}

Additionally, Etienne Wenger has influenced entrepreneurship education research. Wenger’s work reveals that influential learning is not usually done in isolation, but in groups of people, or “communities of practice.” This usually involves learning primarily from peers as opposed to a knowledgeable teacher or master. Peers also serve to be more effective critics of the work of other peers, as they tend to judge firmly but empathetically.\textsuperscript{112}

How do entrepreneurs learn? David Rae and Mary Carswell sought to determine the areas in which people learn to act entrepreneurially by using the life history approach, interviewing thirteen successful entrepreneurs and unearthing a life narrative of each, centering on major learning episodes. They noticed that the majority of the learning

\textsuperscript{109} Honig, “Toward a Model of Contingency-Based Business Planning,” 261.
\textsuperscript{110} Ibid.
\textsuperscript{111} S. A. McLeod, (2015), Jean Piaget, Retrieved from www.simplypsychology.org/piaget.html
\textsuperscript{112} Contemporary theories of learning: learning theorists... in their own words, ed. Knud Illeris (London and New York, Routledge, 2009), 210.
episodes occurred in either the early stages of a person’s life or a person’s career. Following this, the major learning episodes could be grouped into either the process of starting a venture, growing a venture, or moving on from the venture. Rae and Carswell use this to develop a sequence of most common areas in which entrepreneurs learn, including: confidence and self-belief; personal theory; known capabilities; relationships; active learning; achievement; values and motivation; and ambitious goals. They suggest that these areas may be used as an individual learning map, allowing someone to look back on their life, identify their own past learning experiences, and realize how they may already exhibit entrepreneurial behaviors.

Several researchers argue that entrepreneurial learning must accurately reflect the situations that real-life entrepreneurs find themselves in. One of these conditions is a lack of sufficient information. Gibb observes that access to insufficient information is an integral element of entrepreneurial situations and that most institutional entrepreneurship learning environments often run counter to actual entrepreneurship situations. Classrooms generally present entrepreneurship learning in an environment where there is limited, definable, and certain information. In actuality, entrepreneurial situations are open-ended, and successful entrepreneurs thrive by learning a variety of unexpected skills that are largely unknowable before the situation presents itself.

Through a review of the literature, Thomas Garavan and Barra O’Cinneide go into detail about this particular disparity between entrepreneurial learning environments.

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114 Ibid.
116 Ibid.
and most classroom learning environments. They state that classroom learning situations generally incorporate written exams testing the student on information learned that has been presented to them by teachers who are experts in the field. This learning environment does not simulate an entrepreneurial situation, for which creativity and open-ended problem solving skills must be exercised. One of the primary issues with entrepreneurship education, according to Garavan and O’Cinneide, is that too much emphasis is placed on learning the required information and not enough emphasis is placed on the process of becoming competent at entrepreneurship skills. They observe that most forms of education are orderly, rational, predictable and trend towards more stale, theoretical financial experiences, rather than a real, charismatic approach. They are commonly based on understanding, feedback and analysis of large amounts of set information, available primarily in a classroom setting with access to information from authoritative sources. This is unlike a true entrepreneurial setting, where there is a lack of information and where information must be gathered from various, uncertain sources. The entrepreneur must use his gut feeling at times and have the ability to sense hidden agendas.

Entrepreneurship Education: “About”, “For,” and “Through” Entrepreneurship

There are several different ways that entrepreneurship education is currently being taught. In a systematic literature review, Sirelkhatim and Gangi explore various entrepreneurship education content areas and teaching methods, breaking down entrepreneurship education courses into three main categories: courses that teach about

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119 Ibid.
entrepreneurship, courses that teach for entrepreneurship, and courses that teach through entrepreneurship. “About entrepreneurship” courses teach entrepreneurship from a largely theoretical standpoint, while “for” and “through entrepreneurship” courses are more practical, with the intent on preparing students for careers in entrepreneurship. Sirelkhatim and Gangi observe that “about entrepreneurship” courses are most prevalent. The student learns in a passive manner, commonly through the use teaching methods such as lectures, guest speakers and case studies. The biggest difference between courses that teach “for entrepreneurship” and “through entrepreneurship” is that via the former, students learn through pretending to be entrepreneurs and via the latter, students learn through real life entrepreneurial experiences. Popular methods of teaching “for entrepreneurship” courses include: experiential teaching methods; simulations; self-directed activities; team-teaching; and mentoring and networking with entrepreneurs. Popular methods of teaching “through entrepreneurship” include: person-induced business simulations; incubators; internships; and live projects. Summarily, “for entrepreneurship” courses generally put students in scenarios that imitate entrepreneurial environments while “through entrepreneurship” courses compel them to engage in venture creation. For the purposes of this study, research regarding “about entrepreneurship” will hereafter be excluded in an effort to remain consistent with the aforementioned “new venture” definition of entrepreneurship.

Research by Jaana Seikkula-Leino et. al. supports the notion of learning entrepreneurship via “for” and “through entrepreneurship” education. Seikkula-Leino et.

123 Ibid.
al. survey 100 Finnish entrepreneurship educators regarding the manners by which they teach entrepreneurship. Seikkula-Leino et. al. largely find methods used by many teachers educators conducive to effective entrepreneurship education in terms of problem-based learning, experiential learning, and encouraging responsibility and self-direction. Seikkula-Leino et. al. suggest that teacher educators can do more to utilize interaction with entrepreneurial individuals and organizations in the field. Interaction with entrepreneurs and stakeholders would serve to help train both teachers and students. Possible activities may include visits to entrepreneurial organizations or involving guest speakers who are entrepreneurs.\footnote{Jaana Seikkula-Leino et. al., “How do Finnish teacher educators implement entrepreneurship education?” \textit{Education & Training} 57, no. 4 (2015): 401.} Emphasis from Seikkula-Leino et. al. points to the idea of maximizing interaction with external social entities that may prove useful for understanding and assimilating entrepreneurial activity in entrepreneurship education.

This is reinforced in another study done by Seikkula-Leino surveying 43 Finnish municipalities in the second and third year following a curricular reform in Finland that incorporated entrepreneurship education. It was found that although interest in entrepreneurship education was high, manners through which entrepreneurship education was carried out were lacking. As a result, Seikkula-Leino emphasizes the importance of teacher training, as results revealed that teachers knew little about entrepreneurship. Seikkula-Leino also emphasizes partnership between the entrepreneurial business sector and education, stating that, although education and businesses may benefit from such a partnership, educational institutions must be proactive and not rely on businesses to come to them.\footnote{Jaana Seikkula-Leino, “The Implementation of Entrepreneurship Education Through Curriculum Reform in Finnish Comprehensive Schools,” \textit{Journal of Curriculum Studies} 43, no. 1 (February 2011): 76.}
Many forms of experiential entrepreneurship education are put forth in the literature. Benson Honig proposes a manner of teaching in line with “through entrepreneurship,” or experiential learning, based on Piaget’s concept of learning equilibrium. Honig posits that this process may be useful in the field of entrepreneurship education. Honig challenges the “business plan” teaching device commonly used in entrepreneurship education on the grounds that it mainly promotes convergence thinking and subsequently puts forth two possible manners by which entrepreneurship may be taught.\textsuperscript{126} Utilizing Piaget’s theory, Honig suggests that effective entrepreneurship education must create simulations that are constantly changing in order to challenge prior knowledge and promote constant learning.\textsuperscript{127} Honig suggests that students ought to be immersed in situations that reflect the entrepreneurial environment, which is itself constantly changing.\textsuperscript{128}

In a proposed framework for the future of entrepreneurship education, Gibb argues that a primary challenge is to teach entrepreneurship in a manner that allows students to learn through experience, to learn by doing, and to interact with the outside world.\textsuperscript{129} Gibb suggests that the educational establishment may best teach entrepreneurship by constructing an entrepreneurial climate in the learning atmosphere. A school must not only teach entrepreneurship, but also conduct its actions in an entrepreneurial manner.\textsuperscript{130} Similarly to Seikkula-Leino et. al., Gibb suggests teaming up with local “stakeholders” such as religious organizations, political figures, feeder schools

\textsuperscript{126} Honig, “Toward a Model of Contingency-Based Business Planning,” 269.
\textsuperscript{127} Ibid.
\textsuperscript{128} Honig, “Toward a Model of Contingency-Based Business Planning,” 270.
\textsuperscript{130} Ibid.
or community associations. Such network collaboration may promote a mutual relationship between parents, students and stakeholders. Gibb also suggests that an educational system can build into their staff development ways for teachers to learn on the job from their own environment. Another challenge for entrepreneurship educators is to infuse this perceived progressive model of teaching with the more traditional exam-based model of teaching. Gibbs cites Durham University Business School as a school that has been doing this successfully for the past twelve years.

Delving into the specific ways entrepreneurs learn, Gibb emphasizes the elements of entrepreneurship education that most accurately characterize the entrepreneurial scenario such as learning by doing and uncertainty in decision-making. Gibb suggests that the student will more likely acquire the skills inherent to entrepreneurship by dealing with uncertainty in the project situation. He constructs a model for entrepreneurship education by combining elements of entrepreneurship in the classroom, such as ownership, autonomy, freedom, responsibility or follow-through, and freedom to learn from mistakes. Gibb suggests that the project model is an effective manner by which to teach entrepreneurship. Gibb proposes adopting different project model stages as well as skills associated with those stages. In Gibb’s first project model stage, skills such as self-confidence, ambition, initiative and motivation are cultivated. In the second stage, creativity and opportunity seeking are encouraged. In the third stage, planning and problem solving are the skills to be fostered. In the fourth and final proposed project

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132 Ibid, 10.
133 Ibid, 8.
model stage, follow-through, risk taking, autonomy, persistence and persuasiveness are developed.  

Research by Colin Mason and Norin Arshed further supports the notion of teaching experientially “through” entrepreneurship as opposed to theoretically “about” entrepreneurship. Additionally, they favor “through entrepreneurship” approaches over “for entrepreneurship” approaches, noting criticism regarding “for entrepreneurship” that may be attributed to the formal classroom approach that most “for entrepreneurship” courses use. Their research involves a case study of a Scottish entrepreneurial course at The University of Strathclyde’s Hunter Centre for Entrepreneurship, allowing for detailed observations of approaches and outcomes. Mason and Arshed recorded in depth observations of the course design, specific student activities, student reflections and learning outcomes. The assignment, entitled the HCE Value Project, divided students into groups of 3 or 4 and allowed them to invest a maximum of £20, with all profits being donated to a charity of their choice. Groups presented initial activity ideas to a tutor before they set out to implement their ideas. At the end of the semester, groups reported their findings and reflections through a final project. Students consistently felt that learning by doing allowed them to better understand concepts and exposed limitations in classroom learning. Mason and Arshed note that, through experience, many groups learned things that would not have been able to be taught in the classroom, such as the difficulty of complying with preexisting regulations, the intricacies of negotiating, and

136 Ibid.
the unreliability of people. The experiential nature of the assignment allowed the students the freedom to make mistakes and deal with the real-world consequences, while limiting the costs of failure. Through the assignment, students were able to experience areas of personal development such as improvement of organizational skills, communication skills, and self-confidence. Mason and Arshed suggest that the assignment was an effective learning experience for the students, complementing and reinforcing classroom learning.

A similar case study done by Paul Vincett and Steve Farlow supports “through” entrepreneurship, specifically the kind involving new venture creation. Vincett and Farlow used a course that they taught at the Wilfrid Laurier University in Waterloo, Canada to test entrepreneurial learning theories. They infer that many elements of entrepreneurship involve tacit knowledge and are learned through an entrepreneurial experience. The notion of a business plan as an integral part of an entrepreneurship curriculum is rejected, though planning is stressed. Their model supports student ownership, where students feel responsibility that can only be felt through ownership and potential loss. Therefore, they do not necessarily penalize failure, as they observe failure to lead to entrepreneurial learning that may have not have happened independently of failure. As many failures occur in relation to shareholder interaction, they stress shareholder and outside community interaction as an important component to their

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139 Ibid, 457.
140 Ibid, 458.
141 Ibid, 461.
142 Ibid.
144 Vincett and Farlow, “‘Start-a-Business,’” 278.
145 Ibid, 277.
146 Ibid, 281.
specific course model. The course received high evaluations, particularly regarding usefulness of starting the current business or a future business.

