

## Welcome to the 2<sup>nd</sup> International Music Livelihoods Symposium 2022!

The 2IMLS2022 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 financially assisted by the Creative Arts Research Institute Griffith University and endorsed by the Queensland Conservatorium Research Centre. The Symposium Team would like to formally thank Professor Vanessa Tomlinson (CARI) and Dr Alexis Kallio (QCRC) for their unwavering support and belief in the value of the event. I would also like to thank and acknowledge the wonderful work of Caitlin and Eden Annesley's assistance with the Symposium operations.

For 2022's iteration we consider the World Health Organisation's claim that 'the end of the pandemic is in sight'. This message allows creatives pause for thought regarding lessons learned, renewed resolve and anticipation for future arts revitalisation and revisioning. Therefore, the 2IML Symposium's core theme "**Reflection & Renewal: past, present and future stories of the resilient musician**" indicates the arts has moved from a state of crisis-response towards future-proofing, regeneration, innovation and optimism. This year we are pleased to have presenters from Ireland, Scotland, England, USA, Norway, Austria and Australia.

Once again, the abstracts represent wonderful diversity of music-related passions. Our fabulous presenters are offering a very broad range of topics across many genres, music education and career experiences, industry trends, philanthropy, psychology, health, and technology advancements to name a few. As Dr Stefan Hajkovicz indicates in his keynote address, this tech-enabled world needs musicians' creativity, talent and insight into the human condition, and this Symposium is bound to offer deep understanding of how we navigate the future.



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 Stefan Hajkowicz****KEYNOTE ADDRESS**

CSIRO, Data61 Insights Group  
Brisbane, Australia

**Our future world – Global megatrends reshaping the future and what it means for musicians**

What do American baseball catcher Yogi Berra and pop musician Meat Loaf have in common? They both famously spoke, and sung, the paradoxical phrase “*the future ain’t what it used to be*”. [CSIRO’s megatrends launched in July 2022](#) ain’t what they used to be either. First released in 2012, our view of the future has changed. What was plausible, possible and probable has now become a lived reality for many people. This can be seen through climate change, infectious disease risks and the geopolitical dimensions of economic restructuring. It can also be seen through amazing innovations in energy, water, food and mineral (recycling) systems and huge push towards net zero (or net positive) emissions. There’s also been the rise artificial intelligence, and technology is creating new jobs in addition to changing existing jobs. What hasn’t changed, however, is a view of the future laden with both risk and opportunity. This presentation will provide a fast-paced, action-packed and all-encompassing view of the future. We’ll explore what this means for musicians and why this tech-enabled world needs your creativity, talent and insight into the human condition.

**Biography:** **Dr Stefan Hajkowicz** (pronounced hi-cove-ich) is a principal scientist in strategy and foresight at CSIRO, Australia. In his job he helps people explore the future and make wise choices. Stefan also works with governments in regions and cities to help them identify and develop emerging technology-sector industry clusters. Stefan leads the Data61 Insights research group and during his 22-year CSIRO career he has delivered hundreds of research and consulting projects to industry and government clients. He has been appointed to professional foresight groups at the OECD and World Economic Forum. Stefan has a doctorate in geography from the University of Queensland and postgraduate qualifications in economics. His book “Global Megatrends” is a CSIRO Publishing best-seller and he has over 4,500 citations (h-index of 33) on Google Scholar in the fields of foresight, strategy, geography and economics.



**Mr Carljohnson Anacin**

Griffith University, Queensland, *Australia*

### **Playlist Curation as a DIO Practice and Alternative Music Promotion Model among Filipino Independent Musicians**

The ubiquity of music technology has allowed independent musicians to produce more music compared to what has previously been possible through the support of major labels. The availability and ease of music production technologies also led to an accessible way of releasing and promoting music. With the power of music streaming platforms, independent musicians have been able to self-release their songs, though there is still a discrepancy in terms of how they reach more audience and mainstream media mileage, compared to musicians who operate through the traditional music industry model. To respond to such a problem, some independent musicians create and maintain playlists that allow them to support each other in increasing streams and followers on platforms such as Spotify – a demonstration of the ‘Do-It-Ourselves (DIO)’ ethos. This practice is explored in this paper through an (auto)ethnography of being part of some curated Spotify playlists and communities of Filipino independent musicians on social media as a case study. Specifically, this presentation investigates the specifics of playlist curation as a possible way to increase audience number and streams by negotiating the platform’s algorithm. The circumvention of the music industry model through playlist creation and promotion as a DIO practice creates an alternative business practice for musicians. This allows independent musicians to possibly reach certain milestones that they consider successes (sociocultural, symbolic and economic) in their career journeys. However, the sustainability of such practice is also in question despite the potential of this alternative practice.

