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Preparing Students for Meaningful Entrepreneurial Careers: Two Australian Case Studies

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Abstract

In Australia, the creative industries are seen as vital to the development of a prosperous, creative and imaginative nation. This paper explores the potential of school-industry creative partnerships and addresses the necessary development of entrepreneurial behaviour in music education offering new premises on which to build a teaching/learning approach, which is better suited to future contexts. The paper follows two Australian case studies; the first case study traces a group of 15-17 year old music students who have developed their own music industry enterprise. The second case study follows a group of 8-14 year old music students who develop creativity, musicianship and confidence in collaboration with industry professionals. Our research asks how the participants developed entrepreneurial attributes through learning in situ. In order to explore this question we frame the study with Lave and Wenger's social learning theories of Legitimate Peripheral Participation (1991) and Communities of Practice (1998), guided by the concepts of entrepreneurial learning as framed by Johannisson (1991). Our cases suggest that linking with communities of practice that lie outside of schools is one way to empower music programmes to move in entrepreneurial directions.

Key words

Entrepreneurship, communities of practice, student enterprise, music industry, entrepreneurial competency, industry partnership

Introduction

Education has a role to play in fostering collaborative learning environments where students can gain a better understanding of the industry they will inhabit in the future. The report *Restoring Our Edge in Education* (The Business Council of Australia, 2007) argues the need for communication, teamwork, problem solving, ongoing learning, creativity, cultural understanding, entrepreneurship and leadership for collaboration in the workplace. In addition, the *Pathways to Technological Innovation* report (The Parliament of the Commonwealth of Australia, House of Representatives, Standing Committee on Science and Innovation, 2006) reveals a need to foster an entrepreneurial culture in Australia – one that starts in the early school years and continues through into public and private enterprises. In Queensland, the *Creative Workforce for a Smart State* Report similarly highlights that ‘schools and teachers should foster the development of project management and entrepreneurship as core skills’ (Oakley, 2007, p. 9). More recently, Young (2014) in his report to the UK government, *The Report on Small Firms 2010-2015*, cited self-employment on the rise and recommended enterprise in education as a way to help young people develop creativity, resilience, perseverance and self-belief as the necessary skills required upon leaving school.

Linking diverse communities of practice that lie beyond schools through the construction of communities of practice in music education could be one way to empower practitioners and expand school music education programmes in entrepreneurial directions (Froehlich, 2009).

Expanding students' networks to include industry professionals could foster an appropriate environment in which to develop new innovative products and ideas. This initiative would also contextualise and situate learning in an industry context.

Previous research into learning processes and pathways in the creative industries found that, 'compared with more established professions, qualification and entry routes into creative industries are opaque and lack clear progression' (Roberts, 2006: 19). Roberts proposes pathways to creative industries through career advice, a new qualification route, work-based training, education-business partnerships, mentoring networks and demand-led skills provision. Winterson & Russ (2009) also argue that more needs to be done to prepare music students for their future careers; if this is not done, there is a danger that universities are simply preparing students to fail as performers and composers. While music graduates could leave university with a range of tacit transferrable skills such as problem solving, opportunity scanning, creativity, communication and teamwork skills, these might not be visible either to future employers or to the students themselves. This is because these transferable industry skills are typically not taught, despite repeated calls to explicitly address them in the music curriculum. Ninan, Hearn and Oakley (2004) recommend that this kind of training should occur in the formative years, even before they arrive at university or technical colleges.

Creech *et al.*'s (2008) study of early-career classical musicians in the UK found that the competitive nature of the industry presented several challenges for newcomers to the music

profession. These included finding time for professional development and self-promotion, and dealing with self-doubt, fear, frustration and financial constraints. Similarly, Bennett (2007) in her detailed study of musicians, artists, arts workers and educators from across Australia, Europe and the USA found that most musicians wanted business skills and opportunities to learn about the profession in their formal training years. She concluded that in addition to performance skills, musicians require the skills to run a small business; the confidence to create new opportunities; communication skills for use in educational, ensemble and community settings; and industry knowledge and strong professional networks.

This has led researchers to question the role of music education, acknowledging that if musicians are to have sustainable careers they will in most cases be looking at self-employment (Bennett, 2007; Winterson & Russ, 2009). Rae (2005) suggests that young people need to become entrepreneurs of the self in navigating their futures. We argue that schools are not well equipped to develop these attributes in students and that new approaches to learning and teaching in the music education field need to be further explored.

This article explores the potential of creative partnerships and a broader notion of music education, which offers new premises on which to build an approach better suited to future contexts. The first case study traces a group of 14-17 year old music students who have developed and manage their own music industry enterprise – *Youth Music Industries* (YMI) – an enterprise aimed at building relationships with the wider community to create opportunities

for young musicians around Queensland to perform, publish, record, network and learn about the industry. The second case study – *YoungBlue* (YB), sees younger musicians aged between 8 and 14 developing creativity, musicianship and confidence in collaboration with industry professionals, realized in a professional performance setting.

