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An Entrepreneurial Music Industry Education in Secondary Schooling: The Emerging Professional Learning Model

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Abstract

There is widespread agreement that entrepreneurial skills are crucial for young people today, yet there are few studies of high school students engaging in entrepreneurship education that might prepare them for music industry careers. This study has been developed in response to these challenges. It explores a group of high school students (fifteen to seventeen years) who alongside their teacher, have co-designed, developed, and driven a new business venture, Youth Music Industries (YMI) since 2010. The curriculum was designed to give students a real business situation for developing their project management skills and a broader understanding of working in the music industry. The resulting model and design principles speak to an ongoing challenge that has been identified in music education, and creative industries more generally. These principles offer a way forward for other music and creative industries educators or researchers interested in developing models of, and designs for, nurturing an entrepreneurial mindset.

Keywords: music education, music industry, music business, entrepreneurialism, entrepreneurship, social capital, community of practice, project management, professionalism, self-directed learning, entrepreneurial competencies, entrepreneurial mindset, design principles

Introduction

Youth Music Industries (YMI) is a business venture co-created by myself, as teacher-researcher, and my high school students. The venture was established to create a learning environment that would equip students with the knowledge and skills required for successful participation in the music industry. YMI is an innovative and complex pedagogical setting where the students are invited and supported to run their own youth music organization. The study responds to arts policies within both the Austra-

lian and United Kingdom creative industries sectors that acknowledge that the future of their sectors depends on nurturing the next generation of art and cultural workers, producers, managers, and creative entrepreneurs.

While young people might be more educated than ever before, the world before them is much more complex, the risks are higher, and there are fewer secure landmarks. Barrington-Leach et al. (2007) acknowledge that life decisions are more complex than in the past, that they require skills as well as knowledge, and that these skills will be acquired through investment in one's human and social capital. Arguably, schools as learning environments are not well equipped to support these shifting requirements of passage. Freire (1968, 2000) likened the education system to a bank, viewing the passive student as an empty account to be filled by the teacher. Forty years later, Siemens (2005, 9) makes the same critique, observing that, "our institutions are primarily set up to *fill* learners." This paper explores a different approach to knowledge building that foregrounds the process of learning, rather than the product.

A conventional didactic curriculum determines and packages a specific body of knowledge to be assessed, and syllabi are typically not revised frequently enough to keep pace with the "half-life" of knowledge (Wenger, McDermott, and Snyder 2002, 6). This has implications for the relevance and currency of the knowledge being imparted. For example, the international music curriculum chosen by the school where I conducted this research, emphasizes a strong tradition of Western art music, requiring an extensive accumulation of disciplinary knowledge. Students are assessed through a lengthy external written examination, a solo performance, and a composition folio. While not to downplay the importance of formal music education in the development of musicianship, I argue the need for a broader, more relevant suite of skills and knowledge development that aligns with the music industry in particular, and with the creative industries more generally.

The learning design developed in this study seeks to challenge the conventional music curriculum, and acknowledges that we need to establish a more creative and entrepreneurial curriculum that encourages problem-solving, risk-taking, innovation and flexibility. The research does not focus on the teaching of music, but rather on the development of a young person's capacity to work collaboratively, flexibly, and with an entrepreneurial mindset (Ireland, Hitt, and Sirmon 2003; Haynie et al. 2010; Kriewall and Mekemson 2010).

Literature Review

In Australia, the music industry has been described as being two-tiered (Ninan, Hearn, and Oakley 2004). The first tier represents the major record label business model. This tier deals with commercially successful artists who attract significant sales. The second tier involves predominantly independent music activity. This grassroots industry largely consists of independent musicians, sound engineers, and producers, and creates value through networking and creative entrepreneurialism.

Second-tier musicians are able to sell their work independently of the major labels, and opportunities for financial gain have opened up due to "Do it Yourself (DIY) technology" (Cox et al. 2004, 4). This technology makes it easier for new, emerging artists and bands to record their own albums in low-cost home studios. They now also do their own band management and preparation for live shows, including marketing and promotion. Rogers et al. (2004) explain that, in Queensland, Australia, the onus for marketing products and achieving visibility on the local, national, and international music scene lies increasingly with the artist or band themselves. Ninan et al. (2004) conclude that if artists and bands do not get assistance, they look to alternative careers. Many of the participants in Ninan et al.'s study reported looking to formal education to address the absence of the "right kind of knowledge and skills," but also asserted that "formal training is good, but it has to go hand in hand with personal training" (33). In their opinion, this training should occur in the formative years, even before they arrive at university or technical colleges. This merging of formal knowledge/technique and "street smart" know-how is a major challenge for the creative sectors. One studio owner in Ninan et al.'s study confirmed, "Training including practical and street skills into curricula and working on sowing the seeds way ahead of the university level of education is where it all begins…the curriculum has to change" (34).

