



The 1st International Music Livelihoods
Symposium 2021

**“Educating for the Sustainable Musician in Post-
Normal Times”**

Presenter and schedule information



Queensland, Australia

Creative Arts Research Institute

Welcome to the 1st International Music Livelihoods Symposium 2021!

The 1IMLS2021 and Griffith University proudly acknowledges Australia's First Nations community, their rich culture and music, and pays respect to their Elders past and present. We acknowledge Aboriginal and Torres Strait Islander peoples as Australia's first peoples and as the Traditional Owners and custodians of the land and water on which we rely. We recognise and value the ongoing contribution of Aboriginal and Torres Strait Islander people and communities to Australian life and how this enriches and sustains us.

This event has been gratefully assisted by the Queensland Conservatorium Research Centre and the Creative Arts Research Institute Griffith University and the Symposium Team would like to formally thank Professor Brydie-Leigh Bartleet, Dr Alexis Kallio & Associate Professor Donna Weston (QCRC) and Professor Vanessa Tomlinson (CARI) for their unwavering support. I would also like to thank and acknowledge the valued work of our anonymous abstract peer reviewers, and Kirsten Tong and Eden Annesley's assistance with organising the Symposium and being a fabulous sounding board for ideas.

Given the global events of 2020 and 2021, and the impact they have had on musicians' livelihoods, it was not too hard to see an opportunity (even an obligation) to bring together those who research, work as, and educate musicians for further discussion. Therefore, the 1IML Symposium's core theme "**Educating for the Sustainable Musician in Post-Normal Times**" suggests we develop a more nuanced understanding of the trends and innovations borne from recent events, and gain "where-to next" insight to the profession within its situated environment. This year we have presenters from Finland, UK, Germany, USA and Australia. We are very hopeful that this event will run every year online to gain as much of an accessible international perspective as possible.

You will see wonderful diversity of music-related passions represented in the written abstracts. Our fabulous presenters are offering a very broad range of topics across many genres, forms of music education, industry considerations, philosophy, health and inclusivity to name a few. As Dr Nicole Canham indicates in her keynote address, one cannot take all of our past luggage with us, and this Symposium is bound to offer further tools and food for thought for all to pack in the suitcase for our future adventures.



Thank you so very much for attending and for your ongoing interest in musicians' lives, I do hope you enjoy the Symposium!

With very best wishes

Dr Diana Tolmie: Senior Lecturer of Professional Practice & Symposium Founder/Manager
Queensland Conservatorium Griffith University, Brisbane, *Australia*

Dr Nicole Canham

KEYNOTE ADDRESS

Monash University, Melbourne, *Australia*

The luggage we must leave behind

C.S Lewis observed “you cannot take all luggage with you on all journeys” (1945, preface), and the journey for many creative people – not just musicians – into, through and out of COVID has been a tough one. In her keynote presentation, Dr Nicole Canham considers some of the ways we can light the way for creative people through a period that for some has been characterised by great upheaval and uncertainty. These difficulties have revealed the extent to which creative workers are marginalised in many societies, and highlighted forms of precarity that won’t be outrun by upskilling. Similarly, the present context calls for levels of adaptability, self-clarity and self-reflection that highlight the high degree of psychological ownership musicians need when it comes to their lives and work. What can we learn from tuning into musicians’ subjective experiences of career development and their passage through the past 2 years, and how might that alter our understanding of what sustainable livelihoods in music look like?

Biography: Churchill Fellow, Nicole Canham (clarinet and tarogato), is an award-winning and versatile artist scholar who is committed to creating transformative arts experiences, and to supporting the sustainable career development of future artists. Her expansive and unique artistic practice reflects her diverse creative interests which include championing Australian new music, chamber music performance and collaboration with diverse artists from outside the world of music including theatre, film, photography, visual art and dance. Nicole has performed at festivals around Australia including the Castlemaine State Festival, Four Winds, Canberra International Music Festival, and overseas in France, Germany, the UK, USA, Mexico and Belgium. Her discography includes recordings for Move Records, ABC Classics, The Anthology of Australian Music and Tall Poppies. She has presented her research at leading conferences around the world, and in 2016 gave the Peggy Glanville-Hicks Address, Australia’s most prestigious public lecture on Australian music.



In 2020, Nicole joined the faculty of the Sir Zelman Cowen School of Music, Monash University, as Wind Program Coordinator. In this role, she focuses on performance, teaching and scholarship, which has become an integral aspect of her artistic practice. In addition to her PhD in classically trained musicians’ self-directed career development, Nicole is a qualified career development practitioner, completing a Graduate Diploma of Career Education and Development through RMIT in 2019. Her new book published by Routledge in September 2021, *Preparing Musicians for Precarious Work*, explores transformational approaches to music careers education.

Hon. Prof. Dr Alenka Barber-Kersovan

Prof. Dr. Volker Kirchberg

Institute for Sociology and Cultural Organisation, Leuphana University Lüneburg, *Germany*

Between Education and Profession The Role of Youth Orchestras as Training Ground for the Gig Economy

This contribution deals with German freelance ensembles and orchestras between education and profession. The statements made are based on our ethnographic observations, interviews, and document studies, conducted between 2016 and 2021. The preliminary results show that most of these musical bodies are founded during the studies at a music academy or shortly after. This puts up the question which professional qualifications are of importance in this transitional period and how they are acquired.

There is no doubt that training concepts of the higher music education, focusing on the artistic excellence and repertoire knowledge provide a useful basis also for working in the freelance scene. Further, ensembles specialising in modern or historically informed musical practices are mostly formed in cities where music academies support respective departments. However, since the formal music studies concentrate on the preparation for a soloist career or a position in a Kulturorchester, practical competences for freelancing are acquired predominantly outside the academia.

In this connection next to workshops, master classes and summer schools pre-professional youth orchestras, such as Bundesjugendorchester (14 – 19 years) and especially Junge Deutsche Philharmonie (18 – 28 years) seem to be of importance. They provide not only a fruitful recruiting ground for new ensembles, but also have some special characteristics such as project orientation, the do-it-yourself attitude, a communicative social climate, self-governance, and preference for democratic organizational structures. These features are partially adopted also by professional free ensembles and orchestras and strengthen their resilience which is crucial for the work in the flexible and de-regulated music market with part-time jobs, freelance contracts, and self-employment.

Keywords: classical music, music education, youth orchestras, freelancing, precarious work. The 129 German publicly financed “Kulturorchester” (cultural orchestras) have a fixed cast of permanently employed musicians, who are paid according to the bargaining agreement (Tarifvertrag) as negotiated by the Deutsche Orchestervereinigung (German Orchestra Association).

Dr Steve BarryUniversity of Sydney, Sydney Conservatorium of Music, *Australia***Improvising the future: a meta-skills view of jazz education**

Disruption, post-normal, unprecedented – these are the words and challenges of our time. For improvising musicians, though, *change* is often synonymous with *opportunity* – new situations offer new ways of thinking and working at the same time as the task of executing an agile, competent, inventive and cooperative response.

I begin this presentation from the proposition that the meta-skills involved in jazz and improvised music performance represent a kind of “practical intelligence” (see, e.g. Sternberg et al., 2000) that is becoming increasingly vital in navigating the modern world (Agrawal et al., 2020), both within and critically, in fields parallel to the arts. Yet evidence supporting the notion of domain-specific creativity (Baer, 2010), and the increasingly complexity and psychological challenges of a career in music suggest that it is vital that modern music curriculums deliberately, not just implicitly, recognise and facilitate the development of these meta-capacities (Canham, 2021).

In that light, this paper proposes a number of teaching and learning innovations developed through my practice as a performer, teacher and researcher of improvisation and jazz performance. I discuss concepts of student-led assessment, guided experimentation & play, iterative cycles (Smith & Dean, 2009), adaptive personal curriculum design, deliberate practice (Ericsson et al., 1993) and generalised creative and cognitive skills training, and outline accessible and malleable frameworks that may be put into practice. In so doing, I hope to further expand the view of the role and value of improvised music training – both as an artistic practice and as a model through which to foster greater self-knowledge, strategic thinking and transferrable creativity in the face of the shifting sands of the 21st century.

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Associate Professor Irene Bartlett

Ms Ajhriahna Henshaw

Queensland Conservatorium Griffith University, Brisbane, *Australia*

Sing for your Supper – educating singers to manage a gig career in the 21st century

In the broadest sense, negative impacts of the Covid 19 pandemic on the performance arts have been widely reported; however, the effect on individual performers is less known. In what are deemed postnormal times, it is important for researchers to ask questions of the performers themselves while interrogating existing studies in relation to the rapidly evolving landscape of musicians' livelihoods. A doctoral study of 102 Australian, professional contemporary gig singers offered the first profile of the work life and experiences of this group of performers (Bartlett, 2011). Sixty five participants (N=102) reported their need for a 'day job' to maintain a living wage in times of artistic underemployment/unemployment and, precisely because of their unique temperaments and transferable skill sets, these 'day jobs' were focused in areas of hospitality and retail. This finding aligned with the views of Florida & Mellander (2008) who described "complementary jobs" available to musicians as being focused in the service sector of the economy.

