
SUGGESTIONS FOR INCORPORATING ENTREPRENEURSHIP EDUCATION IN THE CLASSICAL PERFORMANCE STUDIO

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Abstract

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 exploratory 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 entrepreneurship should be taught in the private studio and that hard work, 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.

Keywords: music entrepreneurship pedagogy; brass studio; brass pedagogy

A relatively nascent field, entrepreneurship education has grown exponentially since its inception and is quickly becoming a popular subject in music schools (Katz, 2003; Beckman, 2007). Many music schools have addressed the need for entrepreneurship by adding courses devoted to music entrepreneurship or music business to the music curriculum (Beckman, 2005). However, because studio professors occupy such a prominent role in the education of the music students, a discord may emerge between the professors' espoused values and the values addressed in entrepreneurship courses. Beckman (2005) 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 and, by integrating entrepreneurship education effectively into the studio, the music institution may more successfully and holistically impart entrepreneurship to students.

As effective as entrepreneurship courses may be at instilling entrepreneurship skills and mindset, the private studio teacher may possess a more effective pedagogical platform, holding a position that bears strong potential for influence and application when interrelating with the music student (Cox, 1994). Before the student initially enrolls in a college, the private studio professor acts as one of the strongest factors influencing the decision of where high school or college music students attend music school (Bergee, 2001). The private studio professor typically spends at least one hour a week teaching the student one-on-one and generally retains this role for the duration of the student's tenure at the college institution, which allows the studio professor to have one of the greatest influences in terms of duration of time with the student (NASM, 2002). The studio professor also functions as a mentor and can adjust the subject matter to the specific needs of the student.

Despite this, the use of entrepreneurship education in the instrumental studio is not a pedagogical area that is frequently addressed. Therefore, there may be 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 (Beckman, 2005). Conversely, there may be elements of entrepreneurship that are quite compatible with the common responsibilities of the professor in the studio environment.

The private brass instrumental studio presents certain pedagogical advantages to the professor, such as direct influence, individual customization, application of learned materials, along with others. Although entrepreneurship education practices are being adopted by many music schools and conservatories, there exists little research relating to the integration of entrepreneurship education practices into the instrumental studio.

Statement of Purpose and Research Questions

The purpose of this study is to explore entrepreneurship education practices that may be used effectively by classical brass performance professors, hopefully propelling further research in this nascent field of study. Specifically, this examines 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?

Review of Literature

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 (McMullan & Long, 1987; Tengeh, 2015). By analyzing data from the U.S. Census Bureau, Haltiwanger, Jarmin, and Miranda (2013) find that it is the newness of businesses as opposed the size of businesses that is an indicator of positive job growth. Thus, entrepreneurship, which is 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 (Premand et. al., 2015). Blanchflower and Oswald (1998) indicate that self-employed individuals report both higher levels of job satisfaction and life satisfaction than those who are employees. Researchers also note the various non-pecuniary benefits that entrepreneurship education offers to the individual, such as independence, autonomy, and creativity (Gibb, 2010; Luke, Vereynne, & Kearins, 2007). These benefits may be particularly valuable to musicians, who, as Chesky and Devroop (2003) 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 (2005) points out.

Various researchers divide entrepreneurship education into requisite areas such as creativity, opportunity recognition, leadership, initiative, autonomy, risk taking, and the ability to tolerate uncertainty (Gibb, 1993; Boyle, 2007). Lumpkin and Dess (1996) 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 aggression. In a survey of 100 chief executives, Hood and Young (1993) observe the highest valued entrepreneurship content areas to be business knowledge, commercial knowledge, and venture creation. Gartner (1988) 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 (2015) 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 entrepreneurship by recreating the learning environment that characterizes the entrepreneurial process. Many researchers expressly support this type of “learning-by-doing” approach to entrepreneurship (Gibb, 1993; Garavan & O’Cinneide, 1994; Cope & Watts, 2000; Honig, 2004; Gibb, 2007; Essig, 2013). Additionally, several anecdotal studies depict favorable outcomes of this mode of entrepreneurship education in institutional courses (Vincett & Farlow, 2008; Mason & Arshed, 2013).