**Dr Nicole Canham**

Monash University Sir Zelman Cowen School of Music and Performance  
Melbourne, *Australia*

**Workshop: Career constellations for music careers influencers**

Ho (2019) suggests that despite the wide range of career services on offer to undergraduate students, young people tend to seek career guidance from those around them. Those providing the guidance in these cases are what Ho describes as career influencers, who may be unaware of the extent of the influence they have. While career influencers have tremendous potential to enhance student success and support sustainable transitions from study to work, career influencers' own career values, experiences and beliefs significantly shape the scope and focus of any guidance they provide. The conditions and mandate for musicians' work are now being forged in a context that has been fundamentally altered due to the pandemic. Part of acknowledging this change involves widening the scope of professional development activities for academic staff and music educators to encompass career development in order to provide high quality support in this area. Enhanced competency in career coaching methods and techniques will be increasingly important in helping music students to navigate their own career decision-making. In this workshop we will explore the idea of career as a series of constellations, which is useful as a professional development tool for career influencers and in our work with aspiring musicians or those undergoing career transitions.

**Professor Ryan Daniel**

James Cook University, Townsville, *Australia*

**Reconceptualising Higher Education Programs in Music for a Rapidly Changing Global Creative Industries Sector**

This paper focuses on the need to reconceptualize the curriculum for music students in higher education, drawing on recent research and the expected medium- and long-term impacts of the Covid-19 pandemic on economies. Using a theoretical framework based on Chaos Theory as applied to the creative industries, the paper argues that the nineteenth century conservatoire model of music teaching and learning, with its emphasis on elitist and Western principles, is no longer adequate to prepare students for a career which will be characterized by new portfolio career types, short-term and project-based work, limited high-level performance opportunities, and the ongoing impacts of new and next technologies. In addition, the current discourse refers to Covid-19 as a once-in-a-generation crisis that will have a serious impact on future generations in relation to economic recovery and stability, as well as proposing the need for new business models to underpin artistic production and consumption. The paper also argues that contemporary and cutting-edge models of teaching and learning have the potential to not only reshape programs but provide students with a much stronger chance of long-term success in the creative industries in general, and in the music sector specifically.

**Professor Celia Duffy**  
**Ms Elizabeth Jenkinson**  
Royal Conservatoire of Scotland  
Glasgow, *Scotland*

**“Why are we wasting our time on this stuff?”**

**Shifts in student to graduate expectations of a career in music – and how we can support both.**

The idea for this presentation started from a conversation between Liz and Celia, bemoaning the fact that a group of first year students had recently greeted the notion of researching musical income streams with nothing short of scorn.

We would like to explore the ways students perceive themselves and how, as teachers, we can bust a few myths about musical careers to shift undergraduate perceptions of what they might need to know.

We see these perceptions and attitudes changing markedly after graduation. A detailed survey sent to 124 graduates in April 2022 gave us a more precise picture of their employment circumstances and the impact of entrepreneurship programmes on a career trajectory. Responses emphasised the challenges of freelance work and lack of preparation for it as undergraduates. A very highly rated element was the sense of confidence these programmes had given participants.

We draw on in-depth interviews with recent graduates, now emerging artists, to inform the ways in which we can support both students and graduates to be more resilient, flexible and able to work with and withstand the precarity of a freelance career in the post-pandemic environment.

Finally, Liz and Celia come from different musical backgrounds and we like to compare and contrast. Returning to the sense of entitlement oozing from that quote from the first years, we compare attitudes and career prospects for students and graduates from different musical disciplines.