Rogers et al. (2004) aimed to explore how second-tier practices, such as the reliance on social media and DIY culture, offer alternative methods for "doing music" and generating value in the creative industries (1). They conducted a mixed-method, rigorous study of the Queensland music industry, through the administration of 357 questionnaire surveys across a wide range of music industry representatives, and the conduct of twenty qualitative in-depth interviews. From their analysis, they conclude that educational organizations need to place greater emphasis on tacit experience, and that Queensland musicians require a better understanding of

"business-industry-audience relationships" (20). While there has been no in-depth study since these 2004 publications, they still provide a detailed context within which to challenge the current education paradigm.

While these studies specifically consider the contemporary music industry, the issues raised should be regarded as applicable to musicians across all styles of music, whether classical or contemporary. In this regard, Forrest (2001) offers a broader definition of the music industry:

> The music industry included those aspects of work concerned with the performance and presentation of live and recorded music in the market place. The market place could include a concert hall, a pub, a recording (or garage) studio. The music industry also includes administration, management, marketing and entrepreneurship within the broad music and performing arts field. (82)

All musicians are vying for a place in the professional world; however, scholars in this field argue that the skills and knowledge required for success are now much broader. Creech et al. (2008) conducted in-depth interviews with twenty-seven classical musicians who were in the early stages of their professional careers in the United Kingdom. They 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 U.S.A. between 2005 and 2007 found that most musicians wanted business skills and opportunities to learn about the profession in their formal training years. The participants in her study consider that sustaining a practice is like sustaining a small business, and reported that most musicians work across different capacities within the profession, such as teaching, composing, performing, and directing. Thus, Bennett concludes 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.

Similar to Ninan et al.'s (2004) study of musicians moving into unre-

lated careers, Bennett's study finds that many musicians take on unrelated low-skill and low-income jobs in order to sustain a living. She argues that if these musicians had a better skill set there would be other opportunities for a more satisfying, wider range of higher paying jobs within the creative industries as a secondary or alternative position. Bennett (2007) notes that within formal education, students are not necessarily supplied with these skills, and recommends that they at least be made aware of the business management skills required for professional careers, and the resources and education available to them. In another study in which musicians were asked to consider their careers retrospectively, Bennett (2004) found that they considered the absence not only of business skills, but also of marketing skills, a disadvantage. These musicians also added entrepreneurship, professional networks, technology skills, and community development to the list of requisites for professional careers.

Coulson (2012) used a biographic narrative approach to interviewing seventeen musicians. By finding out how practicing musicians in the northeast of England were supported and made a living, she aimed to investigate what could be learned from musicians' understanding of entrepreneurship. The biographic approach allowed the participants to give an uninterrupted account of their lives, with the interviewer asking questions arising from the narrative. As Bennett (2004) did, Coulson highlights networking as crucial for musicians. She found that musicians were dependent on relationships with other musicians for exchange of ideas, moral support, and performance relationships. The findings also show that performance opportunities are often created through engagement with peer networks.

While these studies make recommendations for improving the education of musicians, there are limited studies of learning environments in secondary schooling that are designed for this purpose, and which could test their claims. Bennett (2004), for example, assumes that institutions cannot teach all of these skills, and suggests that music students simply be made aware of the professional world and the resources available to them. Bennett also suggests that students should acquire business skills, but provides no recommendations on how this is to be done, or when.

Recommendations and models have been reported on in higher education, in particular within music industry degrees. Strasser (2006) implemented simulation games within a music marketing course to give students an opportunity to practice the decision-making process using

real-life business scenarios within a controlled environment. He noted that during the simulation students were able to design, implement, and control the outcomes of the simulation, which led them to learning about how businesses function. Students in the study acknowledged that the simulation activity not only helped them learn the content of the course, but also gave them skills in organization, time management, and leadership.

As opposed to simulation methods, Butler (2007) reported on the development of a student-run record label, BlueT.O.M Records, at the University of Memphis, which aimed to give students practical, hands-on experience working for a fully operational, in-house record company. Butler emphasized that such an initiative met the community's needs by not only supporting local musicians, but through enhancing leadership skills by allowing the students to take on management and supervisory positions, provide on-the-job training and work experience that could be included on their resumes, make contacts and facilitate relationships between students and industry professionals, and develop entrepreneurial and business skills. Similarly, Morrow (2008) builds on the BlueT.O.M student-run record label concept by proposing an international network of student-run music companies that include recording, song publishing, artist management, merchandise, live performance, and sponsorship, which have potential to inform the development of new business models in the music industry.

