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Exploring Relationships Between K–12 Music Educators' Demographics, Perceptions of Intrapreneuring, and Motivation at Work

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Abstract

Gifford Pinchot III coined the term *intrapreneur* to recognize "dreamers who do": individuals who transform ideas into new endeavors within existing organizations. The purpose of this study was to gauge the salience of intrapreneuring for K–12 music teachers and examine how its attributes and behaviors relate to teachers' workplace motivation and demographics. From a sampling frame of 1,351 public school music teachers in New York State, 576 teachers completed an online questionnaire for a response rate of 42.6%. Results showed statistically significant differences in teachers' intrapreneurial orientation depending on teaching experience, level and specialization of teaching position, and school affluence. Higher levels of confidence in and contextual support for intrapreneuring predicted stronger teacher motivation. Respondents who self-identified as intrapreneurs facilitated collaborations between their students and guest musicians, piloted new approaches for teaching creativity and improvisation, and developed innovative curricula. While respondents generally felt autonomous, they did not feel they had adequate resources for launching new endeavors, and they perceived low levels of tolerance for risk and mistakes within their school organizations. Findings of this study may help isolate specific intrapreneurial attributes and organizational factors that could support teacher-driven pedagogy and reduce teacher demotivation and attrition.

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Recent cultural changes reflective of globalization, technological advancement, and heightened humanitarianism have inspired a broadened definition of *entrepreneuring*: "transforming ideas into enterprises that generate economic, cultural, and/or social value" (Green, 2005, p. 1). Researchers have explored the psychological basis of new venture creation, positing that entrepreneurial behaviors promote an internal locus of control (Timmons, 1989), social fulfillment (Miller, Grimes, McMullen, & Vogus, 2012), and high achievement motivation (McClelland, 1986). The term *intrapreneuring* designates the process of internal entrepreneuring—when enterprising workers seek growth opportunities *within* large organizations or bureaucracies (Pinchot, 1985). To paraphrase Zimmerman (2008), intrapreneuring occurs when individuals or groups envision an opportunity within an existing organization, animate the vision via entrepreneurial attributes and behaviors, and form a new venture to carry out the vision, with success or failure largely dependent on support within the organizational environment. Intrapreneurial music teaching is place-based instruction that modifies or supplants traditional instructional paradigms. It is enacted by passionate teacher-provocateurs possessing strategic vision, keen opportunity perception, and the ability to manage resources, risk, and growth to generate new musical value within a learning community. Many so-called entrepreneurs in the arts actually practice intrapreneuring because, willing or not, they must balance a desire to disrupt convention with the need to remain in good standing as a member of a larger organization.

Concurrent with this widening global embrace of entrepreneurialism, K–12 school leaders in the United States have struggled to retain teachers, which has negatively affected student achievement and compounded problems present in underresourced school districts (Alliance for Excellent Education, 2014). Music education has not escaped the difficulties of teacher attrition (Hancock, 2016; Killian & Baker, 2006; Russell, 2008); over 6,000 U.S. music teachers quit their jobs every year, nearly half citing job dissatisfaction and demotivation (Holtz, 2002; Keigher, 2010). Despite many iterations of top-down school reform (Labaree, 2010; Teske & Williamson, 2006; Thiessen & Barrett, 2002), teacher attrition has worsened in the past 20 years across most grade levels and disciplines (Keigher, 2010). Researchers studying nonmusical avenues of education have demonstrated that dimensions of intrapreneuring enhance the processes and outcomes of teaching—most notably, teacher motivation and student achievement (Anderson, Dobbs, Jenkins, & Short, 1997; Brown & Cornwall, 2000; Hunt, 2002; Macke, 2003; Odell, 1995; Schimmel, 2013). Although compelling, this research has not translated to broad recognition or support of teacher-driven innovation in public schools.

Nonetheless, innovation and intrapreneurial thinking have quietly enhanced music teaching and learning for generations. Pioneering ideas dot the landscape of music education: some philosophical, others methodological, and many resulting from

individual teachers' pedagogical interpretations and inspirations. Intrapreneurialism holds unique promise for music educators—a pathway to self-determination and enhanced intrinsic motivation at work (Baard, Deci, & Ryan, 2004; Turban, Tan, Brown, & Sheldon, 2007). Scholars and practitioners across disciplines have embraced similar teacher-driven models of educational improvement (Cohen & Scheer, 2003; Gumm, 2003; Raiber & Teachout, 2014) and have explored approaches to enhancing teachers' work motivation (Hammerness, 2008; Scheib, 2003; Talts, Kukk, & Muldma, 2011). These and other acknowledgments of the teacher's perspective have grown in number and relevance, yet education leaders still devote the majority of their attention to either student- or system-centric models of reform (Cohen, 2002). Thus, an essential question persists: How might school leaders support music teacher motivation and reduce attrition via a teacher-focused pathway? Certainly, music educators will require a professional framework that affirms their agency and motivational needs if they are to remain invested in the United States' complex system of public schooling (Osbourne, 2015; Russell, 2012).