Research by David Deakins and Mark Freel further supports the idea that entrepreneurs may learn well from experience. They interviewed entrepreneurs from different small firms, focusing on specific areas of learning throughout the course of their lives. They point out the importance of trial and error in the entrepreneurial learning process as well as the opportunity to make mistakes. They observe that entrepreneurs learn from a combination of networking, experience, reflecting on past strategy, recognizing mistakes, and interaction with external members.

Research by David Rae also supports “through” entrepreneurship learning, but in a social constructivist manner. Rae takes a deeper look at how entrepreneurs learn by examining case study narratives involving interviews with three entrepreneurs as well as social observations from business meetings and other interactions. Each of the participants was asked to discuss the learning experiences that most influenced their entrepreneurial journey. Rae sorted data gleaned by way of categories devised through discourse analysis of the work of Jonathan Potter and Margaret Wetherell. The findings suggest that entrepreneurs learn in three ways: personal and social emergence; contextual learning; and negotiated enterprise. To illustrate this, Rae used stories from each of the interviewees. Rae’s findings support learning entrepreneurship by being

147 Ibid, 278.
148 Ibid, 281.
151 Ibid.
immersed in an experience, “through” or “for entrepreneurship” as opposed to “about” entrepreneurship, while providing a more nuanced vision of this. Specifically, Rae concludes that a social element should be included in entrepreneurship education. Many entrepreneurs are influenced by the role of their family, the development of their social identity, the opportunities perceived in their social contexts, and capitalizing on social resources, be it co-workers or clients, to help maximize growth towards their goals. Rae suggests a framework for future entrepreneurship education, which involves learning in social and group contexts as well as learning to recognize opportunities in social contexts.  

In addition to experience, research has found failure to play a critical role in the entrepreneurship learning process. In a case study of six small business owners, Jason Cope and Gerald Watts explore the negative instances from which entrepreneurs may learn. Critical incidents or crises, which may be described as failures or mistakes involving certain degree of trauma, often result in the entrepreneur learning at a much faster rate. Cope offers a contrasting view to the “new venture” perspective of entrepreneurship, emphasizing the learning potential of later stages in business involvement, which sometimes present a variety of difficulties to the entrepreneurs who had started the business. In relation to critical incidents, Cope depicts the role of the entrepreneurial mentor as one who provides the student with understanding and empathetic conversations as well as immediate and practical advice. However, Cope modifies the role of the mentor, stressing that the entrepreneur’s primary source of

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152 Rae, “Entrepreneurial learning,” 332.
155 Ibid.
learning must come from experiences as opposed to the direct imparting of knowledge from a mentor. 

Although many methods of entrepreneurial learning have been supported by researchers, Fayolle and Gailly remark that there is currently no accepted best practice for how to implement entrepreneurship education. There are many effective practices including analyzing real-life or virtual cases, role-play, the endeavor of new venture creation, the evaluation of a business plan, behavioral exercises and computer simulations. Many researchers have praised the “learning by doing” method, although this may not be suitable for some institutional contexts. Fayolle and Gailly stress the importance of choosing proven pedagogical methods based on the objectives of the program, audience, and constraints of the institution.

**Entrepreneurship Learning: An Interdisciplinary Approach**

In a research-based paper advocating an interdisciplinary approach to entrepreneurship education, Gibb lays out a framework focusing on practice and behavior through a social constructionist model. Gibb argues that entrepreneurship education does not necessarily have to be confined to the business discipline. Rather, learning goals do not need to have anything to do with business for project-based learning to be implemented. The principals of incorporating essential entrepreneurship learning, such as learning through uncertainty and learning by doing must be in place regardless of the subject matter that the student may be learning.

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156 Ibid.
157 Fayolle and Gailly, “From craft to science,” 579.
158 Ibid.
159 Fayolle and Gailly, “From craft to science,” 560.
Gibb claims that an experiential learning process of entrepreneurship would be effective for all disciplines. Gibb writes that the goal of this manner of education is to provide students with a “feel” for the experience of operating an enterprise, consistent with experiential learning, thereby promoting the development of attributes that are inherent to entrepreneurship.\textsuperscript{161} Subsequently, a general challenge for any school is made: to create an enterprising environment with conditions of uncertainty, project based education and teachers who are versed in enterprising modes of learning, as a manner of teaching various disciplines.\textsuperscript{162}

Gibb states that entrepreneurship behavior must be addressed in a manner that allows individuals in all disciplines an opportunity to gain skills and attributes through an experiential learning process.\textsuperscript{163} In order for this to occur, Gibb prioritizes the outcomes of the learning process. Gibb goes further in depth about the learning process regarding the pedagogue, stating that once a pedagogue understands the desired outcomes for entrepreneurship education, the pedagogue must understand how certain pedagogies affect those desired outcomes. By understanding specifically how certain pedagogies affect outcomes and by diversifying those pedagogies, the entrepreneurship educator can more effectively teach to the desired outcomes.\textsuperscript{164} These pedagogies should be taught on a “need to know” basis, as this is the manner by which owners learn entrepreneurship. Owners encounter obstacles and challenges, ones that are sometimes predictable, and attain knowledge in a resultant manner. Gibb suggests that the general objective of the

\begin{flushleft}
\textsuperscript{161} Gibb, “Concepts into practice,” 153. \\
\textsuperscript{162} Ibid. \\
\textsuperscript{163} Gibb, “Concepts into practice,” 154. \\
\textsuperscript{164} Gibb, “Concepts into practice,” 153.
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entrepreneurship educator should be to create situations that are as close to real world situations as possible.\textsuperscript{165}

In an argument for interdisciplinary entrepreneurship education, Gibb addresses head on the interdisciplinary approach to entrepreneurship, acknowledging the added challenge due to the traditional perception of entrepreneurship as a business discipline. The learning process inherent to entrepreneurial education begins with immersion in experience, then reflection, and then, if needed, an explanation of the concept that has already been largely understood through the experience. Here, Gibb expresses approach for “for entrepreneurship” as opposed to “about entrepreneurship,” explaining that learning “for something,” or learning as a means of accomplishing a greater goal, is often more effective than learning “about something,” which is the strategy commonly used in academia. Entrepreneurship education involves but is not limited to experiential learning, learning by doing, tacit learning, intuitive decision-making, and learning by trial and error, all of which may be used to teach a variety of disciplines.\textsuperscript{166} Gibb argues that entrepreneurship does not have to be taught within a business or marketing context. It can be taught using traditional subjects such as math, history, English and science, as a means to encourage entrepreneurial behavior. He says that entrepreneurship can be introduced into any discipline as part of the general learning process. Gibb expands upon this notion of entrepreneurship education as means to effective learning in general.

“Sixth, it is clear that any successful process of embedding entrepreneurship education across all disciplines in all universities will demand that it is seen not as a separate and distinct educational offer, but as a concept central to

\textsuperscript{165} Ibid.
\textsuperscript{166} Gibb, “Concepts into practice,” 154.
the delivery of effective learning in general. Entrepreneurship educators will therefore need to be able to defend the concept in the terms of its place within the philosophies of learning.” (Gibb, “Concepts into practice,” 149)

**How Music Entrepreneurship is Learned**

Researchers have found that music entrepreneurship is learned in the same way as entrepreneurship is learned, with several possible areas of emphasis. In an examination of effective music entrepreneurship programs from several different schools, Gary Beckman notices that they all immerse the students in experiential learning when it comes to entrepreneurship education. The students are required to interact with the community and engage in entrepreneurial activities. Beckman also suggests that entrepreneurship should not only be taught in classrooms. The integration of entrepreneurship education by the studio teacher allows entrepreneurship to be meshed into the core music curriculum. This helps to avoid curriculum segregation between music and business, which usually occurs, according to Beckman, when music entrepreneurship courses are only offered through a music business major.

Kristina Kelman’s research supports experiential learning in music entrepreneurship with a particular emphasis on social networking. In a case study involving a high school course in Australia, Kelman implemented “though entrepreneurship” in a music context. Kelman worked with a core group of nine students, assisting them in the development of a music entrepreneurship venture, which provided opportunities for other musicians to perform, record, publish and broadcast their

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Kelman noted that much of the entrepreneurial learning that occurred came from their peers and their social environment, reinforcing research by Rae, Seikkula-Leino, and even the social learning theory of Wenger. Kelman finds that students learn skills, social skills, attitudes, and knowledge of entrepreneurship through networking, setting goals, reflection, maintaining their business, and having authentic experiences. This largely supports experiential entrepreneurship education research.

**Entrepreneurship Education: The Role of the Teacher/Mentor**

One of the roles that the classical brass studio professor embodies is that of a teacher/mentor. Therefore, when teaching in an entrepreneurial manner, it may be useful to understand the role of the teacher/mentor in entrepreneurship education. Gibb proposes that the entrepreneurship educator role must be unlike the one of a traditional expert who imparts information to the student in a formal manner. Rather, in order to not counteract the learning of entrepreneurship skills, the educator must act as a guide or partner. They must focus primarily on identifying the student’s particular learning style and facilitating the learning process. Garavan and O’Cinneide suggest that the entrepreneurship educator should be more of a learning facilitator, using techniques such as role-playing, management simulations, structured exercises or other teaching scenarios in which the participant must take an active role.

Jonathan Kuustoski describes this role of the facilitator in a useful manner, as one who pushes the student along and asks the right questions at the right time. The facilitator

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does not necessarily need to impart all of the information to the student, encouraging
them to learn what needs to be learned instead of teaching it to them every step of the
way. He recognizes what he describes as perhaps the most important manner of feedback
a teacher can provide the student, which is to notice when the student is doing the right
thing.¹⁷⁴

The role of the mentor in entrepreneurship education is inherently one that takes a
hands-off approach to teaching. In order for the student to develop entrepreneurship
skills, they must be exposed to situations where such skills as creativity, risk-taking,
opportunity seeking and autonomy may be cultivated. The role of an entrepreneurship
educator directly reflects this. It is contradictory to foster creativity while providing the
student with all of the answers, and it is likewise counterproductive to foster autonomy
while never allowing the student to make their own decisions. This role may easily be
integrated into that of the college studio brass professor because it is not essentially
characterized by what is taught, but rather how anything may be taught.

Kuustoski emphasizes that the music professor inherently has a mentorship
relationship with the student wherein the mentor imparts understanding to the student
through a journey or process. In order for this to occur, the mentor must teach in a goal-
directed manner. The greater goal, or the career goal, characterizes the very nature of the
overall process that the mentor facilitates. The professor also must help the student
establish secondary and tertiary goals. To illustrate this with an example, Kuustoski

references two professors who each encourage their students to engage in innovative and community-based projects.\textsuperscript{175}

Kuustoski argues that, because the professor occupies a role-model figure, the professor must embody, or at least encourage, entrepreneurship if the professor aims to facilitate entrepreneurship. Kuustoski describes the music professor as being a “musical role-model.” The professor communicates what they value to the student through their words and their actions and therefore, even if the curriculum encourages entrepreneurship, the professor may transmit a devaluation of entrepreneurship to the student if they themselves do not value it. Kuustoski posits that the values that the teacher applies to their own career are the values that bear the most weight in the eyes of the student. So if another set of values is promoted by the teacher, particularly a contradictory set of values, the one that will take precedence for the student will be the one that they see at work in the professor’s career.\textsuperscript{176}

**Summary**

Entrepreneurship education literature indicates that entrepreneurship possesses pecuniary value for both society and the individual. Specifically, several researchers credit entrepreneurship with the capacity to catalyze job creation.\textsuperscript{177} \textsuperscript{178} By analyzing data from the U.S. Census Bureau, Haltiwanger, Jarmin, and Miranda find that it is the newness of businesses as opposed the size of businesses that is a better indicator of positive job growth.\textsuperscript{179} This leads to the possible conclusion that entrepreneurship, which

\textsuperscript{175} Ibid.