**Dr Renée Duncan**  
New York, USA

### **A Webmaster's Perspective on Refreshing and Renewing Your Online Presence**

In September 2020, I joined the board of the Music Educators Association of New York City (MEANYC) as their Webmaster. As restrictions eased and post-normal times looked to be on the near horizon, the organization's new president was determined to update our online presence. Being first and foremost a music teacher, I consider myself tech-savvy but am by no means a coding genius or software savant. The learning curve was steep, but at the year-and-a-half mark, website traffic has grown by 71% and online revenue has increased by a staggering 2912%. I invite you to join me as I detail my discoveries for boosting online engagement in the music community and transitioning physical income sources into online commerce. These include: a) how to check your website statistics, b) discuss how page views connect to the interests and needs of your musical target audience, c) discovering which social media platforms and search engines are generating the most traffic, d) determining what music-related products and services you can use to generate income online, and e) how to implement and track their performance on your website.

**Dr Renée Duncan**  
**Ms Jen Rafferty**  
New York, *USA*

### **Redefining Success**

What is your definition of success? As musicians, often we conflate our personal self-worth with external validation of our art. When we, as creators, put this validation in the hands of the consumer, it leaves us constantly chasing the affirmation of our work as artists and as human beings. In this session, we raise questions about the traditional models of success. We will engage in discussion toward identifying self-reflective strategies to begin the process of reclaiming our own self-worth. As we reach toward success with the steadfast conviction that we are inherently whole and worthy, we truly open ourselves up to more possibilities and opportunities. Consistently relying on this external validation can be limiting and constricting. When we choose to acknowledge that our power is in our own self-worth it creates possibilities and opportunities for creative freedom. Join us as we grapple with and create our own definitions of success to deepen our intrinsic gratification.



**Dr Mathew Flynn**  
**Ms Rachael Drury**  
University of Liverpool  
Liverpool, *England*

**Teaching the Rights Way:  
The Case for Integrating Copyright into the Higher Education Music Curriculum**

Copyright is integral to the economic function of the music industries, and many musicians generate income by licensing the use of the copyright they own. Despite the significant growth in higher music education programmes across the UK since the early 2000s, and the evolution of courses to develop students' enterprise, marketing and self-management skills, this chapter observes that music students generally have limited awareness of the importance of copyright and lack the knowledge and skills to manage their copyright effectively. This paper presents a study that was conducted using two complementary research methods. First, an analysis of undergraduate and postgraduate music degree content across the UK, which demonstrated a sporadic and inconsistent approach to the teaching of copyright; and second, a survey of UK music students (N=70), which showed that while most students create and own copyrights only a small number fully understand what copyright they own and how to generate income from its licensing. With the aim of improving music students' awareness of copyright and their ability to commercialise from it, this chapter concludes with several recommendations for integrating copyright into the delivery of higher music education degrees across the UK.

**Mr Brad Fuller**

**Mr Peter Orenstein**

University of Sydney

Sydney, *Australia*

**Resilience through convergence: A journey from musician to teacher to musician-teacher**

This presentation is an initial report on a study based on the experiences of a mid-career musician and educator. Through a series of narrative vignettes, and semi-structured interviews, a musician-teacher plots his journey to create a resilient music livelihood by navigating a path from musician to music teacher to musician-teacher. Two co-researchers explore how global events have impacted this musician and how he developed his own crisis-response towards future-proofing, regeneration and innovation in his musical and educational life. The study explores how living in postnormal times has required musicians to rethink their portfolio careers. This musician and teacher's response has resulted in a blurring of lines between his musical career and the music teacher career resulting in a new convergence of the two. The study explores how the musician-teacher responded to the challenges presented to musicians and music teachers over the last several years. It tracks how he responded to these ruptures and navigated the path from musician to musician-teacher. Through detailing the challenges and lessons learned, the presenters hope that this study might inspire other musicians and music teachers to explore how they might converge their dual identities to create a more sustainable and resilient music livelihood. It also suggests that there may be implications for how training for future musicians and music teachers might adapt to these opportunities.