As industry insiders we have first-hand experience of the need for a 'day job' to supplement a music career in ordinary times. As teachers we have observed the lived experiences of professional gig singers as they struggled to survive the extraordinary effects of pandemic driven, long-term closures on both their performance and service sector jobs.

In this paper we discuss major dissection points in the singers' stories while reflecting on the role of future education planning to address protean aspects of gig singers' careers.

Bartlett, I. (2011). Sing out loud, sing out long – a profile of professional contemporary singers in the Australian context. Unpublished doctoral thesis, Griffith University, Brisbane.

Florida, R. L., & Mellander, C. (2008). Music clusters: A preliminary analysis. Martin Prosperity Institute

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The student as collaborator: perspectives on co-researching in music academia

In a student as partners relationship, the literature recognizes that both student and staff possess different but comparable forms of expertise. And this is likely to be so when student and staff are researching collaboratively together. The aim of our paper is to discuss the views of students (upper secondary school, undergraduate, postgraduate, alumnus/secondary school music teacher) on co-researching with an academic and the academic's view of researching with students. Through a range of research projects – analyzing Australian popular songs about the Vietnam War, learning to compose, investigating online music about COVID lockdown during 2020, and teaching music performance ensembles – in different stages of progress, we discuss our preliminary thinking and ideas on what we have learnt and achieved/hope to learn and achieve through the collaborative research process.

Adopting a methodology of responding to emailed questions, this focus on the student themselves being a researcher rather than the subject of research, and drawing on the academic's personal voice, has parallels with the acceptance, in the past twenty or so years, of the practice-led research paradigm, where the artist researches their own arts practice rather than being the subject of a research study conducted by someone else.

What we hope to achieve/have experienced include: participating in the experience of collaborative research itself, learning about the stages of the research process, refinement of one's own artistic practice, the broader view of the role of feedback on students' compositional development, the methodology of journaling and investigating one's own arts practice, benefits from the research for other students, gaining an understanding of one's own teaching through student responses, and for the academic, finding that students bring very different and useful thinking to collaborative research. Our ideas emerge from valuable student-academic partnerships which form an important part of the professional development of the student music scholar as well as resulting in strong research outcomes.

Ms Tarita Botsman

School of Music, University of Queensland, Brisbane, *Australia*

Incubate Arts Queensland

To drive long-term commercial activity, there is a window of opportunity currently available for Australia's innovation capacity in the Arts sector that is in alignment with current Federal Budget initiatives designed to create closer collaboration between industry and research. COVID-19 has seen international producers and philanthropists looking more frequently to Australia as a country to produce and develop work, and furthermore Queensland is on the eve of planning for the Olympics in 2032. To ride this wave, beyond just being a destination with low COVID case numbers, and to create nation-defining works of significance, we need to focus on the long-term incubation of original content. This presentation will examine why Queensland requires a large independent incubation space for arts graduates to lead and collaborate on new work development. This is not a theatre venue, but a cauldron of creative cross-collaboration between student-artists with a link to global technology industry partners, future proofing the essential link between Arts and Technology. It will create a stronger Australian Arts ecology of thinkers and creators, and significantly enhance student-artist preparedness for graduate employability.

Professor Pamela Burnard

University of Cambridge, *United Kingdom*

Diverse Creativities for Re-envisioning Sustainable Livelihoods ‘Making-with’ Music

Increasingly we see professional musicians performing what I call ‘career plasticity’. Transgressing disciplinary boundaries enables musicians to create diverse career pathways. Using diffractive analysis practices, I will illustrate how authoring diverse creativities can enable professional musicians to push beyond disciplinary silos; making-with music and more. The term ‘making-with’ was coined by Donna J. Haraway in her 2016 book ‘Staying with the Trouble: Making Kin in the Chthulucene’ which recognises that nothing makes itself but is in a constant state of ‘becoming’ with materials, environments, bodies and constructs in an epoch in which the human and nonhuman are inextricably linked. I put to work a transdisciplinary re-seeing of livelihoods by professionals ‘making-with’ music who perform a spectrum of creativities. For this, I draw upon an assemblage of evidence and theorizing from three interconnected projects that exemplify career plasticity involving the reshaping, remoulding and resetting of materials, ideas and self. This paper addresses how we can create spaces for re-envisioning sustainable livelihoods.

Ms Morwenna Collett*Sydney, Australia***Building a musically inclusive future**

Everyone should have the opportunity to engage and participate in music. Yet, for people with disability, there can be many barriers for accessing the music industry, as artists and audience members. Creative solutions do exist for providing access to music for the 1 in 5 Australians who live with disability, and we need to ensure our next generation of musicians and music industry professionals have these instilled in their hearts and minds. Artists with disability currently earn 42% less than artists without disability, only 9% of our professional Australian artists identify as people with disability (compared to 18% of our population) and approximately 40% of complaints received by the Australian Human Rights Commission relate to disability discrimination – so there is work to do to level the playing field.

This presentation will provide a snapshot of current discussions around music and disability and share what the landscape of embedded accessibility and inclusion could look like for the music industry in the future and how it would benefit everyone. It will advocate for including accessibility and inclusion in the curriculums of all tertiary music degrees and share some international case studies of inclusive music making and education approaches.

Dr Kathleen Connell

Queensland Conservatorium Griffith University, Brisbane, *Australia*

New Luggage, old motivations and moving on in musical livelihoods for older creative Australians

The musical livelihoods of singers can be a lifelong process of adaptation and this presentation will explore barriers, the new luggage acquired and upskilling six professional singers underwent as they accepted the loss of their beloved performance careers and took on the role of self-employed business owner in creative practices. Self-employment necessitates innovative new learning, including financial, technological and business concepts to sustain and grow a micro business. This presentation will review the competencies the singers gathered and those they transferred from known skills. Paired with the singers acquired competencies the presentation will offer 6 practical business and technology tools as informed by training via NSW Ministerial Department of Small Business and used by the author in a micro creative business based in Sydney.

This presentation takes its impetus from the final period of the 5 stage career typology which my research found following a comprehensive analysis of the career experiences and processes of 13 Australian professional singers. The study interrogated economic and sociological surveys concerned with performing arts labour markets, undertook a rigorous review of empirical studies which researched performers work and livelihood patterns, and explored investigations regarding entrepreneurial studies within creative industries.

The Moving On stage examines the singers' actions as they accepted the changes to their careers, and this presentation reflects that the majority of small businesses in Australia are initiated by those aged 50+, and therefore have much to offer emerging creative practitioners.

Professor Ryan Daniel

Mrs Lauren Moxey

James Cook University, Townsville, *Australia*

The Creative Sector Biomes Model: Reconceptualising music careers for the future

As musicians in Australia and around the globe grapple with how to rebuild the ravaged sector in a post-covid world, support is emerging for the reconceptualisation of what it means to be a professional musician. Expanding on Csikszentmihalyi's (1999) systems model of creativity, which emphasises the role of the domain, field, and persons in affirming the presence of creativity, this paper applies the systems concept to the Australian music sector and offers a framework that explores how systems of creativity can be developed in order to cultivate quality creative outcomes. Consequently, we have developed the creative sector biomes as a model that affirms the unique aesthetic and purpose of the music system. It invokes an ecological metaphor where the health of the system of creativity is influenced by the four elements: fire (i.e., the sun), representing external stakeholders; water, revealing the internal philosophy of creators; air, which demonstrates the impact of change catalysts on the system; and earth, which symbolises the operational foundations that underpin the system. Each element can be examined in a multitude of ways, but the creative sector biomes model incorporates the four associated paradigms of Raworth's (2017) doughnut economics, alt-C (alternative creativity), shalom ethics, and Banks' (2017) conception of creative justice. The creative sector biomes model therefore offers musicians, music educators, and music students a new set of tools to guide discussions and decisions regarding musical identities and music careers, while seeking to contribute to the long-term sustainability and accessibility of the Australian music sector.

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Mr Cameron Deyell

Melbourne Conservatorium of Music, University of Melbourne, *Australia*

The augmented guitarist: a toolkit for creative collaboration in an evolving musical landscape

I will be sharing current examples of professional practice including remote collaboration on a guitar-based score for contemporary dance and creating multimedia content as part of an avantpunk band.

My practice-led research investigates the guitar as a hypertool for collaboration. With so many 21st century music makers playing the guitar, it remains a powerful creative tool in the digital age. The present-day guitar is also an augmented creature¹, well suited to the integration of instrumental gesture with audio signal processing. Acknowledging Brian Eno's concept of the studio as a compositional tool²; my research looks beyond to situate the guitarist in the role of Performer/Composer/Producer. The electric guitar as an input source integrates naturally into the environment of digital audio workstation (DAW), while remaining a physical performative tool, easily carried, or held in a lap enabling barrier-free collaboration. The line between musical instrument and studio device is fluid and fleeting.

In the synthesis of instrumental performance practice with studio production techniques, I aim to demonstrate a robust and sustainable professional model for the modern music maker.

1 Lähdeoja, Otso, Benoît Navarret, Santiago Quintans, and Anne Sedes. "The Electric Guitar: An Augmented Instrument and a Tool for Musical Composition." *Journal of Interdisciplinary Music Studies* fall 2010, volume 4, no. 2 (January 1, 2010): 37–54.

2 Brian Eno. *The Recording Studio As A Compositional Tool Lecture* - 1979, <https://www.youtube.com/watch?v=E1vuhJC6A28>. 2014.

