

Building a Social Entrepreneurial Partnership: An Australian Case

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ABSTRACT

"Social entrepreneurs identify resources where people only see problems. They view the villagers as the solution, not the passive beneficiary. They begin with the assumption of competence and unleash resources in the communities they're serving." Bornstein (2004).

This paper discusses the development of a collaboration between the Zonta Club of Perth Inc members and the Ngarinyin women, from the lands along the Gibb River Road in the North Western Kimberley region of Western Australia, within the context of the social entrepreneurship literature. The role of women as a potent force in the community is illustrated by the comment by Jenks (2004) on the "Women Sitting" picture by the Jukurrpa Artists "(t)he three women are seen from above, not as portraits... but as integrated energy fields composed of the same energies as the world around them".

We explore the development of the Ngarinyin-Zonta Club of Perth collaboration in terms of the four 'capitals' identified by Thompson, Alvy and Lees (2000). These are social capital; aesthetic capital; environmental capital and financial capital. Specifically, recognition of the aesthetic capital and social capital of the Ngarinyin and their female Munnumburra (senior law women in this case, but the term is non gender specific and refers to tribal 'elders') and through partnering with Zonta Club of Perth women the realisation that both environmental and financial capital might also be generated as the law and culture bases of both groups are explored.

Further, following Craig and Lindsay (2002) and their extension of the Timmons (1999) model for entrepreneurship which incorporates the family dynamic into the entrepreneurial process, we explore the connections that have developed between the Zonta Club of Perth and Ngarinyin 'families', by showing their reflection in the team-family-opportunity-resources model.

From this experience, we are able to suggest a model for collaborative social entrepreneurship which may have wider utility.

Keywords: social entrepreneurship women collaboration

SPECIAL NOTES

1. The following pages contain Ngarinyin cultural material and references to people who are deceased and anyone of Aboriginal descent should consider this and may decide not to view the contents of this publication; and
2. Approval for the use of the Ngarinyin cultural material in this publication was provided by senior Ngarinyin law woman, Yvonne Burgu.

INTRODUCTION

This paper contributes to the discussions of the nature of social entrepreneurship by defining it as a process of integrating energy fields where these may be defined following Thomson et al (2000) as comprising four components of capital: social; aesthetic; environmental and financial. It also documents the development of an effective model for achieving successful entrepreneurial partnerships within social settings.

Specifically we discuss the formation of a genuine collaborative friendship between the Zonta Club of Perth Inc members and the women of the Ngarinyin people from the Kupungarri (Mt Barnett Station) and Ngallagunda (Gibb River Station) areas of the North Western Kimberley region in Western Australia, within the context of the social entrepreneurship literature by showing its reflection in the team-family-opportunity-resources model.

Firstly, the key elements of the social entrepreneurship literature will be summarised to provide a context in which the Ngarinyin-Zonta Club of Perth relationship may be explored. Secondly, we will introduce the partners: the women from the Ngarinyin and Zonta Club of Perth communities.

We will then describe how the two partners became connected and demonstrate through the example of the 'White Angel', the process of their subsequent collaboration. Finally, we will draw some conclusions about the wider applicability of this model.

The social entrepreneurship literature

We wish to place our contribution within the context of the 'four capitals' that Thompson et al (2000) define as generated or threatened by entrepreneurs. These are social capital; aesthetic capital; environmental capital and financial capital. We accept the definition of financial capital as the creation of wealth, environmental capital as the sustainability of world resources and aesthetic (or artistic) capital as intangibles that create a 'feel good' factor; the definition of social capital has prompted much more debate. De Carolis and Saporito (2006) suggest, for example, that the concept is still in an emerging phase. They note that social scientists refer to two forms of social capital; bonding and bridging. The bonding form refers to the internal social capital created by relations among persons as a dense set of associations which brings with it trustworthiness (Coleman, 1988). The bridging form refers to external social ties which form social networks which may be explored and exploited by individuals in both innovation and in the establishment of new ventures.