In both cases we acknowledge that learning occurs through social interaction with others and this comparative case study is theoretically framed by Lave and Wenger's social learning theories of *Legitimate Peripheral Participation* (1991) and Wenger's *Communities of Practice* (1998), guided by the concepts of entrepreneurial learning as framed by Johannisson (1991). Our research asks how the participants through learning *in situ* develop behaviours and attitudes that will equip them for entrepreneurial futures and specifically in this context, the music industry.

Entrepreneurial Learning

Entrepreneurship is a 'discipline' which can be learned whilst others argue that one has to have desire and passion – something that cannot be taught (Drucker, 1985). Riese (2011), in her discussion of education policies in Norway, describes entrepreneurship education as a general virtue (promotion of activities that encourage using initiative, creativity and problem solving) and business (encouraging students to start new businesses). Beckman (2007) proposes a broader view on entrepreneurship that teaches students new skill sets in the context of the arts environment they will inhabit as professional artists. This involves innovation development,

entrepreneurial behaviour, arts culture and a more contextual integration of intellectual skills.

Essentially, Beckman is suggesting a context-based curricular where students develop their own innovative and real-world outcomes to transition from student to professional.

In a project aimed at developing entrepreneurial characteristics in youth, Rasheed (2000) proposes that learning styles, which include active experimentation balanced with concrete experience, will enhance entrepreneurial propensity. His experiments in high schools establish real business situations as a context for learning. He cites a number of attributes that act as predictors for entrepreneurial behaviour including the need for achievement, creativity, initiative, risk-taking, setting objectives, independence, autonomy, motivation, energy and commitment. Rae (2005) alludes to another significant aspect of entrepreneurial learning: the development of entrepreneurial identity through personal and social emergence. This is developed through interaction with others where participants learn how to apply their abilities within networks to achieve their ends. He describes this as ‘translating possibilities of “what could be” into enacted reality and self-belief and confidence that they are able to make that happen’ (p. 328).

For the purpose of this study, and similarly to Beckman (2007), entrepreneurial learning is not a stand-alone subject but rather an authentic contextualised activity that develops entrepreneurial behaviour.

Entrepreneurial learning *in situ*

Many educators are reluctant to embrace the concept of entrepreneurship, as the term is generally linked with profit-making activity. Rae (2005) supports our view that learning is a fundamental and integral part of the entrepreneurial process, in which the human, social and behavioural activities are of as much concern as the economic aspects, which are often highlighted. We believe, similar to Gibb (1996), that while education can provide cultural awareness, knowledge and skills for entrepreneurship, the art of entrepreneurial practice is learned experientially in business rather than educational environments. Learning must be explored as contextual and active rather than an isolated educational process.

Wenger's Community of Practice theory (CoP) is a social learning theory that provides a framework to support the idea that 'learning is essentially, a fundamentally social phenomenon, reflecting our own deeply social nature as human beings capable of knowing' (1988, p. 3). Lave and Wenger (1991) designate learning as a function of activity, context and culture in which learning is situated. In CoPs, knowledge and skills are obtained by participating in activities that expert members of the community would perform and this sharing of knowledge through collaboration is core business of community learning. In both of the cases presented in this article the students gradually become more experienced and take greater ownership of their learning. The gradual increase in participation has been heralded by Lave and Wenger (1991) as 'legitimate peripheral participation' where learners 'steal' implicit

and explicit knowledge through participating and observing practitioners at the periphery or side of community activities (Brown & Duguid, 2002). Similar to apprenticeship, they soon move from peripheral participation to central participation (Hung, 1999).

Methodology

The research question has been investigated with a qualitative and interpretative approach allowing researchers to emphasise the context within which the activities studied occur and their meanings for participants (Bresler & Stake, 2002). In this light we have chosen a comparative case study approach allowing us to investigate, by systematic comparison, both cases using an empirical inquiry of real-world phenomena within its naturally occurring context (Kaarbo & Beasley, 1999; Yin, 2009). Fieldwork (Hammersley & Atkinson, 1995) is suitable, as the intention of the research was to reveal emerging processes as they occurred in the field. This also allowed for a variety of data collection strategies, including participant observations of both face-to-face and online meetings in Facebook (Jorgensen, 1989) conducted in combination with semi-structured interviews (Hitchcock & Hughes, 1995) and questionnaires (Creswell, 2013). Our roles were multi-faceted. Kelman was the researcher and teacher associated with YMI, collecting data between 2011 and 2014. Loades and Arthurs were the researchers and teacher/facilitators of the YB program, with data collected between 2008 and 2012. During this time we became very familiar with each other's work by both attending and participating in various activities. While the content of our programmes and the age groups

are different, our driving motivation to develop creative and entrepreneurial learners provided the impetus for this paper. In both case studies, written consent was provided by the parents, and pseudonyms applied throughout.

