Designing music education for entrepreneurial learning through student-run enterprise

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Kristina Kelman, PhD

Queensland University of Technology, Brisbane, Australia

Introduction

The changes in the music industry structure over the last decade now require musicians to be multi-skilled and responsible for all aspects of their career development (Bennett, 2007). Researchers have addressed the resulting gaps between the music industry and music education, revealing that most musicians face a future of self- employment or freelancing (Ball, 2003). These conditions require musicians to be entrepreneurial (Carey & Naudin, 2006; Coulson, 2012). This includes having not only industry knowledge, but also knowing how to leverage opportunities through networks, and having the right attributes and skills to act on ideas. While these gaps in music education have been acknowledged, there have been few empirical studies offering principles or designs for new approaches to address these gaps.

Research Questions

1. What skills do students acquire through an education designed to foster entrepreneurial capacity in the music industry?
   a. How do students acquire these skills?

2. What music industry knowledge do students learn in an environment designed to foster entrepreneurial capacity in the music industry?
   b. How does this learning unfold?

Background

Youth Music Industries (YMI) was a business venture co-created by myself, as teacher-researcher, and my high school music 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 was an innovative and complex setting where the students were invited to run their own music industry organisation. The students aimed to promote, educate and nurture the youth music scene in Qld, Australia, by staging cycles of events featuring youth musicians for young audiences.

Methodology

A design-based research methodology was adopted to reflect the purpose of the research and to fulfil its aims. Design-based research is designed by and for educators who seek to increase the impact, transfer, and translation of education research into improved practice (Anderson & Shattuck, 2012). It involves flexible design revision and the capture of social interaction. Most importantly, and key to this study, is that participants are not research subjects; rather, they are treated as co-participants in the research design (Barab & Squire, 2004).
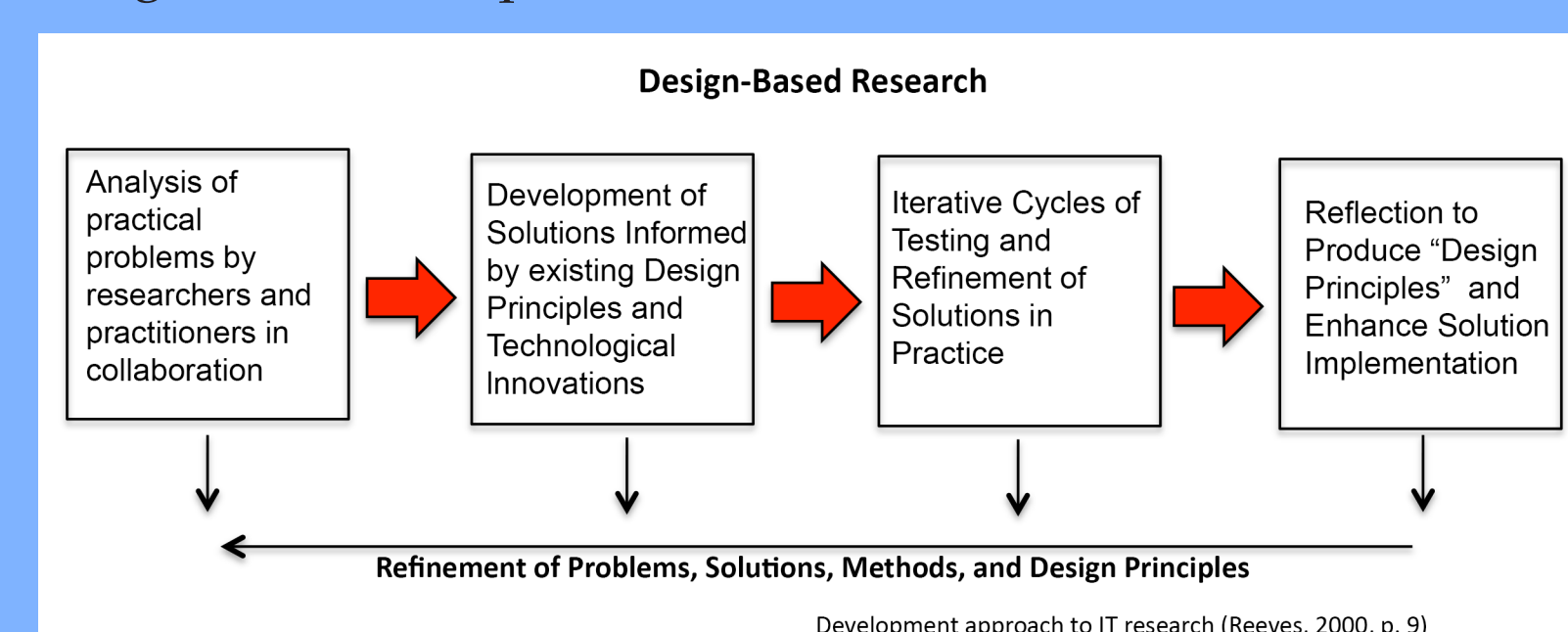
Reeves (2000) provides a visual representation of the steps to be carried out in design-based research (above), and these steps were closely followed in this study.