Besides operating within social networks, people also operate within family structures and their influence cannot be excluded. The enterprise that is the focus of this paper might be seen as an effective illustration of Craig and Lindsay's (2002) extension of the Timmons (1999) model. According to Timmons' driving forces model of entrepreneurship, the entrepreneurial team, the opportunity and the resources achieve a 'fit' and 'balance' which determines a venture's eventual chances of success. While Craig and Lindsay (2002 at p.418) recognise that family business is a complicated phenomenon, they suggest that incorporating the family into the process especially as an actual or de facto 'board of directors' may improve the chances of success.

THE NGARINYIN PEOPLE AND ZONTA CLUB OF PERTH MEMBERS

The Ngarinyin people and other tribal groups in the region are custodians of "the oldest known figurative art in north-western Australia" (Doring 2000). The Wandjina Spiritual Sanctuary is a vast area of about 200,000 square kilometres of lands, waters, sea and islands with continuous culture dating back beyond 60,000 years. Here traditional law and culture are active and alive. The Wandjina Spiritual Sanctuary is the hub. It holds the entire history of human culture which is embodied in the icon, the Wandjina. The Wandjina is a philosophy, a spirituality and a symbol which evokes intense energy and spirituality in whoever is in its space. The Ngarinyin people are one of three Wandjina tribes, the other two are Wunambal and Worrorra.

The Ngarinyin have been highly visible in recent decades: firstly, in their action as the Ngarinyin Aboriginal Corporation to claim the so-called Bradshaw paintings as being from their culture (Dayton 1997). (The 'Bradshaw paintings' were named by Joseph Bradshaw in 1891, the first white pastoralist to sight them, however they are claimed by the Ngarinyin and known to them as 'Gwion Gwion'). Secondly, with their action to return to their tribal lands in the Kimberley from Derby, where they had been forcefully moved in 1950; thirdly, in the establishment of the 'Bush University'; fourthly in the use of the Wandjina symbol in the opening ceremony of the 2000 Olympic Games in Sydney; and fifthly, in the publication of *Gwion Gwion Dulwan Mamaa: Secret and Sacred Pathways of the Ngarinyin Aboriginal People of Australia* which depicts their figurative art.

Zonta International (ZI) is a worldwide service organization of more than 34,000 executives in business and the professions working together to advance the status of women. Established in 1919, Zonta International has clubs in nearly 70 countries. The objectives of ZI are to provide service at a global and a local level; to improve the legal, political, economic, educational, health and professional status of women; to work for the advancement of

understanding, goodwill and peace through a world of fellowship of executives in business and the professions; to promote justice and universal respect for human rights and fundamental freedoms; and to be united internationally to foster high ethical standards, to implement service programs and to provide mutual support and fellowship for members who serve their communities, their nations and the world.

Zonta International has links with the United Nations Development Fund for Women and the United Nation's Children's Fund (UNICEF) and supports many health and education projects in several developing countries.

The Zonta Club of Perth Inc, founded in 1971, was the first Zonta club to be chartered in Western Australia. Club members are business and professional executives who are in a senior decision making capacity. The Zonta Club of Perth supports a number of projects with funds and service including making birthing kits for use by birthing attendants in developing countries, providing cushions to aid women recovering from breast cancer surgery, funding holidays for disadvantaged families through the Zonta Holiday Trust, providing scholarships for students through various Education Awards and supporting Zonta House, a woman's refuge.

Members of the Zonta Club of Perth live in the metropolitan area and before the Ngarinyin experience few had met indigenous Australians outside their working environment, let alone had the privilege of developing friendships with them.

So, how was it possible for two such disparate but dynamic groups of women to meet?

MAKING THE CONNECTION

Kathy Charlesworth is a West Australian photo/journalist by training who has had a special interest in the politics of the displacement of indigenous people from their traditional lands. She first met Ngarinyin elder David Mowaljarlai in Derby in 1963 and it was he who opened her eyes to the vast riches of Aboriginal culture. Kathy writes "looking back on my friendship with Mowaljarlai, it now appears in hindsight, to have been just one long conversation stretching over a period of some thirty odd years often taking place in the strangest places."