Emanating from the discussion of this literature, there are potential ways forward for the holistic development of musicians in educational institutions. I am particularly interested in the potential of student-run companies in developing a learning design that enables students to develop "street knowledge" skills. The concept of student-run companies inform this study, and in particular this article focuses on the "what" and "how" young musicians learned through the start-up of their own music business venture at the secondary school level.

The Study

The project came about after working with students who were undertaking a highly academic and rigorous international curriculum in a newly established school. As an educator, I was concerned about the mismatch between student interests and aspirations, and the heavy content-driven curriculum, which could potentially lead to the development of inert knowledge (Freudenberg and Brimble 2010); that is, knowledge that is

not immediately useful. The aim of the project was to develop a learning design that provided meaningful opportunities for students to learn about the music industry, and to develop the necessary skills and attributes required for sustainable careers in that industry and in the broader creative industries arena.

Given the nature of the industry and the scarcity of employment for musicians, young people will need to consider self-employment and freelance work. While the development of entrepreneurial skills, such as opportunity recognition, risk-taking behavior, creativity, and networking skills are key to this transition (Rae 2005), I questioned how these skills could be developed in a conventional classroom environment. While I could design activities that simulated contexts, the benefit of authentic experience with industry networks and adult work settings was my preferred option. The students and I also wanted to create a meaningful project that would have outcomes beyond our own learning, and benefit young musicians across Queensland.

In 2010, I saw an article in the local newspaper that discussed the dearth of music venues where underage musicians could go to gain performance experience and to hear the music of their peers. I made copies of the article and distributed them to my students the next day. I met with a core group of nine students (typically 15- to 17-year-olds from Years 10 and 11) who were interested in responding to the article and, together, we created Youth Music Industries (YMI). In less than a year the students had started their own business, with an ambitious set of entrepreneurial objectives that would normally be considered to be well beyond the scope of such young people. Their aim was to provide a framework within which young musicians could perform, record, publish, and broadcast their music.

The students successfully enacted this vision by establishing and operating underage venues, usually on school premises but sometimes at external venues. At these venues, they hosted monthly *Emerge* nights, which gave youth musicians an opportunity to perform their original music. In 2010 they held a youth music festival, the *Four Walls Festival*, which was a full-day, four-stage festival showcasing emerging talent alongside Australian headliners. This has become an annual event. In 2011 they developed and formalized partnerships with QMusic, (the Queensland music industry's development association, which is focused on promoting the artistic value, cultural worth, and commercial potential of Queensland music) and the Queensland Music Festival. They have also co-designed

and hosted *Little Big Sound*, a youth music conference in conjunction with QMusic's premier industry event, *Big Sound,* since 2011. This development allowed YMI to expand its membership to industry professionals, and to benefit from greater exposure and support. YMI has since hosted its events for young audiences across Queensland.

My learning design required students to work across a diversity of roles, including project and event management, marketing and publicity, talent searching and research, administration, and the management of various stakeholders. The aim was to demonstrate the possibilities for other careers in the music industry, to broaden their perspectives, and to show them how they could apply their creative skills in other areas. My research thus actively responds to the agendas mapped out by the industry career studies discussed in the literature review.

In terms of a learning opportunity, there are several unique aspects to YMI:

- The students and I had never run a music industry enterprise and, thus, we were all learning together
- The learning environment was an authentic organization functioning in the public domain, and run by young people for young people
- YMI was designed by teacher and students in an ongoing iterative process
- My interventions as teacher were not made explicit in a conventional didactic manner, but rather were embodied as seeds or questions from which students were able to form their own ideas

The study aimed to investigate how and what young musicians learn about the music industry through a design that was 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, the study also aimed to develop a new pedagogical framework for entrepreneurial learning for high school students that can align with a creative industries-based approach.

Research Methods

The research questions have been investigated with a qualitative and interpretative approach which allows researchers to emphasize the context within which the activities studied occur and their meanings for participants (Bresler and Stake 2002). In this light I have chosen a case study approach using an empirical inquiry of real-world phenomena within its naturally occurring context (Kaarbo and Beasley 1999, Yin 2009). This case study examines social media and interview data captured during iterations of YMI events over three years (2010-2012). Students organized themselves and their online meetings in Facebook. Thematic analysis of their interactions provides evidence of both explicit and implicit learning in their process. Semi-structured interviews with students, and participant observations of their meetings at school, provided additional insight into the learning taking place. Written consent was provided by the parents and anonymity was applied throughout.