Our major concern was to find out how participants developed entrepreneurial attributes through our programmes. We have used Johannisson's 'Entrepreneurial Competencies Framework' (1991) to interpret the data, and CoP theory as a framework to explain entrepreneurial behaviour as learning through social interaction. Johannisson indicates that entrepreneurial learning does not take place in a social vacuum and further defines five states of learning: Know-why (attitudes, values, motives), Know-how (skills), Know-who (social skills), Know-when (insight), and Know-what (knowledge). Table 1 provides an overview of Johannisson's entrepreneurial competencies. Middleton and Donnellon (2014) further explain Know-what (including Know-who and Know-when) as knowledge for what needs to be done; Know-how as knowledge for performing entrepreneurial activities; and Know-why as knowledge that sustains personal engagement and legitimises action (p. 8).

Table 1 *Entrepreneurial competencies*

Term	Description	Definition
Know-Why	Attitudes, values, motives	Defined as self-confidence, drive, ability to take risks, entrepreneurial enthusiasm and availability of mentors and role models
Know-How	Skills	Defined as imitating and/or acquiring skills that can be used in action
Know-Who	Social skills	Defined as networking capability in production and social networks, embedded in personality characteristics and developed through practice in context
Know-When	Insight	Defined as experience and intuition to know when, opportunity, timing management
Know-What	Knowledge	Defined as encyclopaedic knowledge and institutional facts

Source: Adapted from Johannisson (1991)

Findings and Discussion

Youth Music Industries (YMI) is an enterprise that was established by the teacher/researcher in collaboration with her students. Students were regularly questioning the international music curriculum chosen by the school and its link to career pathways in the music industry. Over time these student conversations sparked an intervention. The teacher/researcher challenged her students with a newspaper article, where a 16-year-old Brisbane girl discussed the lack of

venues and opportunities for young musicians to play their music. The students were invited to provide a solution, not only to this problem, but also to the problems that they themselves faced as musicians in the present who were worried about their future. All the students from Years 10-12 were invited to participate in the conversations and eventually a group of nine students emerged as regular participants who became committed to the development and implementation of YMI. While YMI was set up as an association under the umbrella of the school organisation (similar to a Parents and Friends group), YMI was given the independence it needed for the students and the teacher to develop their venture. This included setting up a governance structure with an advisory board and its own bank account.

At the beginning of 2011 these students were between 14 and 16 years of age and in most cases were contemporary pop musicians who showed a strong interest in a career in the music industry. The teacher's aim for YMI was to establish a social learning environment where students could develop music industry and entrepreneurial skills experientially in a community of practice. This included her role as a co-member in the community, providing interventions along the way, which would ensure that the students would continue to be challenged. For example, in 2013 the teacher instigated a partnership with schools and arts organisations in regional north Queensland, leaving YMI students to determine the activities and direction of the partnership. The students' aims for YMI were to create opportunities for young musicians across Queensland to perform, record, publish and network, with a bigger vision of building a

youth music scene. Some of their initiatives included hosting a monthly, all-ages venue for emerging bands (*Emerge*), staging an annual four stage, ten-hour music festival (*Four Walls Festival*) and programming an annual youth music industry conference (*Little BIGSOUND*) in partnership with Queensland's music industry organisation, QMusic. All of these events were profit-making activities, which allowed YMI to evolve and expand. For example, YMI began to stage their events in professional venues around Queensland, including regional towns such as Cairns. They also began to host regular 'meet-ups' for young people to come together to share expertise and experience related to various aspects of the music industry.

The DeepBlue (DB) educational program known as YoungBlue (YB) is a creative and entrepreneurial programme established by the DB Orchestra specially designed for school-age children. DB is an innovative performance group characterised by audience and performer interaction, theatrics, spontaneity and less formality (Lindblom, 2009). The 'orchestra unleashed' is self-described as comprising of 'strings, electronics and physical theatre, amplified and magnified by video and interactivity' and combining the 'lush strings of an orchestra, the groove of a band, the drama of theatre and the excitement of a circus (DeepBlue, 2017). The impetus for the development of the DB Orchestra was through an Australian Research Council Linkage grant in 2006 to investigate how orchestras can be sustainable in the 21st Century (Radbourne, 2007). Unlike most orchestras, DB is a for-profit organisation as it is conceived as an entrepreneurial group, with the business model based more on indie rock

groups rather than orchestras. They do not seek funding to compensate for market failure, but look more to investment and growth. DeepBlue is a successful mainstream innovative organisation using technology, co-creation and business-to-business strategies with community engagement at the forefront of its design.