In 1993 Charlesworth was invited into the inner circle of the Ngarinyin to work with Mowaljarlai and the senior law-men who were negotiating the repatriation of their people back to their tribal lands, following their enforced move 'out of country' to Derby in the 1950's.

The traditional connection to country is based on the Law of the Wurnan handed down by the Wandjina creation spirit. According to Ngarinyin mythology, the Wandjina are ancestors who came and put themselves in the rock when the world was being created. The Wungurr is the rainbow serpent who usually lives in deep water pools close to the Wunggud waters where their 'spirit-child' is found. Wandjina country is divided up into smaller "dambun" (patterns of land title inherited by the Ngarinyin that define the network of exchange with their neighbours), each of which is connected to a specific Wandjina which usually appears in rock paintings in the area. Often a Gwion Gwion image is found in close proximity to the Wandjina image.

Individual connections and rights to the country and their connections with each other are known through the Wandjina and Wurnan Law. David Mowaljarlai has described "the culture which is the blood of this country, of Aboriginal groups, of the ecology, of the land itself" as 'pattern thinking' and has compared this to the 'triangle thinking' of Western civilisation. The Wurnan is the Law of the land encompassing a sharing system of relationships in which everybody gives and receives. In the land there is power where the images in the rock and the paintings in the cave are sacred places that give the people energy. The symbols in landscape and energy patterns within the land are all recorded and this comprises the sacred Law which has been handed down through the Wandjina over tens of thousands of years. Conversely, 'triangle thinkers' (non Aboriginal people) believed that nobody owned the land before their arrival in Australia and so they proceeded to put in place rules about ownership of the land, the waters, under the ground, and the people. They shifted 'pattern' people out of their traditional living and land into segregated areas where they could be more easily managed under 'triangle' rules.

Pattern thinking is 'Aboriginal way'; triangle thinking is 'Western way'. Patterns are about belonging. Nothing is separate from anything else. The land is not separate from nature, people, the heavens, ancient stories. Everything belongs in the pattern. No ownership exists in pattern thinking - only 'belonging.'

In contrast triangle thinking always involves a 'big boss' and other bosses who have power over people down the triangle. Triangle thinking separates everything into layers of power and administration. 'Ownership' is a triangle concept involving 'rulership' by the owner. Triangles are separate from each other and separate from patterns. 'Belonging' cannot fit into triangle thinking.

David Mowaljarlai decided the Ngarinyin should gift their Law and culture to the Australian people with the philosophy that “by energising a line across Australia we will heal the whole country”. He created Bush University, which operates north of Derby in the Kimberley region, in 1997 as a way of co-cultural learning and community understanding of his people. It provided a venue for others to learn from Aboriginal culture and traditions. David Mowaljarlai died shortly after its establishment.

In late 2002 a chance meeting took place between Kathy Charlesworth, a long standing advocate on social justice issues for the Ngarinyin people in the Kimberley region of Western Australia and Sciona Browne, an entrepreneur, director of a Perth-based venture capital company and soon-to-be member of the Zonta Club of Perth Inc.

Through a mutual interest in advancing the status of indigenous communities and ‘individuals of influence’ within those communities, a friendship was struck between Charlesworth and Browne. This bond formed the basis of a decision to work together to promote the cause of four Ngarinyin communities along the Gibb River Road - Imintji (Mount House Station), Kupungarri (Mount Barnett Station), Ngallagunda (Gibb River Station) and Dodnun (Mount Elizabeth Station).

In 2002, the prevailing social structure within the communities was in a state of flux. The traditional power base was shifting and as opposed to the more traditional male dominated leadership structure, senior law women emerged in major decision-making roles. In many instances the social order of the communities was disrupted and family relationships adversely affected by entrenched alcohol abuse and, to a lesser extent, marijuana use. These issues were not restricted to males within the communities, however, the detrimental effect was significantly compounded where it involved men in positions of power.

Throughout early 2003 Charlesworth shared with Browne her knowledge of the Ngarinyin communities and aspects of their culture. Browne developed commercially based business ideas with a view to improving the economic status of the communities. Mutual trust developed. Charlesworth discussed with the Ngarinyin women possible collaboration on projects to support them and their communities, particularly to improve conditions for their children and grandchildren.