Deci and Ryan's (1985) self-determination theory of human motivation serves as a theoretical framework underpinning intrapreneurialism. This theory supports the *organismic dialectical perspective* of human behavior. In describing humans as *organismic*, Deci and Ryan recognize that people need to engage proactively with their social and professional environments: seeking growth, confronting challenges, and continually refining their sense of self (see "growth mindsets;" Dweck, 2006). This view runs counter to mechanistic theories, which hold that humans act as passive managers of the environmental forces that influence life pursuits. By *dialectical*, Deci and Ryan infer that organismic tendencies do not develop randomly; instead, they prosper through relationships between actively engaged individuals and supports within their environments. To the extent that their social surroundings support growth and change—through fulfillment of basic psychological needs for autonomy, competence, and relatedness—people will embrace challenges, take risks, and engage in new ways of thinking about life and work. Thus, teachers working in contexts supportive of intrapreneuring will likely feel empowered to develop and test new approaches to their work and therefore should experience increased professional motivation.

Need for the Study

Scholars investigating intrapreneuring, including its value in educational contexts, have confirmed its motivational and emancipatory benefits: agency, a sense of discovery, and dream fulfillment (Flippen, 1998; Richardson, 2011; Rindova, Barry, & Ketchen, 2009). Yet, I found a general lack of inquiry specifically addressing intrapreneurial mindsets in music education. Two studies (Brook, 2011; Newton, 2007) described highly contextualized ("place-based") approaches to music education. Other sources detailed alternative curricular and ensemble models (Clements, 2010; Garnett, 2013) and entrepreneurial philosophies of music teacher education (Smith, 2014; Snow, 2012). Otherwise, research on entrepreneurialism in music tends to position the phenomenon in terms of career development, namely, obtaining and keeping a job as a

performing artist (Bridgstock, 2013; Cutler, 2009; Radbill, 2013; Ricker, 2011). Further exploration of intrapreneuring as a practice in K–12 music programs will determine its potential to help reduce teacher attrition by ameliorating problematic aspects of music teaching, including teacher isolation, shortage of resources, and lack of diversity in participation and repertoire. Thus, the purpose of this study was to gauge the salience of intrapreneuring for K–12 music educators and examine how the attributes and behaviors of intrapreneuring relate to music educators' workplace motivation. The following research questions guided the study: (1) How do K–12 music educators perceive themselves and their circumstances in relation to intrapreneuring? (2) How do K–12 music educators perceive themselves in terms of workplace motivation, specifically regarding autonomy, competence, and relatedness? and (3) To what extent do K–12 music educators' intrapreneurial perceptions and behaviors predict their workplace motivation?

It bears mentioning that *entrepreneur* and related terms carry capitalistic, even exclusionary connotations and to some represent individualism at the expense of social justice. With full acknowledgment of these undertones, I applied this terminology to music education to designate a process of teacher-driven change that is empowering and transformational yet certainly contentious.[1]

Method

The population for this study was K–12 public school music educators of all specialties teaching within 7 of the 15 geographic zones designated by the New York State School Music Association. Using established survey instruments as a guide,[2] I designed a self-administered online questionnaire, the Motivation and Intrapreneuring in Music Education Scale (MIMES), to address my research questions (see Appendix A in the online version of the article). Participating teachers indicated their perceptions using 5- and 7-point Likert-type scales and reported other information using dichotomous, multiple selection, and open-ended items. I used online school district directories to compile a sampling frame of 1,351 potential participant e-mail addresses. After two reminders, a total of 576 music educators (42.6%) volunteered to participate. I limited the sampling frame to include only public school music educators because I sought the perspectives of those working in state-run, often bureaucratic contexts. It is unlikely that I excluded a noteworthy number of potential participants—perhaps recently hired teachers or those working in districts with outdated directories. Nevertheless, findings should not necessarily be generalized to all New York public schools or those in other locales, especially given the voluntary sampling methods used in this study. Respondents were assured anonymity and consented via the survey host platform, www.surveymonkey.com, in accordance with the survey protocol approved by the institutional review board at the University of Rochester.

Measures

Demographics. Participants provided two types of demographic information: personal characteristics and school/district characteristics. Personal characteristics included

gender, job classification, years of teaching experience, years in current teaching position, level of primary teaching assignment, specialization of primary teaching assignment, and educational attainment. School/district characteristics included the setting, affluence, enrollment, and music staffing levels of participants' schools.