The case under study comprises a group of nine students who were aged between 15 and 17 years at the commencement of the study. These students formed the core committee of YMI and most of them were involved in the initial stage of the enterprise.

The research was conducted by the teacher, as participant-observer (Jorgensen, 1989), extracting both the teacher and participant perspectives through
• observations of face-to-face meetings; workshops and Facebook meetings; and
• semi-structured interviews.

These perspectives informed the iterative design of the interventions to develop students' entrepreneurial capacity.

Research Design Phases and Interventions

Research Phase (Analysis of practical problems) (2010)	Phase 1: Music industry learning goals with teacher guidance (Solutions, Methods, Reflection) (2010 Mar-Nov)	Phase 2: Music industry learning goals with minimal teacher guidance (Solutions, Methods, Reflection) (2011)	Phase 3: Music industry learning goals with teacher as equal participant (Solutions, Methods, Reflection) (2012)
Review of literature related to music education and the music industry	Organisation, strategic planning, implementation of student-run trial events (regular *Emerge* nights and *Four Walls Festival*)	Refinement of previous events through regular staging of *Emerge*, and larger scale version of *Four Walls Festival*	Establishment of a governance model and refinement of member roles
Conversations with students		New partnership between YMI and QMusic developing youth music conference *Little BIGSOUND*	Refinement of key YMI events (*Emerge, Four Walls and Little BIGSOUND*)
		Recruitment of new, younger students to the YMI team	Establishment of new partnerships
			Regional YMI tours to North Queensland for workshops with other young musicians to share 'lessons learned'. Tour includes production of *Emerge* at leading regional entertainment venues

Table 1. Summary of Design-based research phases used in this study

Theoretical Framework

YMI was developed through the design of interventions that were underpinned by a theoretical framework that integrated theories of social capital (Coleman, 1988; Putnam, 2000); communities of practice (Wenger, 1998); and entrepreneurialism (Johannisson, 1991).

The Emerging Professional Learning Model
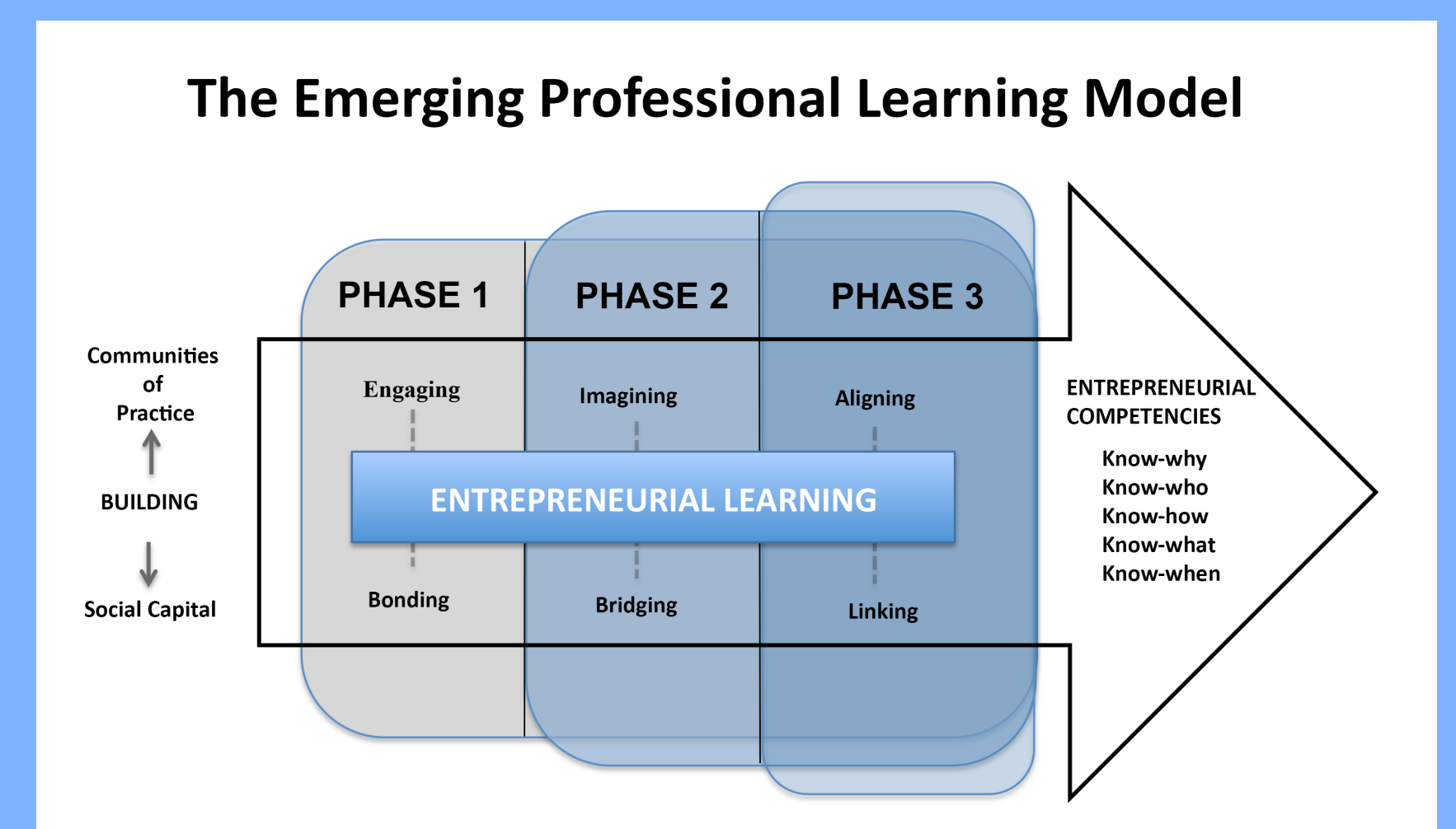
Findings and Representational Data