In April 2003 Browne became a member of the Zonta Club of Perth Inc. and promoted the possibility of working with the Ngarinyin women, to make a difference to their respective communities and in a broader context, members of the wider Australian community. Background briefings took place and it was agreed that volunteer members from the Club, in company with Charlesworth, would travel to the Kimberley to meet the Ngarinyin women from Kupungarri and Ngallagunda.

From face-to-face discussions in August 2003 with the senior law women of the Ngarinyin, Charlesworth determined that their most pressing concern was their strong desire to provide a safe, healthy and secure future for their children and grandchildren.

The initial visit by Zonta Club of Perth members to Ngarinyin lands provided an opportunity to meet and explore collaboration, particularly where it related to business opportunities and health and education initiatives.

In June 2004, eleven city-based Zonta Club of Perth members travelled to the Kimberley region to meet with the senior Ngarinyin law women. Initially, the two groups relied on the intercession of Charlesworth to ensure that protocols of the cultures were observed. However, slowly the women became more relaxed in their dealings. The club newsletter described the experience: “We were able to shake off the pace of the city and appreciate just sharing space and time with these magnificent shy women.... we shared stories, listened, talked and learned. Even though we come from different cultures our concerns are similar - we all work in our own ways to make the world a kinder place to be in.” (Theobald, 2004, p2). It went on to say “A few people camped on the other side of the road, but most rattled through the country unaware of the cultural riches of the area. This was probably just as well - our new friends told us sad stories of rock art paintings being cut away from the rocks and skulls being removed from burial sites to add to private collections around the world. They are desperate to find effective ways of protecting these sacred places from vandalism. It was hard to imagine vandalism existed in such a remote, beautiful location!”

Towards the end of the visit, the two groups sat as one next to the Gibb River and talked about the future.

This was a meeting of equals where collaborative efforts were explored. What eventually evolved, and underpinned the association, was a deep and genuine friendship between the two groups. This effectively represented the coming together of the two ‘families’ of women.

Browne developed a license fee and royalty based business model that incorporated the use of culturally appropriate symbols and Ngarinyin language words to promote various products developed by commercial enterprises. The model involved the payment of an annual license fee for the use of Ngarinyin intellectual property (images and words) and an on-going royalty fee for sales of product carrying the intellectual property.

A relationship was established with a commercial start-up company developing a 'natural' (emu and sandalwood oil based) cosmetic product range.

The company embraced the strategy and entered into early stage negotiations, recognising the opportunity both in terms of marketing up-side given the strong global interest in Australian indigenous art and culture, and in terms of being seen as 'good corporate citizens.' Unfortunately an off-shore take-over bid resulted in key technical and commercial players moving across to a more established competitor, resulting in the collapse of the start-up company.

The underlying business model remains sound and is being replicated by other commercial groups working with indigenous communities. The model continues to be explored by the Ngarinyin / Zonta Club of Perth group; with more time and due diligence currently being expended to find the right commercial partner.

Typically Aboriginal business ventures (collective and individual) involve the production and sale of art. One in seven Aborigines in the Northern Territory for example, receives income as an artist. Individual artists, like all artists irrespective of race, receive payment for their work on a piece-by-piece basis. Remuneration from painting sales in the early period, before reputations are established, is low. Even after an artist becomes well known and his/her work is sought after, the initial price of their work and therefore their financial return, remains low compared to compounding higher prices repeated through sales via art collectors and galleries. This is especially noticeable when the artist is deceased and their art is deemed more valuable. Any financial benefit to the artist therefore is primarily initial, and does not (usually) compound over time and/or necessarily with subsequent sales.

Despite the initial set-back with the license and royalty based business model, the friendship formed between the Ngarinyin women and the Zonta Club of Perth provided solutions to a series of problems facing the Kupungarri and Ngallagunda communities using other strategies. This can be illustrated by the following example.