My major concern was to find out how participants developed entrepreneurial attributes through their participation in YMI. I have used Johannisson's "Entrepreneurial Competencies Framework" (1991) to interpret the data, and Communities of Practice theory (Wenger 1998) and Social Capital (Putnam 2000, Woolcock 1998, Coleman 1988) as a framework to explain entrepreneurial behavior 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.

Theoretical Framework

This study places social capital (Putnam 2000, Woolcock 1998, Coleman 1988) and communities of practice (CoP) (Wenger 1988) at the heart of this theoretical framework as a means of understanding the processes and resources—such as knowledge, skills, dispositions, and contacts—that were acquired within the students' own CoP, and through their participation within industry CoPs. Entrepreneurial initiatives and the social capital in communities of practice are understood to be mutually dependent, requiring the cultivation and maintenance of all three types of social capital: bonding, bridging (Putnam 2000), and linking (Woolcock 1998).

Bonding capital can engage and help to maintain a CoP, and build

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 encyclopedic knowledge and institutional facts

Table 1. Entrepreneurial competencies. Source: adapted from Johannisson (1991).

entrepreneurial spirit and shared purpose. However, relying solely on these close ties can limit access to potential resources and opportunities, as strong boundaries can deflect social relationships back on themselves, thus fostering a dense but limited social network of close ties. Bridging capital can help bring about CoP imagination and innovation through being exposed to new ideas and perspectives outside the CoP. Linking capital is advantageous for accessing greater financial support for entrepreneurial activities, and requires participating CoPs to align processes and procedures with external institutional practices. Bridging and linking capital are desirable but more challenging because they require community members to cross boundaries. This presents risks around building trust, as individuals and collectives do not know what lies beyond their boundaries, or within indirect or weak ties.

The aim of this research is to understand how the students participating in YMI as a learning community and an entrepreneurial community of practice learned entrepreneurial competencies through mobilizing different levels of social capital. The research also asks what YMI as a Community of Practice learned across the phases of engaging, imagining, and aligning their community's venture. By examining the YMI CoP through

the lenses of social capital and community of practice theory, this study comes to an understanding of the students' growing entrepreneurial maturity by identifying evidence of Johannisson's entrepreneurial competencies.

Curriculum Design

The curriculum design was an ongoing iterative process across three years. The design started with a contextual review; discussions with my students to gain an understanding of the gaps in the literature in a music education sense; the development of interventions, which were underpinned by communities of practice research and theories of social capital; the testing of these interventions in real-world situations; retrospective analysis; and the implementation of new interventions to improve the effectiveness of the learning environment. The phases of the curriculum design were negotiated with students at every step of the way and included deliberate repositioning of myself as the teacher/researcher. For example, Phase One aimed to develop music industry learning goals with teacher guidance, Phase Two included minimal teacher guidance, and Phase Three saw the teacher as equal participant. Interventions included brokering industry partnerships, instigating new events, introducing new members, refining business plans and governance models, and acquiring external funding to further expand the organization nationally (see Appendix A for a detailed summary of the curriculum design).

Findings

In this section I present an analysis of emerging themes under the category of "music industry knowledge." The data show the students identifying what they need to know in order to articulate their vision, including the way in which they might acquire this knowledge. The data also show how the students acquired knowledge through their bonding and bridging social capital. There are four key specific knowledge themes related to the music industry: knowledge of the music business, knowledge of industry expectations, knowledge of music and musicians, and knowledge of sustainability. As the result of acquiring this knowledge, the students had more resources with which to leverage further social capital, and to work towards greater alignment with industry processes.

Learning About the Music Business

The students were frequently using the creative work of musicians in the marketing tools for their events. Excerpt 1 below, for example, refers to Brandon's promotional video for the *Four Walls Festival* (Phase Two, 2011). Here we see that he 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:

Excerpt 1. Facebook, June 23, 2011

Indigo	Brandon, did you see the email from [Band A]'s manager? not cool, we need to be really careful about this stuff in the future.
Brandon	yes and its fine! cause Hayden 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 *[Triple J is an Australian radio station dedicated to unearthing emerging artists]*
Indigo	yeah, i dunno [don't know] that is something we should probably actually learn abouttt [about]
Brandon	which we just did
Indigo	I mean like the legit techniqucalities [technicalities]

In this excerpt, it is evident that the band manager, who sits in the wider music industry community, has played a significant role in teaching the students about a serious legal issue. This role can be understood through the theoretical concept of "imagining" in communities of practice, in particular the concept of "legitimate peripheral participation" where newcomers to a community are granted enough legitimacy that their "errors, falls, evitable stumblings, and violations become opportunities for learning, rather than dismissal or exclusion" (Wenger 1998, 100). In this sense, the band manager has extended Brandon's competence, as he crosses over the boundary into the professional music industry community. Indigo is encouraging Brandon as he develops competence and brings this competency on an inbound trajectory back into the YMI community. For Brandon, lacking certain knowledge puts him at the periphery

of both communities, a risky place where mistakes can be made. However, through this experience, he deepens his knowledge, which increases his competence and serves to move him further to the center of the YMI community.