\textsuperscript{176} Ibid.
\textsuperscript{177} McMullan and Long, “Entrepreneurship Education in the Nineties,” 273.
\textsuperscript{178} Tengeh, “The Embeddedness of Entrepreneurship Education in the Curricula of Non-Business University Programmes,” 112.
\textsuperscript{179} Haltiwanger, Jarmin, and Miranda, “Who Creates Jobs?” 359.
is generally most present at the inception of a business, can account for job growth. Entrepreneurship education has also been shown to lead to higher employment and self-employment levels among university graduates. This may be significant due to findings by Blanchflower and Oswald indicating that self-employed individuals report both higher levels of job satisfaction and life satisfaction than those who are employed. Researchers also acclaim the various non-pecuniary benefits that entrepreneurship education offers to the individual, such as independence, autonomy, and creativity. These benefits may be particularly valuable to musicians, who, as Chesky and Devroop observe, experience twice the level of unemployment as that of other professions. Benefits to music schools that offer an entrepreneurial music education may include increased funding streams, improvement of recruitment and retention, and adherence to NASM guidelines, as Beckman points out.

Various researchers have broken entrepreneurship education into copious requisite areas such as creativity, opportunity recognition, leadership, initiative, autonomy, risk taking, and the ability to tolerate uncertainty. Lumpkin and Dess identify five main content areas of entrepreneurship that are based on the new entry process. These are autonomy, innovation, willingness to take risks, proactiveness, and competitive

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184 Chesky and Devroop, “The effects of college music instruction, gender, and musician type on income from performing music,” 75.
aggression. In a survey of 100 chief executives, Hood and Young observe that the highest valued entrepreneurship content areas to be business and commercial knowledge and venture creation. Gartner casts a more holistic perspective, arguing that entrepreneurship education should focus less on the individual component areas and more on what entrepreneurship is, namely the creation of an organization.

Sirelkhatim and Gangi divide extant entrepreneurship education into programs that teach about, for, and through entrepreneurship. In “about entrepreneurship” programs, students typically learn the theories of entrepreneurship in a passive manner, commonly through lectures, guest speakers, and case studies. Both “for” and “through entrepreneurship” programs include experiential learning approaches, but “through entrepreneurship” is focused on teaching students entrepreneurship by recreating the learning environment that characterizes the entrepreneurial process. Many researchers expressly support this type of “learning-by-doing” approach to entrepreneurship.

Additionally, several anecdotal studies depict favorable outcomes of this manner of entrepreneurship education in institutional courses.

Researchers have suggested that music entrepreneurship is learned in much the same way, with several possible areas of emphasis. Beckman argues for the integration of entrepreneurship past the bounds of the business school and into all areas of the music

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188 Lumpkin and Dess, “Clarifying the entrepreneurial orientation construct and linking it to performance,” 140.
189 Hood and Young, “Entrepreneurship’s requisite areas of development,” 120.
190 Gartner, “Who is an entrepreneur?”, 24.
192 Garavan and O’Cinneide, “Entrepreneurship education and training programmes.”
194 Honig, “Towards a Model of Contingency-Based Business Planning,” 270.
197 Mason and Arshed, “Teaching entrepreneurship,” 455.
Kelman also supports experiential learning and places a particular emphasis on social networking. Kuustoski emphasizes the importance of the mentorship role that the professor occupies and suggests that professors capitalize on this in order to effectively encourage entrepreneurial growth in their students.

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CHAPTER 3

METHOD

Colleges and universities are increasingly relying on entrepreneurship as a means of preparing students for music careers. Additionally, professors may be interested in utilizing entrepreneurship education in varying capacities within the context of the private studio due to its pecuniary benefits, such as maximizing revenue and exposure, as well as its non-pecuniary benefits, such as fostering a sense of creativity, autonomy, risk-taking and opportunistic perspective.\(^{228}\) \(^{229}\) However, there exists limited information relating to implementation of entrepreneurship in the context of the classical brass performance studio.\(^{230}\) A set of possibilities merging entrepreneurship education with the common duties of classical instrumental performance professors pertaining to interaction with students may be useful for a professor who is interested in incorporating entrepreneurship education.

The purpose of this study is to equip classical brass professors with a set of suggestions regarding the manners in which entrepreneurship may be incorporated in the classical brass studio. Specifically, this study intends to answer the following research questions:

1. Should entrepreneurship skills be taught in the classical brass performance studio?

2. What entrepreneurship content areas are most valuable for brass performance students developing careers in music?

\(^{228}\) William B. Gartner, “What are we talking about when we talk about entrepreneurship?” 21-28.


3. What are the perceived responsibilities of classical brass professors?

The order of investigation is as follows: a) development and dissemination of the survey instrument; b) synthesis and analysis of results; and c) assembly of suggestions.

**Development of Survey Instrument**

A survey questionnaire was chosen as the desired methodology for collecting relevant content areas due to its potential for generating a large quantity of results from a variety of demographics as well as its minimal monetary and time restrictions. The survey was created using the website surveymonkey.com.

Demographic questions were presented first on the survey questionnaire. The respondent was asked to identify their age group (with the following age options: 18-32, 33-47, 48-62, 63-77, 78+). The respondent was also asked the following question: have you ever created a music business of your own? This was a yes or no question. If the respondent selected yes, then the respondent was given an open ended response field with following prompt: If yes, please briefly describe the business and your role in its creation. The purpose of these demographic questions was to identify possible factors that might influence the survey.

Following the demographic questions, the respondent was presented with the following question: How important are entrepreneurship skills for individuals aspiring to successful careers? The respondent was provided with a Likert scale with four options: highly important, moderately important, slightly important and not important. This survey item precedes research question number one, which was asked subsequently and is as follows: should entrepreneurship skills be taught in the classical brass studio? The
purpose of the former survey item is to provide a philosophical context for the first 
research question. Research question one will be designed in a yes or no format.

Research question two was then presented to the respondent as follows: from the 
following categories (cognitive skills, behavioral attributes, interpersonal skills, business 
know-how, and philosophy, which items do you feel are most valuable for brass students 
who aspire to successful careers in the music industry? (Items are ordered 
alphabetically.) An open ended question regarding content areas of entrepreneurship may 
have run the risk of generating unrelated content areas due to potential preexisting 
conceptual notions regarding entrepreneurship. Therefore, the respondent was provided 
with a list of entrepreneurial content areas compiled from relevant literature. 231 232 233 

All areas relating to entrepreneurship behaviors, skills or attributes were 
assembled, comprising a list of 103 terms or short phrases (see Appendix A). Direct 
duplicates were eliminated and the remaining qualitative data were then coded based on 
qualitative contextual codes. 239 To facilitate the coding process, items were sorted into 
six contextual categories: cognitive skills; behavioral attributes; philosophy; 
interpersonal skills; and business know-how. Using this process, the list was reduced to 
36 items (see Appendix B). Each item was listed on a separate row with four option 
bubbles seen to the right of the question based on a Likert scale format: no value; low 

233 Allan Gibb, “Enterprise Culture and Education,” 11-34. 
234 Hood and Young, “Entrepreneurship’s requisite areas of development,” 120. 
236 Lumpkin and Dess, “Clarifying the entrepreneurial orientation construct and linking it to 
performance,”140. 
238 Ibrahim and Goodwin, “Perceived Causes of Success in Small Business,” 47. 
239 Robert C. Bogdan and Sari Knopp Biklen, Qualitative Research in Education: An Introduction to 
value; moderate value; and high value. The terms were organized visually on the questionnaire based on the contextual categories and, within each category, were listed in alphabetical order with the intention of avoiding response bias relating to the order of the items.

The respondent was then asked the following question: do you play a brass instrument? If the answer yes was selected, the respondent was asked whether or not they teach in the form of a yes or no question. If yes was selected, the respondent was asked to choose from the following options: college/ collegiate/ graduate studio; high school; middle school; elementary school; privately; and classroom. If the respondent selected college, they were asked the following question: what do you feel are your primary responsibilities as a studio teacher? These questions were used to generate qualitative data necessary to answer research question number three.

**Dissemination of Questionnaire**

After construction of the survey questionnaire via the website surveymonkey.com was completed, links to the questionnaire were posted on the following relevant brass Facebook groups: Trombone Pedagogy; Trombone Page of the World; The Trombone Group; TromboneForum.org/TromboneChat.com; Tuba/Euphonium; Horn People; Horn Players – The Public/Open Group; Horn Players of the World; Trumpets, Trumpeters, Trumpeting; TrumpetPlayerOnline.com; Low Brass Pedagogy; Facebook Brass; NABBA – North American Brass Band Association; Eastman Alumni; Frost Trombone Studio; ALL THE TROMBONE PLAYERS OF THE WORLD... how many are we?; Low Brass Activities; All about Brass Banding;

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\(^{240}\)Surveymonkey.com

\(^{241}\)Facebook.com
International brass in union group; Trombone empowerment group; Trombone federation international; Scottish Brass Bands; Chicagoland Brass Players; BrassTastic World; Balkan Brass World; Women world brass; Brass musicians (international); Brass Assassin’s Initiative; and Australasian Brass Bands. Terms involved in the search query were: trombone, tuba, trumpet, horn, French horn, and brass. Facebook groups were chosen as the desired means of dissemination due to the potential demographic diversity as well as efficiency in terms of speed and cost.

In addition to the Facebook pages listed above, the link was also shared on the researcher’s own Facebook timeline. Along with the link, different messages were posted in an attempt to customize the post based on the perceived qualities and intentions of the Facebook page. A complete chart of all Facebook pages with accompanying messages may be found in Appendix D.

**Synthesis and Analysis of Results**

The survey was left open for twelve days and was then taken down once the 100-response mark had been passed. At that point, the results were recorded. All the Likert scale values from each corresponding content area group from research question two were added together to form a cumulative total for that content area. The content areas were then ordered from highest to lowest based on mean of x if x represents content area and n represents the sample size of respondent submissions. For example, \( \text{mean } x = \frac{\text{sum of Likert score values for } x}{nx} \). From this section, the content areas with the most cumulative points were chosen in order to generate suggestions.

The factors of age group and gender were then be tested against the data from research question one (*should entrepreneurship skills be taught in the classical brass*
These factors were then tested for evidence of a statistically significant influence on the content area data with alpha level = .05 and the null hypothesis of no relationship between the demographic factors and whether or not the respondent thinks that entrepreneurship skills should be taught in the classical brass performance studio. Due to the categorical nature of the demographic factors, a chi-square test will be used as

$$x^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

Where $E_i$ represents the expected values for age and gender and $O_i$ represents the observed values.

In addition to data from the content areas, suggestions were also based on the qualitative data gathered from the question: *what do you feel are your primary responsibilities as a studio teacher?* All qualitative data was compiled and subsequently categorized based on contextual codes.\(^{242}\) Categorization began with elimination of duplicates and functional synonyms. A contextual coding process and functional coding reduced the number of terms based on common context and common function.\(^{243}\) The researcher used his existing knowledge of the responsibilities of classical brass professors based on empirical familiarity in order to facilitate this coding process.

**Assembly of Suggestions**

Once relevant content areas and responsibilities were identified, suggestions for implementation were generated. As the suggestions were research-based in nature, teaching methods were drawn from literature related to the content areas as well as literature related to effective entrepreneurship education. Suggestions were formulated by

\(^{242}\) Ibid.

combining responsibilities generated from the questionnaire with effective entrepreneurship and content area pedagogy. Identification of extant entrepreneurial practices by classical brass professors was made in order to encourage professors who are already engaging in practices in line with entrepreneurship education literature.

The outcome of this section is merely meant to serve as a set of suggestions for brass professors who desire to incorporate entrepreneurship education in their preexisting pedagogy. These results are not meant to serve as a strict rulebook; rather, they may be thought of as a springboard for further ideas. It is by no means intended to be an exhaustive list of possibilities for the brass professor. Accordingly, creativity is essential for an entrepreneurial pedagogue. Therefore, a pedagogue who wishes to epitomize creativity must not be subjected to the confines of a list of any suggestions. Hopefully, these suggestions may help college brass professors not only see the ways in which they may already be teaching in an entrepreneurial manner, but also encourage movement towards more effective teaching methods and research.
CHAPTER 4

RESULTS

Survey results were collected after twelve days with a total of 138 responses. Of this total, 136 answered the consent question with 135 selecting *I understand and would like to take the survey* and one respondent selecting *I would not like to take the survey*. 135 respondents proceeded to *Are you at least 18 years of age?* with only one respondent indicating that they were not at least 18 years of age.

Following this, 104 respondents answered *What is your age?* with 71.15% of respondents selecting the 18-32 category, 8.65% of respondents selecting the 33-47 category, 16.35% of respondents selecting the 48-62 category, 3.85% of respondents selecting the 63-77 category, and 0% of respondents indicating that they were 78 or older (Figure 2). Probable reasons for the age distribution skewing young may be the demographics of those who are members of the selected Facebook groups or the demographics of those who were active on the selected Facebook groups.