**Ms Fiona Gentle**

Excelsia College

Macquarie Park, NSW, *Australia***Creating Anyway: The Creation of a College Remote Musical During Covid-19 Lockdown.**

Creativity has often been associated with building resilience as a response to adversity and as a facilitative process in achieving post-traumatic growth. This research project explores how social distancing and isolation is understood by a group of Creative and Performing Arts staff and students, persevering with the process of mounting a musical production during the COVID 19 pandemic of 2020. It reflects on the new environment and circumstances the COVID 19 lockdowns have forced on a community of higher education student performers, creatives and crew, in terms of both adaptation, innovation and resilience. It questions how a musical performance can respond and 'translate' across such shifting and uncertain terrain, and celebrates the incredible ingenuity of young adults, traversing the digital space to find new ways to connect, collaborate and create. The project looks at how the embodied experience of 'ensemble and collective creation', oscillated between the material space and symbolic territories, and explores what was learnt from such a unique challenge. Taking a narrative and grounded research approach the project draws on interviews and reflections of students and staff involved in creating the musical, and reflects on the process of creating in a digital space, asking how community, connection and creative identity are cultivated through this medium, and how students can have both meaningful and aesthetic experiences.

**Ms Christine Grier**

*Dublin, Ireland*

**An exploration of the pathways, conceptions, and professional development values of multi-instrument teachers in Ireland.**

Little is known about the pathways and motivations that lead multi-instrumentalists to pursue a teaching career. Most studies profiling instrument teachers employ quantitative methods, using large scale surveys to encapsulate characteristics of their target participants. There is a gap in qualitative research exploring the lived experiences of the pathways and motivations of these teachers. Furthermore, to date, no such research has been conducted in Ireland.

Therefore, this study aimed to increase understanding of the lived experience and professional needs of multi-instrument teachers in Ireland. Six teacher-participants participated in semi-structured interviews. The interviews were designed to present individual narrative accounts of the pathways that lead multi-instrumentalists to a career in teaching, how those pathways shaped their conceptions of teaching, and how they engage in professional development for their second study instrument, the piano.

The different pathways to teaching described by the study participants reflect a professional landscape where there is no set route. Most participants declared piano teaching to be an unintentional career path. In addition, they reported teaching piano to beginner students easier than teaching beginners on their principal instruments. Professional development for their piano teaching is most likely determined by what they can achieve autonomously.

Findings conclude that multi-instrument teachers in Ireland are a unique teacher population that struggle to find engaging, relevant, and inclusive professional development opportunities in the Irish market. Implications and recommendations for professional development providers and music school employers of multi-instrument teachers are discussed.

**Dr Kristina Kelman**

**Dr Elizabeth Pipe**

University of West London

London, *England*

### **Student perceptions of 'making it' in London: Talent migration post-Brexit**

This paper takes a 'quasi-ethnographic' approach to the recent migration of students from Europe and the UK, focusing on popular musicians who move to London to study and work. It looks at how these young people explain their reasons for their move, their living experiences in London, and their plans for the future, based on 12 in-depth interviews with the authors who themselves have also migrated to London to live and work. London has long been attractive to young graduates for both career development, and as an adventure, or 'rite of passage' into adulthood. Within the research into youth and creative human capital migration patterns, London has often been referred to as an Escalator Region (Fielding, 1992), as a Hub for Talent (Knell & Oakley, 2007) and a Magnet (Comunian & Faggian, 2014). A key objective of this paper is to gain new insights from migrant, popular music students, currently living in London, post-brexit, and amidst the current 'cost of living' crisis. Findings indicate that these young adults continue to migrate to London with the allure of perceived career opportunities and networks, and personal development. However, these reasons for migration sit in sharp contrast with the harsh realities of 'making ends meet' through long work hours in unrelated jobs, less time engaging in their studies and portfolio development, causing high levels of anxiety and worry in relation to their futures. However, the students remained hopeful that London would offer all it promises, and were ambivalent as to when, and whether they would return-migrate.