Within legitimate peripheral participation, these mistakes are considered a significant aspect of learning, and the students have acknowledged this explicitly. This could have become a much more serious situation; fortunately, however, the manager was aware that the students were still learning about the industry, and gave them permission to use the song. Learning about copyright is particularly pertinent to the music industry, as the students themselves will one day have their own copyrights to protect.

This new knowledge changed their community's enterprise to become more industry compliant but also allowed them to build new repertoire. As context to Excerpt 2 below (Phase Three, 2012), students managed all "know-what" aspects of the *Four Walls* Festival (Phase Three, 2012) with much more confidence and professionalism, having learned from previous experience. In this excerpt, Brandon is waiting to put the soundtrack to his video promo for *Four Walls*.

Excerpt 2. Facebook, June 15, 2012

Brandon	now gotta just wait for [Band B]! HURRY UP [uploaded the video without soundtrack]
Tom	Yeah I'm speaking with their management at the moment... don't know why its taking so long did someone reply to them? if not, I will again
Brandon	what are they saying!
Tom	I think it should be fine... just need to hear from the band themselves... Which is kinda weird these days... haha
Brandon	if I was a band I'd easily be like sure play my song ANYWHERE
Hayden	[commenting on the video] Looks so sick man!!!! but yeah, get their permission first

Brandon was renowned for his previous mistakes, which arose from his enthusiastic and impatient need to do things *now*. In this excerpt, Brandon is still showing his pressing desire to upload their promo video to YouTube; however, he holds back in applying the soundtrack to the video. The community's new repertoire of industry "know-what" is evidenced in this excerpt by their condition to "get their permission first."

The students now have a clear vision to take YMI to the next level in Phase Three (2012), and they understand the importance of getting things right at each step of the way. Given this change in their enterprise and the development of new repertoire, we can also see the emergence of an entrepreneurial disposition, exemplified in their knowledge of copyright law (know-what), but also the ability to make judgments about when to act on their ideas and the appropriate action sequence (know-when).

Learning About Industry Expectations

Throughout Phase Two (2011), the 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 Excerpt 3 below, Matt reports that with only two weeks to go before the *Four Walls Festival* (Phase Two, 2011), 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.

Excerpt 3. Facebook, July 21, 2011

Matt   btw [by the way] 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 and other important information necessary for the smooth operation of the festival. This evidence captures a moment when the students are developing important knowledge about working in the music industry. This is significant for developing the entrepreneurial competency of "know-what," and demonstrates a more nuanced understanding of what is required. 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. Tom later explained:

> Musicians definitely need to know the business management side, you don't need to know specifically how to

run a festival, but I definitely think that there are a lot of musicians who just think that opportunities will just come to them. (Tom, Interview, September 2011)

As a singer-songwriter, Tom learned that a musician should know how the industry works in order to participate successfully. Being on the other side of the music industry (producing an event) showed the YMI students, as musicians themselves, what not to do—another entrepreneurial "know-what." This learning is acknowledged by Tristan:

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 organize 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. (Tristan, Interview, September 2011)

In this phase of their learning (Phase Two, 2011), the students developed a very strong sense of commitment and held each other accountable. In other words, the norms of trust and reciprocity that underpinned their strongly bonded social capital, created a high aspiration culture, and pressure within the group to perform. The ownership and autonomy given to the group in this phase brought the students together and enabled them to build bonding social capital. Through the process, they were able to experience first-hand the gaps in young people's music education and the consequences of these gaps, and thus learn for themselves what is expected of musicians in the industry. They were also able to acquire knowledge of the music industry structure, its regulatory environment, and the various roles and careers available. As Hayden explains:

I've learned a whole lot as a musician, knowing how people pick bands for a concert, like how tech people work, knowing that people that run the event put in a lot more effort than you know. Knowing how to work with other bands and other musicians and how to promote yourself, how to speak to other music industry people. I know all of the different careers and how roles work and intertwine with each other. How to approach managers, agents, fes-

tival organizers, and promoters successfully to be able to form a connection and begin a working relationship. There is an art to the email, and that bit of extra effort can make the difference between being rejected or given a chance. (Hayden, Interview, September 2011)