Professor Celia Duffy

Royal Conservatoire of Scotland, *United Kingdom*

Music livelihoods through a looking glass: Institutional, policy and societal perspectives

This presentation addresses the role of specialist higher music education institutions (HMEI) in preparing emerging professional musicians for sustainable livelihoods. The approach is to move from a close institutional to a broad societal focus: the institutional foreground is a number of current initiatives in entrepreneurial education at the Royal Conservatoire of Scotland (RCS). Over a decade ago, the RCS's curriculum reform cemented a clear understanding of both professional pathways and emerging professionals' broader contribution to society into its graduate attributes. Such statements are now commonplace, but we have few robust sources of evidence of how well they are succeeding.

The middleground policy context for these entrepreneurial initiatives is the Scottish Government's sustained funding support for Knowledge Exchange (KE) as a means of driving economic, social and cultural recovery and growth. A new UK-wide exercise, the KE Concordat, has recently been established which raises its profile further, alongside established HE benchmarking activities such as the Teaching Excellence Framework (TEF) and Research Excellence Framework (REF). A primary concern of the author's current Senior Fellowship role is the remarkably creative and innovative contribution of SSIs to this policy context.

Finally in the background is a notable turn in the HMEI sector towards more serious consideration of its engagement in society and a more nuanced view of its role in educating the next generations of professional musicians. Following the major Association of European Conservatoires' project Strengthening Music in Society led by Professor Helena Gaunt, our recent paper (Gaunt, Duffy, et al, 2021) argues for a fresh conceptual approach to prepare graduates for their transition into professional life.

Dr Renée Duncan
Ms Jen Rafferty
New York, New York

Changing course: Reshaping our musical identities

We are never just one thing. Identity isn't stagnant; it is fluid, interchanging, and growing. As members of the music industry, we can feel locked into singular identifiers and the beliefs surrounding the expectations of that position. It can be uncomfortable for us to challenge these beliefs. It can be confronting when we acknowledge that our identity as a music educator, musician, studio teacher, accompanist, composer, etc., needs to be redefined. COVID-19 challenged many of us to reconsider what it means to be music professionals and how to sustain our livelihoods in the face of uncertainty. However, with these challenges came new opportunities to connect with fellow musicians and educators worldwide through virtual platforms such as Zoom. We invite you to join us as we discuss how we grew a virtual community of female music professionals who helped us better understand our own identities and discover what others are creating and doing in their world.

Dr Matthew Flynn

University of Liverpool, Liverpool, *United Kingdom*

Thinking Out Loud: Educating musicians on their project and career decision-making

The study of decision-making in the music industries is an emerging field that to date has focused mainly on the decisions of industry practitioners. In presenting research on musicians' career related decision-making, this paper argues for a greater use and emphasis on decision-making and decision models when educating musicians. The various higher education approaches commonly used to teach undergraduate music makers how to develop their careers, such as project management, entrepreneurship, and professional development, are all underpinned by the ability to think and plan strategically. Fundamentally, strategies are an accumulation of decisions about how and where to spend time, effort and resources. While all music makers make small and large everyday decisions that cohere implicitly or explicitly into project and/or career strategies, currently methods and modes of decision-making are seldom directly addressed as part of educational approaches. Theories on decision-making recognise that most people tend to frame their decisions through their dominant perspectives. For musicians, this means too often framing many different types of project decisions as musical ones. Developed using data generated through a survey of five-hundred UK musicians, which explored the types of decisions musicians make and how they make them, this paper presents a basic decision-making model for use by practicing musicians and music educators. Pedagogically positioned to complement the dominant approaches commonly taught in higher education settings, the model offers an innovative learning and teaching method designed to progressively improve music makers' strategic and instinctive decision-making.

Dr Sean ForanSAE Institute, Brisbane, *Australia***Patreon and digital communities: Alternative pathways for musician livelihoods**

Technology continues to influence how audiences engage and interact with musicians with emergent technology offering an 'alternative to the traditional distribution chain in that music could be bought and acquired electronically. However, emergent technology is now providing a feedback loop between artist and audience' (Thorley, 2012).

Gaining popularity over the past decade, crowdfunding platforms have emerged as a viable financial strategy for musicians, providing fans across the world the opportunity to connect with creators and contribute to current and future artistic content. These emergent technology platforms create economic and artistic value for artists, allowing them to craft work that may not be realised without this crowd support, enabling continued career development and audience growth.

This presentation explores and theorises concepts surrounding how contemporary Australian musicians are adapting their artistic practice by utilising the crowdfunding platform Patreon to develop and grow online fan communities and share their work. To analyse this research area, it uses a digital ethnographic approach, presenting case studies on 3 Australian artists – Barney McAll, Sarah McLeod and Ben Salter. The presentation considers the strategy these artists adopt on Patreon, investigating the benefits the musicians are deriving and their future intentions with the platform. Through these case studies the research identifies themes of artistic skill and story sharing, audience involvement in the creation of new work, and participation in online digital cultural communities.

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Dr Ben Green

Professor Andy Bennett

Dr Ernesta Sofija

Griffith University, Brisbane, *Australia*

Changing realities and priorities for young music-makers during a pandemic

Two groups that have disproportionately suffered employment and income losses since the start of the COVID-19 pandemic are the arts sector and young people, as reflected in national statistics. This speaks to both the nature of the work performed and the insecurity of employment arrangements in both groups, which overlap. While less easily measured, early career musicians are also uniquely impacted by lost opportunities. Meanwhile, this challenging context draws focus to the value of music-making as a source of well-being for practitioners. This paper explores the experiences, attitudes and strategies of young music-makers in Australia, based on 18 in-depth interviews conducted in late 2020 (in parallel with studies in Portugal and the United Kingdom). We consider how these professional and amateur practitioners responded to the loss of work and social activities, including changes in their opportunities, motivations and methods for making music and pursuing careers. Digital technologies afforded opportunities for collaboration, performance and discussion, with varying enthusiasm and results. A shared sense of uncertainty about the future inspired conscious shifts in perspectives, priorities and plans. The findings highlight needs with respect to education, career support and well-being initiatives for young musicians.

Dr Tanya Kalmanovitch

The New School, New England Conservatory, Boston, *USA*

Towards a trauma-informed music pedagogy in the global pandemic

Trauma is woven into the training of the professional musician. It's in the power dynamics of the mentor-student relationship. It's in the demands of an industry where competition is all-pervasive: where every opportunity—orchestral jobs, teaching jobs, slots in fellowship programs, scholarships to summer festivals—depends on competition. It's in the idea that as a student you're vying, your whole young life, for a seat in this or a role in that, all the while submitting yourself to the assessment of powerful gatekeepers who make the life-or-death decisions about your livelihood.

As a faculty member at two American conservatories—the New England Conservatory in Boston, and the Mannes School of Music in New York—my own livelihood is tied up in traumatogenic structures. The context of the global pandemic exposed the pre-existing limitations of the conservatory model as professional training for a profession that may no longer exist; prompting me to reckon with my implication and vulnerability.

In this presentation, I explore how I use trauma-informed pedagogy to recognize and acknowledge trauma in ourselves and our students; to adapt our practices in response to personal and collective trauma and its impacts; and to redefine the nature and purpose of professional training for musicians in a time of intersecting precarities. My goal is to effect a fundamental shift away from using music to reinscribe existing power structures, towards music as an imaginative and practical response: the sound of our imagining the world not as it is, but as it should be.

Dr Kristina Kelman

University of West London, *United Kingdom*

This is Pop! Exploring ownership and agency in a student-run record label

Vermilion Records is an Australian student-run, university record label established in 2017, as a way to expose students to music industry practice experientially through business. An interdisciplinary environment, it brings students together from music, film, tv and animation, design, business, marketing, journalism and event management, to develop, produce and promote emerging artists.

This paper aims to shed light on how four graduates navigated their year-long role at Vermilion Records. As a unit of study, Vermilion Records has emerged through collaboration with students as partners in learning, therefore, student-voice through focus group is recognised as an appropriate method for this research. These graduates were invited to lead the focus groups around four topics: challenges and benefits, interdisciplinary work, career aspirations, and improving the record label for future students.

Students revealed that the team experienced high motivation due to the ownership they were given over core operations and decision-making; the absence of 'box-ticking' for assessment replaced by real responsibilities and real relationships; the demand to 'need to know' leading to new skill acquisition; and 'foot-in-the door' industry preparedness. Early findings showed that some students experienced feelings of inadequacy and pressure due to tight semester deadlines, and the lack of time given for settling into roles.

While this paper presents the beginning stages of a larger action-research project, student-voice has already suggested that a high-intensity record-label environment might better prepare work-ready and resilient graduates. It also provides justification for ongoing research into how best to meet the educational demands of students seeking careers in the music industry.

Mr Dominic Kingsford

Queensland Conservatorium Griffith University, Brisbane, *Australia*

Improvise this: A jazz musician in a post normal, mid-pandemic music industry

In a post normal, mid-pandemic time, an industry renowned for showcasing its creativity, vibrancy, diversity, and virtuosity, has instead been forced to showcase its resilience, adaptability, and versatility. It is no secret that the music industry has been acutely impacted by the COVID-19 pandemic. The financial impact has been widely reported, and so deeply felt by all performers, with an estimated \$1.4 billion industry-wide loss reported in 2020 (Langford, 2021). What about beyond the financial impact? To what extent have we, as performers, felt the impact to our artistic expression as a result of this once in a century happening? How have we, as musicians, seen our craft influenced by this, whether it is through affected practice routines, cancelled performances, or postponed lessons?