**Associate Professor Lotte Latukefu**

Excelsia College

Macquarie, NSW, *Australia***Cultural diversity and creative career design in music conservatoires**

Cultural diversity, family support and family expectations can impact student confidence and perceptions about their ability to design and maintain a creative career. In 2018 I undertook research with Jessica Pollard (Latukefu & Pollard, 2022) investigating how students conceptualise of and make decisions surrounding their transition into work after graduation. We incorporated narratives by students who took part in a series of interventions designed to increase self-efficacy. A number of the student participants were international students or came from cultural backgrounds that are not highly represented in conservatoires. This presentation will unpack some of the cultural, socioeconomic and gendered expectations and norms that interacted with their career decision-making. For these young adults, parents and families still played a significant role in the career decision-making process. The paper considers how community engagement and co-ownership of these career decisions could be helpful for students from diverse cultural backgrounds in the conservatoire.

**Dr Karen Lonsdale**  
Brisbane, *Australia*

**Reflecting On Teaching Instrumental, Vocal and Music Theory Lessons using the Zoom Platform: An Autoethnography**

This presentation will provide a retrospective look at the advantages, challenges and limitations of teaching instrumental and vocal students using the Zoom Platform, from September 2020 to November, 2022, in a private business setting. Tools which have proven useful have been a digital piano, Garage Band, Email, Sibelius writing software, YouTube, AMEB online theory exams, a scanner, downloadable tracks, as well as the Zoom Whiteboard. The advantages of teaching online included the ability to deliver lessons to remote locations, maintaining continuity of lessons while travelling, or for local students who could not attend face-to-face sessions. Some local students opted for online lessons during and after lockdown periods, when ill, or when parents were unable to bring them to lessons. Other local students opted not to have any online lessons, preferring to re-schedule a face-to-face lesson. Among the challenges were inconsistent or unreliable internet connections, incorrect audio settings, technical problems with audio equipment, background noise and unexpected interruptions. The limitations related to singing or playing at a distance from the microphone when preparing for performances, equipment used, as well as Whiteboard writing tools in Zoom. Recommendations for other independent music educators looking to sustain their teaching business include: using the professional version of Zoom, a high speed internet connection; high quality audio equipment, including a USB microphone and headphones; digital tracks, as well as appropriate audio settings.

**Mr Hayden Mitt**

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

**Implications of personal and professional identity construction in multi-stylistic portfolio musicianship.**

Of increasing importance in the study of musicians' career sustainability is the value of engaging in intrinsically satisfying 'identity-work' within their practices. Whilst this is often examined as the interdependency between multiple concurrent career roles (Beech et al., 2016; Bennett & Hennekam, 2018), what has yet to receive significant scholarly attention is how multiple concurrent styles may interact with musicians' identity and career sustainability. Despite scholarship having identified that many musicians work across two or more styles of music (Bartleet et al., 2020; Tolmie, 2017), the identities and lived experiences of these individuals musicians are still largely unknown, with little understanding of the intricacies of their development

Drawn from a larger life-history study, this presentation explores the identity construction of four professional performers who work across multiple styles of music (e.g., working concurrently across classical and jazz styles). Thematic analyses of interviews uncovered the intricacies of maintaining an identity whilst engaging in multiple styles of music: Throughout musical development, participants' curiosities influenced their informal learning experiences and career ambitions, with many of their earliest career engagements catalyzed by styles they learned themselves as opposed to those they learned formally. In their careers, the 'kind' of musician participants believed themselves to be (e.g., 'jazz' or 'classical') did not always align with their subjective or objective career identities, which challenged both their own self-concepts and how they believed other musicians perceived them. This presentation will also explore current understandings of multi-stylistic portfolio musicianship whilst also suggesting avenues for future study.



**Dr Guy Morrow**University of Melbourne, *Australia***Associate Professor Daniel Nordgård**University of Adger, *Norway***Professor Peter Tschmuck**University of Music and Performing Arts Vienna, *Austria***Rethinking the Music Business: Music Contexts, Rights, Data and COVID-19**