THE 'WHITE ANGEL' AND BEYOND

In October 2005 approaching annual monsoon rains, which typically flood rivers and cut community access to each other and to major towns, were imminent. The nearest provisions store for the Ngallagunda community is two hours' travel through often impassable rivers. The community of 70 people had two vehicles: a two wheel drive incapable of crossing rivers and an old, unreliable four wheel drive (4WD) vehicle. This effectively rendered the Ngallagunda people unable to move freely within their country to collect 'bush tucker' (food) during the 'wet' season, nor could they take their young men and women to sacred sites for 'Law Business'.

In previous years individuals and family members tended to relocate to Derby, leaving their traditional lands and homes before the 'rainy season' set in, in order to obtain regular food and supplies. In Derby, access to alcohol and drugs is more readily available and the Ngarinyin who succumb, often compromise not only their own health and safety but also that of their families' and friends'.

Yvonne Burgu, a senior law woman of the Ngallagunda community, shared her concerns about the situation with Kathy Charlesworth, who was visiting from Perth. They sat under a tree and agreed they had 'better stop whinging and do something about it'. Charlesworth devised a plan for Burgu to hold an art exhibition to raise funds to buy a second-hand 4WD vehicle to keep the community together at Ngallagunda during the wet season.

Burgu, her nine year old granddaughter Rebecca Wunggundun, and Charlesworth traveled from the Kimberley to Perth. Burgu had taken cultural leave from her normal community office cleaning duties as a recipient of the Community Development Employment Projects (CDEP) scheme. Working from a meagre weekly budget she purchased high quality paints and canvasses. Charlesworth contributed her rent money towards petrol for the journey and hosted Burgu at her small flat in Fremantle. Burgu worked frenetically painting a series of fourteen artworks over four weeks, all the while keeping an ear on the weather reports as the rainy season approached.

Like others in the Law, Burgu depicted stories from her own spiritual heritage, handed down from generation to generation and held by her family in custody for all Ngallagunda. Consultation with family members and senior law men took place and permission was granted for the stories to be painted on canvass. The Ngallagunda and Wanalirri stories 'belong' exclusively to Burgu and her family line and can only be spoken about and reproduced by them.

Already an internationally recognised artist, with her work hanging in the United Nations in Geneva and the Australian Embassy in Paris, Burgu had never held a solo exhibition. She was reassured daily by Charlesworth, Browne and Theobald (a member of the Zonta Club of Perth), all of whom expressed confidence in her obvious talent and ability.

While Burgu painted, members of the Zonta Club of Perth and the well-known West Australian historian, Dr Mary Anne Jebb, provided support and assistance. Using family and business contacts, prominent art exhibition space was donated. Charlesworth used her journalism contacts to secure a feature story in the *Fremantle Gazette*, followed by a

half-page article and accompanying photographs in the *West Australian* newspaper. This mainstream press highlighted the plight of the Ngallagunda community, in particular Burgu's efforts to raise money to purchase a 4WD vehicle and inspire her community.

Zonta Club of Perth members rallied to help Burgu and Charlesworth and used their combined talents to good effect.

Carole Theobald photographed the paintings and produced electronic flyers, posters and programs to promote the exhibition as well as posters for the gallery, business cards for Burgu and portfolios of her work. Sponsors were sourced by Browne and Zonta Club of Perth members and their families and sponsoring companies advertised the exhibition through their own networks and donated cash and refreshments for the launch. Browne provided financial management support and facilitated the sale of the paintings and advised Burgu on budget and tax issues.

Dr Mary Anne Jebb, under the direction of Burgu, translated Ngarinyin culture and stories about the paintings to text. The stories behind each picture were displayed alongside the paintings and on Certificates of Authenticity for the purchasers. Advice was sought from Edith Cowan University on the best way to display the paintings and Zonta Club of Perth members helped prepare the exhibition with photographic displays of the Club's visit to the Kimberley region. The 'feel good' factor was very high – people genuinely wanted to help and thoroughly enjoyed the experience.

The culmination of this collective goodwill and effort, in particular the work and commitment of Yvonne Burgu, took place in Perth on Friday 28th October 2005, with the official launch of the *'Wandjina Cave to City Art Exhibition – Yvonne's story'*. The opening was presided over by respected Noongar artist Phil Narkle, who welcomed Burgu to his land in the traditions of his people. Dr Mary Anne Jebb related the Ngallagunda and Wanalirri stories behind the paintings to the public.