Data was organised into two major categories with eight sub-categories:

Project Management

• Networking skills
• Setting goals and completing tasks
• Interpersonal skills
• Reflection skills

Music Industry Knowledge

• Learning about the business
• Learning about music industry professionalism
• Music and musicians
• Sustainability

"I think that at the moment there are too many ways of communication and we are not communicating efficiently" (Hayden, Interview, 2010)

It was really good how we had that chat together before Four Walls opened, that if problems came up throughout the day, we were to stay really calm and not create big dramas for everyone to see, and people kept really calm! (Ethan, Four Walls Debrief Meeting, 2011)

Ethan, I'll have the run out of the day finished tonight and I'll let you know exactly how many volunteers we need. Everyone else I need some updates of your roles. We're 3 weeks out and I need to know what we're having issues with!

Sounds good!

hellhound hotdogs haven't gotten back to me :(so I'm still looking for a hotdog vendour (Facebook, 2012)

[Band A] REPLIED!! These guys are so good! So we should definitely let them play?

btw [by the way], we should meet with the manager, as he runs Gold Coast Music Industry Association!

so he's asked me to call him tomorrow, when would be a good time to arrange a meeting? (Facebook, 2011)

is anyone going to soundsesh tomorrow?
if so, take a camera and take 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

I'm going, and I'll be saying hey (Facebook, 2012)

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. (Interview, 2011)

Knowing how to work with other bands and other musicians and how to promote yourself, how to speak to other music industry people… How to approach managers, agents, festival organisers, and promoters successfully to be able 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. (Interview, 2012)

Discussion and conclusion

Entrepreneurial 'knowledges' – or competencies, skills, values and attributes – were demonstrated by the students. This demonstration makes a case for the value of an entrepreneurial approach as a valid learning experience, leading to the development of an entrepreneurial mindset.

• Ability to rapidly sense, act, and mobilise, even under uncertain conditions (Ireland et al., 2003)

• Cognitive adaptability: ability to be dynamic, flexible, and self-regulating (Haynie et al., 2010)

• Possession of attributes (intuition, lifelong learning, tenacity, risk-taking, passion, vision, persistence, and motivation); skill proficiencies (communication, negotiation, conflict resolution, and networking); and knowledge (deep knowledge of organisational structure and protocols) (Kriewall & Mekemson, 2010; Johannisson, 1991)

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.

Design Principles

1. Networking is fundamental to learning and developing entrepreneurial **'know-who'**.

2. Setting goals and completing tasks is fundamental to learning and developing entrepreneurial **'know-how'**.

3. Effective interpersonal skills can enhance community learning and develop entrepreneurial **'know-how'**.

4. Reflection and self-feedback enable students to create effective strategies for action and improvement, and develop entrepreneurial **'know-when'** and **'know-how'**.

5. Students acquire domain knowledge through engagement in authentic contexts to develop entrepreneurial **'know-what'**.

6. 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'**.

7. Students learn about career sustainability through maintaining and renewing their own enterprise, thus developing entrepreneurial **'know-why'** and **'know-when'**.

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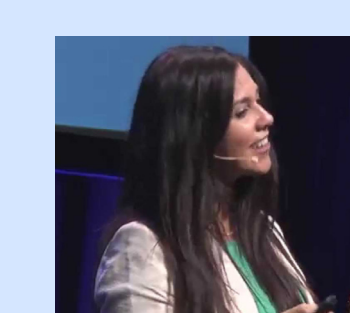
About the Author
Kristina Kelman is a lecturer in music, music education and music industry at the Queensland University of Technology, Brisbane, Australia. In 2014 she completed her PhD, 'From music student to industry professional: An entrepreneurial approach'. She has worked in high-schools for twenty years, and is passionate about connecting young musicians into the professional world during their school years. Kristina is also a professional jazz musician, and has recently released a new album, 'One Bright Star' for Rhondalay Records based in Los Angeles, in tribute to the late Frank Pooler. Email: kristina.kelman@qut.edu.au