Researchers suggest that entrepreneurship in music and the arts is learned in a similar manner, with several possible areas of emphasis and a few points of differentiation. Beckman (2005) argues for the integration of entrepreneurship past the bounds of the business school and into all areas of the music school. Kuuskoski (2010) 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. Essig (2013) constructs a framework based on various researchers’ mindset theories, presenting an arts entrepreneurship pedagogy that also emphasizes the importance of mentorship and additionally addresses the need for collaborative team projects among heterogeneous disciplines and experiential learning through incubated venture creation. Via naturalistic inquiry of four interviews from arts entrepreneurs in higher education, Pollard and Wilson (2014) argue that arts entrepreneurship should be taught in a different manner than entrepreneurship exclusive to the business realm. They propose five elements of an entrepreneurial mindset unique to the arts: 1) a capacity to think creatively, strategically, analytically, and reflectively; 2) confidence in one’s abilities; 3) ability to collaborate; 4) well-developed communication skills; and 5) an understanding of the current artistic context. Although entrepreneurship in the arts may be taught differently from entrepreneurship in the business realm, Welsh, Onishi, DeHoog, and Syed (2014) stress that the venture creation element of entrepreneurship, despite not being readily embraced by arts students, is an integral element of entrepreneurship education and should not be ignored.

Method

A survey questionnaire was created and deployed using Survey Monkey. The survey addressed the research questions directly as they apply to the classical brass studio. Question one asked: *should entrepreneurship skills be taught in the classical brass studio?* Research question two was then presented as follows: *from the following categories (behavioral attributes, business know-how, cognitive skills, interpersonal skills, and context), which items do you feel are most valuable for brass students who aspire to successful careers in the music industry? (Items are ordered alphabetically.)* In order to generate choices for this question, entrepreneurship content areas were compiled from relevant literature (Gibb, 1993; Gibb, 1996; Gibb 2007; Hood and Young, 1993; Ronstadt, 1985; Lumpkin and Dess, 1996; Sirelkhatim and Gangi, 2015; and Ibrahim and Goodwin, 1986). All areas relating to entrepreneurship behaviors, skills or attributes

were assembled, comprising a list of 103 terms or short phrases. Direct duplicates were eliminated and the remaining qualitative data were then coded based on qualitative contextual codes (Bigdan and Biklen, 1998). 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 value*; *moderate value*; and *high value*.

The respondent was then asked the following question: *do you play a brass instrument?* If the answer *yes* was selected, the respondent was asked (*yes or no*) whether or not they teach. 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*; or *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 examine research question number three.

After construction of the survey questionnaire was completed, links to the questionnaire were posted on relevant brass Facebook groups. 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 their potential demographic diversity as well as efficiency in terms of speed and cost. In addition to the Facebook pages, 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.

Results were recorded and Likert scale values from each corresponding content area group 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. 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 tested against the data from research question one, *Should entrepreneurship skills be taught in the classical brass studio?*. These factors were 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 was used as

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

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 (Boyatzis, 1998). 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.

Once relevant content areas and responsibilities were identified, suggestions for implementation were generated. I drew from literature relating to these content areas as well as literature relating to entrepreneurship education in order to compile teaching suggestions.

Suggestions were formulated by combining responsibilities generated from the questionnaire with effective entrepreneurship and content area pedagogy with the intention of remaining exploratory in nature. As part of the analysis, I identified extant entrepreneurial practices by classical brass professors in order to encourage professors who are already engaging in practices in line with entrepreneurship education literature.

Results

The survey was open for 12 days; a total of 138 responses were received. Of these, 104 respondents answered the question: *How important are entrepreneurship skills for individuals aspiring to successful music careers?* Sixty-eight 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*.

The vast majority of respondents agreed that entrepreneurship should be taught in the private studio. Of the 104, 94 (90%) indicated that entrepreneurship should be taught in the private studio and 10 (or 10%) indicated that entrepreneurship should not be taught in the private studio.

Content Area Rankings

All 104 respondents selected 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.