Hayden was very proactive throughout his time in YMI, making sure that he got the most out of every opportunity and experience. His understanding of the entrepreneurial competencies—"know-why," "know-how," and "know-what"—are articulated in the interview excerpt above that was conducted at the end of Phase Two (2011). His understanding of how the music industry works continued to deepen, as he explains two years later in reflection:

I've also learned that a lot of people will give you a chance, if you show them that you are making an effort to do something. This is especially true in the music industry, as it is all very fickle, people come and go and false promises are common. I feel that I was treated with respect, instead of being treated like a school student, by some of the industry professionals simply because I showed them that I was making an effort. (Hayden, Interview, November 2013)

Here, Hayden describes common practices in the industry, in particular, the making of false promises (for example, he was offered several job opportunities at the end of 2012, of which only one was, in fact, a concrete offer). The experience and entrepreneurial competencies that he developed over the three years, led him to develop strong bridging capital into industry networks, where he learned the norms of the music industry community and was able to move from its periphery towards its center.

Learning About Music and Musicians

Programming music events and festivals requires research and careful planning for the event to be successful. The music has to be of good quality, and it should appeal to the audience being targeted. To program several gigs a year, as well as an annual festival, there are many bands required, and YMI needed access to these bands. While they were initially

able to engage their own personal networks to source bands, they later relied heavily on strategically broadening their networks to access information about music and bands that were not familiar to them. Ivan explains, "I've been educated a lot on different types of music through YMI, for example when we sat down and started to plot out *Four Walls*, I was like, who are these bands?" (Interview 2011). Exposing students to a wide range of music is a crucial aspect of music education, and this eclectic knowledge of genres and artists ("know-what") produces a more industry-aware music student. As Ivan articulated, each individual in YMI brought a unique body of knowledge of music and, when pooled, this knowledge, which is quite often questioned or ignored in traditional music classrooms, allowed each individual to learn more about musical styles.

This capacity to grow business through bridging capital was evidenced in Phase Three. The students were consolidating their enterprise and learning to be more strategic when choosing bands for their festival. Hayden mentions in a Facebook post: "[Band C] could be a good option to go with, I think, they are super popular to our teenage girls indie audience" (Facebook April 20, 2012). In this sense, the students demonstrated entrepreneurial "know-who" and "know-how" by being more strategic in choosing bands that would best suit their audience. This idea also allowed the bands themselves, by affiliation, to become effective marketing tools for the YMI events. This "know-what" competency was further demonstrated throughout Phase Two (2011) and Phase Three (2012). Specifically, the students were able to procure headline acts at the *Four Walls Festival* that were not so well-known that they were too expensive, but rather, acts that were on the cusp of breaking through to the next level of popularity in the market. The students considered this a key feature of their enterprise and success.

In 2011, the students were able to negotiate a deal with a young Australian musician and entrepreneur who had been slowly building his popularity by doing "secret garden" shows throughout Australia. The students were overjoyed at their ability to negotiate a deal with his manager and have him perform at the *Four Walls Festival* that year. Faith commented at the festival debrief: "Some festivals are renowned for picking the best bands that next year are blossoming, we can totally do that!" (*Four Walls Festival* Debrief, August 2011). This entrepreneurial mindset of not just "know-who," but also "know-when," helped the students redefine their enterprise. This combination became a significant part of the students' rep-

ertoire, as celebrated in Excerpt 4 from Phase Three (2012):

Excerpt 4. Facebook, June 7, 2012

> Indigo   [Band K] are in this months rollingstone. Yeh yeh!
>
> Brandon   I think we found our next famous band guysss ;)

Students procured this particular band for a very reasonable price. Here, Indigo shares her research on Facebook, identifying that the band had been featured in *Rolling Stone* magazine. This is proof for the students that they had accomplished their goal of finding the next blossoming band.

Learning About Sustainability

The final category of entrepreneurial knowledge for the music industry presented in this article deals with issues surrounding the sustainability of the YMI organization. For a community of practice to be sustained over time, its members require the opportunity for mutual engagement. The challenge and learning that occurs at the boundaries of other communities keep their own enterprise from becoming stale. It is also essential for sustainability that an organization understands the realities and broader context of the industry in which it operates, and can take advantage of the emerging gaps in the market. Finally, to ensure sustainability, the entrepreneur needs "know-why" competency, and the motivation and passion to drive an innovation. This ultimately requires commitment, time, and energy.

Towards the end of Phase Two (2011), the students reflected on the need to take the organization to the next level. This involved refining their enterprise to remain competitive in the market. In Excerpt 5 below, Brandon suggests that someone from YMI attend an event being hosted by another group of young people outside of the school.