Also in attendance were young school girl relatives of Burgu who boarded at St Brigid's College in Perth accompanied by Sister Frances, herself a former teacher at the Ngallagunda community for many years. Sister Frances engaged the audience with stories of her time in the Kimberley and of her enduring friendship with the artist.

Burgu's paintings were well received. Sale of her works raised close to \$40,000. In keeping with traditional Ngarinyin law, buyers of the paintings were invited to collect their paintings at a special smoking ceremony. In the Kimberley it is customary for non-custodial visitors to be 'sung in' and 'smoked out' of sacred areas. The transposition of sacred images onto canvass still required, in the Law system of the Ngarinyin, that Burgu conduct a smoking ceremony.

After the success of the exhibition, Browne sourced and negotiated on generous terms the purchase of a 4WD Hilux from an auto wholesaler in Fremantle. The vehicle came complete with dust covers and a 'snorkel' (raised exhaust pipe) to allow access across flooded roads and through river crossings. Burgu oversaw the negotiations and purchase of the vehicle and other details, such as the procurement of insurance and vehicle registration. It was a dignified process for all parties – it was a mutual teaching and learning experience befitting of the friendship formed. The white Hilux 4WD was aptly christened by Burgu's granddaughter, Rebecca Wungundun, the *'White Angel'*.

During the week following the exhibition, Zonta Club of Perth members collected clothes and household items for the Ngallagunda and Kupungarri communities and food was purchased in Derby from the remaining funds raised by the art exhibition.

When Yvonne, Rebecca and Kathy returned to the Ngallagunda and Kupungarri communities, they delivered not only a vehicle – a valuable and much-needed resource – but hope for the future of communities struggling to overcome problems entrenched by socio-geographic and cultural issues. The White Angel had become a tangible symbol of what can be achieved in genuine partnership based on trust and friendship.

Burgu returned to her community with enhanced leadership status, with a great sense of personal satisfaction and pride, and with a major asset - not just in material terms but a means by which the Ngallagunda and Kupungarri communities were able to remain on their lands over the wet season. The availability of reliable transport meant the community continued to partake in traditional ceremonies at sacred sites, go hunting for traditional foods and it was also a means to harvest the internationally sought after Kimberley wild 'green plum' (Gubbage) which is a very high source of Vitamin C. The Community Nurse at Ngallagunda has reported improved health in community members and a more cohesive community overall. Individual family members have tended to stay connected and together and alcohol abuse has been reduced.

The 'White Angel' has been requisitioned on several occasions by the Community Nurse to attend to sick Ngarinyin in out-lying communities. While not required yet in a true medical emergency, this situation nonetheless, remains a distinct possibility. Yvonne and Kathy's courage inspired those around them. They basically put every cent they had on the line for the exhibition and would not have had the money for the petrol home if it had failed. For Yvonne in particular, this was an immense growth period. Those around her could see not only her artistic talent, but also her leadership

potential had blossomed. In addition to mentoring, Zonta Club of Perth members provided business skills, logistical support and access to their commercial and personal networks.

KATHY CHARLESWORTH REFLECTED:

"What the future holds for the 'White Angel' is our lesson in trust and letting go of any attachment to the outcome. There is one thing for sure, out there a handful of very lucky people are enjoying a painting of worth and Yvonne's future as an artist of note will continue to grow alongside her level of leadership within her community."

From Burgu's perspective, she commented that in working together with 'Zonta mob' it is the first time she hadn't been "bossed over" by 'Gardia' ('whitefellas'). English is Burgu's second language and her literacy skills elementary. The bond of extreme trust afforded by both parties enabled her to have a safe journey out of the welfare model and prompted Burgu's summary comment, "I am free now, to really help my people".