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 mean ranking by respondents. The mean for *responsibility* was the same as the mean for *adaptability* (Table 1).

One hundred-three 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% of respondents, indicating that they taught privately. *College/collegiate/graduate studio* was the next most popular option with 13, or 19% of respondents who had already indicated that they played a brass instrument indicating that they taught on the collegiate level.

All Content Areas	Average
Hardworking	3.913462
Perseverance	3.875000
Learning from failure	3.836538
Initiative	3.798077
Adaptability	3.778846
Responsibility	3.778846
Opportunity recognition	3.730769
Problem solving	3.730769
Common sense	3.721154
Ambition	3.721154
Networking	3.721154
Creativity/Innovation	3.711538
Resourcefulness	3.701923
Envisioning possibilities	3.692308
Self-awareness	3.567308
Knowledge of suitable career paths	3.500000
Marketing	3.490385
Self-confidence	3.490384
Intuition	3.471154
Leadership	3.461538
Planning	3.455462
Ethical decision-making	3.432692
Negotiating	3.365385
Tolerance for uncertainty	3.326923
Divergent thinking	3.317308
Public speaking	3.307692
Business strategy	3.278846
Autonomy	3.259615
Team building	3.259605
New venture creation	3.230769
Risk-taking	3.182692
Economic understanding	3.153846
Convergent thinking	3.096154
Competitiveness	3.019231
Accounting	2.971154
Respect for the environment	2.932692

Table 1. Content Area Rankings and Averages

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 emerged: model/mentor; musical performance; professionalism; helping students become their own teachers; pursuit of goals; career guidance; and, music history/music theory (Table 2).

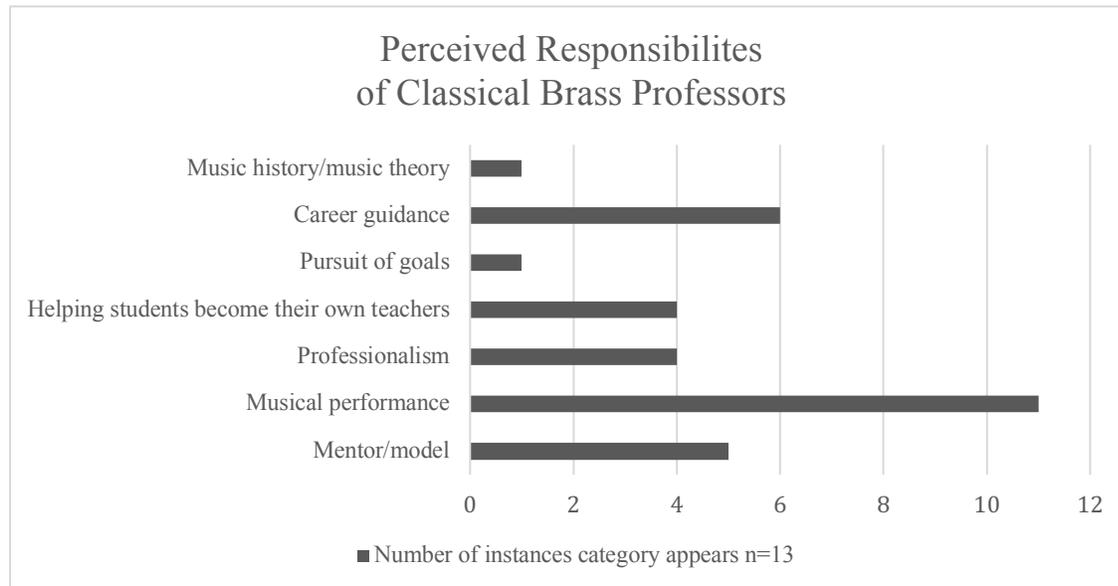


Table 2. Perceived Responsibilities of Classical Brass Professors

Discussion

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 for fewer respondents to indicate that entrepreneurship skills should be taught in the private studio. It is plausible that individuals who were conceptually supportive of entrepreneurship were particularly inclined to take part in a survey with *entrepreneurship* in the title.