![Age Distribution](image)

Figure 2, Age Distribution
104 respondents answered the question *Have you ever created a music business of your own?* Of these responses, 43, or 41% of respondents, indicated *Yes* and 61, or 59% of respondents, indicated that they had not. Of the 43 who indicated that they had created a music business, 40 proceeded to describe the business. The businesses were coded into eight categories based on themes observed in responses: private studio teaching; creation of music performance business; music composing/arranging; recorded music services; music publishing; freelance performing; independent contracting; and, creation of a music education business.

![Categories of Observed Music Business Ventures](image)

**Figure 3. Categories of Observed Music Business Ventures**

The most commonly observed categories were private studio teaching and freelance performing. Of those who indicated that they had created a music business venture, 52.5% also indicated that they teach privately and 25% indicated that they are involved in a freelance performing career.
104 respondents answered the question *How important are entrepreneurship skills for individuals aspiring to successful music careers?* 68 indicated that entrepreneurship skills are *highly important*, 32 indicated that entrepreneurship skills are *moderately important*, 3 indicated that entrepreneurship skills are slightly important, and 1 indicated that entrepreneurship skills are *not important* (Figure 4).

![Perceived Importance of Entrepreneurship Skills](image)

**Figure 4. Perceived Importance of Entrepreneurship Skills**

All 104 respondents proceeded to question six (*should entrepreneurship skills be taught in the classical brass performance studio?*) Of the 104, 94 (90.38%) indicated that entrepreneurship should be taught in the private studio and 10 (or 9.62%) indicated that entrepreneurship should not be taught in the private studio (Figure 5). A chi square test for age failed to reject the null hypothesis that age does not affect the preference of whether or not entrepreneurship skills should be taught in the studio at alpha level = .05. Likewise, a chi square test for gender also failed to reject the null hypothesis that gender does not affect the preference of whether or not entrepreneurship should be taught in the
studio at alpha level = .05. Therefore, it was concluded that age and gender did not significantly affect the results for question number six.

Figure 5. Should Entrepreneurship Skills Be Taught in the Private Studio?

Content Area Rankings

All 104 respondents proceeded to select a value for each of the 37 content areas. Of the cognitive skill selections, learning from failure received the highest mean score. Of the behavior attributes, hardworking received the highest score. Of the interpersonal skills, networking received the highest score. Marketing received the highest mean score from business know-how, and knowledge of suitable career paths received the highest score from philosophy (Figure 6).
The content area category receiving the highest average mean was *cognitive skills* and the content area category with the lowest average mean was *business know-how*.

Of all the individual content areas, the highest scoring was *hardworking*, with *perseverance, learning from failure, initiative,* and *adaptability* constituting the five individual content areas with the highest means. The mean for *responsibility* was the same as the mean for *adaptability* (Figure 6).
<table>
<thead>
<tr>
<th>All Content Areas</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardworking</td>
<td>3.913462</td>
</tr>
<tr>
<td>Perseverance</td>
<td>3.875</td>
</tr>
<tr>
<td>Learning from failure</td>
<td>3.836538</td>
</tr>
<tr>
<td>Initiative</td>
<td>3.798077</td>
</tr>
<tr>
<td>Adaptability</td>
<td>3.778846</td>
</tr>
<tr>
<td>Responsibility</td>
<td>3.778846</td>
</tr>
<tr>
<td>Opportunity recognition</td>
<td>3.730769</td>
</tr>
<tr>
<td>Problem solving</td>
<td>3.730769</td>
</tr>
<tr>
<td>Common sense</td>
<td>3.721154</td>
</tr>
<tr>
<td>Ambition</td>
<td>3.721154</td>
</tr>
<tr>
<td>Networking</td>
<td>3.721154</td>
</tr>
<tr>
<td>Creativity/Innovation</td>
<td>3.711538</td>
</tr>
<tr>
<td>Resourcefulness</td>
<td>3.701923</td>
</tr>
<tr>
<td>Envisioning possibilities</td>
<td>3.692308</td>
</tr>
<tr>
<td>Self-awareness</td>
<td>3.567308</td>
</tr>
<tr>
<td>Knowledge of suitable career path</td>
<td>3.5</td>
</tr>
<tr>
<td>Marketing</td>
<td>3.490385</td>
</tr>
<tr>
<td>Self-confidence</td>
<td>3.490384</td>
</tr>
<tr>
<td>Intuition</td>
<td>3.471154</td>
</tr>
<tr>
<td>Leadership</td>
<td>3.461538</td>
</tr>
<tr>
<td>Planning</td>
<td>3.455462</td>
</tr>
<tr>
<td>Ethical decision-making</td>
<td>3.432692</td>
</tr>
<tr>
<td>Negotiating</td>
<td>3.365385</td>
</tr>
<tr>
<td>Tolerance for uncertainty</td>
<td>3.326923</td>
</tr>
<tr>
<td>Divergent thinking</td>
<td>3.317308</td>
</tr>
<tr>
<td>Public speaking</td>
<td>3.307692</td>
</tr>
<tr>
<td>Business strategy</td>
<td>3.278846</td>
</tr>
<tr>
<td>Autonomy</td>
<td>3.259615</td>
</tr>
<tr>
<td>Team building</td>
<td>3.259605</td>
</tr>
<tr>
<td>New venture creation</td>
<td>3.230769</td>
</tr>
<tr>
<td>Risk-taking</td>
<td>3.182692</td>
</tr>
<tr>
<td>Economic understanding</td>
<td>3.153846</td>
</tr>
<tr>
<td>Convergent thinking</td>
<td>3.096154</td>
</tr>
<tr>
<td>Competitiveness</td>
<td>3.019231</td>
</tr>
<tr>
<td>Accounting</td>
<td>2.971154</td>
</tr>
<tr>
<td>Respect for the environment</td>
<td>2.932692</td>
</tr>
</tbody>
</table>

Figure 7. Content Area Rankings and Averages

103 respondents answered the question, *do you play a brass instrument*, with 98 indicating that they play a brass instrument and only 5 indicating that they did not play a brass instrument. 97 respondents proceeded to answer the question, *do you teach brass instrument performance?* 66 respondents indicated that they do teach brass instrument performance while 31 indicated that they do not. 68 respondents answered the question, *where do you teach?* Private teaching was the most popular option with 47, or 69.12% of respondents, indicating that they taught privately (Figure 8).
College/collegiate/graduate studio was the next most popular option with 13, or 19.12% of respondents who had already indicated that they played a brass instrument indicating that they taught on the collegiate level.

**Coding of Brass Professor Responsibilities**

All 13 respondents who indicated that they taught on the collegiate level also replied to question 15 (what do you feel are your primary responsibilities as a collegiate studio teacher). Upon qualitative analysis of the open ended responses to question 15, seven distinct codes appeared: model/mentor; musical performance; professionalism; helping students become their own teachers; pursuit of goals; career guidance; and, music history/music theory (Figure 9).
Figure 9. Perceived Responsibilities of Classical Brass Professors

Musical performance was the category that appeared with the highest frequency, with an appearance rate of 84.61% (11 of the 13 responses). Within the category of musical performance, there the subcategories of musicality, technique/fundamentals, performance skills, and knowledge of the repertoire were observed. Musicality was the most frequent subcategory within musical performance, with nine different appearances of the word music in eight different responses (“Teach… basic musicianship;” “Teach basic… musical skills;” “Teaching… musical expression;” “musical coaching;” “Teach students… how to make music;” “support the development of the musical personality of the student;” “enable students to realize their musical potential;” “Create opportunities for them to be complete musicians and professionals in every imaginable scenario, and to express themselves through their music first and foremost.”). Technique/fundamentals was the second most frequently observed category with five instances of either fundamentals, technical, or technique (“Teach the fundamentals of the instrument;” “Teach basic technical skills;” “Teaching trombone technique;” “Brass fundamentals;”
“technical ability”). Performance skills and knowledge of the repertoire were the least frequently observed categories with two instances of the word perform (“…prepare them to be a successful performer;” “model… performance skills”) and two instances of either repertoire or literature (“Teaching… trombone literature;” “exposure to repertoire”).

Career guidance was the second most frequently observed category with five respondents detailing at least one of three subcategories: career, employability, and entrepreneurship. Career was the most frequent with three instances of the word career (“Teaching… career guidance;” “To teach students… how to make a career in music;” “to mentor them in life (including… career…)”). There were also three observed instances of entrepreneurship (“…how to make a career in music, which requires an increasing amount of entrepreneurship;” “To present a holistic approach to music making which includes… entrepreneurial skills;” “Showing them to never underestimate the power of a good idea, and to asking ‘why not’”).

The next most frequently observed category was model/mentor with three occurrences of the word model (“ I feel my primary responsibility is to model professional behavior…;” “Model good behavior…;” “be a role model”) and two occurrences of the word mentor (“…and overall support for the student in all their endeavors as a mentor;” “to mentor them in life.”) It may be worth noting that two of the instances of the word model were followed by the word behavior.

Helping students become their own teachers and professionalism were observed appearing with the next highest frequency. There were four instances of the theme helping students become their own teachers (“Another responsibility is to help students become their own teachers and to establish habits of life-long learning;” “To help my
students to teach themselves and to continue to improve throughout life;” “teach students how to practice;” “Instill lasting respect and love for curiosity, learning, and initiative”). There were also four instances of the theme of professionalism with three instances of the word professional (“I feel my primary responsibility is to model professional behavior… etiquette (being on time, participating in the community, respectful behavior, etc.);” “Model good behavior, professional attitudes…;” “Create opportunities for them to be… professionals”) and two instances of the word collegiality (“Model… collegiality;” “To present a holistic approach which includes… collegiality”).

There were two categories that were only observed once each. These categories are pursuit of goals (“Helping my students to reach their musical goals”) and music theory/history (“To present a holistic approach which includes… history/theory”). The respondent did not write the word “music” before “history/theory,” therefore it is possible that this respondent did not intend for “history/theory” to pertain to music history and music theory. However, the list that the respondent provided is prefaced by the phrase “to present a holistic approach to music…” therefore it is reasonable to assume that this respondent was referring to music history and music theory.
CHAPTER 5
DISCUSSION

Effective entrepreneurship education practices offer value in the form of positive learning and career outcomes that may complement the specific needs of musicians. Existing research supports the transition of entrepreneurship education practices from formal classroom approaches to less formal, mentor-based approaches.\textsuperscript{244} \textsuperscript{245} \textsuperscript{246}

Although the classical brass professor functions as a mentor and occupies a platform for effective entrepreneurship training, a lack of understanding and applied knowledge may function as a detriment to this end. This paper aims to provide classical brass professors with a set of suggestions for effectively incorporating entrepreneurship education practices based on a combination of survey results and extant research.

Discussion of Survey Results

The total number of responses (n=138) was neither surprisingly great nor small considering the length of time the survey was left open (12 days), but was perhaps small considering the number of Facebook groups the survey was posted to (29 groups). This may have been due to the frequent traffic and the lessened visibility of the post as future posts arose on those pages. The use of Facebook may have been a possible factor causing the results to skew in the direction of a younger male demographic. There are, of course, other possible factors for why this may have been so. Perhaps young individuals may feel the importance of entrepreneurship to a greater extent due to the implication it has on those who have yet to embark on certain career paths, causing them to be more inclined

\textsuperscript{244} Gibb, “The Enterprise Culture and Education,” 23.
\textsuperscript{245} Garavan and O’Cinneide, “Entrepreneurship education and training programmes,” 8.
\textsuperscript{246} Kuustoki, “The Compleat Pianist,” 105.
to take part in a survey about entrepreneurship. It may be possible that the survey skewed
towards young males if it is true that they are the predominant demographic existing on
the Facebook pages that the survey was posted to.

Interestingly, for the question *How important are entrepreneurship skills for
individuals aspiring to successful music careers?* 96% of all respondents selected either
*highly important* or *moderately important*. Only 6 of those respondents (5.7% of all
respondents) indicated that entrepreneurship was important but that it should not be
taught in the private studio. This information seemed surprising initially, as expectations
were not for as many respondents to indicate that entrepreneurship skills should be taught
in the private studio. There is the possibility that individuals who were conceptually
supportive of entrepreneurship were particularly inclined to take part in a survey with
*entrepreneurship* in the title. However, if the data for the question *Should
entrepreneurship skills be taught in the private studio?* (90% yes, 10% no) is
representative of the entire population, then it would be revealing to inquire why the vast
majority of brass players answered as they did. Why do brass players think that
entrepreneurship skills should be incorporated into the private studio and not be left for a
classroom? What are brass players’ reasons for thinking that entrepreneurship should not
be incorporated in the private studio despite thinking that entrepreneurship skills are
important for individuals aspiring to successful music careers?