Basic needs satisfaction at work. Following Deci and Ryan (1985), I conceptualized workplace motivation as respondents' perceptions of organizational support of autonomy, competence, and relatedness at school and measured it via a nine-item adaptation of the Basic Needs Satisfaction at Work Scale (Deci et al., 2001). This instrument consists of three items per psychological need rated along a 7-point scale (1 = *not true at all*, 7 = *very true*); each item consists of a statement such as "Most days I feel a sense of accomplishment from working." I calculated composite scores for support of autonomy, competence, and relatedness by summing subscores of the three items within each set, for a composite total of 21 possible points per psychological need. Past research has demonstrated the scale's validity and internal consistency, with Cronbach's alpha estimates for autonomy, competence, and relatedness of .73, .84, and .79, respectively (Deci et al., 2001), and even higher in subsequent studies (Baard et al., 2004; Foreman, 2005; Klassen, Perry, & Frenzel, 2012).

Entrepreneurial self-efficacy. To assess respondents' entrepreneurial self-efficacy (ESE), I used a subset of questions from McGee, Peterson, Mueller, and Sequeira's (2009) 19-item ESE survey instrument. Cronbach's alpha estimates for this instrument ranged from .80 to .91. My adaptation for music educators included descriptions of six intrapreneurial behaviors, such as "Identify opportunities to develop new teaching methods and/or ensembles." Respondents evaluated their perceived personal capability for each behavior using a 5-point scale (1 = *very low confidence*, 5 = *very high confidence*).

Organizational support for intrapreneuring. I adapted questions from the Corporate Entrepreneurship Assessment Instrument (Hornsby, Kuratko, Holt, & Wales, 2013) to measure teachers' perceptions of organizational support for intrapreneuring. Hornsby et al. (2013) tested this 18-item scale for validity and reliability, with Cronbach's alpha estimates ranging from .73 to .87. My adaptation presented seven school climate statements, such as "My school leaders allowed me to bend rules and make mistakes in order to develop innovative teaching ideas." Respondents rated the degree to which each statement applied to their school's work environment using a 5-point scale (1 = *strongly disagree*, 5 = *strongly agree*).

Factors inhibiting intrapreneuring. I based items assessing teachers' perceptions of factors inhibiting intrapreneuring on Giacomin et al.'s (2011) survey of entrepreneurial motivations, intentions, and barriers. Researchers confirmed this instrument's reliability and validity previously (Genescá & Veciana, 1984; Veciana, Aponte, & Urbano, 2005) and reaffirmed its reliability more recently, with a Cronbach's alpha estimate of .81 (Shinnar, Giacomin, & Janssen, 2012). My adaptation comprised eight items, each

listing a potential barrier to intrapreneuring such as "lack of resources." Respondents indicated the extent to which each factor limited their instructional creativity and innovation using a 5-point scale (1 = *not limiting at all*, 5 = *extremely limiting*).

Intrapreneurial history and intentions. Additionally, I designed two questions to measure respondents' history of intrapreneuring and intentions to engage in intrapreneuring in the future. Respondents indicated whether or not they had developed or planned to develop new musical endeavors[3] in the recent past (within the past three years) or near future (in the next three years). Respondents who affirmed their intrapreneurial history or intentions identified the type(s) of endeavor(s), as many as applicable, using menu options derived from a review of literature on innovative music programs.

To ensure the content validity of MIMES, I assembled a review panel consisting of music education professors, entrepreneurship professors, and pre- and in-service music educators. The panel confirmed the validity of the variables and items constituting MIMES, offering minor wording and formatting suggestions that I used to revise the survey.

Data Analysis Strategy

I entered quantitative data into Statistical Package for the Social Sciences (SPSS) version 22 for analysis. Frequency distributions and analyses of skew and kurtosis confirmed that each scale gleaned normally distributed data. Unless otherwise specified, I used independent samples *t* tests and one-way analyses of variance with Tukey's post hoc method. I based my conclusions and interpretations on data that produced statistical significance at or below the .05 alpha level and generated effect sizes of noteworthy magnitude (i.e., rarely below the .30 threshold of Cohen's *d*). I conducted multiple regression analyses using the ordinary least squares method. Predictor variables were respondents' mean scores for ESE, perceived organizational support for intrapreneuring, and perceived factors inhibiting intrapreneuring; outcome variables were respondents' mean scores for support of autonomy, competence, and relatedness, forming the basis of three separate models. Prior to running these analyses, I verified assumptions of independence, linearity, normality, homoscedasticity, and noncollinearity. With few research precedents evaluating predictive relationships between intrapreneuring and motivation, I chose the *forced entry* procedure to build my regression models, with all predictor variables introduced simultaneously (Field, 2013).