The Zonta Club of Perth members have continued to build their relationship with the Ngarinyin in general; extending their knowledge of traditional Ngarinyin law (women's business); increasing their status within the Ngarinyin communities (demonstrating their willingness to 'walk the talk') and benefiting from the deepening friendship. The experience has renewed confidence that the relationship is valuable to both parties and the geographical distance between Zonta Club of Perth members (residing in Perth) and Ngarinyin community members (residing in the Kimberley region of WA) can be managed and overcome when necessary.

A return trip has already been planned. Later this year, female members of the Ngarinyin communities, led by Munnumburra women, will travel the 4,000 kilometres south to Perth in the 4WD drive vehicle to visit Zonta friends and be inducted into 'Zonta mob' law and culture.

THE ALLIANCE IN THE SOCIAL ENTREPRENEURSHIP CONTEXT

Bornstein's comment (2004), quoted at the beginning of this paper is apposite here "Social entrepreneurs identify resources where people only see problems. They view the villagers as the solution, not the passive beneficiary. They begin with the assumption of competence and unleash resources in the communities they're serving."

In this case, the breakthrough in social entrepreneurship occurred when Charlesworth suggested Burgu hold a solo art exhibition. She had the vision to see beyond the problems, to how Burgu's talents could be used to overcome them (that is, through the purchase of a four wheel drive vehicle). They shared this vision with another social entrepreneur, Browne, who subsequently enrolled others. The end result was the Ngarinyin 'villagers' and members from the Zonta Club of Perth actively participated in the art exhibition process unleashing potential resources not only from Burgu and the Zonta Club of Perth team but also the wider community through families, sponsors, journalists, purchasers and visitors to the exhibition.

The integration of the combined energy fields suggested by Thompson et al (2002); social, aesthetic, environmental and financial capital is clearly seen here. The social capital harnessed during the exhibition process brought together the Zonta Club of Perth 'family' and the Ngarinyin law women with a 'flow-on' effect to the wider community. The magnificent artwork itself was a measure of aesthetic capital as was the sharing of cultures, the recounting of stories at the launch and the warm 'feel good' spirit shared by all those involved. The Kimberley environment was reflected in the symbols of that land by an artist from that land. Through the smoking ceremonies people in the city who purchased the artworks were brought closer to the Kimberley environment. The financial capital helped to, not only purchase a vehicle to sustain the Ngarinyin people during the wet season, but also to protect and maintain the culture.

If we consider the 'White Angel' example using the Craig and Lindsay (2002) extension of Timmons (1999) model, we connect the following driving forces of entrepreneurship: the entrepreneurial team of Yvonne Burgu, Kathy Charlesworth and Sciona Browne; the opportunity of holding an art exhibition to fund the purchase of a vehicle before the wet season to enable the community to access food and remove the need to move to Derby; and the resources of artistic talent, vision and organisational skills, to which family represented by a board of directors or in this case, the Zonta Club of Perth, was added. Burgu's immediate and extended family (especially community elders) and her non Zonta Club of Perth friends (Sister Francis and Dr Mary Anne Jebb for example) provided cultural permissions, advice and emotional support and are included as part of the 'board of directors' concept.

In summary, the team comprising representatives of Zonta Club of Perth and of the Ngarinyin, jointly identified the problem and opportunity and the resources provided by the two families (Zonta Club of Perth and the Ngarinyin) combined to create a synergistic and successful solution.

The collaborative efforts are the hallmark of this example of social entrepreneurship. Social capital is a combined resource for the two groups; aesthetic capital is contributed by the Ngarinyin, environmental capital is a joint

responsibility, and Zonta Club of Perth members worked to mobilise the financial capital in conjunction with the Ngarinyin.

If we reflect on this using the distinction between two parts of social capital suggested by De Carolis and Saporito (2006) there are two bonding groups, the Ngarinyin women and the Zonta Club of Perth group. Their connection formed a 'bridge' and their joint endeavours produced practical outcomes for the community. The Zonta Club of Perth members are friends that can help with paperwork, source clothes for communities and advocate on the women's behalf. In return the Ngarinyin women provide inspiration to their Zonta Club of Perth friends by sharing their art, care for their communities, culture and connectedness with their land. The groups now meet as sisters and help each other as friends.

This is a partnership model of social entrepreneurship worthy of wider interest.

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