As a trained jazz musician, I have identified some key challenges that I am continuing to overcome in my artistic expression in this post normal, mid-pandemic time. While I can sense a renewed sense of creativity and excitement in my, and my colleagues' artistic practice, how limiting is it to our expression when venues are capacity limited and are extra-cautious in hiring live entertainment. Indeed, only recently, we have seen jazz clubs relabel themselves as live music clubs, so as to maintain maximum capacity and not intimidate the audience. Must I then put aside my passion, my education, and my expression through jazz music, and perform in a different genre just to perform live? This presentation will discuss my observations as a performer, educator, and creative responding to this post normal, mid-pandemic music industry.

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Dr Karlin Love

University of Queensland, *Australia*

Professor Margaret Barrett

Monash University, Melbourne, *Australia*

‘Mother Trees’ in the professional music ecosystem

Suzanne Simard, Canadian forester, discovered that healthy forests are systems networked through large, older trees she described as ‘Mother Trees’. These trees supply nutrients and information to younger trees and across species through below-ground networks of roots and mycorrhizal fungi. It’s quite a contrast to the mono-cultural and mono-age plantations that have dominated modern forestry.

Musicians are more mobile than trees, so the metaphor is limited, but who are our ‘mother trees’? How do these ‘mother trees’ support and nurture younger musicians and the ecosystems in which they live and work? Too often we’ve thought of musicians as individual ‘fledglings’: nurtured and nourished, then pushed out of the nest to find their own way, to sink or swim (mixing more metaphors). Were we to think from the ground up rather than top-down, what might be the implications for musicians’ career development?

We observed the first two iterations of Musica Viva’s Future Makers program for emerging chamber musicians. It shares some aspects of a ‘mother tree’: connecting, nurturing, supporting, and preparing for becoming future ‘mother trees’. Working from a ground-up perspective, the program seeks to empower independent musicians to envisage and plan for career trajectories with few established pathways. This paper reports findings of a program evaluation that questions some of the established views of musician development and suggests ways in which the profession might be more whole-career supportive (vs. ‘plantation harvests’ at a specific age or stage) yet have room and freedom for both individual and systemic creative growth.

Dr Guy Morrow

University of Melbourne, *Australia*

Remunerating artist managers: Exploring the equity stake argument

This paper concerns the remuneration of artist managers in the field of popular music. It explores the proposition that more power and responsibility is resting with artist managers now given shifts in the music industries due to digitisation. This paper explores whether, because of this increased responsibility, artist managers need to be remunerated differently for the betterment of the industry overall. Artist managers are traditionally service providers who receive a 15 to 20% commission of their artists' income. In the past this arrangement arguably worked well. This is because artist managers had less influence and also less responsibility with other entities in the music business such as record labels and live promoters doing more of the work that is required for an artist to connect with an audience. So should artist managers be given master points on each record their artist client releases, and some small publishing share on each co-write, enabling them to have real equity in the business they are building? Other industries offer their highly-skilled business leaders stock options (equity) and the question of whether this is a viable and necessary arrangement for artist managers is an important one given a key problem in the music industries: the brain drain of artist managers to other fields or to other roles in the music industries. This paper draws on a previous research project conducted with the International Music Managers' Forum (IMMF) and also on one currently being conducted with the Association of Artist Managers (AAM). This paper is significant because it will address the issue of whether or not the way in which artist managers are remunerated is cramping the music business.

Keywords

Artist management, cultural entrepreneurship

Professor Rosie Perkins

Ms Caitlin Shaughnessy

Dr Andrew Hall

Royal College of Music, London, *United Kingdom*

The experiences of musicians delivering live, personalised music online in healthcare settings: The ProMiMiC project

The beneficial role of musicians in healthcare contexts is well established, with research highlighting how live music can promote wellbeing and enhance patient recovery. However, less attention has been paid to the musicians delivering this service, and how their practice and musical identities are informed by these experiences. The ProMiMiC project, an international collaboration led by Hanze University in the Netherlands, explores how professionals develop as practitioners within a setting of person-centred musical experiences in hospitals. In London, UK, musicians worked in small groups to deliver individual, tailored improvisations and repertoire through Zoom to maternity patients at Chelsea and Westminster hospital. Using reflective diaries, interviews, and focus groups, the musicians' experiences of adapting to the healthcare and online contexts, and the impacts on their personal and professional development, were explored using qualitative, narrative methods.

The emergent narratives highlight the musicians' changing musical values and skills as a result of their ProMiMiC experiences. In particular, the development of their musical versatility, as well as improved communication and emotional understanding as musical practitioners. In addition, the benefits of working on Zoom and the intimacy that those interactions offered within the context of busy hospital settings were highly valued, challenging expectations of the possibilities of creating meaningful musical connections online. Looking ahead, this project offers a sustainable model for the integration of musicians in hospital contexts by ameliorating many of the logistical barriers of 'in-person' liveness. It also offers crucial insights into how best to support emerging music practitioners within healthcare settings.

Dr Pamela PikeLouisiana State University, *USA***Fuelling career and creativity across a lifetime: The role of models and mentors**

Music careers, in- and outside of the academy, have become complex. Tertiary educators prepare music students for diverse early careers involving countless musical, personal and interpersonal skills and mid- and later-career professionals adapt to changing pedagogical and musical practice. Although learning throughout the lifespan is commonplace, important life transitions may serve as catalysts for pursuing educational experiences resulting in transformational learning. While the pandemic may not yet be classified as a transitional period, the challenges encountered by musicians, at all career stages, necessitated learning and changing to adapt to new realities. Musicians who display creative thinking and develop creative practice through mentoring relationships, are well situated to model healthful careers and mentor throughout the career lifespan. The intersection of lifelong learning, fostering and sustaining creativity, maintaining healthful work practices and mentoring are explored through an autoethnographic lens in this paper. Strategies to prevent burnout and sustain creative practice across a lifetime are explored, with modeling healthful careers and engaging in meaningful mentor relationships emerging as touchstones for career satisfaction and sustainability.

Dr Kate Power

University of Queensland, Brisbane, *Australia*

Peer coaching in the arts and culture sector

This paper will present research-in-progress concerning the development of a theoretically-informed and empirically-tested peer coaching program for artists (including musicians) and arts managers in Australia.

Given the financial constraints under which the arts and culture sector operates, a sustainable approach to career development is critically important. Traditional mentoring has a long history in the arts, but can be expensive and difficult to access. By contrast, peer coaching promises a low-cost, high impact, readily accessible means of building competence, agility, and self-efficacy.

Peer coaching has been found to increase knowledge, connectivity, confidence, and commitment in such diverse settings as the US Military, leading universities, and with remotely-located Aboriginal and Torres Strait Islander undergraduate students.

Peer coaching circles, in particular, have been found to deliver “closer and richer relationships” than traditional one-one-one mentoring (Darwin & Palmer, Higher Education Research & Development, 2009, p. 134), making them potentially valuable to “VUCA” industries. Yet their applicability, feasibility and sustainability for the arts and culture sector has yet to be tested. Nor have specific peer coaching models been evaluated for their “fit” with artists and/or arts managers.

Informed by two sector-wide surveys and the evaluation of existing peer coaching programs designed for the corporate sector, I have developed a suite of Discussion Guides to support peer coaching conversations in the arts. Designed and tested with industry partners such as QMF, this program will be rolled out mid-2022. Meanwhile, there are still opportunities for musicians to pilot, and contribute to the final design, of this program.

Mr Nicholas Russoniello

University of Sydney, *Australia*

The Composer-Performer strikes back: Preparing today's instrumentalists for the modern music industry

Some of the greatest composers of the past were known foremost as performers; Scarlatti, Mozart, Schumann, Brahms, Paganini, the Liszt goes on. The twentieth century saw a move towards specialisation, where instrumentalists and composers were largely devoted to their separate skills. In the current arts sector environment, where versatility is tantamount to survival, do we need to resurrect the model of the composer-performer?

This paper considers the myriad of benefits to teaching instrumentalists to compose for their primary instrument. I will present the findings of a case study that harnesses strategies from the field of creative cognition to enrich the practice of the composer-performer; highlighting the ways a performer might exploit the compositional process to improve their instrumental capabilities and broaden their professional portfolio. By using strategies designed to enhance creative thought, such as divergent thinking tasks and pre-determined creative limitations, the composer-performer can uncover novel ideas on their instrument and expand their existing skill set. This paper will further consider how these strategies might be used to equip instrumentalists with proficiency in composition, improvisation, notation, interpretation, and digital technologies; better preparing them for the contemporary music landscape.