The five highest ranking content areas were **hardworking, perseverance, learning
from failure, initiative, and adaptability.** After reviewing entrepreneurship literature,
these results were somewhat surprising. It was thought that the highest ranking content
areas would correspond with the most frequently appearing content areas in
entrepreneurship literature, among them being *creativity, innovation, risk taking, autonomy, and opportunity recognition*. Surprisingly, none of these content areas appeared in the top five highest ranking content areas overall. Of these content areas, *opportunity recognition* was ranked highest at seventh overall, *creativity/innovation* was ranked twelfth overall, *autonomy* was ranked twenty-eighth overall, and *risk-taking* was ranked thirty-first overall. This may have been attributed to the wording of the prompt, which used the phrase: *which items do you feel are most valuable for brass students who aspire to successful careers in the music industry*. The emphasis on career success may have caused different content areas to rise to the top, but if entrepreneurship is not directed towards helping students develop successful careers, then where is it directed? It may be noted that not all career success is entrepreneurial career success, as some career success may be had more or less in relation to the act of new venture creation. However, a focus on the term *entrepreneurship* in the wording of the prompt may have directed respondents’ focus away from the aim of entrepreneurship and onto their own notion of entrepreneurship, which likely differs substantially among individuals. Ultimately, the survey results generated content areas that place a slightly different emphasis on entrepreneurship than what is seen in literature, but not one that is incongruent with the spirit of entrepreneurship. Conversely, the content areas that surfaced from the survey are viewed to be well-suited towards the generating of effective, salient suggestions for how brass players may incorporate entrepreneurship education methods in their teaching.

The question, *what do you feel are your primary responsibilities as a collegiate studio teacher?* was open-ended; the respondents were not faced with a list of responsibilities to choose from and, upon seeing the list, reject some. If this were the
case, the act of rejecting certain items may suggest that some items were considered less valuable by respondents, but because the question was open-ended, the absence of certain items may not have necessarily been due to a rejection of that item; the respondent may have forgotten the item or the item may have failed to come to mind in the moment. Therefore, there seems to be a greater level of significance in the recurring of certain responsibility items among responses. These commonly listed responsibilities are: *musical performance, career guidance,* and *mentor/model*. This, for the most part, is not surprising, as a strong emphasis on musical performance related tasks is consistent with the primary area of expertise of most brass professors. However, an emphasis on career guidance and mentorship may indicate a perceived obligation felt by professors to account for something more than simply musical excellence. Perhaps professors are not satisfied if a student merely achieves a certain musical standard but fails to find success in their career or maturation in their personal development.

**Suggestions**

This section will provide suggestions and guidelines for how entrepreneurship education may practically be incorporated into classical brass studio teaching. These suggestions are based on useful information from related literature as well the results taken from a survey of brass players. The following suggestions are largely research based, as there is much that may be taken from entrepreneurship education literature that does not pertain to music or studio teaching, but may be interfaced to the domain of the classical brass professor. This interface is done using a combination of perceived brass professor responsibilities taken from the survey questionnaire and by using the perception of the researcher regarding what may or may not be suitable for the brass professor to
teach. This is not meant to be a complete list of what should be done in the private studio in order to teach entrepreneurship; rather, this should be viewed as a set of guidelines and possibilities functioning as a springboard for further thought and experimentation.

The suggestions are broken down into four general areas: attitude; experiential learning; moving outside the studio; and character development.

**Attitude**

If a classical brass professor wishes to address the topic of entrepreneurship education in their studio, a reasonable starting point may be to consider the attitude or mindset of the professor. Even if it is the only change that is made, a change in how the teacher perceives their own role may have vast positive career outcomes for the development of entrepreneurial students. Professors may adopt an attitude in line with values upheld by entrepreneurship education literature in three specific ways: by viewing themselves as a mentor and understanding the mentor/mentee relationship; by identifying the unique, individual goals of each student; and by moving away from a didactic approach to teaching.

**Attitude: Understanding the Mentorship Role**

The studio professor adopts a mentorship role with their students largely due to the personal relationship and position of leadership that they hold. In this mentorship role, the teacher mentor bears a high degree of influence on the student. Bergee and Thornton find that the two biggest factors influencing a student to major in music education are love of music and positive teacher role model. The mentor must

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understand that their effect on the student moves far beyond words and teaching doctrine and into their values, motives, philosophies, and even mannerisms.

Therefore, if studio teachers desire to be an effective conduit of an entrepreneurial mindset, they must not merely represent this with their words; they must truly be in support of students who wish to pursue their ideas and take advantage of industry opportunities. A detection of reticence from their teacher may speak more clearly than many words in support of entrepreneurship. Conversely, a professor need not ever utter the word entrepreneur to be an effective teacher of entrepreneurship. A life demonstrating a strong sense of innovative opportunity seeking may be a more profound influence than a year of lectures on the topic of entrepreneurship. This, however, does not mean that every professor who wishes to teach entrepreneurship must be a creator of new ventures themselves (although this may help), but rather that a professor who wishes to teach entrepreneurship must realize that the magnitude of their mentorship role means that their endorsement of entrepreneurship must not be disingenuous.

**Attitude: Identifying Students’ Unique, Individual Goals**

If the studio teacher wishes for each student to pursue a successful career, the teacher should not impose the same system of goals on each student, nor should the teacher assume that each student desires the same career outcome. Rather, it is best that the teacher inquire into the specific goals of every student, knowing that these goals may change or develop over time as the student matures. The teacher should also seek to understand the unique set of strengths and weaknesses embedded in their students. Every student must be viewed as if they were on their own individual path to a successful
career, with no two paths being exactly the same. Boyle writes about this with compelling insight:

“Imagine a classroom composed of young students named George Soros, Andrew Carnegie, Bill Gates, Oprah Winfrey, Martha Stewart, Richard Branson, Walt Disney, Henry Heinz and Karl Wallenda. What would their classroom look like? How would the students be taught? What methods would be used to develop their individual talents?”

(Boyle, 2007, p 12.)

This perspective requires the teacher to have a personal relationship with the student, one where the real student encounters the real teacher. Rogers emphasizes that the most important element of teaching is not the tools or skills that the teacher may use to convey their message, but the personal relationship between the teacher and the student. An effective teacher realizes that one of the greatest teaching tools that they can offer the student is a true and genuine focus on that particular student.

A teacher intending to implement this may consider having conversations with students in which they discuss what the students’ goals are. They should encourage students to not only set goals, but to formulate plans that will allow them to achieve those goals. Additionally, students should be encouraged to follow their goals through to completion, for it is by following through on opportunities that entrepreneurship is activated.

Attitude: Moving Away from a Didactic Approach

A possible concern with the notion of integrating entrepreneurship into the private studio pedagogy is that there may exist a better place for it: the classroom. Why should a professor address entrepreneurship when there are classes in music business and music entrepreneurship that are being offered?

To provide a brief counterargument to this point, it may be noted that researchers have criticized the traditional classroom teaching approach to entrepreneurship education on the grounds that a didactic teaching style is not representative of the manner by which individuals learn how to become entrepreneurs in the real world.\textsuperscript{253} Rather, entrepreneurs learn from whatever source they can, and there are plenty of sources for a teacher to direct them to. Also, the private studio offers professors the freedom to apply entrepreneurship principles directly to the students’ musical endeavors while providing a unique opportunity to customize the curricular content according to the individual student.

Obtaining information is not a difficult task, and the teacher does not need to supply the student with every answer. For example, the teacher should also not feel as though they are unable to encourage the student to make a website if they themselves have not made a website for fear that they will be unable to supply adequate advice about how to make a website. Plenty of sound advice about how to create a website already exists on the Internet, and students must learn the skill of finding information if they are going to learn how to become entrepreneurs. This does not mean that the studio teacher should not teach at all, but that they should not teach in a didactic manner as such. The studio teacher does not need to be a supplier of information, but a facilitator of learning.

\textsuperscript{253} Ibid.
experiences and environments. Of course, the teacher may provide answers for the student when needed, but it is through uncontrolled environments characterized by uncertainty that the student must learn how to become an entrepreneur. The studio teacher must realize that the entrepreneur learns on a “need-to-know” basis and subsequently should avoid limiting what could be taught on the grounds of what the teacher does not know.

**Experiential Learning**

Experiential learning is a common theme addressed in recent entrepreneurship education literature largely because it is the primary way through which entrepreneurs have been observed to learn. It is a practice widely supported by literature and is something that may be easily incorporated into the domain of the classical brass professor. Three ways that brass studio professors can cultivate an experiential learning environment are by: encouraging their students to “learn by doing;” knowing that learning through failure is sometimes a necessary element of the entrepreneurial learning process; and allowing for times of reflection after critical learning incidents.

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255 Vincett and Farlow, “‘Start-a-Business,’” 278.
256 Gibb, “‘The Enterprise Culture and Education,’” 23.
259 Fayolle and Gailly, “From craft to science,” 583.
261 Vincett and Farlow, “‘Start-a-Business,’” 277.
263 Mason and Arshed, “Teaching entrepreneurship to university students through experiential learning,” 451.
266 Garavan and O’Cinneide, “Entrepreneurship education and training programmes,” 8.
Experiential Learning: “Learning by doing”

When individuals move into the world of small business ownership, their environment is characterized by a high level of uncertainty and as they are forced to learn, while on the job, the skills, traits, behaviors, and information that they need in order to accomplish their objectives. It is in an entrepreneurial environment where entrepreneurship is learned most effectively. Ultimately, entrepreneurship is not merely the combination of many independent skills and attributes such as creativity, autonomy, hard work, and risk taking. Entrepreneurship is the culmination of skills working together to perform a task: the act of creating something new and following it through to completion. Usually, this new creation is a business entity that pays dividends for the entrepreneur, but sometimes it is an entity of other sorts. Either way, the individual learns entrepreneurship best when they are immersed in a process of new venture creation.

As a studio professor, it is important to realize that this is where the learning of entrepreneurship takes place and, for professors to catalyze this learning process, they must bring the student into such an environment. This takes a degree of humility on the part of the professors. They should realize that, if the students’ learning process is to be effective, a large portion of it must occur outside of the professors’ realm of perceived control. Gibb articulates this balance by stating that the “entrepreneurial teacher will be one who masters the art of knowing how much ownership and control of learning to give to students.” (Gibb, 2007, p 8)

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267 Gibb, “‘The Enterprise Culture and Education,’” 19.
The job of the teacher, therefore, should not be to serve as a one who supplies all necessary information, but as one who places the student in entrepreneurial environments. This might mean that the professor encourages the student to start a business while the student is still in school or that the professor encourages their students to think of new ideas, act on their ideas, and follow their ideas through to completion. Both options will foster entrepreneurship. The first option will likely have a higher difficulty level, but will be more useful in terms of generating revenue. The second option is possibly more feasible on a university level, but will not necessarily translate into a revenue stream.

If the goal of the studio professor is to encourage the pursuit of ideas that will produce a revenue stream, there are many options to choose from. Nearly anything that is done in the private studio could be given a revenue-generating spin if enough creativity is employed: for-profit recitals in the community instead of in the school’s recital hall; recording an album instead of a recital; online video subscriptions to a warm-up class; publications of etudes meant to work on specific technical skills; orchestral audition practice resources – the list is only limited by the extent of the student’s or professor’s creativity. For these purposes, it may be useful to think about creativity in the lens of the Joseph Schumpeter, as the combining of different production elements. Professors might ask themselves: what are elements from another realm that could be combined into the realm of the students’ traditional pursuit of musical and technical goals?