Excerpt 5. Facebook, November 6, 2011

> Brandon   is anyone going to soundsesh tomorrow?
>   if so, take a camera and take few pics of the place. would be inter-
>   esting 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 peoplee

Hayden	I'm going, and I'll be saying hey
Chris	what are they saying! I should be there

It is possible to see strategic behavior around sustainability as the students move into Phase Three (2012) as young professionals. The feature of interest in this excerpt is the idea of not only raising awareness of what the competition is doing, but networking and learning from them. The harvesting of social capital and entrepreneurial "know-who" is evident here, where both parties are able to leverage resources and ideas from each other. In this case, Soundsesh was promoted through the YMI networks, and YMI was able to acquire new "know-how" and bring that back into their own community. In this way, mobilizing social capital was a strategic move by the students in building sustainability.

In Phase Three (2012), the YMI team, now reinvigorated and refocused, continued to demonstrate awareness of the broader industry in which they were operating, and would regularly inform each other of what they had discovered, and how that knowledge could be useful for YMI. For example, Hayden posted a web link to the program guide of a major music festival, commenting, "such a smart way to advertise the bands… Brandon, could be inspiration?" (Facebook April 19, 2012). This comment is evidence that by being aware of industry practices, they were able to learn how to keep their products competitive and, therefore, sustainable for another year.

Building on this notion that sustainability requires an awareness of the broader context, the students needed to recognize where the gaps were in the market. Having entrepreneurial "know-who" and "know-when" competencies would enable them to address these gaps in the interests of YMI's sustainability and success. At the end of his time in YMI, Tristan reflects:

> The first discussion was based around the frustration that there were no underage gigs for us as collective musicians to play and be involved with. This spurred to excitement at the idea that we could change that—that we as a group of motivated youth could combine our collective skills to put on events to cater towards people just like us. (Tristan, Interview, November 2013)

The students demonstrated entrepreneurial competencies by identifying the gaps, and aligning these, not only with their collective skills and motivation, but also with the recognition that certain features of the school—such as the theatre, recording studio, and its inner-city location—would also be key resources. The students thus mobilized social capital to build YMI as a platform for creating products that would fill the gaps in the broader music industry.

Conclusion: The Emerging Professional Learning Model

The study aimed to investigate how and what young musicians learn about the music industry through a design that was 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, the study also aimed to develop a new pedagogical framework for entrepreneurial learning for high school students that can align with a music industry approach. By interpreting the data through communities of practice theory and social capital, the research questions were answered in the form of the following design principles:

- Networking is fundamental to learning and developing entrepreneurial "know-who"
- Setting goals and completing tasks is fundamental to learning and developing entrepreneurial "know-how"
- Effective interpersonal skills can enhance community learning and develop entrepreneurial "know-how"
- Reflection and self-feedback enable students to create effective strategies for action and improvement, and develop entrepreneurial "know-when" and "know-how"
- Students acquire domain knowledge through an engagement in authentic contexts to develop entrepreneurial "know-what"
- Students learn about industry professionalism, standards, and cultural practices by working in a variety of roles behind the scenes to develop entrepreneurial "know-what" and "know-why"
- Students learn about career sustainability through maintaining and renewing their own enterprise, thus devel-

oping entrepreneurial "know-why" and "know-when"

Finally, the Emerging Professional Learning Model, as seen in Figure 1, provides a visual representation of how the student status transitions to professional status through the students' participation in the cumulative phases of extended CoPs within an entrepreneurial context. The model also shows how these expanding phases of participation build different types of social capital, and lead to greater opportunities to develop entrepreneurial competencies.
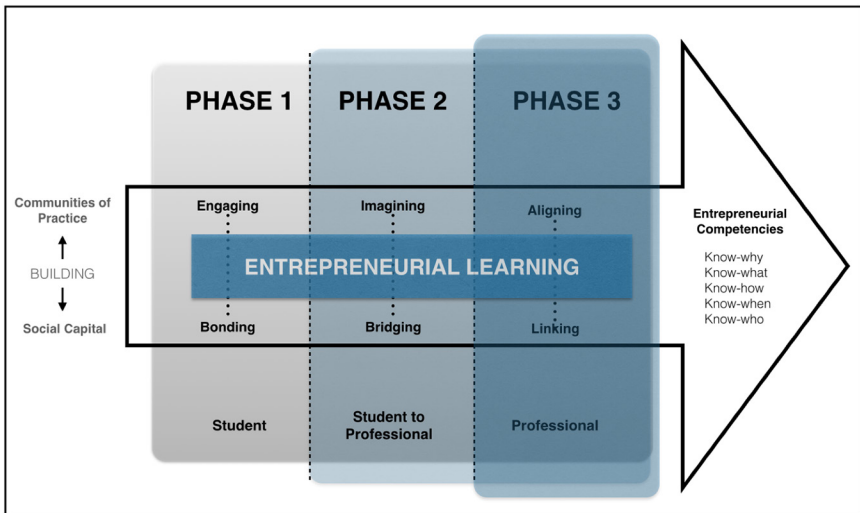

Figure 1. The emerging professional learning model.