Dr Neta Spiro^{1&2}

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Work, finances, and wellbeing of arts professionals in the UK during COVID-19: A multi-wave, cross-sectional study

COVID-19 has had a substantial impact on arts professionals in the UK. We explore two research questions about arts professionals' work as well as wellbeing during COVID-19 in the UK: (1) What are the relationships between performing arts professionals' profiles on one hand and measures of their mental and social wellbeing on the other? (2) What predicts performing artists seeing themselves as having a future working in the arts? We investigate these questions using the HEartS Professional survey at two moments in the pandemic: in the first UK lockdown (April-May 2020, phase 1) and a year on as the country began to unlock (April-May 2021, phase 2). Respondents were adult arts professionals (N = 385 in phase 1, N = 685, phase 2).

Findings from the first phase of data collection suggested a reduction in work and income. Respondents reported financial hardship (53%), and increased anxiety (85%) and loneliness (63%) compared to before the crisis. Multiple regression analyses indicate that perceived financial hardship was associated with lower wellbeing and higher depression and loneliness scores. Higher self-rated health was associated with higher wellbeing and lower depression scores. More physical activity before lockdown was associated with higher wellbeing and social connectedness scores, as well as lower loneliness scores. An increase in physical activity during lockdown compared with before was associated with higher wellbeing and social connectedness scores, and lower depression and loneliness scores. The results from the second phase of data collection reinforce these findings. Results also indicate the importance of financial context for whether professionals see themselves as continuing to work in the sector.

Keywords: COVID-19, mental wellbeing, performing artists, social wellbeing, work

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Professor Heidi Westerlund

Dr Guadalupe López-Iñiguez

Sibelius Academy, University of the Arts Helsinki, *Finland*

Finnish composers' pathways and livelihoods in a changing professional ecosystem

Classical contemporary composers in Finland have for decades enjoyed an exceptional working environment, providing them with artistic scholarships and pensions, state-funded grants for focused creative work, subsidized opportunities for commissions and performances of new works, and an exceptional support system for ensuring royalties. As a whole, the composing scene has valued contemporary practices that sustain the national creative cultural life. However, the younger generation of composers faces a different reality, as these long-established means of support dwindle. This paper investigates the pathways and livelihoods of Finnish composers in a changing professional ecosystem by analysing the narratives of ten multi-generational composers and presenting two 'factional stories', in which the interview material is crafted into a 'fictional form' by an anonymous narrator in order to illustrate the differences between the ecosystems of the older and younger generations of composers. In these factional stories, the protean careers of young composers appear to be the result of passionate pathfinding carried out amidst emerging contexts and pluralizing sites. In this ecosystem there are more options and plurality, and the arenas for new classical music are expanding beyond traditional contexts; however, the competition is high and professional education too short, often proving insufficient to provide the required competencies. In contrast, the seeming artistic autonomy and security of the older generation was more bound to established contexts such as orchestras, operas, and festivals. As a whole, the study provides Higher Music Education programs in Western countries with a new understanding of composers' pathfinding through changing landscapes.

Dr Narelle Yeo

Mr Brad Fuller

University of Sydney, *Australia*

"Can you hear me?"

**Innovative group music making during the pandemic:
Reimagining a Conservatory-based ensemble course**

The unit outline for Music Ensemble Performance mandated assessment of live ensembles, impossible to achieve in a lockdown. Eric Ries describes a change in strategy without a change in vision as a “pivot”. This research considers a tripartite auto-ethnography on pivoting to a new orthodoxy of online ensemble assessments in 2021. The course pivot raised four fundamental educational design questions:

1. Is it possible to deliver meaningful musical ensemble content online, including musical citizenry and positive peer dynamics?
2. Which technology can we deploy for optimal student experience in ensemble music making?
3. How can we leverage existing faculty skill sets and collaborative action to achieve said outcomes?
4. What are the recommendations for post-pandemic practice in the performing arts and lessons learned from this successful pivot?

Great ensemble performances start with listening, followed by the creative question, “What can I add?” The faculty considered ideals of meaningful ensemble experiences and how these might be achieved in an online environment. This informed the instructional pivot which utilised meta-ensemble teaching, flexible instructional design and reflection-in-action practice using an online Digital Audio Workstation (DAW) to instantly transition from face-to-face to online ensemble class. Affordances of the chosen technology facilitated consistency with pre-existing course outcomes. Soundtrap was utilized as a collaborative tool in conjunction with Zoom, without altering the original pre-published assessment framework. Faculty became the intermediary between the tool and the end user, supplying content, technical and musical knowledge, functioning as a nimble, recursive/collaborative meta-ensemble. Psycho-social benefits of group music making were facilitated through demonstrations of collaborative ensemble teaching from faculty. The success of the approach was evidenced through positive engagements in collaborative experimentation resulting in musical outputs with professional Work Integrated Learning (WIL) outcomes.

PRESENTER BIOGRAPHIES

Hon. Prof. Dr. Alenka BARBER-KERSOVAN is teaching sociology of music at the Leuphana University in Lüneburg, Germany. Her main research interests are popular music, music and gender, music and politics and urban music studies. Currently she is working on the labour conditions of classical musicians with the special focus on freelancers. Further she is involved in an international empirical research project with the University of Porto and the Erasmus University of Rotterdam entitled “Until COVID-19 do us part.” She is also a co-editor of the publication series *Urban Music Studies* with the Intellect Publishers based in Bristol, UK.

Professor Margaret BARRETT is Professor and Head of the Sir Zelman Cowen School of Music and Performance at Monash University, and Founding Director of the Pedagogies of Creativity, Collaboration, Expertise and Enterprise (PoCCEE) research group. She was awarded Fellowship of the Australian Society for Music Education (2011). She has led seven Australian Research Council grants and published extensively in the field. She has served as President, International Society for Music Education (2012-2014), Chair, World Alliance for Arts Education (2013-2015), Chair, Asia-Pacific Symposium for Music Education Research (2009-2011), and Editor, *Research Studies in Music Education* (2004-2012).

Dr Steve BARRY is a pianist, organist, composer, improviser, and lecturer at the Sydney Conservatorium of Music. Winner of the 2021 APRA Professional Development Award for Jazz, Barry’s work moves fluidly across the jazz, contemporary classical and improvised music worlds. Recent projects include a work for Sydney new music group *Ensemble Offspring*, a pre-Covid tour of Japan with AUS-JPN piano trio Polyglot, and a suite of compositions and free improvisations for solo piano (*Hatch*, 2018). Barry’s quartet album *Blueprints & Vignettes* (2018) received a 4-star review in the *Sydney Morning Herald* and was longlisted for the 14th Australian Music Prize. An album of improvisations in piano duo with Australian jazz luminary Judy Bailey was released in 2020 on NZ-based label Rattle Records.

Associate Professor Irene BARTLETT is Head of Pedagogy, Coordinator of Contemporary Voice and Jazz Voice Studies at the Queensland Conservatorium, Griffith University, Australia. Irene is recognized nationally and internationally as a leading pedagogue in the fields of contemporary commercial music performance and singing voice pedagogy. Irene has a lengthy publication record (journal articles and book chapters) most recently as an invited contributor to international publications “So You Want To Sing CCM (Contemporary Commercial Music): A Guide for Performers” and “Training Contemporary Commercial Singers”. Irene’s students (past and present) work as professional contemporary gig singers in ‘live’ performance venues and in the CCM recording industry; many are recipients of prestigious industry and academic awards.

Professor Andy BENNETT is Professor of Cultural Sociology in the School of Humanities, Languages and Social Science at Griffith University in Queensland, Australia. He has written and edited numerous books including *Popular Music and Youth Culture*, *Music, Style and*

Aging and Music Scenes (co-edited with Richard A. Peterson). He is a Faculty Fellow of the Yale Center for Cultural Sociology, an International Research Fellow of the Finnish Youth Research Network and co-convenor of the biennial KISMIF conference dedicated to DIY cultures.

Associate Professor Diana BLOM is Associate Professor, Music, in the School of Humanities and Communication Arts. Current research interests focus on music education, tertiary performance (assessing group performance, collaboration, interpretation); preferences for, responses to, and descriptions of, music; the relationship between music and words in the musical; music and ANZAC war commemoration; and how arts practitioners working in academia view their practice as research. As a composer and performer (harpsichord and piano), she engages in practice-led research and in 2011 received an APRA/AMCOS music award, with Dawn Bennett, for a project of newly composed viola and piano music, Australia East & West. In 2011 she was a member of a team awarded an ALTC Innovation and Development Grant into 'e-Portfolios for creative arts students'. Recent publications in several journals, including *Journal of University Teaching & Learning Practice*, *Higher Education Research & Development*, *International Journal of Education and the Arts*, *International Journal of Music Education*, have resulted from several of these research interests. She is co-author, with Matthew Hindson and Damian Barbelier, of *Music Composition Toolbox* (Science Press), a composition text for secondary and lower tertiary students. Diana's co-presenters include: **Pamela Withnall** is a jazz saxophonist who has just completed a B. Music at WSU. **Dr. Mark Lewis** is an alumnus of WSU music and teaches Music at St Mark's Catholic College. **Heudrik Raga** and **Athalia Huang** are senior secondary music students at this College. **Aaron Gunawickrema** is an undergraduate music student at WSU and **Peter Long** has just completed his PhD at WSU.