A teacher may fear that putting his student in an entrepreneurial situation may be premature and, in order to do so, there must be a foundation of business knowledge

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269 Hebert and Link, “In Search of the Meaning of Entrepreneurship,” 44.
before the student faces the difficulties of embarking on new venture creation. One point to consider is that, if they are not put in an entrepreneurial situation while still in school, most students will encounter the same difficulties of starting a new venture upon graduation, only without an educational support system. The realities of the orchestral world suggest that a large proportion of music performance students will turn to small business creation by necessity. Meanwhile, the music school offers a degree of safety where students may practice new venture creation in a variety of capacities, multiple times, in multiple contexts, and learn from their mistakes in a safer environment than the one they will face upon graduation. If a precedent should be considered, it may be useful to note that an entrepreneurship course at Beloit College (CELEB, or Center for Entrepreneurship in Liberal Education), largely regarded to be effective in instituting entrepreneurship education, allows students to engage in new venture creation even with little to no background in business. In this model, necessary business skills are learned on a “need to know” basis and are thereby absorbed with a greater degree of application than they might be from a stand-alone course on the same material.

**Experiential Learning: Learning Through Failure**

It should not be through fear of the student’s failure that the studio professor neglects to implement entrepreneurship education practices in their studio. If students are to learn how to become entrepreneurs, they must be exposed to the possibility of failure. Fayolle and Gailly express that “…the learning process of new entrepreneurs is therefore based on experimentation where trial and error can succeed one another at a fast pace.”

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272 Ibid.
(Fayolle and Gailly, 2008, p. 583) If a student is going to learn from a process of experiencing entrepreneurship, the professor should be prepared to deal with student error.

The professor should realize that student failure does not mean that the student necessarily lacks the capacity for entrepreneurship skills needed to succeed in the music industry. For many successful entrepreneurs, failure of their first enterprise is a common theme. Rather, the professor should be prepared to deal with student failure by helping to effectively manage the emotions at play in the aftermath of failure. Entrepreneurship ideas of larger scope oftentimes equate to a greater capacity for loss. Instead of pushing the student to immediately move on to a subsequent venture, professors should first engage in a process of reflection.

**Experiential Learning: Reflection Following Critical Learning Incidents**

Reflection is a useful tool in the entrepreneurial learning process and is one that may be easily incorporated by the studio professor. Reflection is not a teaching process that can only be used following student failure. Kolb’s experiential learning model includes reflection as a key learning stage, which takes place regardless of whether the individual succeeds or fails in their endeavor.

Cope and Watts suggest two ways an entrepreneurial mentor can help the students reflect on what they refer to as critical incidents, or experiences that have a significant

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275 Ibid.
276 Chang and Rieple, “Entrepreneurial skills development,” 230.
effect on the student regardless of positive or negative perception.\textsuperscript{278} The first is by simply being there for the student. In most cases, the student will want to talk to someone after something significant occurs in their entrepreneurial pursuits. The teacher can help the student step back from the situation and observe it in a more objective manner, discussing why the situation occurred or what the most effective solution would be.\textsuperscript{279} The second way in which the teacher may help the student reflect on a critical incident is by helping the student develop a strategy to avoid inhibitive critical incidents in the future.\textsuperscript{280} In this manner, the studio teacher can help the “entrepreneur to learn ‘how to learn’ from these memorable events.” (Cope and Watts, 2000, p. 5).

**Moving Outside the Studio**

Part of the function of entrepreneurship education in the context of the private music studio should be to prepare music students for a successful career so that they can have fulfilling opportunities to continue to utilize their musical skills once they leave school. In order to replicate these types of opportunities, the student will likely need to move outside the confines of the music studio. The professor can facilitate this in any of three possible ways: by encouraging students to interact with the community; by encouraging students to engage with their social environments; and by facilitating interactions with real entrepreneurs.

**Moving Outside the Studio: Community Interaction**

A major element of entrepreneurship is the act of taking advantage of market opportunities. A need for necessary resources may often be met by surpluses of those same resources that exist in the community. For example, a musician might require

\textsuperscript{278} Jason Cope and Gerald Watts, “Learning by doing.” 5.
\textsuperscript{279} Ibid.
\textsuperscript{280} Ibid.
monetary funds in order to start a venture and certain individuals in the community may be willing to exchange discretionary income in the form of investment capital for the promise of music-related cultural enrichment. Therefore, it would be prudent for musicians to develop relationships with the community and bridge the gap between the community and the institution. Mason and Arshed emphasize the need for entrepreneurship education to go outside the walls of the classroom and into the community.  

Studio professors who wish to develop entrepreneurial students might consider various ways in which this can be accomplished.

The studio professor can facilitate community interaction in multiple ways. One starting point might be for the professor to encourage the student who has already thought of a new idea to start thinking about who in the community might be a potential customer or shareholder. The professor might push the student to make contact with a potential shareholder so that the student can experience pitching the idea to them. Vincett and Farlow support this notion, insisting that students in their entrepreneurship programs validate their ideas through market research and direct contact with potential shareholders. Part of the entrepreneurship learning process occurs simply by getting out into the community and learning from the people who are able to provide needed resources.

There are other ways to engage with the community that the studio professor may encourage their students to take advantage of. McMullan and Long suggest that students have hands-on experience working with community ventures. This might mean

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volunteering for a music performance venue or interning with a music organization. Beckman places a strong emphasis on audience development. This might entail the student engaging in marketing efforts in the community, forming relationships with potential audience members, or thinking of other possible ways to provide a means of interacting with potential audience members. In whatever way possible, it is useful for students to move outside the walls of the university and learn more about the people who they would like to take an interest in the craft that they spend such a large portion of their time refining.

**Moving Outside the Studio: Social Engagement**

Different forms of social interaction may enhance the venture creation process, bringing skillsets from different individuals together in a complimentary fashion. In an in depth case study of three entrepreneurs, Rae finds that a large degree of entrepreneurial learning takes place within a social context. Bell and Bell observe that the most successful group from new venture business creation competition was one that featured an eclectic mix of students from several different disciplines. Many experiential entrepreneurship venture creation programs encourage students to work in teams as opposed to in solitude.

What does this mean for the classical brass professor who wants to implement entrepreneurship education? The first implication is that the professor could encourage students to pursue their entrepreneurial ideas in groups or teams. Groups allow

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286 Rae, “Entrepreneurial Learning,” 328.
287 Bell and Bell, “Replicating the networking, mentoring and venture creation benefits of entrepreneurship centres on a shoestring,” 340.
individuals to share ideas, empathize through common goals, hold one another accountable, delegate responsibilities, and grow as individuals through the development of interpersonal skills, along with many other possible beneficial outcomes. The professor should make the student aware that their groups can consist of not only individuals outside the realm of their studio, but even individuals outside the realm of their music school. Many intriguing possibilities exist for music student-led entrepreneurial ventures when they are working in tandem with students from other disciplines.

Another implication is that professors could encourage students to take advantage of social resources, regardless of whether or not the student chooses to work in a group. The world of potential social interaction is vast and many people may be found and contacted through social networks, allowing for a myriad of possibilities for social engagement.

**Moving Outside the Studio: Interaction with Entrepreneurs**

In a proposed model for entrepreneurship education, Boyle includes opportunities for students to meet with entrepreneurs, giving the students a chance to interact, ask questions, and spend time together. Kelman emphasizes the importance of providing exposure for students to real entrepreneurs. Seikkula-Leino et. al. also stress the value of utilizing student interactions with entrepreneurs in the field. This is something that is possible for studio professors to facilitate if they choose to. Although bringing outside entrepreneurs in to work with students in the context of lessons may prove difficult, inviting entrepreneurs from the field of music to present to a studio class or orchestrating

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opportunities for students to interact with music entrepreneurs outside of classes may prove to be a more viable option. Students could use these opportunities to empathize with entrepreneurs about difficulties in the music field or they could exchange ideas with entrepreneurs. Students might also learn more about the trajectory of their journey by being exposed to individuals who have made it much further down the path.

**Character Development: Grit**

It should be noted that the word *grit* is not a perfect fit for the attributes that surfaced from the survey questionnaire of brass players. Grit, as defined by Duckworth, refers to a combination of passion (a sustained and intense interest or goal that remains consistent over time) and perseverance (prolonged hard work in the face of adversity). This contrasts slightly with the top two results from the survey, which were *hardworking* and *perseverance*. The term *passion* was not explicitly featured on the survey; however, because the term, grit, encompasses both hardworking and perseverance, and because passion is not unsuitable for musicians, advice from the world of grit research was considered.

Research has revealed that the components of grit are correlated more to success than other factors such as aptitude, IQ, physical ability, or any other observable personality trait. How grit may be taught, though, is largely up for debate. Although, currently, there exists research about both parenting and grit, there is no research about the parenting of grit. That being said, Duckworth has made several suggestions about

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how to bring forth grit in others based on her own research and expertise. These insights may be easily interfaced into the realm of the classical brass professor.

Duckworth notes that children will emulate their parents to a greater extent if they perceive their parents to be both supportive and demanding.\textsuperscript{296} If children perceive their parents, who are supporting and demanding, to exhibit grit, it is logical to assume that those children will subsequently emulate that grit. This has several implications for professors. The first is that the professor should seek a balance between being both supportive and demanding of their students. This might mean that the professor shows genuine care and concern for the student, allowing the student freedom to pursue endeavors that interest them while holding the student to strict “studio rules,” and being sure to enforce those rules. The second implication is that a professor who wishes their student to grow in grit should strive to be gritty themselves. Duckworth writes that recent research on teaching suggests that many of the same principles of good parenting apply to good teaching.\textsuperscript{297} The following passage works nicely when parenting is substituted for teaching and child is substituted for student:

“If you want to bring forth grit in your [student], first ask how much passion and perseverance you have for your own life goals. Then ask yourself how likely it is that your approach to [teaching] encourages your [student] to emulate you.” (Duckworth, 2016, 216)

The professor can also make an effort to encourage the student to not give up on tasks to which the students’ primary objection is the difficulty level. The professor should make an effort to encourage their students to not only pursue their own ideas, but to

\textsuperscript{296} Ibid., 214.
\textsuperscript{297} Ibid., 216.
follow through on their ideas. Once a new idea has been initiated by the student, the professor should encourage the student to work with stamina and prepare him to anticipate failures.\textsuperscript{298} To reiterate an earlier theme addressed by Garavan and O’Cinneide, “opportunities and innovative ideas must be followed through to activate entrepreneurship.” (Garavan and O’Cinneide, 1994, 8).

Lastly, the professor can encourage grit by helping to create a gritty culture. Duckworth writes that the culture we are in can transform us as we begin to internalize the unspoken values that exist within it.\textsuperscript{299} If professors establish gritty cultures in their studios where working hard is the norm, showing up on time is the norm, and not giving up because something might be too difficult is the norm, they can begin to transform their studios in such a way that their students learn not only learn music and entrepreneurship, but they also learn grit - a skill that makes them more likely to succeed at whatever they end up putting their minds to.\textsuperscript{300}

**Limitations and Suggestions for Further Research**

If similar studies are to be done regarding entrepreneurship education for brass professors, it is important to acknowledge a few of the ways this study may have been limited so that future studies may improve upon the knowledge gained herein. The first limitation regards the sample of respondents for the survey questionnaire. As the survey was disseminated solely using Facebook and primarily using Facebook brass pages, this likely excluded people who do not use Facebook, do not use Facebook frequently, are not members of such Facebook pages, or do not check such Facebook pages frequently. It is unclear whether or not this possible effect skewed the sample of respondents in any way.

\textsuperscript{298} Duckworth et. al., “Grit,” 1100.  
\textsuperscript{299}Ibid., 247.  
\textsuperscript{300}Ibid., 68.
A future study that chooses to use Facebook as a means to disseminate a survey may also consider involving supplemental distribution methods.

The second limitation is regarding the possible effect the title of the survey had on individuals who voluntarily took the survey. Were individuals who had more positive impressions of the notion of entrepreneurship more inclined to partake in a survey that was explicitly about entrepreneurship than individuals who were not as partial to entrepreneurship? It was decided that the basis for taking the survey would be voluntary, but a random selection of individuals may cause the survey results to bear a greater resemblance to the entire population.

A third limitation of this study is regarding the underlying argument that brass professors should teach what brass players consider to be most valuable for their careers. This is based on the assumption that brass players know what is valuable for their careers. In one sense, some may argue that brass professors should cater their teaching to the preferences of brass players because brass players comprise the students and, therefore, the customers. But what happens if what brass players perceive to be valuable is ultimately not what is best for brass players? This area of research should be supplemented by future studies with different methodologies, perhaps ones where common themes are observed among successful brass entrepreneurs that are thereafter discussed on a pedagogical level or in which multiple phenomenological case studies are done to identify possible determinants of successful entrepreneurship pedagogies in the world of brass.