In contrast to YMI, YB is mostly located outside of the school context, inviting young musicians to be a part of a professional orchestra. YB emerged from DB's approach to performance and business as a way to provide opportunities for young musicians to connect directly with industry experts and to understand the need to be outwardly focussed to connect to their audience. The YB program aims to empower young musicians to approach their music with a totally different attitude (YoungBlue, 2017) participating in workshops that cover all the elements of performance in order to produce a show in a public presentation with or alongside DB. The YB workshops are offered in a variety of contexts: 1) YB Workshops are an on-the-day workshop before a DeepBlue Performance. Since DeepBlue began touring regional and metropolitan Australia in 2008, YB was a way for DB to connect with communities on tour and provide local young musicians in rural towns an opportunity to perform on stage with a professional orchestra. YB workshops in this context offer young musicians an opportunity to meet a touring orchestra, workshop a piece of music with the musicians, and then perform in the show with DB. This version of YB takes place on the day of the performance, however YB's are given the sheet music in the lead up to the show. This version of YB expanded to 2)

DeepBlue at Your School; this version of YB workshops offers a series of activities that take place in a school, ranging from a one day workshop and performance to a full semester long program. This version views the school as a venue and although it is located within the school the programs are not a part of the school curriculum, usually taking place after school hours. Finally, 3) the DeepBlue Holiday Program is a full-time week-long programme, incorporating a range of activities to prepare participants to design, perform and produce their own public performance. This version of YB is usually located within a performance or university venue and takes place in the school holidays. All versions of YB occur in a creative, supportive and social environment, which generates opportunities and insights for young musicians. Workshops can cover movement, improvisation, composition, technology and live performance, stagecraft, public speaking, and circus antics, finally bringing together all the elements of performance into a music show. The YB program is now witnessing a full circle with a growing number of YBs beginning to audition and perform professionally with the DeepBlue orchestra.

Know-why

The following findings demonstrate how students in both case studies engage in meaningful, real-world activities which lead to entrepreneurial 'know-why' attributes such as: sense of achievement, self-confidence, vision, drive, aspiration, reflection, sustainability and ability to take risks.

In the YMI programme entrepreneurial 'know-why' was evidenced by the students' vision. They demonstrated a sense of purpose and an awareness of the need to be sustainable and successful. In Chris's words: 'It's definitely not a thing I have to do, I enjoy it, I'm all for everything we're about'.

The students had developed a strong emotional response to the outcomes they were achieving. Ivan recalled how he felt seeing the audience 'moshing' when the headline band was on stage at the *Four Walls Festival*: 'It was a highlight because it was real and we worked so hard and we actually accomplished it'.

This external reinforcement in the form of audiences enjoying the YMI events, was a significant factor in keeping the students connected emotionally to the vision, and motivated to continue committing the time and hard work. Brandon proudly posted a screenshot in their Facebook group, showing an endorsement that one local band had publicly shared online:

Youth Music Industries are the way to go! They don't need to sell any tickets and the crowd is always top notch. They are definitely the way to go for young bands in Brisbane if you ask us. They've been so good to us and have supported us through the thick of things.

Sharing these reviews and endorsements became a significant part of the community's repertoire. The students shared any such artifacts, because they were reminders of how far they had come, and all that they had achieved. The positive work environment that they had achieved made work enjoyable and motivating. Keeping the workplace positive can be a

challenge for most adults; however, this was an element that the students seemed to intuit naturally. In the following Facebook excerpt, Hayden takes the time to post a celebratory message to remind the group of their achievements:

Hayden: BTW guys, just wanted to say how proud I am of what we are doing. You should all be super proud, our event will be in all magazines next week! Tell your friends! And show them how cool we are, and that we are literally running a youth festival! You should all be super proud, and excited for the festival.

Brandon: This is cute! Haha!

Hayden: Ahaha, just had a proud moment!

Brandon: Hahah! WEW!

Indigo: Ass YAAAYYY goo uss!!!

Celebrating achievement and making time to build morale and pride among the group became part of their ongoing procedural repertoire and, thus, the foundation of building a strong sense of ‘know-why’. For the nascent entrepreneur, understanding why one should persist in a venture is a critical element.

In the YoungBlue programme, the entrepreneurial ‘know-why’ is evidenced in students’ inspiration, enthusiasm and drive. These qualities were observed in voluntary thank-you emails and handwritten letters from teachers and students involved, as well as from questionnaires and social media messages and posts.