Gibb (1993) and Sogunro (2004) argue that didactic approaches to enterprise or entrepreneurship education—such as lectures, literature reviews, and examinations—do not activate an entrepreneurial mindset. Rather, they advocate hands-on enterprise experience, with exposure to real businesses and entrepreneurs. The design principles that have emerged from the YMI study offer evidence-based, pedagogical ideas for orchestrating entrepreneurial learning for high school students. These principles aim to nurture the creative entrepreneur or, more specifically in the case of this study, to develop the musician's entrepreneurial mindset.

APPENDIX A	
SUMMARY OF CURRICULUM DESIGN PHASES USED IN THIS STUDY	
Phase and Interventions	**Aims**
Research Phase: **(Analysis of Practical Problems)** (2010 Feb-Apr) Review of literature related to music education and the music industry Conversations with students	Address discontent among students in regards to the formal music curriculum Ascertain students' perceptions of what music education should look like in the present age Address the needs of young musicians Analyze practical problems and develop solutions
Phase 1: **Music Industry Learning Goals with Teacher Guidance (Solutions, Methods, Reflection)** (2010 Mar-Nov) Organization, strategic planning, implementation of trial events (*Emerge*, *Four Walls Festival*) Reflection on, and documentation of the design in collaboration with students	Engage students in the entrepreneurial process of venture creation, discovery, and exploitation Prepare the environment to nurture a CoP Encourage a heuristic approach to project management and event management Refine the design and solutions for the next phase
Phase 2: **Music Industry Learning Goals with Minimal Teacher Guidance (Solutions, Methods, Reflection)** (2011) Establishment and refinement of key events of previous year through regular staging of *Emerge*, and larger scale implementation of *Four Walls Festival* Expansion of YMI by facilitating partnerships between YMI and the music industry with the addition of the youth music conference *Little BIGSOUND*	Enable students with a sense of ownership to encourage community learning and problem solving Develop entrepreneurial behavior through development of related skills and qualities such as risk-taking, problem-solving, initiative, independence, recognition of the need for achievement, networking, teamwork, communication Develop industry knowledge and skills such as project/event management skills, and marketing and publicity skills Enable learning through working with industry professionals Develop professionalism (reliability, punctuality, communication, collaboration) and further develop music industry knowledge and skills

APPENDIX A (Continued)	
SUMMARY OF CURRICULUM DESIGN PHASES USED IN THIS STUDY	
Phase and Interventions	**Aims**
Phase 2 (Continued): Recruitment of new, younger students to the YMI team Reflection on, and documentation of the design in collaboration with students	Enable CoP multi-membership and boundary crossing to include industry organizations, thus allowing for exposure to new perspectives and knowledge Build networking capabilities and expand networks Understand how to leverage networks as resources Refine solutions for the next phase
Phase 3: **Music Industry Learning Goals with Teacher as Equal Participant (Solutions, Methods, Reflection)** (2012) Establishment of a structure or governance model and refinement of member roles Continuation of key YMI events (*Emerge*, *Four Walls* and *Little BIGSOUND*) Establishment of new partnerships to secure new venues for *Emerge* Regional YMI tour to North Queensland for workshops with other young musicians to share "lessons learned" so they could develop their own youth music scene; tour includes production of *Emerge* at a leading regional entertainment venue	Fulfill the students' desire to clearly identify roles within the group Empower students to take ownership of their roles and to lead and teach others Continue to develop entrepreneurial competencies, including music industry knowledge Build on the networks they have created through new partnerships Build creative capacity and innovation by reinvigorating old forms Expand networks beyond the Brisbane region by expanding the CoP to encourage new partnerships, new learning and new possibilities for future collaboration Apply music industry skills learned (project and event management, marketing, publicity, and technical production) in a high stakes environment Apply learned entrepreneurial competencies, including risk-taking, networking, communication, opportunity recognition, and the need for achievement
Final Analysis of Completed Data and Emergence of Design Principles (2013)	To reflect on processes; to determine research limitations; to recommend avenues of future research To establish design principles

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