Results

Cronbach's alpha estimates for my adapted scales (α = .70–.89) confirmed the reliability of MIMES. Female (57.9%) and male (42.1%) teachers participated in the survey, the majority working full-time (97.2%). Respondents reported considerable teaching experience (M = 19.4 years, SD = 8.7, range, 1–37 years) and longevity in their current positions (M = 14.6 years, SD = 8.1, range, 1–37 years). They taught at elementary (35.6%), middle (25.9%), high school (21.2%), and mixed (17.3%) levels

in instrumental (55.2%), general (17.2%), vocal (9.2%), and mixed (18.4%) specialty areas. Educational attainment was as follows: bachelor's (3.3%), master's (94.1%), doctorate (0.9%), other (1.7%). Those selecting "other" indicated educational outcomes not specified in the survey menu options, such as two master's degrees and a variety of state-issued certifications. Respondents taught in suburban (51.9%), rural (35.4%), and urban (12.7%) schools in communities they perceived to be highly affluent (22.7%), average (25.9%), or of below average affluence/impoverished (51.3%). The majority (88.1%) taught in medium-sized or large schools with enrollments ranging from 300 to over 1,500 students. Mean music staffing was 4.23 teachers per school, with a standard deviation of 2.25 and a range of 1 to 10.

Research Question 1: How Do K–12 Music Educators Perceive Themselves and Their Circumstances in Relation to Intrapreneuring?

Intrapreneurial history and intentions. Most respondents (83.7%) had practiced school-based musical intrapreneuring in the recent past. The most popular new musical endeavors included "collaboration with individuals/organizations outside your school" (43.9%), "new approaches to creativity, improvisation, and/or composition" (38.0%), and development of "innovative music curricula" (36.8%; see Supplemental Table S1 in the online version of this article). A majority of respondents (74.0%) also said they planned to develop new musical endeavors within the next several years. When compared to the rest of the sample, respondents who reported recent intrapreneuring or plans to engage in intrapreneuring in the near future indicated significantly higher levels of ESE ($t = 3.02–5.44$, $p = .01$, $d_{Cohen} = .46$) and perceived organizational support ($t = 2.57–5.11$, $p = .01$, $d_{Cohen} = .36$) and felt significantly less constrained by the personal and organizational factors that often thwart intrapreneurial efforts ($t = -2.77$ to -4.71 [reverse scored], $p = .01$, $d_{Cohen} = .38$).

Entrepreneurial self-efficacy. Respondents felt most confident in their abilities to take chances and experiment when teaching and least confident in estimating resources and building consensus around a vision for a new musical endeavor (see Supplemental Table S2 in the online version of this article). Full-time teachers reported significantly higher ESE levels ($t = 1.97–3.19$, $p = .05$, $d_{Cohen} = .68$) than did part-time teachers across all variable items. School setting produced a significant effect in one ESE dimension, "innovate by combining traditional teaching methods and existing resources in unconventional ways," $F(2, 569) = 4.65$, $p = .01$, $d_{Cohen} = .42$. Teachers in urban schools reported significantly higher confidence in this dimension than their counterparts in suburban settings.

Organizational support of intrapreneuring. Respondents indicated that although they generally felt their school leaders and colleagues supported autonomy and creativity on the job, support waned in the areas of leeway to experiment and make mistakes and resources for innovative projects (see Supplemental Table S3 in the online version of this article). Teaching level was significantly related to three dimensions of

organizational support: (a) bending rules/making mistakes, $F(3, 544) = 3.45$, $p = .016$, $d_{Cohen} = .38$; (b) resource support, $F(3, 541) = 2.72$, $p = .044$, $d_{Cohen} = .31$; and (c) perceived workload, $F(3, 541) = 6.75$, $p < .001$, $d_{Cohen} = .55$. Specifically, music teachers balancing an equal mix of grade levels felt their workload inhibited their intrapreneuring significantly more than teachers working at one level. School setting emerged as significant across six of the seven organizational support dimensions. Teachers in urban settings perceived less support of instructional creativity, $F(2, 570) = 8.17$, $p < .001$, $d_{Cohen} = .47$, and experimentation, $F(2, 562) = 5.26$, $p = .01$, $d_{Cohen} = .45$, than teachers in rural or suburban settings. Other significant dimensions were instructional freedom, resource support, and bending rules/making mistakes. Perceived workload was not significant.