Through the availability of mentors and role models from DB, a YB participant often finds themselves working in a way they did not realise they could. YB performers are

empowered to take risks embodied in the creative process, leading to a boost in self-confidence to enact their ideas and publicly present their work. YBs are encouraged to suggest ideas then choose to adopt them or others. In the following quotes, students have shown to experience a greater sense of self-awareness, which is an important component in developing Know-why competency. In other words, students were beginning to make sense of their own entrepreneurial competency – abilities, resources, social networks and direction:

It made me excited about learning the violin and gave me ideas for new directions with music. (YB participant 1)

Since your workshop my confidence in playing has become heaps good I know longer feel scared playing my parts and I found your performance truly inspiring. (YB participant 2)

DeepBlue inspired the school students to explore and appreciate a new genre of music while improving their confidence. (School teacher 1)

I am emailing to say what a wonderful experience the String Ensemble girls had at your workshop. The girls were very privileged to be able to take part in such a program as they don't normally get access to such events. It was exactly the type of experience they needed to get them excited about their string playing and to see that it can be fun! Your show was truly electric – we all left on a high and the girls were still buzzing with enthusiasm the following Monday at school. Thank-you for accommodating our group and for providing such a worthwhile and enjoyable experience. (School teacher 2)

Both the student and teacher responses show how the YB approach encourages the participants to move beyond their comfort zones. This self-confidence informs the development of entrepreneurial attitudes and motives which can be seen as participants

discovering and acting on their newfound 'direction' with music. In most cases the availability of DB role models allows this growth in a supportive and inspiring environment.

Entrepreneurial enthusiasm, drive and motivation, another common 'know-why' trait, was observed in YB participants. In the quote below, a Melbourne school teacher refers to a group of students who were inspired by the DeepBlue approach and started their own ensemble:

I thought you should know that this week [Band A] came in with THREE new arrangements (unheard of before – and especially as exams are next week). They are so fired up and they loved meeting you all. Toby is playing the cello Deepblue style!!! I can't stop him even though I know you will be horrified!! (School teacher 3)

The next time DeepBlue were in their town, the [Band A] students sought out work experience and extra performance opportunities. This self-directed behaviour, along with their own arrangements of three new pieces, is a strong reflection of the way their new enterprise was functioning, that is, developing self-direction through modelling. Growing and learning independently of curriculum is a strong indicator of developing 'know-why' competency.

Know-how

While in both our case studies the students were developing new skills, the two cases differed due to the ages of the students involved. These project management skills included setting goals and completing tasks, strategic planning, and interpersonal and communication skills.

The YMI students recognised that timely organisation was a major factor in executing project goals and that this involved not only personal organisation, but also clearly delegated jobs and responsibilities. In the early stages of the YMI start-up Hayden assessed YMI's ability to be organised:

Cause we haven't had much time, we kind of just do it, and we don't think about it, um, and we don't arrange it, we just do it, that's what I've been fighting to change for the past six months, just getting everybody to do a specific thing, instead of everyone just running around doing something. (Interview)

In the second year of YMI, the students aimed to take their organisation skills to industry standard, and put in place clearly developed roles and responsibilities. This strategy led to an improved approach to organisation involving a more professional governance structure with clearly defined roles. The students had their project deadlines and schedules worked out much earlier, and met each deadline well in advance of the equivalent in previous years. This growing professionalism is evident in the Facebook excerpt below:

Tom: Indigo, Faith updates on your roles would put my mind at ease (: Chris also.

Faith: I've started contacting food, but no confirmations yet – I'll let you know when there are any. Hellhound hotdogs haven't gotten back to me :(so I'm still looking for a hotdog vendour...

Tom: Okie doke, let me know if it's still not looking good at the end of the week and we'll have a chat about it.

Faith: OK, sounds good.

Indigo: Got 5 people keen to do photos...

These extracts provide evidence of the students showing greater organisational maturity in the way they approach their project goals and deadlines. Evident is a clear strategy to identify problems early, with established reporting methods that the students implemented to monitor how their project was tracking.

Participants involved in DeepBlue's educational programs all have access to vital 'behind the scenes' information of a professional production. Through this they gain valuable insights into the elements that go into producing a show and the problem solving that inevitably takes place. The key observations of the 'know-how' attribute found in YB participants are the unique imitative skills acquired while working with mentors, as well as skills learnt that are not generally taught in current music classrooms. The following quotes offer insight into the impacts on students who were given an opportunity to build and stage their own show. This included designing the narrative and story, right through to the production, costuming and staging of their performance:

We are also deeply appreciative of the opportunity given to our son to act as stage manager due to an injury to his hand. He was very excited and keen and for a 12 yr old, I think he did a fine job. It has also opened up a whole raft of possibilities for him down the track re careers etc. (Parent 1)

I liked the Summer school because it was more than just playing the music but had things like public speaking, stage-craft and movement. (YB participant 3)

In both of these extracts YB participants and parents demonstrate an awareness of the growing needs of musicians to be multi-skilled. These relevant, yet extra-musical skills acquired by the students are indicative of developing entrepreneurial ‘know-how’, in particular problem-solving skills and technical skills, which enable the musician to expand their opportunities and explore new contexts.