Entrepreneurship education in brass, even entrepreneurship education in music as a whole, is an area that is lacking appropriate depth of research. One practical research
avenue that may add to this field of knowledge would be a longitudinal study of the
effects of certain entrepreneurship pedagogies on brass students. Another possible
research method that might complement knowledge gained from this study would be a
series of interviews or surveys of students who studied with entrepreneurial professors, in
which they were asked what they considered to be the most valuable skills learned. A
case study of brass pedagogues who have generated successful entrepreneurial outcomes
in the careers of their students might also be considered. Longitudinal research is also
needed in the field of entrepreneurship education research as a whole and may also prove
useful in this setting as well.

**Conclusion**

Whether or not a brass professor decides to implement it, there exists a strong
case for the incorporating of entrepreneurship education elements into the context of the
brass studio. There are also several feasible and practical ways that brass professors can
incorporate entrepreneurship education in their studio to various extents. If a brass
professor wishes to not disturb the content or curriculum of the studio that is already in
place but still wishes to encourage entrepreneurship, the integration of attitude and grit-
related suggestions might be most suitable. If the brass professor desires to more fully
integrate entrepreneurship education practices, suggestions regarding experiential
learning and moving outside the studio may be incorporated.

Many brass professors may find that they are already doing these things. Some
brass professors may be surprised to find that they have been teaching entrepreneurship
for many years and have not referred to it by the word *entrepreneurship*. Additionally,
professors may find that they have been using elements of effective entrepreneurship
education to teach brass fundamentals, solo literature, or orchestral audition preparation. For example, brass professors might use a “learning by doing” approach to teach orchestral audition preparation, wherein the student is encouraged to implement means of improving the excerpts firsthand in the practice room and practice simulating the audition scenario though the means of mock auditions. Maybe the student is encouraged to record their own excerpts and listen back so that they can have the firsthand experience of critiquing their own excerpts in the same manner that a committee would. Finally, the student is encouraged to go and take an actual audition, with the teacher understanding that this is where orchestral audition learning is ultimately directed. It would not be suitable for a teacher to have the student take a written test on excerpt performance and then assume that the student has learned the skills needed to win an orchestral audition. A “learning by doing” education culminates in firsthand student experience and refuses to stagnate at the conceptual level. Teachers who understand this type of approach understand that they must eventually let go of the tightly held attachment to a didactic teaching model and allow the student the freedom to fully experience the appropriate environment in which the desired form of learning takes place.

However, some brass professors might teach entrepreneurship but might not employ methods that are at all like the ones mentioned in this chapter. Neither one’s methods are objectively right or wrong. It should be noted that entrepreneurship education research is a social science with little in the way of provable data. It should also be noted that these are merely suggestions largely based on research for which there is, at certain points, still little consensus about. It is the belief held here that ultimately, in
the best ways they know how, brass professors should aim to prepare students for careers that allow them to use their musical skills in a capacity they enjoy.


Welch, B.L. “The Generalization of ‘Student’s’ Problem when Several Different Population Variances are Involved.” *Biometrika* 34, no. 1 (1947): 28-35.

APPENDIX A
UNCODED CONTENT AREAS
(with duplicates)

1. Problem identification
2. Creativity
3. Innovation
4. Opportunity recognition
5. Leadership
6. Communication
7. Marketing
8. Accounting
9. Ethics
10. Strategy
11. Economics
12. New venture creation
13. Generating ideas
14. Team building
15. Business planning
16. Creativity
17. Innovation
18. Inspiration
19. Opportunity recognition
20. Selling; networking
21. Unpredictability
22. Adaptability
23. Expecting and embracing failure
24. Risk taking
25. Autonomy
26. Change
27. Cognitive structure
28. Innovation
29. Locus of control
30. Finance and cash management
31. Engineering second
32. Accounting/marketing
33. Creativity
34. Opportunistic
35. Vision
36. Self-motivation
37. Risk-taking
38. Common sense
39. Business and commercial knowledge
40. Venture creation
41. Profit
42. Growth in early stages
43. Ethical assessment
44. Oral presentation skills
45. Interpersonal skills
46. Business planning skills
47. Divergent thinking
48. Convergent thinking
49. Opportunistic questioning
50. Resourcefulness
51. Motivation
52. Development of an internal locus of control
53. Tolerance for ambiguity
54. Autonomy
55. Autonomy
56. Innovation
57. Risk taking
58. Proactiveness
59. Competitive aggression
60. Creativity
61. Ambiguity tolerance
62. Opportunity identification
63. Venture creation
64. Career assessment
65. Environmental assessment
66. Ethical assessment
67. Deal-making
68. Networking
69. “Harvesting” skills
70. Marketing
71. Managing
72. Finance
73. Opportunity seeking
74. Initiative
75. Autonomy
76. Autonomous managing
77. Problem solving
78. Risk taking
79. Ability to tolerate uncertainty
80. Self-awareness
81. Self confidence
82. Creativity
83. Resourcefulness
84. Negotiating
85. Motivation
86. Persuasiveness
87. Planning
88. Presenting
89. Selling
90. Bargaining
91. Ownership and responsibility
92. Perseverance to see things through
93. Networking
94. Ambition
95. Self-confidence
96. Ability to learn by doing
97. Hard work
98. Determination
99. Selling
100. Proposing
101. Vision
102. Strategic thinking
103 Intuitive decision making
APPENDIX B
CODED CONTENT AREAS

Cognitive skills
1. Common sense
2. Convergent thinking
3. Creativity/Innovation
4. Divergent thinking
5. Envisioning possibilities
6. Intuition
7. Learning from failure
8. Opportunity recognition
9. Planning
10. Problem solving

Behavioral attributes
1. Adaptability
2. Ambition
3. Autonomy
4. Competitiveness
5. Hardworking
6. Initiative
7. Perseverance
8. Responsibility
9. Risk-taking
10. Self-awareness
11. Self-confidence
12. Tolerance for uncertainty
13. Resourcefulness

Philosophy
1. Ethical decision-making
2. Knowledge of suitable career paths
3. Respect for the environment

Interpersonal skills
1. Leadership
2. Negotiating
3. Networking
4. Public speaking
5. Team building

Business know-how
1. Accounting
2. Business strategy
3. Economic understanding
4. Marketing
5. New venture creation
APPENDIX C
SURVEY

1. Consent

Suggestions for Incorporating Entrepreneurship Education in the Classical Brass Performance Studio

PURPOSE OF SURVEY:
You are being asked to participate in a research study that examines factors surrounding entrepreneurship education and collegiate brass teaching.

The purpose of this study is to create suggestions that studio brass teachers may use to effectively incorporate entrepreneurship education practices into their curricula and thereby contribute to the body of research that relates to entrepreneurship education in the context of music performance and education.

All evaluations submitted for the purposes of this research will remain anonymous and cannot be traced back to you. No identifiable information (name, address, identification numbers, etc.) will be collected. Your completion of the survey is considered your consent to participate.

RISKS:
There are no anticipated risks associated with the survey.

BENEFIT:
Although no direct benefit is promised to you from your participation in this study, brass professors and students may benefit from the results of this research.

COSTS:
There is no cost to participants involved in this study.

PAYMENT TO PARTICIPANT:
There is no payment for participation in this study.

CONFIDENTIALITY:
The investigator will consider your responses confidential. No identifiable information will be collected from survey participants.
RIGHT TO WITHDRAW:
Your participation in this study is voluntary; you have the right to withdraw. After the survey has started, you can decide to stop at any time. There are no negative consequences if you decide not to complete the survey.

OTHER PERTINENT INFORMATION:
The investigator may answer any questions you might have about the study. You may contact the investigator at (315)663-7755 or by email at afriedbone@gmail.com. If you have any questions regarding your rights as a research participant, you should contact the University of Miami Human Subjects Research Office at (305)243-3195.

2. Are you at least 18 years of age?
   - Yes
   - No

3. What is your age?
   - 18-32
   - 33-47
   - 48-62
   - 63-77
   - 78+

4. Have you ever created a music business of your own?
   - Yes
   - No
   - If yes, please briefly describe the business and your role in its creation.

5. How important are entrepreneurship skills for individuals aspiring to successful careers?
   - Highly important
   - Moderately important
   - Slightly important
• Not important

6. Should entrepreneurship skills be taught in the classical brass studio? (Skills such as those needed to initialize new revenue streams, build audiences, promote events, raise funds, etc.)

• Yes
• No

From the following categories (cognitive skills, behavioral attributes, interpersonal skills, business know-how, and philosophy), which items do you feel are most valuable for brass students who aspire to successful careers in the music industry? (Items are listed alphabetically.)

a. (Options are “no value,” “low value,” “moderate value,” and “high value.”)

7. Cognitive skills
11. Common sense
12. Convergent thinking
13. Creativity/Innovation
14. Divergent thinking
15. Envisioning possibilities
16. Intuition
17. Learning from failure
18. Opportunity recognition
19. Planning
20. Problem solving

8. Behavioral attributes
14. Adaptability
15. Ambition
16. Autonomy
17. Competitiveness
18. Hardworking
19. Initiative
20. Perseverance
21. Responsibility
22. Risk-taking
23. Self-awareness
24. Self-confidence
25. Tolerance for uncertainty
26. Resourcefulness

9. Philosophy
4. Ethical decision-making
5. Knowledge of suitable career paths
6. Respect for the environment

10. Interpersonal skills
   6. Leadership
   7. Negotiating
   8. Networking
   9. Public speaking
  10. Team building

11. Business know-how
   1. Accounting
   2. Business strategy
   3. Economic understanding
   4. Marketing
   5. New venture creation

12. Do you play a brass instrument?
   Y N (if Y then next question)

13. Do you teach brass instrument performance?
   Y N (if Y then next question)

14. Where do you teach? (Select all that apply.)
   • college/collegiate/graduate studio
   • high school
   • middle school
   • elementary school
   • privately
   • classroom (if college/studio/ then next question)

15. What do you feel are your primary responsibilities as a collegiate studio teacher? (open ended)

16. What is your gender?
   • Male
   • Female
   • Transgender Male → Female
   • Transgender Female → Male
   • Other
APPENDIX D
CODING SUMMARY OF
PERCEIVED BRASS PROFESSOR RESPONSIBILITIES
AND
BRASS VENTURES
AND
FACEBOOK PAGES AND POSTS
(see following page)
<table>
<thead>
<tr>
<th>Model/mentor</th>
<th>Musical performance</th>
<th>Professionalism</th>
<th>Helping students become their own teachers</th>
<th>Pursuit of goals</th>
<th>Career guidance</th>
<th>Music history/music theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>I feel my primary responsibility is to model professional behavior for the undergraduate students regarding not only performance skills, but also etiquette (being on time, participating in the community, respectful behavior, etc.). Another responsibility is to help students to become their own teachers and establish habits of life-long learning.</td>
<td>Model professional behavior</td>
<td>performance skills</td>
<td>etiquette, being on time, participating in the community [could be categorized under career], respectful behavior</td>
<td>help students become their own teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helping my students to reach their personal goals and prepare them to be a successful performer.</td>
<td>Successful performer</td>
<td></td>
<td></td>
<td>Help students reach their personal goals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teach the fundamentals of the instrument and basic musicianship.</td>
<td></td>
<td></td>
<td>Help students learn to teach themselves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To help my students learn to teach themselves and continue to improve throughout life.</td>
<td>be a model</td>
<td>teach basic technical and musical skills</td>
<td>model good behavior, professional attitudes, collegiality</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teach basic technical and musical skills that allow students to choose what they want to do with their musical futures. Model good behavior, ethics, professional attitudes and collegiality.</td>
<td>be a model</td>
<td>teach basic technical and musical skills</td>
<td>model good behavior, professional attitudes, collegiality</td>
<td></td>
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</tr>
<tr>
<td>Teaching trombone technique, trombone literature, musical expression, career guidance and overall support for the student in all their endeavors as a mentor.</td>
<td>Overall support as a mentor</td>
<td>Teach trombone technique, trombone literature, musical expression</td>
<td></td>
<td>Career guidance</td>
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</tr>
<tr>
<td>Brass fundamentals, exposure to repertoire, musical coaching, trouble shooting [not sure what trouble shooting means]...</td>
<td>Brass fundamentals, exposure to repertoire, musical coaching</td>
<td></td>
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</tr>
<tr>
<td>To teach students not only how to make music, but how to make a career in music, which requires an increasing amount of entrepreneurship.</td>
<td>How to make music</td>
<td></td>
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</tr>
<tr>
<td>- support the development of the musical personality of a student - teach the students how to practice - be a role model</td>
<td>be a role model</td>
<td>Support the development of the musical personality of the student</td>
<td></td>
<td>[mentor them in their career]</td>
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</tr>
<tr>
<td>Primarily two functions- to enable students to realize their musical potential and to mentor them in life (including personal, career and musical areas)</td>
<td>mentor them in life</td>
<td>enable students to realize their musical potential</td>
<td></td>
<td>[mentor them in their career]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Train students to be musically employable in the 21st century job market.</td>
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<td></td>
<td>Train students to be musicall</td>
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</tr>
</tbody>
</table>
To present a holistic approach to music which includes technical ability, history/theory, entrepreneurial skills, collegiality, etc.