Ms Tarita BOTSMAN. With a distinguished background as an opera singer, Tarita Botsman is also a writer-director-composer. She is an Adjunct Associate Lecturer, and PhD candidate at the School of Music, University of Queensland, a graduate of The Guildhall School of Music and Drama and Queensland Conservatorium of Music. She is the Chairwoman of the Classical Committee for the Australian Women in Music Awards, and sits on the Advisory Committee of the Australian Independent Record Labels Association. Other recent awards include the Paula and Tony Kinane PhD Scholarship, Monash University Studies Award, and a Queen's Trust Award for Excellence in the Performing Arts.

Professor Pamela BURNARD is Professor of Arts, Creativities and Educations at the Faculty of Education, University of Cambridge (www.educ.cam.ac.uk/people/staff/Burnard/). She is a professional musician with 20 books and over 100 articles published which advance the theory and practice of multiple creativities across education sectors including early years, primary, secondary, further and higher education, through to creative and cultural industries. She is co-editor of the journal *Thinking Skills and Creativity*. Current funded projects include 'Choices, Chances and Transitions around Creative Further and Higher Education' (Nuffield) and 'Contemporary Urban Musics for Inclusion Networks' (AHRC). She is a Fellow of the Royal Society of Arts (RSA) and the Chartered College of Teaching, UK.

Dr Aifric CAMPBELL. I teach the creative writing program for Imperial Horizons alongside my professional practice as literary writer. I spent thirteen years as an investment banker at Morgan Stanley and was the first woman managing director on the London trading floor. My writing has been awarded a Thayer Fellowship at UCLA and a number of writing residencies in the US and Europe including, most recently, The Museum of Fine Arts Houston. My forthcoming book, *The Love Makers* (2021) takes an interdisciplinary approach to the social impact of AI & Robotics and combines a novel with essays from STEMM academics. Previous novels: *On the Floor*, longlisted for the 2012 Orange Prize (now the Women's Prize) is . *The Semantics of Murder*, inspired by the unsolved murder of Richard Montague, a brilliant logician at UCLA and *The Loss Adjustor*. Born in Ireland, I studied at the University of Goteborg and hold a PhD from the University of East Anglia. I've written for The Wall Street Journal, The Sunday Telegraph, The Irish Times and the Guardian (about the creative science students at Imperial). Speaking engagements include the London School of Economics, Global Economics Forum Dublin, the Brexit summit Dublin and various literary/ business/ socio-cultural topics.

Ms Morwenna COLLETT. An accomplished leader, consultant and facilitator with 15 years' experience in government, the arts, not-for-profit and university sectors, Morwenna has worn the hats of CEO, Board Director, senior leadership team member, project manager, lecturer, researcher, trainer and advisor. Currently working as an arts consultant specialising in strategy, diversity, access and inclusion, Morwenna is a member of access advisory committees with the City of Sydney, Sydney Festival, Perth Festival and Sydney Fringe, and a Board Director of Arts Capital. She has previously been the CEO of Accessible Arts, the Chair of the Sydney Arts Managers Advisory Group and has held various senior management roles at the Australia Council for the Arts. She recently completed a Churchill Fellowship, exploring inclusive music programs, venues and festivals which actively engage disabled people across the USA, UK and Ireland. Her work is influenced by her own lived experience as a musician with disability. More information at www.morwennacollett.com.

Dr Kathleen CONNELL. Kathleen is a Music Pedagogy Professional with extensive experience in Teaching, Performance and Research. She has over 20 years teaching experience in educational sectors and managing a private practice. Her professional performances as a singer covers a twenty-five-year period in Australia in both freelance and permanent roles for major Australian arts organizations. Kathleen was awarded a PhD from Griffith University for her research on careers in creative practices, entrepreneurialism in the arts and career transitions for singers. She presents at international conferences, and is a published author in *Geographies of Creativity* (Elgar Publications) and in the Journal of Music Education.

Professor Ryan DANIEL is a senior researcher in creative arts and creative industries at James Cook University, Australia. His research is published in Creativity Studies, Creative Industries, International Journal of Cultural Policy, Arts and Humanities in Higher Education, CoDesign, Music Education Research and the British Journal of Music Education.

Mr Cameron DEYELL is an electric guitarist, producer/composer and ocean sailor. He plays with *Liams*, the avant-punk band who's 2021 album *The Apple Drop* was #1 on US college

radio. Cameron creates dreamy music for contemporary dance company *Dancenorth*. Cameron's a producer/performer on Sia's grammy nominated album 'This Is Acting'. He's worked with well-loved Australian artists Missy Higgins, Lior, Katie Noonan, Australian Chamber Orchestra, Mike Nock, Barney McAll and is a PhD candidate in Interactive Composition at University of Melbourne. After living in New York and Los Angeles he returned home by sailing his 41ft yacht *Boombbox* across the Pacific.

Professor Celia DUFFY is the Senior Fellow in Knowledge Exchange at the Royal Conservatoire of Scotland (RCS). As the first Director of Research and Knowledge Exchange at the RCS she played a key role in the conservatoire's curriculum reform and in its development as a research institution. Celia is active as a researcher, expert reviewer and freelance consultant. She is an experienced board chair of professional music organisations and her current interests include the promotion and development of knowledge exchange in the small specialist arts education sector.

Dr Renee DUNCAN holds a B.A. in Multi-Instrumental Performance (Queensland Conservatorium of Music, Australia), an M.A. in Music Education: K-12 (New York University), and Ed.D. in Music Education (Teachers College, Columbia University). Renee has taught in Australia for the Queensland Young Conservatorium of Music and Education Queensland in both instrumental and general music settings. Renee currently teaches middle school band and general music at Columbia Grammar and Preparatory School in New York City. Her primary areas of research are in K-12 music curriculum, instruction, and technology integration. Her most recent publications include *Cognitive Processing in Digital Audio Workstations* (General Music Today), *Simple Strategies for Co-Planning With Students* (Teaching Music) and *Are Schwab's Commonplaces Common in Music Teaching?* (ProQuest Dissertations).

Dr Mathew FLYNN is a lecturer in Music Industry Studies at the University of Liverpool. His doctoral research modelled the everyday decision-making of music makers at different professional levels across the UK music industries. Mat has previously published on DIY musicians and entrepreneurship, coordinated part of the UK Live Music Census, and is a member of the Liverpool City Region Music Board.

Dr Sean FORAN is an ARIA nominated pianist, composer and researcher from Brisbane. Most known for his work with the contemporary jazz trios TRICHOTOMY & BERARDI/FORAN/KARLEN he has received the prestigious Brisbane City Council's Lord Mayor's Emerging Artist Fellowship, AMC/APRA Award for Excellence in Jazz, APRA Professional Development Award for Jazz and the QLD Music Award seven times. He is currently Course Leader for Creative Industries at SAE Institute, an associate artist of the Australian Music Centre, board member for the Wangaratta Jazz Festival and co-director of the publishing company 'Prepared Sounds'.

Mr Brad FULLER is a PhD candidate and lecturer at the Sydney Conservatorium of Music where he studies education philosophy with Dr James Humberstone. He has extensive Australian primary and secondary music classroom teaching experience, and a

demonstrated record of contributions to pre-service and in-service teacher education. In addition, he has begun to establish an international research career through presentations at international conferences and symposia, and a recently accepted book chapter for an international music education handbook.

Dr Ben GREEN is a cultural sociologist of popular music and youth studies, with a focus on ethnographic research in urban, regional and trans-local music scenes. He is a postdoctoral research fellow at the Griffith Centre for Social and Cultural Research. Ben's first book is *Peak Music Experiences: A New Perspective on Popular Music, Identity and Scenes* (Routledge).

Dr Andrew HALL is Music and Sound Research Consultant at CW+, the official charity of Chelsea and Westminster Hospital NHS Foundation Trust. Andrew oversees the research, development and implementation of new music and sound-based projects in the hospital. He is a composer, sound artist and regularly performing musician based in South London, whose work has been performed internationally and featured on BBC Radio 3. He has a BA and MA in Music from the University of Bristol, and in 2015 completed a PhD project researching improvisation and creativity at Brunel University. This research led him to work with CW+ as Musician in Residence, where he collaborated with the hospital's stroke team to create a set of interactive touch-screen instruments for elderly patients.

Ms Ajhriahna HENSHAW is a contemporary singing voice specialist, experienced gigging musician, researcher, and teacher. She is currently a PhD candidate at Griffith University and her research is focused on investigating training strategies for singers of Contemporary Commercial Music styles. She is a skilled teacher who has worked with singers of all ages and she is currently teaching one-on-one voice lessons for the Master of Vocal Pedagogy course at Griffith University. Ajhriahna is proficient performing a vast range of contemporary styles and she draws on her experience in the Australian music scene to inform her pedagogy and research.

Dr Tanja KALMANOVITCH is a Canadian violist, ethnomusicologist, and author. Trained at the Juilliard School, her pioneering work as a violist in jazz and improvised music has been profiled in *Jazz Times*, *DownBeat*, and the *New York Times*. She is an Associate Professor at Mannes College at The New School in New York, faculty at the New England Conservatory in Boston, and co-PI of the National Endowment for the Arts Research Lab in Sustainable Entrepreneurship in the Performing Arts. Born in Fort McMurray, Alberta, she now lives in Brooklyn, New York.