Know-who

Entrepreneurial ‘know-who’ competency can be described as a student’s ability to mobilise their connections and networks to achieve goals, generate opportunities, gain access to new ideas and trends, and take risks, all which is important in fostering the entrepreneurial mindset.

In both cases students identified the value of building these social networks. As can be seen in the interview extract below, the YMI students were conscious of the social and cultural capital they generated through this:

It’s cool that I can write down on my resume that I’ve organized a festival and currently organizing a conference, and working with the industry like QMusic – just knowing that I have that support now (Tristan, YMI).

The students’ developing entrepreneurial ‘know-who’ was not only evidenced explicitly in interviews, such as in the quote above, but also implicitly as seen in the ‘Facebook’ excerpt below. Here a student suggested that someone from YMI attend an event being hosted by another group of young people outside of the school:

Brandon: Is anyone going to soundsesh tomorrow? If so, take a camera and take a few pics of the place. Would be interesting to see how they set the whole thing up. The two people are running it, Carly and Connie, have messaged me etc., and they are running it by themselves...just them two, but I wished them good luck and posted the event on the YMI page. Nice people.

Hayden: I'm going, and I'll be saying hey...

Chris: I should be there.

In this 'Facebook' excerpt it is possible to see strategic behaviour around networking, that is, development of entrepreneurial 'know-who'. The feature of interest in this excerpt is the idea of not only raising awareness of what their competition is doing, but also networking and learning from them. In this case, Soundsesh was promoted through the YMI networks, and YMI were able to acquire new 'know-how' and bring that back into their own community. In this way, mobilising social capital was a strategic move by the students in improving their own enterprise.

In contrast, YB students' understanding of the value of social interaction was more implicit. The 'know-who' behaviour was seen developing in a social context:

It was an exciting experience, as I was able to meet new and old friends. (YB participant 4)

It was great for Thomas to hang out with kids he didn't usually and establish new friendships. (Parent 2)

It was a great opportunity for the children to mix with others who have similar musical interests and learn from so many specialist teachers. Really motivated and heightened levels of interest in music, keen to keep learning. (Parent 3)

These extracts emphasise both participant and parent awareness of the social and collaborative nature of music-making. The YB program has given students the opportunity to strengthen existing ties but to also create new ties. This is an important part of developing entrepreneurial 'know-who' competency. In particular these extracts show how new networks have provided opportunities for participants to accelerate their musical learning and increase their motivation. Aligning with a community of musicians also allows these young participants to refine their growing musical identity, and as such enhance their entrepreneurial 'know-why'.

While relying on existing personal networks (e.g., school concert band) is good for confidence building, it also presents an opportunity for students to hide behind their whole section and rely on others to carry the load. The YB program offers a context for risk-taking with less familiar concepts and people. This provides opportunities for growth and development, which are quite often implicit to the participants:

Our Instrumental players while some, especially the yr 8s [Grade 8 students] were out of their comfort zone, the teachers were really surprised to see how kids stood up beyond what was expected and some kids usually in the background shone. (School teacher 4)

I was in YoungBlue. It was the best day of my life! I was inspired by what you do. I have been on that stage a couple of times, but that time scared me. (YB participant 5)

DB itself is outward looking and explores new approaches using a business model called Blue Ocean Strategy (Mauborgne & Kim, 2005). This involves taking risks to create uncontested market space. This is an important feature of the DB YB program, which encourages the student to push beyond their comfort zone.

Know-when

Entrepreneurial 'know-when' is evidenced in an individual's ability to trust their intuition, and to recognise, seize or create opportunities that emerge at the right time. The YMI students in the Facebook excerpt below demonstrate their ability to recognise the chance to capitalise on an existing situation, in this case a potential useful partner:

Matt: [BAND B] REPLIED!! These guys are so good! So we should definitely let them play? Btw (by the way), we should meet the manager, as he runs the Gold Coast Music Industry Association!

Sarah: So he's asked me to call him tomorrow, when would be a good time to arrange a meeting?

While there was evidence that students recognised potential opportunities by networking with industry professionals, these 'discovered' opportunities were not always exploited. In most cases, these decisions can be attributed to lack of time due to school commitments and the heavy event management workload of the YMI team as reflected on by Ivan in the following interview excerpt:

Strengths are we create a lot of opportunities, and our partners create a lot of opportunities for us, whether we take full advantage of those is one thing. I think that is really, well, it's difficult cause we're at school, and being at school you have other milestones as well.

In a sense, the students had reflected on what the group could achieve based on their individual commitments, were realistic about what was doable, and prioritised. Like any business, the students were constrained by their resources and, in particular, their lack of time. This is an example of the students developing a sense of entrepreneurial 'know-when': the ability to know when to exploit an opportunity, to know when the time is right for both the market and the organisation.