After reviewing entrepreneurship literature, it seemed somewhat surprising that the five highest ranking content areas from the survey were *hardworking*, *perseverance*, *learning from failure*, *initiative*, and *adaptability*. I had 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. This may be attributable to the wording of the prompt: *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 its use may be only

theoretical in nature. It may be argued that not all career success is entrepreneurial career success, as some career successes may have less 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 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.

Suggestions

Suggestions, derived from a combination of the results of the study and relevant extant literature, are broken down into four general areas: attitude; experiential learning; moving outside of the studio; and character development. It should be noted that as the survey had only a limited sample, the suggestions that follow are not meant to be grounds for any implications about music entrepreneurship in a larger context.

Attitude

If a classical brass professor wishes to address the topic of entrepreneurship education in their studio, a reasonable starting point may be the consideration of their attitude or mindset. Professors may adopt an attitude in line with values upheld by entrepreneurship education literature in two specific ways: through an understanding of the mentor/mentee relationship and by moving away from a didactic approach to teaching.

Attitude: Understanding the Mentorship Role. The studio music professor adopts a mentorship role with their students largely due to the personal relationship and position of leadership that they hold (Beckman, 2010). In this mentorship role, the teacher mentor bears a high degree of influence on the student. Bergee and Thornton (2008) find that the two biggest factors affecting a student's decision to major in music education are love of music and positive teacher role model. An effective mentor understands that their influence 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 effective conduits of an entrepreneurial mindset, it may be prudent for them to consider the nature of the support they give to students who wish to pursue entrepreneurial ideas and take advantage of industry opportunities.

Attitude: Moving Away from a Didactic Approach. Researchers criticize 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 industry (Garavan & O'Conneide, 1994). Rather, entrepreneurs learn from whatever source they can and there are plenty of sources to which a teacher can direct students. 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.

Instead of envisioning their role as a supplier of information, the studio teacher may consider themselves facilitators of learning experiences and environments (Gibb, 1993). Of course,

the teacher may provide answers for the student when needed, but it is through uncontrolled environments characterized by uncertainty that students learn how to become entrepreneurs on a “need-to-know” basis (Vincett & Farlow, 2008; Gibb, 1993; Gibb, 2010).

Experiential Learning

Experiential learning is a frequent theme addressed in recent entrepreneurship education literature largely because it is the primary way through which entrepreneurs have been observed to learn (McMullan & Long, 1987; Gibb, 1993; Garavan & O’Cinneide, 1994; Beckman, 2005; Vincett & Farlow, 2008; Fayolle & Gailly, 2008; Essig, 2013; Mason & Arshed, 2013; Welsh, Onishi, DeHoog & Syed, 2014; Sirelkhatim & Gangi, 2015). Two ways that brass studio professors may cultivate an experiential learning environment are by encouraging their students to “learn by doing” and allowing for times of reflection after critical learning incidents.

Experiential Learning: “Learning by doing.” When individuals become small business owners, their environment is characterized by a high level of uncertainty and 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 (Gibb, 1993).

Similarly, studio professors may wish to consider 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. This takes a degree of humility on the part of the professors. Gibb (2007) articulated 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” (p. 8). The job of the teacher, therefore, might not be to serve as a one who supplies all necessary information, but as one who places the student in entrepreneurial environments. One example of this is to take the student out of a recital or on-campus performance, ubiquitous in music schools, and encourage the student instead to organize and perform in a scenario from which revenue would be generated. The student would work on what they need to know in order to successfully execute the task, which would likely include not only performing the music skillfully, but also promoting and marketing the event effectively, securing and funding the venue, developing partners for the event, and accounting for the resources earned and spent.

Experiential Learning: Reflection Following Failure. Failure is often inextricable from the entrepreneurial learning process. Fayolle and Gailly write, “...the learning process of new entrepreneurs is therefore based on experimentation where trial and error can succeed one another at a fast pace” (p. 583). Reflection is a useful tool for dealing with student failure during the entrepreneurial process and is one that may be easily incorporated by the studio professor.