Dr Kristina KELMAN is a senior lecturer in music at the University of West London. Her research focuses on entrepreneurial learning. Her book, *Music Entrepreneurship: Professional Learning in Schools and the Industry* was published in 2020. She has collaborated with First Languages Australia on a language project through original song, *Yamani: Voices of an Ancient Land*. This resulted in an album, national curriculum materials, and a documentary featured on QANTAS in-flight entertainment. Since 2015, Kristina

coordinates an intensive recording program and music education project in Chennai, India, which produces an album of original music, distributed and promoted internationally.

Mr Dominic KINGSFORD is a jazz electric bassist, educator and researcher based on the East Coast of Australia. Dom has developed a research career in the fields of jazz composition, arranging and education, with a specific focus on inter-disciplinary interaction through performance. He is a PhD candidate at the Queensland Conservatorium Griffith University, an intern with the Queensland Conservatorium Research Centre of the Creative Arts Research Institute, a coordinator of the Griffith University Creative and Performing Arts Forum for Inquiry, associate convenor of the Popular Music Education Symposium: Popular Music Down Under and Griffith University HDR Rep. Dom's current research is exploring the concertizing electric bass guitar in concert music, with a specific focus on genre hybridization.

Professor Dr. Volker KIRCHBERG is Professor of the Sociology of the Arts at Leuphana University of Lüneburg, Germany. His areas of expertise are urban sociology, sociology of arts and culture, and organizational sociology. He received his Ph.D. in sociology from the University of Hamburg and a post-doctoral habilitation degree in sociology from the Free University Berlin. His postgraduate studies in Hamburg and Baltimore dealt with research on arts and culture in the city. After working as an assistant professor for sociology in New Jersey, he moved to Leuphana in 2004. His recent research focuses on (1) culture and sustainable urban development, (2) musical fields and musicians in transformation, (3) urban contexts and artists, and (4) organizational theories of culture. He is dean for research at the Faculty of Cultural Studies at Leuphana University, and board member of several associations in the sociology of the arts.

Dr Guadalupe LÓPEZ-ÍÑIGUEZ is a Spanish musician, interdisciplinary researcher and educator based in Finland. She holds a Master's Degree in Classical Music Performance (early music) and a PhD in Psychology (socio-cognitive constructivism in music education). She is currently Docent of Music Education at the Sibelius Academy, Uniarts Helsinki, Senior Research Fellow at the Center for Educational Research and Academic Development in the Arts (CERADA-Uniarts), Vice-President of the Spanish Society for Psychology of Music and Music Performance, Co-Editor in Chief of ISME's Revista Internacional de Educación Musical, and a freelance cellist. She is also affiliated with the International University of La Rioja in Spain, where I teach in the Master's Degree in Music Pedagogy.

Dr Karlin LOVE (B.A., B.Mus., M.A., PhD) is a US-born composer, performer and researcher living in Tasmania. She moved to Australia in 1989 to take the position of woodwind lecturer at the University of Tasmania in Launceston where she taught clarinet, saxophone, theory, composition and improvisation until 1997, and taught music education (composition, music technology, guitar, and primary curriculum music) through 2010. Still residing in Launceston, she now works on research projects investigating advanced composition and performance teaching and learning, and is a free-lance performer, composer, curator, and teacher.

Dr Guy MORROW is a Senior Lecturer in Arts and Cultural Management at the University of Melbourne. His most recent book is 'Designing the Music Business: Design Culture, Music Video and Virtual Reality' (Springer, 2020) and his previous book was 'Artist Management: Agility in the Creative and Cultural Industries' (Routledge, 2018). He is also the Director of Graduate Coursework for the School of Culture and Communication and previously ran his own artist management company. Along with his former clients Guy has received five Australian Recording Industry Association (ARIA) Awards, as well as Gold and Platinum Awards from ARIA.

Mrs Lauren MOXEY is a PhD (Creative Arts) candidate at James Cook University, Australia, where she is researching Australian popular music and the careers of contemporary singers in Australia. She is also the co-founder of Sydney Vocal Academy and has over 15 years' experience as a studio educator.

Professor Rosie PERKINS is Professor of Music, Health, and Social Science at the Royal College of Music, London. Based in the Centre for Performance Science, Rosie's research investigates two main areas: how music and the arts support societal wellbeing and how to enhance artists' wellbeing and career development. Her research has been supported by numerous funding bodies and has featured in a wide range of international journals and press. Rosie is an honorary Senior Research Fellow in the Faculty of Medicine at Imperial College London and a Fellow of AdvanceHE (FHEA) and the Royal Society for Public Health (RSPH). In 2019, Rosie was elected an Honorary Member of the Royal College of Music.

Dr Pamela D. PIKE is the Spillman Professor of Piano Pedagogy and Associate Dean of Research, Creative Practice & Community Engagement at Louisiana State University, where she coordinates the group piano and piano pedagogy program. Winner of the university's top graduate teaching award in 2019, she has also won undergraduate and statewide teaching awards. Pike is a Yamaha Master Educator and author of *Dynamic Group-Piano Teaching: Transforming Teaching Theory into Practice* (Routledge), *How to Play Piano (The Great Courses)*, *The Adult Music Student: Making Music Throughout the Lifespan* (Routledge), book chapters and peer-reviewed research articles. She is editor-in-chief of the *Piano Magazine: Clavier Companion* and an editorial board member of *Canadian Music Educator*.

Dr Kate POWER is an Advance Queensland Industry Research Fellow whose current work explores peer coaching - codesigned with and for both artists and arts managers - as a resource for career sustainability within the arts and culture sector. As a critical discourse analyst embedded within the UQ Business School, Kate teaches and researches communication, and has published on conceptualizations of sustainability across Australia's arts and culture sector. Kate completed her PhD in Applied Linguistics at Lancaster University in 2011 and taught at the University of British Columbia before relocating to Brisbane in 2018.

Ms Jen RAFFERTY. Presenter and author, Jen Rafferty began her career as a music teacher in Central New York. She is known for her practical ideas and passion in her presentations

while inspiring teachers to stay connected to their “why.” Jen is a certified Emotional Intelligence Practitioner and is pursuing her Ph.D. in Educational Psychology. Her love for teaching and insatiable curiosity has led her to develop the Empowered Educator program to elevate how teachers can show up for themselves and their students so they can thrive as they maintain longevity throughout their careers. Her most recent publication is *A Place in the Staff: Finding Your Way as a Music Teacher*.

Mr Nicholas RUSSONIELLO is a highly accomplished saxophonist, composer and researcher. Nick has been the recipient of major awards including the ABC Symphony Australia Young Performer of the Year. Nick has appeared as a soloist with the Queensland, Melbourne and Sydney Symphony Orchestras and as a guest performer with Australian Opera Ballet Orchestra & Australian World Orchestra. In 2019, Nick was a Composer in Residence at the Conservatoire De Strasbourg and performed his music at the Royal College of Music (London) and Conservatorio di Milano (Italy). In 2021 Nick’s music has appeared on programs for Sydney Festival, Musica Viva Australia and The Australian & Romantic Orchestra. Nick is a doctoral candidate at the University of Sydney.

Ms Caitlin SHAUGHNESSY is Research Associate in the Centre for Performance Science at the Royal College of Music, London. Her research interests are centred on the importance of music in everyday life as a medium for shared experience, well-being and creative expression. She is currently approaching the completion of her PhD, which explores the role of music as a social, regulatory and creative tool for autistic children and their families, funded by an ESRC studentship. Caitlin also has a BA and MSt in Musicology from the University of Oxford, supported by a Wellcome Trust studentship. Previous work includes the use of music to preserve language for people living with dementia, self-regulation during early years musical learning, and the role of music to support families impacted by ZIKA virus.

Dr Ernesta SOFIJA is a lecturer in Public Health and Health Promotion in the School of Medicine at Griffith University in Queensland, Australia. Her research interests are in population health, particularly in innovative approaches to health promotion, mental health and wellbeing, determinants of health and evaluation research. Sofija has developed a research track record consistent with being an early career researcher. She is a member of South-West Pacific regional committee for International Union for Health Promotion and Education.

Dr Neta SPIRO is Research Fellow in Performance Science at the Royal College of Music and an honorary Research Fellow at Imperial College London. Neta’s background is in music (BMus, Oxford University), cognitive science (MSc, Edinburgh University), and music psychology (PhD, Amsterdam University). She was previously Research Fellow at Royal Holloway, University of London, and at the New School for Social Research, New York, and Head of Research at Nordoff Robbins, London. Neta taught at the Faculty of Music, University of Cambridge, where she continues as an honorary member. Neta’s current research includes the Health, Economic, and Social impact of the ARTs (HEartS) project, which explores the impact of arts and culture on health and wellbeing from

individual, social, and economic perspectives. She is investigating the range of relationships that people can have with music and is exploring the possible levels of shared understanding across a variety of forms of music making. Her teaching includes music, health, and wellbeing topics as well as areas of music psychology.