Factors inhibiting intrapreneuring. Respondents rated the extent to which various personal and organizational factors limited their intrapreneuring in the recent past (see Supplemental Table S4 in the online version of this article; note that higher scores indicate increased constraints). Lack of resources presented the greatest barrier to innovation. Though risk of failure did not generate broad concern across the sample, part-time teachers were significantly more concerned about it than were full-time teachers, $t(556) = -3.26$, $p < .001$, $d_{Cohen} = .83$. Music educators teaching a mix of grade levels felt significantly more concerned about the risks of failure than elementary-level educators, $F(3, 530) = 4.03$, $p = .007$, $d_{Cohen} = .47$, and significantly more underresourced than high school educators, $F(3, 537) = 3.58$, $p = .014$, $d_{Cohen} = .48$. As with the organizational support construct, school setting was significantly related to respondents' perceptions of factors inhibiting intrapreneuring. Teachers in urban settings felt their intrapreneurial efforts were significantly more constrained by problems with students than teachers in rural or suburban settings, $F(2, 561) = 13.55$, $p < .001$, $d_{Cohen} = .53$. Furthermore, teachers in urban settings perceived significantly less support of intrapreneuring from colleagues and family members than teachers in rural or suburban settings, $F(2, 563) = 9.10$, $p < .001$, $d_{Cohen} = .49$.

Research Question 2: How Do K–12 Music Educators Perceive Themselves in Terms of Workplace Motivation?

Paired-samples *t* tests with Bonferroni adjustments indicated that respondents reported significantly higher levels of support of competence ($M = 16.14$, $SD = 3.40$) as compared to both autonomy ($M = 14.79$, $SD = 3.43$), $t(571) = 9.73$, $p < .001$, $d_{Cohen} = .40$, and relatedness ($M = 14.63$, $SD = 3.52$), $t(568) = 9.63$, $p < .001$, $d_{Cohen} = .44$. Part-time music teachers felt significantly less autonomous than full-time music teachers, $t(569) = 2.50$, $p = .013$, $d_{Cohen} = .63$. Differences in school setting produced significant differences in all three dimensions of motivational support: autonomy, $F(2, 569) = 4.80$, $p = .01$, $d_{Cohen} = .35$; competence, $F(2, 572) = 3.00$, $p = .05$, $d_{Cohen} = .30$; and relatedness, $F(2, 567) = 3.17$, $p = .04$, $d_{Cohen} = .32$. Music teachers working in urban settings felt significantly less autonomous than teachers working in suburban or rural settings and less competent and more alienated than teachers working in suburban settings.

Table 1. Linear Model of Predictors of Workplace Autonomy.

Predictor Variables	*b*	*SE b*	β	*p*
Constant	9.97	1.09		
I had the freedom to decide how to do my work, as if I was my own boss	1.22	0.14	.35	.001
My colleagues and school leaders encouraged me to be creative and try my own teaching methods	0.43	0.16	.14	.007
Uncertainty regarding students' needs and interests	−0.27	0.13	−.08	.036
My workload was too heavy to spend time developing new ideas	−0.26	0.10	−.09	.012
Lack of support from supervisors, colleagues, and/or family members	−0.44	0.13	−.15	.001

Teachers with a recent history of intrapreneuring reported significantly higher levels of competence support compared to respondents who did not engage in intrapreneuring, $t(569) = 3.64$, $p < .001$, $d_{\text{Cohen}} = .41$. (Group differences between autonomy and relatedness scores were not statistically significant.) Moreover, teachers with intrapreneurial intentions indicated significantly greater support of autonomy, $t(561) = 2.17$, $p = .03$, $d_{\text{Cohen}} = .21$; competence, $t(563) = 3.77$, $p < .001$, $d_{\text{Cohen}} = .34$; and relatedness, $t(558) = 2.66$, $p = .01$, $d_{\text{Cohen}} = .26$, than those not planning intrapreneurial endeavors.

Research Question 3: To What Extent Do K–12 Music Educators' Intrapreneurial Perceptions and Behaviors Predict Their Workplace Motivation?

Autonomy. Results of multiple regression analysis revealed a predictive relationship between several intrapreneuring variables and workplace autonomy, adjusted $R^2 = .53$, $F(21, 498) = 28.51$, $p < .001$, overall model fit $R = .73$. Table 1 displays these results; only statistically significant predictors appear (see Supplemental Figure S1 in the online version of this article). This regression model suggests that 53% of the variance in respondents' workplace autonomy can be attributed to factors related to intrapreneuring.

Competence. Multiple regression results suggested a predictive relationship between several intrapreneuring variables and competence at work, adjusted $R^2 = .42$, $F(21, 499) = 18.55$, $p < .001$, overall model fit $R = .65$. Table 2 displays these results; only statistically significant predictors appear (see Supplemental Table S2 and Figure S2 in the online version of this article). The model suggests that 42% of the variance in respondents' competence at work can be attributed to factors related to intrapreneuring.