Cope and Watts (2000) suggest two ways an entrepreneurial mentor can help students reflect on what they refer to as critical incidents, or experiences that have a significant effect on the student regardless of positive or negative perception. The first is by simply being there for the student. 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. The second way 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. In this manner, the studio teacher can help the “entrepreneur to learn ‘how to learn’ from these memorable events” (Cope & Watts, 2000, p. 5).

Moving Outside of the Studio

Part of the function of entrepreneurship education in the context of the private music studio can be to prepare music students for a successful career so that they may 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 need to move outside the confines of the music studio. The professor may facilitate doing so 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 arranging interactions with real entrepreneurs.

Moving Outside of the Studio: Community Interaction. Mason and Arshed (2013) emphasize the need for entrepreneurship education to go outside the walls of the classroom and into the community. McMullan and Long (1987) suggest that students should have hands-on experience working with community ventures. Beckman (2005) places a strong emphasis on audience development. 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 venture idea to begin thinking about potential customers or stakeholders within the community. The studio professor might push the student to make contact with a potential financial partner in order for the student to experience pitching their idea (Gibb, 2007). Vincett and Farlow (2008) support this notion, insisting that students in entrepreneurship programs validate their ideas through market research and direct contact with potential investors. Doing so enables the students to obtain a notion of the organizations and entities within the community that would be inclined to support their musical product.

Moving Outside of the Studio: Interdisciplinary Collaboration. Different forms of social interaction may enhance the venture creation process, bringing skillsets from different individuals together in a complementary fashion. Bell and Bell (2016) observe that the most successful group from a new venture business creation competition was one that featured an eclectic mix of students from several different disciplines. Pollard and Wilson (2014) and Essig (2013) both emphasize the entrepreneurial value for arts students of collaborating with students from other disciplines.

What does this mean for the classical brass professor who wants to implement entrepreneurship education? The professor might encourage students not only to pursue their entrepreneurial ideas in groups or teams but to compose teams of individuals from outside the realm of their studio, even from outside their music school. Many intriguing possibilities exist for music student-led entrepreneurial ventures when they are working in tandem with engineers, filmmakers, dance majors, environmental science majors, or even business majors, to name a few. Wilson and Mantie (2017) describe an example of this type of collaboration in which music students and community development program students of the same university work together to set up community music events. Wilson and Mantie observe that university students' involvements in the community not only foster greater entrepreneurship skills, but also achieve various positive outcomes within the community.

Moving Outside of the Studio: Interaction with Entrepreneurs. In a proposed model for entrepreneurship education, Boyle (2007) includes opportunities for students to meet with entrepreneurs, giving the students a chance to interact, ask questions, and spend time together. Kelman (2015) emphasizes the importance of providing exposure for students to real

entrepreneurs. Seikkula-Leino et. al. (2015) also stress the value of student interactions with entrepreneurs in the field. This is a useful avenue of entrepreneurship education for studio professors to facilitate. Although bringing in outside entrepreneurs 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 opportunities for students to interact with music entrepreneurs outside of classes may be a more viable option.

Character Development: Grit

Grit, as defined by Duckworth (2016), refers to a combination of passion and perseverance. This definition differs only 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 interface easily into the realm of the classical brass professor.

Duckworth (2016) writes that recent research on teaching suggest that many of the same principles of good parenting apply to good teaching. She notes that children will emulate their parents to a greater extent if they perceive their parents as both supportive and demanding. If children perceive their parents, who are supporting and demanding, to exhibit grit, it may be assumed that those children will subsequently emulate that grit. Studio professors might consider establishing such a balance between a supportive and demanding studio atmosphere. The studio teacher may seek to demand a strict adherence to such rules as punctuality for lessons and adequate rehearsal preparation for performances while simultaneously expressing encouragement for the student in matters such as auditions, recitals, and entrepreneurial ventures.

Limitations and Suggestions for Further Research

If further exploration is 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 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. 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? Random rather than voluntary selection may strengthen the generalizability of the survey results.

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.

Conclusion

Many brass professors might find that they are already incorporating entrepreneurship education practices in their studios. 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 through 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. 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.

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