Dr George WADDELL is Lecturer in Performance Science at the Royal College of Music. He is also a Lecturer and honorary Research Associate in the Faculty of Medicine at Imperial College London. His research focusses on how performance is learned, valued, and assessed, including decision-making among judges and audiences and how technology can be used to enhance how performance is assessed and learned. He also serves as Project Manager and Principal Investigator on projects addressing the health and wellbeing of performers and those who engage with music. George was a member of the first MedTech SuperConnector cohort, an accelerator for emerging medical technologies, and has worked in the conceptualisation, design, and testing of new technologies to enhance performance. He designs and leads courses on scientific research methods, the psychology of performance, enterprise and innovation, musicians' health and wellbeing, professional skills, music and emotion, and the science and practice of performance evaluation. He is a co-author of the research methods textbook *Performing Music Research* (Oxford University Press). George holds a PhD in Performance Science from the RCM. He completed his BMus and MMus in piano performance at Brandon University (Canada) while studying psychology. He was awarded the Brandon University Gold Medal for the Master of Music Degree and holds an ARCT Diploma from the Royal Conservatory of Music in Toronto. He is a Consulting Editor for the journal *Musicae Scientiae* and an Associate Editor for *Frontiers in Performance Science*.

Professor Heidi WESTERLUND is a professor at the Sibelius Academy, University of the Arts Helsinki, Finland, where she is responsible for music education doctoral studies. She has published widely in international journals and books and she is the co-editor of: *Collaborative Learning in Higher Music Education* (Ashgate, 2013/Routledge, 2016); *Musiikkikasvattaja. Kohti reflektiivistä käytäntöä* (PS-Kustannus, 2013); *Music, Education, and Religion: Intersections and Entanglements* (Indiana University Press, 2019); *Visions for Intercultural Music Teacher Education* (Springer, 2020); *Politics of Diversity in Music Education* (Springer, 2021), and *Expanding Professionalism in Music and Higher Music Education* (Routledge, 2021). Her research interests include higher arts education and professionalism in music, music teacher education, collaborative learning, cultural diversity and democracy in music education. She is currently leading two research projects funded by the Academy of Finland: *The arts as public service: Strategic steps towards equality* (ArtsEqual, 2015-2021) and *Music education, professionalism, and Eco-Politics* (EcoPolitics, 2021-2025). She is also the Co-PI in *Music for social impact: practitioners' contexts, work, and beliefs* (2020-2022), funded by the Arts and Humanities Research Council, UK.

Professor Aaron WILLIAMON is Professor of Performance Science at the Royal College of Music, where he directs the Centre for Performance Science, a partnership of the RCM and Imperial College London. His research focuses on skilled performance and applied scientific

initiatives that inform music learning and teaching, as well as the impact of music and the arts on society. Aaron is founder of the International Symposium on Performance Science, chief editor of Performance Science (a specialty section of Frontiers) and a fellow of the Royal Society of Arts (FRSA) and the Higher Education Academy (FHEA). In 2008, he was elected an Honorary Member of the Royal College of Music (HonRCM).

Dr Narelle YEO began her performing and directing career in the USA. She returned to Australia as Senior Lecturer in Voice and Stagecraft at the Sydney Conservatorium of Music, University of Sydney, curriculum designer and now Artistic Director of the new Music Theatre degree. She has previously held positions as Chair of the Conservatorium's Ethics Committee, Academic Integrity Coordinator and First Year Coordinator, where she developed the Conservatorium's student mentoring program. Narelle teaches communication, performance and presentation skills in a range of contexts at the Conservatorium and on main campus. She directs productions and events for the university and teaches students of classical voice, musical theatre and contemporary music. She is the co-creator and producer of Bayumi Birrung (talented Indigenous musician's project) and Opera Carnavalé (mentoring program for performers).

1st International Music Livelihoods Symposium 2021
Schedule

MONDAY December 6	Presenter/s; Activity	Presentation Title
6:00pm	Dr Diana Tolmie	Acknowledgement of Country, Welcome and Online Orientation
6:10pm	Dr Nicole Canham	Keynote: The luggage we must leave behind
6:40pm	Question Time	
6:50pm	Break	
7–7:15pm	Dr Karlin Love & Prof. Margaret Barrett	‘Mother Trees’ in the professional music ecosystem
7:20–7:35pm	Prof. Ryan Daniel & Mrs Lauren Moxey	The Creative Sector Biomes Model: Reconceptualising music careers for the future
7:40–7:55pm	Dr Kate Power	Peer coaching in the arts and culture sector
8–8:10pm	Break	
8:10–8:25pm	Dr Ben Green, Prof. Andy Bennett & Dr Ernesta Sofija	Changing realities and priorities for young music-makers during a pandemic
8:30–8:45pm	Prof. Pamela Burnard	Diverse creativities for re-envisioning sustainable livelihoods ‘Making-with’ music
8:50–9:05pm	Prof. Rosie Perkins, Ms Caitlin Shaughnessy & Dr Andrew Hall	The experiences of musicians delivering live, personalised music online in healthcare settings: The proMiMiC project
9:10–9:20pm	Break	
9:20–9:35pm	Ms Tarita Botsman	Incubate Arts Queensland
9:40–9:55pm	Dr Guadalupe López-Íñiguez & Prof. Heidi Westerlund	Finnish composers’ pathways and livelihoods in a changing professional ecosystem
10–10:15pm	Prof. Celia Duffy	Music livelihoods through a looking glass: institutional, policy and societal perspectives
10:20pm	Symposium Day 1 Closes	Thanks and acknowledgements

Note: All presentations are 15 minutes long **plus an additional** 5 minutes question time.

Monday’s timetable is on one online ZOOM channel only.

If not presenting, be sure to mute your microphone and turn off your camera.

Please reserve questions for the chat function where possible, and submit once the presenter has finished speaking.

1st International Music Livelihoods Symposium 2021
Schedule

TUESDAY December 7 STREAM 1	Presenter/s; Activity	Presentation Title
6:00pm	Dr Diana Tolmie	Acknowledgement of Country, Welcome and Online Orientation
6:10–6:25pm	Dr Mathew Flynn	Thinking out loud: Educating musicians on their project and career decision-making
6:30–6:45pm	Dr Kristina Kelman	This is Pop! Exploring ownership and agency in a student-run record label
6:50–7:05pm	Dr Irene Barlett & Ms Ajhriahna Henshaw	Sing for your supper: Educating singers to manage a gig career in the 21st century
7:10–7:20pm	Break	
7:20–7:35pm	Ms Morwenna Collett	Building a musically inclusive future
7:40–7:55pm	Dr Sean Foran	Patreon and digital communities: Alternative pathways for musician livelihoods
8–8:15pm	Dr Narelle Yeo & Mr Brad Fuller	"Can you hear me?" Innovative group music making during the pandemic - reimagining a conservatory-based ensemble course
8:20–8:30pm	Break	
8:30–8:45pm	Dr Tanya Kalmanovitch	Towards a trauma-informed music pedagogy in the global pandemic
8:50–9:05pm	Dr Neta Spiro, Dr George Waddell, Ms Caitlin Shaughnessy, Prof Rosie Perkins, Dr Aifric Campbell, & Prof Aaron Williamon	Work, finances, and wellbeing of arts professionals in the UK during COVID-19: A multi-wave, cross-sectional study
9:10–9:25pm	Dr Pamela Pike	Fuelling career and creativity across a lifetime: The role of models and mentors
9:30pm	Symposium Day 2 Closes	Thanks and acknowledgements

Note: All presentations are 15 minutes long **plus an additional** 5 minutes question time.

Tuesday's timetable is on **two** online ZOOM channels, you will be able to switch between the two.

If not presenting, be sure to mute your microphone and turn off your camera.

Please reserve questions for the chat function where possible, and submit once the presenter has finished speaking.

1st International Music Livelihoods Symposium 2021
Schedule

TUESDAY December 7 STREAM 2	Presenter/s; Activity	Presentation Title
6:00pm	Dr Nicole Canham	Acknowledgement of Country, Welcome and Online Orientation
6:10–6:25pm	Dr Kathleen Connell	New luggage, old motivations and moving on in musical livelihoods for older creative Australians
6:30–6:45pm	Mr Cameron Deyell	The augmented guitarist: A toolkit for creative collaboration in an evolving musical landscape.
6:50–7:05pm	Dr Renee Duncan & Ms Jen Rafferty	Changing course: Reshaping our musical identities
7:10–7:20pm	Break	
7:20–7:35pm	Dr Guy Morrow	Remunerating artist managers: Exploring the equity stake argument
7:40–7:55pm	Mr Nicholas Russoniello	The Composer-Performer strikes back: Preparing today's instrumentalists for the modern music industry
8–8:15pm	Mr Dominic Kingsford	Improvise this: A jazz musician in a post normal, mid-pandemic music industry
8:20–8:30pm	Break	
8:30–8:45pm	Dr Steve Barry	Improvising the future: a meta-skills view of jazz education
8:50–9:05pm	Assoc. Prof. Diana Blom, Ms Pamela Withnall, Dr Mark Lewis, Mr Heudrik Raga, Ms Athalia Huang, Mr Aaron Gunawickrema and Mr Peter Long	The student as collaborator: perspectives on co-researching in music academia
9:10–9:25pm	Hon. Prof. Dr. Alenka Barber-Kersovan & Prof. Dr. Volker Kirchberg	Between education and profession: The role of youth orchestras as training ground for the Gig Economy
9:30pm	Symposium Day 2 Closes	Thanks and acknowledgements

Note: All presentations are 15 minutes long **plus an additional** 5 minutes question time.

Tuesday's timetable is on **two** online ZOOM channels, you will be able to switch between the two.

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