Relatedness. The third multiple regression model suggests a predictive relationship between several intrapreneuring variables and workplace relatedness, adjusted $R^2 = .21$,

Table 2. Linear Model of Predictors of Workplace Competence.

Predictor Variables	*b*	*SE b*	β	*p*
Constant	12.47	1.19		
My colleagues and school leaders encouraged me to be creative and try my own teaching methods	0.64	0.17	.21	.001
Get others to buy into your vision for a new musical endeavor	0.60	0.17	.18	.001
My workload was too heavy to spend time developing new ideas	−0.24	0.11	−.08	.037
Problems with students	−0.38	0.11	−.14	.001

Table 3. Linear Model of Predictors of Workplace Relatedness.

Predictor Variables	*b*	*SE b*	β	*p*
Constant	12.18	1.42		
My colleagues and school leaders considered the term "risk-taker" a positive attribute of teachers	0.71	0.18	.23	.001
Get others to buy into your vision for a new musical endeavor	0.74	0.20	.22	.001
My colleagues and school leaders encouraged me to be creative and try my own teaching methods	0.48	0.20	.16	.017

$F(21, 495) = 7.55$, $p < .001$, overall model fit $R = .46$. Table 3 displays these results; only statistically significant predictors appear (see Supplemental Table S3 and Figure S3 in the online version of this article). Here, 21% of the variance in respondents' workplace relatedness can be attributed to factors related to intrapreneuring.

No statistically significant linear dependence of the mean of autonomy, competence, or relatedness on other intrapreneuring variables occurred in the models, providing additional insight by ruling out factors that likely do not contribute to workplace motivation. Standardized beta values (β) in Tables 1, 2, and 3 represent the degree to which motivation is predicted to increase or decrease relative to variation in a teacher's confidence in and contextual support for intrapreneuring. For example, a respondent who rates organizational encouragement of risk taking one standard deviation higher can expect their feelings of workplace relatedness to increase by .23 standard deviations.

Discussion

The first research question addressed perceptions of intrapreneuring among K–12 music educators. A large proportion of respondents reported developing new musical endeavors in the recent past (83.7%) or plans to do so in the near future (74.0%). In

both past and future contexts, the most popular endeavors reported by respondents were those they managed somewhat independently: collaborations, new approaches to teaching improvisation and composition, and new curricula. Less popular endeavors tended to stretch far beyond tradition or required increased external support or resources. Generally, respondents felt efficacious regarding self-regulated intrapreneurial attributes such as opportunity recognition, personal risk tolerance, and persistence. They expressed lower confidence in their capabilities to perform intrapreneurial tasks that required some degree of reliance on others, namely, estimating resources/personnel and building consensus around a vision.

Part-time music educators and those teaching a mix of grade levels or in urban contexts tended to report lower confidence in and organizational support of intrapreneuring. However, music educators in urban schools expressed higher faith in their ability to innovate by combining traditional teaching methods and existing resources in unconventional ways. According to Schumpeter (1934), *creative innovation*—recombination of currently held resources—serves as the defining element of entrepreneurialism (see also Duening's, 2010, "Designing Mind"). This was the lone instance where music educators in urban schools expressed higher confidence in intrapreneuring than their counterparts in suburban settings. Numerous scholars argue that teacher-driven pedagogical reinvention must happen to reverse the decline of urban schooling (Crocco & Costigan, 2007; Louis & Kruse, 1995; Portin, Russell, Samuelson, & Knapp, 2013). Within my sample, music educators teaching in urban settings felt the least support for intrapreneuring even though they reported the highest level of confidence in the domain most crucial to intrapreneurial innovation.

Although respondents perceived sufficient support of their professional autonomy, they also indicated that organizational stinginess with resources and intolerance for mistakes/rule breaking undermined their intrapreneurial aspirations and endeavors. Only 27.9% of respondents affirmed that they had the resources necessary to launch new learning projects. Seventy-one percent of respondents agreed that they had the freedom to decide how to approach their work, yet far fewer (36.5%) agreed that their school leaders granted leeway to bend rules and make mistakes as innovators. Thus, teacher volition did not necessarily equate to innovative professional practice, suggesting that organizational forces (or teachers themselves) delineated a threshold of acceptable risk separating autonomy and unorthodoxy.