Research field notes from a YB Summer school programme suggested that students in a supportive, creative and collaborative environment were able to trust their intuition and seize opportunities. An example of this was demonstrated during the Summer school of 2012, when a small group of students who had met in the program collaborated to form a small group, practising together during lunch breaks and using the Summer school performance to launch their new ensemble.

In a more recent YB workshop a participant followed up in an email to his music teacher straight after the workshop finished:

I've recently been in a couple DeepBlue concerts and thought, "Hey, why don't we have a go at that?" We have a bunch of electrical instruments (violins, violas, cellos and basses) and wireless packs and all these other things that aren't getting

used. What I was thinking is that we could get a group together and play contemporary pieces and covers and arrangements of others and all this fun stuff.
(YB workshop participant 6)

This student identified an opportunity to take initiative and create an opportunity. In this case, the student saw an opportunity to engage his teacher and peers, and mobilise existing resources. In particular the student recognised the appropriate time to act given that students and staff were feeling inspired and excited at the recent workshop.

Know-what

In this section we present evidence of what it is that students learned about working within the music industry; this particular section highlights how their work behind the scenes gave them a greater understanding of what it takes to be successful in the industry. The foci of this section include institutional facts, professionalism and industry expectations, exploring the realisations that the students came to, and the process of coming to these realisations.

Acquiring institutional facts are an important part of developing ‘know-what’ competency. In the Facebook excerpt below, YMI students have learned important issues regarding copyright after they used a band’s original song as the soundtrack to a promotional video for their music festival:

Indigo: Did you see the email from Over Ocean’s [band] manager? Not cool, we need to be really careful about this stuff in the future.

Brandon: Yes, and it's fine! Cause Matt had sent them a message last night anyway! So it was just bad timing in how we sent emails! All sorted! Did someone reply to them? If not, I will again.

Indigo: We need to make sure we get permission before release.

Brandon: We thought it was a creative commons licenced download as it was available for free on triple J [Australian radio station known for unearthing new bands]

Indigo: Yeah, I dunno. That is something we should probably actually learn about...

Brandon: ...which we just did!

Indigo: I mean like the legit technicalities...

Here we see that Brandon has not sought the correct permission for using another musician's song as an accompanying soundtrack to the film clip. As demonstrated in this excerpt, the students explicitly learned about copyright issues through their own errors. Lacking certain knowledge puts Brandon at the periphery of both the YMI and music industry communities, a risky place where mistakes can be made. However, through this experience (legitimate peripheral participation), he deepens his knowledge, which increases his competence and serves to move him further to the centre of the YMI community. This level of required knowledge is mostly beyond what YB students require for the programme, however both YMI and YB learned a great deal about the need to adopt a professional approach, which is embedded into the practices of both programmes with the age-old motto 'the show must go on'.

The YMI students became more aware of the industry environment, the structure of the industry, and the rules of participating therein; in other words, the industry 'do's and don'ts'.

This awareness played a significant role in their emerging understanding of professionalism. In the following Facebook excerpt below, Matt reports that with only two weeks to go before the Four Walls Festival, only four out of more than fifteen of the youth bands had returned their contracts, which included vital information required by the technical team for planning:

Matt: Btw, only 4 bands have replied with stuff...WOO for them emailing back, hahaha!

Hayden: Holy shit they are lazy, no wonder bands need managers...

In this excerpt, Hayden explicitly shares his understanding and growing appreciation of one less visible aspect of the music industry's structure: band management. The excerpt also shows Matt's frustration with the young bands not returning emails. This demonstrates a more nuanced understanding of what is required for participation in the music industry. It also makes students aware of a gap in music industry knowledge for young performers; in this case, the need to respond to an opportunity and to be professional and punctual as evidenced in Tristan's reflection below:

It has shown me that with my own band you just have to be on the ball, cause I know that other people who were trying to organise an event, they'd just cut you if you're not like responding to emails, you're not just there waiting to be directed, you just have to be on the ball.

Through the process, they were able to experience first-hand the gaps in young people's music education and the consequences of these gaps. They were also able to acquire knowledge

of the music industry structure, its regulatory environment, and the various roles and careers available.

In YB, the notion of professionalism is experienced by the students first through observing their DB role models, and then through the opportunity of staging their own performance within a DB public show:

I also really enjoyed watching the rehearsal and the sound check as I learnt so much about how deepblue do what they do. (YB participant 7)

They (the students) especially enjoyed the comments from your director. It was great to hear about how to make it in the music industry and sustain a successful career. (School teacher 5)

The participants are initially asked to sit in the audience and observe DB in rehearsal and are able to communicate with the producers, directors and performers to ask questions and engage with the process before the workshop begins. This aids students understanding of the DB concept, how to act when you are on stage, through observation and imitation.