Technical ability | collegiality | entrepreneurial skills | [music?] history/[music?] theory

Instill lasting respect and love for curiosity, learning, and initiative. Continuous exposure of the studio to as many ideas, good habits and rituals for applying and mastering new skills as possible. Helping them to override frustration while struggling to improve, instilling effective and realistic attitudes. Create opportunities for them to be complete musicians and professionals in every imaginable scenario, and to express themselves through their music first and foremost. Showing them never to underestimate the power of a good idea, and to asking "why not?"

create opportunities for them to be complete musicians... to express themselves through music first and foremost
create opportunities for them to be complete... professionals
instill lasting respect and love for curiosity, learning, and initiative
never underestimate the power of a good idea [idea generating/entrepreneurship]

<p>| Total number of instances category appears | 5 | 11 | 4 | 4 | 1 | 5 | 1 |</p>
<table>
<thead>
<tr>
<th>Responses to Question 4 &quot;Have you ever started a music business of your own?&quot;</th>
<th>Private teaching studio</th>
<th>Created music performance business</th>
<th>Music composing/arranging</th>
<th>Recorded music services</th>
<th>Music publishing</th>
<th>Freelance performer</th>
<th>Independent contractor</th>
<th>Created music education business</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online teaching &amp; streaming - I was a director and shareholder</td>
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<tr>
<td>Music arranging services for high school marching bands</td>
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<tr>
<td>Free-Lance trombonist and music teacher (private lessons, band classes)</td>
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<tr>
<td>1) My own freelance career. 2) Started a low brass trio (trombone, Bassbone/Euph, Tuba) that gives educational performances and hosts low brass days/camps.</td>
<td></td>
<td>1</td>
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</tr>
<tr>
<td>I am an independent contractor for a public school, so I am self-employed and essentially a private business on my own. I handle all of my finances (billing to clients), and create opportunities for students (which can also include getting paid).</td>
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<tr>
<td>Freelance musician and brass tutor</td>
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<tr>
<td>I created an online publishing company. I am running it as a sole proprietor.</td>
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<tr>
<td>Self employed one-to-one education in brass, piano and music theory</td>
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<tr>
<td>Private music teacher and freelancer</td>
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<tr>
<td>Private music studio - developed a studio of up to 35 music students by making a website, developing connections with local teachers, and advertising my services by offering free sectionals and first lessons. Trombone Ensemble program - set up a chamber music program for my private students to partake in. Trombone Workshop - designed and directed a camp for middle school, high school, and college students to attend.</td>
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</table>

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<table>
<thead>
<tr>
<th>Continued Responses to Question 4 &quot;Have you ever started a music business of your own?&quot;</th>
<th>Private teaching studio</th>
<th>Created music performance business</th>
<th>Music composing/arranging</th>
<th>Recorded music services</th>
<th>Music publishing</th>
<th>Freelance performer</th>
<th>Independent contractor</th>
<th>Created music education business</th>
</tr>
</thead>
<tbody>
<tr>
<td>Founding member of a wind quintet.</td>
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<tr>
<td>Composition, conducting, private teaching</td>
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<tr>
<td>Partner in a music publishing company.</td>
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<tr>
<td>Arranging/transcribing and a early childhood music class</td>
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<td>1</td>
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<tr>
<td>Business Manger and Arranger for 3 different professional trombone quartets over the last 12 years.</td>
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<tr>
<td>Brass quintet - founder and trumpeter. Educational program coordinator.</td>
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<tr>
<td>Private Music teacher (Self employed) and composer / arranger</td>
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<tr>
<td>I am a freelance music teacher of students in middle school and high school.</td>
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<tr>
<td>Teaching private lessons.</td>
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<tr>
<td>I started a chamber music group and was a 1/6 partner in the group.</td>
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<tr>
<td>Various bands/ensembles. Private teaching.</td>
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<tr>
<td>Freelance performer, teacher, and contractor.</td>
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<tr>
<td>Sole trader, conducting and brass tuition as well as freelance gigs. All based on my own services.</td>
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<tr>
<td>Freelance audio engineering</td>
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<tr>
<td>Teaching private music lessons, arranging/transcribing and printing music</td>
<td>1</td>
<td>1</td>
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</tr>
<tr>
<td>I started a wind quintet, made arrangements and promotion.</td>
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</tr>
<tr>
<td>Technically, I started my business of private lessons. I teach approximately 40 students per week, and am beginning the process of a creating a summer camp for my students as well as other horn students.</td>
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<td>1</td>
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</tr>
<tr>
<td>Private studio</td>
<td>1</td>
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</tr>
</tbody>
</table>
### Continued Responses to Question 4 "Have you ever started a music business of your own?"

<table>
<thead>
<tr>
<th>Private teaching studio</th>
<th>Created music performance business</th>
<th>Music composing/arranging</th>
<th>Recorded music services</th>
<th>Music publishing</th>
<th>Freelance performer</th>
<th>Independent contractor</th>
<th>Created music education business</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every musician is their own business.</td>
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</tr>
<tr>
<td>Private lesson teacher - private contractor with parents for payment</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Private lesson instruction and freelancing</td>
<td>1</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>running two bands</td>
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<tr>
<td>I teach horn lessons. I contacted local band directors and have been steadily building a studio.</td>
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</tr>
<tr>
<td>Private teaching studio</td>
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<td></td>
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</tr>
<tr>
<td>Totally freelance. I've tried to take advantage of every performance opportunity within my qualifications.</td>
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</tr>
<tr>
<td>A number of chamber groups which perform (ed) regularly for pay.</td>
<td></td>
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</tr>
<tr>
<td>I freelance for a living and manage everything, so that could be considered a business.</td>
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<td>1</td>
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</tr>
<tr>
<td>CFO of a small music education nonprofit that helped pair new learners of music with high school teachers.</td>
<td>1</td>
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</tr>
<tr>
<td>Small DIY Record Label, run all aspects i.e. promotion, production, management by myself</td>
<td></td>
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</tr>
<tr>
<td>Freelance performance, purchasing/selling second hand instruments, other tertiary technology components</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Totals</strong></td>
<td>21</td>
<td>5</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>10</td>
<td>1</td>
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<tr>
<td>#</td>
<td>Facebook page</td>
<td>Post</td>
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</tr>
<tr>
<td>1</td>
<td>Trombone Pedagogy</td>
<td>Hey Trombone Pedagogy members! Do you think that brass players need to know entrepreneurship skills? Do you think that brass players need to be able to teach entrepreneurship skills? Take a moment to share your thoughts in this brief survey and contribute to my doctoral research!</td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>Trombone Page of the World</td>
<td>Hey Trombone players, does entrepreneurship matter to you? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
<td></td>
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</tr>
<tr>
<td>3</td>
<td>The Trombone Group</td>
<td>Hey trombone players, do you think it's important to know entrepreneurship skills? Is it important to be able to teach entrepreneurship? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>4</td>
<td>TromboneForum.org/TromboneChat.com</td>
<td>Hey trombone players! What are your thoughts about entrepreneurship? Do you think that entrepreneurship skills are important? Are they unnecessary? Take a moment to share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>5</td>
<td>Tuba/Euphonium</td>
<td>Hey Tuba and Euphonium players, does entrepreneurship matter to you? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>6</td>
<td>Horn People</td>
<td>Hey, Horn people! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>7</td>
<td>Horn Players - The Public/Open Group</td>
<td>Hey horn players! Do you think you need entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Take this brief survey and contribute to my doctoral research!</td>
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<td>8</td>
<td>Horn Players of the World</td>
<td>Hey horn players! Do you think you need entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Take this brief survey and contribute to my doctoral research!</td>
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<td>Trumpets, Trumpeters, Trumpeting</td>
<td>Hey Trumpet players, what are your thoughts on entrepreneurship? Do brass players need it? Do brass players need to teach it? Take this brief survey and contribute to my doctoral research!</td>
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<td>10</td>
<td>TrumpetPlayerOnline.com</td>
<td>Hey Trumpet players, do you think that brass players can succeed without entrepreneurship skills? Take this brief survey and contribute to my doctoral research!</td>
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<td>11</td>
<td>Low Brass Pedagogy</td>
<td>Hey Low Brass Pedagogy members! Do you think that brass players need to know entrepreneurship skills? Do you think that brass players need to be able to teach entrepreneurship skills? Take a moment to share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>12</td>
<td>Facebook Brass</td>
<td>Hey Facebook brass players! Do you think you need to know entrepreneurship skills? Do you think brass players need to be able to teach them? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>13</td>
<td>NABBA - North American Brass Band Association</td>
<td>Hey NABBA members! Do you think you need to know entrepreneurship skills? Do you think brass players need to be able to teach them? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>14</td>
<td>Eastman Alumni</td>
<td>Hey, current Eastman trombone players and alumni! I'm now nearly five years removed from my time at Eastman and working on doctoral research about entrepreneurship at the University of Miami. I'd absolutely love it if you were able to take a couple moments to contribute your thoughts about entrepreneurship in this survey that will be used in my research. Thanks!</td>
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<td>Frost trombone studio</td>
<td>Hey guys! If you haven't taken my survey about entrepreneurship yet, please take a brief moment to fill it out and contribute to my doctoral research! Thanks!</td>
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<td>16</td>
<td>ALL THE TROMBONE PLAYERS OF THE WORLD... how many are we?</td>
<td>Hey trombone players of the world, does entrepreneurship matter to you? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>17</td>
<td>Low Brass Player Activities</td>
<td>Hey low brass players! Do you think that brass players need to know entrepreneurship skills? Do you think that brass players need to be able to teach entrepreneurship skills? Take a moment to share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>18</td>
<td>All about Brass Banding</td>
<td>Hey brass players! What do you think about entrepreneurship? Should brass players have to be able to teach it? Take this brief survey and contribute to my doctoral research!</td>
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<td>19</td>
<td>International brass in union group</td>
<td>Hey brass players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>20</td>
<td>Trombone empowerment group</td>
<td>Hey trombone empowerment advocates, does entrepreneurship matter to you? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>21</td>
<td>Trombone federation international</td>
<td>Hey trombone players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>22</td>
<td>Scottish Brass Bands</td>
<td>Hey Scottish brass players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>23</td>
<td>Chicagoland Brass Players</td>
<td>Hey Chicagoland brass players! What comes to mind when you think about entrepreneurship? Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>24</td>
<td>BrassTastic World</td>
<td>Hey brass players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>25</td>
<td>Balkan Brass World</td>
<td>Hey Balkan brass players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>26</td>
<td>Women world brass</td>
<td>Hey brass players! What comes to mind when you think about entrepreneurship? Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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<td>27</td>
<td>Brass musicians (International)</td>
<td>Hey brass musicians! What are your thoughts on entrepreneurship? Take this brief survey and contribute to my doctoral research!</td>
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<td>28</td>
<td>Brass Assassin's Initiative</td>
<td>Hey brass players! What are your thoughts on entrepreneurship? Do you think it's valuable for brass players who are trying to develop a career in music? Do you think brass players should be able to teach it? Take this brief survey and contribute to my doctoral research!</td>
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<td>29</td>
<td>Australasian Brass Bands</td>
<td>Hey brass players! Do you think you need to know entrepreneurship skills? Do you think you need to be able to teach entrepreneurship skills? Share your thoughts in this brief survey and contribute to my doctoral research!</td>
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