School-based intrapreneuring requires an organizational culture that celebrates mistakes (Odell, 1995); it seems that this was true only for roughly one-third of my sample, which may reflect pressures associated with the current teacher accountability movement in New York State and other U.S. locales. Yet, despite contending with a range of administrative controls over their work, most respondents reacted positively to the ideas presented in this survey, including the notion of growth through failure. To what can we attribute this dissonance between teachers' enthusiasm for intrapreneuring and larger discourses surrounding teacher performance and evaluation? One possibility is that many music teachers simply ignore the prevailing accountability rhetoric, complying with dictates when necessary and otherwise avoiding much of the scrutiny reserved for their STEM colleagues. This reflects a culture of schooling that

tolerates departures from convention so long as they do not interfere with bureaucratic protocols, impede improvement on mandated assessments, or require financial, material, or human resources (Cohen & Scheer, 2003; Garvin, 2007). Recent intrapreneurs felt less inhibited by contextual factors than respondents with no intrapreneurial history. Furthermore, respondents with no track record of intrapreneuring who said they hoped to try it in the future also perceived fewer constraints to innovation than those not planning future endeavors. The mere prospect of self-determined growth seemed to brighten their professional outlook. These findings are congruent with the organismic dialectical perspective of self-determination theory, which "presumes that individuals are active agents who plot and navigate a chosen course through the uncertainties and challenges of social and ecological environments" (Little, Hawley, Henrich, & Marsland, 2002, p. 390).

The second research question targeted teacher perceptions of basic needs fulfillment at work. Respondents' assessment of work motivation rated well above the midpoint of the scale in all three domains, with significantly higher levels of competence. This distinction likely originates in the emphasis placed on concrete skills in many music teacher preparation programs, an approach sometimes labeled *competency-based teacher education* (Holt, 1974). Although part-time and urban music educators demonstrated a rather negative motivational outlook, survey results revealed no differences or associations of notable effect size between work motivation and years of teaching experience, longevity in current teaching position, educational attainment, or school affluence. For many teachers, these are aspirations—to stay in an ideal job for many years, advance educationally, or teach in an affluent district—so, logic dictates that teachers who have reached these goals would express increased positivity regarding their jobs. Among my respondents, these conditions appeared to exert little influence on motivation at work.

The third research question prompted development of three multiple regression models delineating predictive relationships between select variables associated with intrapreneuring and motivation at work. Support-related factors held the majority of each model's predictive power, suggesting that colleagues and supervisors can improve music teacher motivation predominantly through encouragement: supporting teachers' freedom, experimentation, and creativity through words and actions.

Most factors predicting motivation inferred collaboration, which, perhaps not coincidentally, also appeared most frequently as respondents' new musical endeavor of choice in both past and future contexts. Despite this, fulfillment of teachers' basic need for relatedness was not thoroughly explained via regression modeling, suggesting that variables unrelated to intrapreneuring exert a strong influence on this aspect of work motivation. This aligns with previous discoveries of low awareness of teachers' needs for interpersonal connection (Klassen et al., 2012). Organizational encouragement of pedagogical creativity was the lone predictor that appeared in all three regression models. In addition to underscoring the social construction of intrapreneuring, this finding demonstrates the extent to which teachers value professional creative license. Intrapreneurial factors traditionally linked to musical competence (e.g., musicianship skills, persistence) exerted no predictive influence in the models. Other variables

amalgamated as risks of uncertainty: trepidation over support, time management, and student response. Effectuation theory (Sarasvathy, 2001) addresses these uncertainties by casting the intrapreneur as a shaper of the future rather than someone trying to predict the future. Using effectual logic, an intrapreneurial music educator would start by taking stock of given means—including student needs, time commitments, and available resources—and then create a new future from those means instead of trying to fit means into a predetermined goal.

Implications and Limitations

Time will tell if intrapreneurialism can thrive in today's environment of increasing teacher scrutiny and administrative control. School leadership that fosters instructional freedom, creativity, visioning, and risk tolerance will help teachers ameliorate the uncertainty, lack of support, workload imbalances, and problems with students that threaten motivation. School district leaders should work to cultivate relatedness—connection and collaboration with colleagues, parents, and students—in rigorous and meaningful ways (Abril & Bannerman, 2015). Additionally, school leaders and policymakers should aim to reduce burdens placed on teachers working part-time, in mixed assignments, and in urban schools to better support their basic psychological needs and intrapreneurial inclinations. In light of the resource deficiencies that emerged with high frequency in this study, a higher degree of scrutiny regarding school funding is imperative, particularly regarding the extent to which funds earmarked for classroom-level innovation actually reach teachers with new ideas.