The participants involved in any of the YB programs take a substantial risk by getting up on stage and doing something beyond their learned experience. This challenge includes playing from memory while incorporating choreography, working with professional hands-on technologies, and all with the expectation of a highly energised and committed approach. In a public performance with an audience made up of strangers, friends and family, the participants learn a great deal about what it means to be professional, learning to be on stage at the right

time, how to act on and off stage, how to execute their creative ideas in public, how to regulate emotions and manage any fears or anxieties:

The show was great – I never realised how much work must go into the Deepblue shows! Being able to learn about the lighting, setting, instruments, costumes and choreography-and then choosing our own! It was great! (YB participant 8)

The concert looked like we had worked on it for ages! (YB participant 9)

In learning about the behind-the-scenes aspects of being a professional musician, the participants often learn about themselves as musicians and surprise themselves when they discover their own capabilities.

Conclusion

Wenger's social theories of learning in entrepreneurial contexts, offers educators practical approaches for moving beyond learning *about* entrepreneurship, to learning *for* entrepreneurship. In particular CoPs rely on the convergent interplay of competence and experience by allowing them opportunities to broaden their membership to include those who offer different perspectives and levels of expertise, such as industry partners and new members. This is relevant for entrepreneurs who need to develop a diverse range of social networks to gain access to new opportunities and resources. The tension created by overlapping various communities keeps a CoP perturbable and resilient at the same time, ensuring that the group remain fresh, innovative and sustainable. Wenger (2000) describes

three learning dimensions of CoPs, Mutuality, Enterprise and Repertoire. The learning environments in both cases enable students to interact meaningfully and also beyond to experts, learning how to contribute what they know, and connect with what they don't know. Students developed trust within their communities to be able to speak truthfully and feel comfortable addressing problems together. It is this ability to interact productively (Mutuality) that is fundamental to successful entrepreneurial 'know-what' and 'know-who'. Both groups developed a strong belief in what they were about, evident in the groups' desire to address gaps in their knowledge, and to remain open to new opportunities and directions. This shared enterprise is fundamental to entrepreneurial 'know-when', 'know-how' and 'know-why'. Repertoire is evidenced in the groups' desires and needs to enact all that they learn through reflection and feedback, on the development of common resources, artifacts, tools, stories, styles and routines in order to improve. This is fundamental to the entrepreneur.

Social learning values the lived experience of participation in the world. Legitimate peripheral participation, however, provides an approximation of full participation giving exposure to actual practice. Having both legitimacy and peripherality makes participation work. YB members are granted legitimacy as potential members of DB as they are required to perform in DB's public performance. These young people are given space to make mistakes, to experiment and test out their ideas as they imitate and learn from DB members. Some of the YB members have developed enough competence to be able to secure their own spot in a DB

show as a support act. The YMI members move in and out of the centre of the community depending on their role at the time when tackling high-profile public events involving budgets, venues, band managers, media and large scale logistics. There are complex problems to be solved, new and exciting ideas to adventure but no text books from which to learn this. It is only through their CoP and the overlapping of other communities within the industry that they are able to learn everything they need.

This study aimed to investigate how and what young musicians learn about the music industry through designs that were deliberately engineered to require collaboration with each other and industry partners, and that offered grounded, authentic opportunities that would create a need to develop a command of important skills and knowledge. In doing so, we distil our findings into a broader set of principles that arts educators can experiment with in both curricular and extra-curricular contexts.

1. Students acquire domain knowledge through engagement in authentic contexts to develop entrepreneurial Know-what.
2. Networking is fundamental to learning and developing entrepreneurial Know-who.
3. Reflection and self-feedback enable students to create effective strategies for action and improvement, and develop entrepreneurial Know-when and Know-how.

4. Students learn about industry professionalism, standards, and cultural practices by working in a variety of roles to develop entrepreneurial Know-what and Know-why.
5. Setting goals and completing tasks is fundamental to learning and developing entrepreneurial Know-how.
6. Effective interpersonal skills can enhance community learning and develop entrepreneurial Know-how.
7. Students learn about music career sustainability through engaging in, maintaining and renewing their own enterprise, thus developing entrepreneurial Know-why and Know-when.

While this work demonstrates an idealistic vision for the future of education, the reality is inevitably less optimistic. While our studies sit outside the formal curriculum, they offer a promising set of goals; however, the challenge for educators will be to determine how these approaches can be implemented within the formal structure and systematic constraints of schooling, if they continue to be governed by conventional templates. On the positive side, our studies have shown that school administrators and teachers are open to new learning environments that may effectively prepare young people for entrepreneurial careers within the creative industries.

In our experience of running these programs we acknowledge that the real spur for effective learning is the real-world context – a ticketed show that *must* go on incentivises both YoungBlue and YMI students.

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