Music educators will find it beneficial to articulate their personal career visions before considering intrapreneuring as a potential pathway to pursuing growth opportunities. Interested teachers should seek guidance from a mentor and together assess organizational tolerance for innovation before committing to create a new musical endeavor. Despite its seemingly dispositional nature, intrapreneuring comprises a set of distinct skills that can be taught and learned (Bygrave, 2004; see also the Society for Arts Entrepreneurship Education, an organization formally established in 2016). Music teacher educators could consider slight curricular modifications—short discussions, engagement with guest speakers, or hands-on venture creation simulations—to expose music education students to intrapreneuring in meaningful ways without adding additional coursework to music education degree programs. Clinicians should consider the benefits of professional development in intrapreneuring skills for in-service music teachers. Potential case studies of successful intrapreneurial endeavors abound in many communities, including cutting-edge music technology programs, unique ensemble formats, student-run record labels, and partnerships between schools and civic or professional music organizations.

Future researchers could replicate this study within different sampling frames to ensure a greater degree of generalizability and therefore better understanding of regional, national, and international differences in music teacher motivation and intrapreneuring. Subsequent versions of MIMES should target the perspectives of early career teachers, choral/vocal specialists, and string specialists because these

constituencies constituted a low proportion of the sample described herein. Given the inherent limitations of cross-sectional survey research and preference sorting via Likert-type scales, future researchers could opt to engage in longitudinal, mixed-method, and/or qualitative research to gain a deeper understanding of intrapreneurial music educators. Furthermore, while entrepreneuring and intrapreneuring might appear somewhat dichotomous, it seems likely that these phenomena form a continuum comprised of similar approaches to new venture creation. Additional research investigating the nuances along this continuum would prove informative.

In the future, two phenomena warrant prioritization in research and practice: organizational encouragement of creativity and teacher relatedness. The former accounted for much of the predictive influence of each regression model; the latter encapsulates intrapreneuring's intermingling of individual dreams and social capital. Given the enigmatic standing of relatedness in the motivational outcomes reported in this study, future researchers should prioritize inquiry that interrogates socially constructed aspects of intrapreneuring. Researchers might also undertake further study of university music entrepreneurship programs to determine if curricula meet the needs of preservice and in-service music educators. As a starting point, researchers could ascertain the extent to which programming offered by centers for music entrepreneurship even reaches music educators (see Slaughter & Springer, 2015).

Findings of this study are limited by the sample of willing respondents within a larger population of New York state K–12 music educators (Alreck & Settle, 2003). Survey research depends on self-reported data, which vary in terms of objectivity; survey participants might have answered questions inaccurately to be viewed favorably. Many potential participants might not have responded due to time constraints, confusion, technological malfunction, life issues during the survey administration period, or distaste for survey participation. In addition, the forced-choice structure of survey items may have limited the range of participant responses. It is important to note that part-time teachers constituted 2.8% of the sample, a proportion large enough for valid statistical analysis but nonetheless small and of arguable external validity.

Conclusion

Research in music education and other disciplines suggests that motivated teachers beget motivated, better performing students (Bakker, 2005; Rowan, Chiang, & Miller, 1997). Music education intrapreneurs, who cleave from entrepreneuring through their need for affiliation, embrace dual roles—equal parts instigator and collaborator. Results of this study indicate that intrapreneurial music educators experience increased motivation at work and that certain intrapreneurial perceptions and behaviors may predict whether teachers feel support for autonomy, competence, and relatedness in the workplace. Intrapreneuring may serve as an ideal pathway to increased music teacher motivation and retention and in turn toward a teacher-driven approach to enhancing music education.

Author's Note

This article is based on the author's dissertation, "A Survey of New York State K–12 Music Educators' Workplace Motivation and Intrapreneurial Orientation," completed at the Eastman School of Music of the University of Rochester in 2015.

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Supplemental Material

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Notes

1. Although many consider *entrepreneurship*/*entrepreneuring* and *intrapreneurship/intrapreneuring* to be synonymous, I prefer the *–ing* suffix because it infers action. Therefore, I only use the *–ship* suffix when referring to the work/terminology of others.
2. Several of the survey instruments I chose for this study contain *entrepreneurship* in the title despite my focus on intrapreneuring. Through edits that convey an organizational context, I adapted these instruments to effectively measure the attributes and behaviors of intrapreneuring. Upon consultation, an expert panel agreed that my adaptation captured the essence of intrapreneuring. The panel consisted of (a) a music education professor with experience working in a music entrepreneurship program within a conservatory, (b) an instructor in a graduate school of education within a major research university who teaches an entrepreneurship course for current and future educators, and (c) a practicing entrepreneur in the field of information technology who teaches entrepreneurship courses in a graduate school of business.
3. I defined *new musical endeavors* as innovative teaching and/or performance ideas that are brought to fruition through the autonomous or collaborative actions of music educators to enhance student learning. I further clarified that these endeavors could either be completely original or simply new to an individual teacher or school.

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