COVID-19 had, and is having, a global impact on health, communities and the economy. As a result of COVID-19, music festivals, gigs and events were cancelled or postponed across the world. This directly affected the incomes and practices of many artists and the revenue for many entities in the music business. Despite this crisis however, there are pre-existing trends in the music business – the rise of the streaming economy, technological change (virtual and augmented reality, blockchain etc.), new copyright legislation etc. Some of these trends were impacted by the COVID-19 crisis while others were not. Our paper will provide an overview of the recently published contributed volume we edited together, 'Rethinking the Music Business: Music Contexts, Rights, Data and COVID-19' (Springer 2022). In doing so, our paper will provide insights into a number of new perspectives on international music livelihoods. Our contributed volume is structured in two parts. The first part focuses on the impact of the COVID-19 pandemic and associated lockdowns on the music business. The second part features more general perspectives from within the field of music business research. Our paper will therefore provide an overview of a number of chapters that address issues within the music business before, during and after COVID-19.

**Dr Pamela Pike**

Louisiana State University

Louisiana, USA

**Navigating Possible Career Paths during Uncertain Times**

Much has been written about preparing tertiary music students for portfolio careers (Bennett & Burnard, 2016) and about actual activities undertaken by professional artists (Bennett & Bridgstock, 2015). Evidence suggests that internships, mentoring, communities of practice and portfolio projects (i.e., Carey & Coutts, 2021; Daloz, 2012; Rowley, 2021) are among the activities that can help students to develop the identities and diverse skills needed after graduation. Doctoral students generally have some professional experience and enter terminal programs to develop skills needed for specific anticipated careers (i.e., working in higher education). The purpose of this study, part of a larger project, was to explore perceived impacts of the pandemic upon career possibilities, sustainability and professional development opportunities among doctoral students.

This multiple case study reports on common themes from in-depth interviews with four doctoral students enrolled in PhD or DMA programs in piano and pedagogy at an American university in October 2022. Each case was analyzed individually for emergent themes (Creswell, 1998) then cases were compared (Stake, 2005). The paper explores themes common across the cases including strong identities as performers, teachers and lifelong learners; growth mindset and adaptability amidst professional obstacles; reluctance to discuss long-term career goals due to current perceived instability (beyond their control) in the profession; the expectation that their careers would take multiple paths with changes through the years; and the importance of practical training and mentoring to prepare them for unforeseen career opportunities.

**Dr Caitlin Shaughnessy<sup>1,2</sup>**  
**Dr Neta Spiro<sup>1,2</sup>**  
**Dr George Waddell<sup>1,2</sup>**  
**Professor Rosie Perkins<sup>1,2</sup>**  
**Dr Aifric Campbell<sup>3</sup>**  
**Professor Aaron Williamon<sup>1,2</sup>**

<sup>1</sup>Centre for Performance Science, Royal College of Music, London, UK

<sup>2</sup>Faculty of Medicine, Imperial College London, London, UK

<sup>3</sup>Centre for Languages, Culture and Communication, Imperial College London, UK.

### **Arts professionals' livelihoods beyond COVID-19: Findings and implications of the HEartS Professional project**

The HEartS Professional project has explored the variegated factors that contributed to arts professionals' work and wellbeing across the last two years of the pandemic (2020-22) in the United Kingdom. Across three surveys (with closed and open questions) and interviews, we have tracked the experiences of arts professionals, including their physical health, exercise habits, and social and mental wellbeing, as well as their job satisfaction and expectations for their future careers. Results of regression analyses suggest that the older, healthier, more active, and more social arts professionals were more likely to have 'positive' mental and social wellbeing outcomes. Quantitative findings suggest the importance of financial stability for individuals remaining in the profession, which has been supported by qualitative accounts emphasising the need for better targeted and equitable supports for artists to thrive in the future. Looking ahead, the results indicate a number of ways for how to future-proof the arts, particularly in light of the growing body of evidence regarding wellbeing and musicians' experiences during the pandemic. These include building resilient professional landscapes that provide consistent career support throughout professionals' livelihoods, support mental and physical health, prevent exploitation, and create the circumstances for financial stability that can promote an inclusive and diverse recovery.

**Dr Anthea Skinner**  
**Professor Aaron Corn**  
University of Melbourne  
Melbourne, *Australia*

**Adaptive Instruments for Professional Musicians with Disability: Technology to Support Careers and Enable Lifelong Learning**

New technologies provide an ever-increasing array of choices for people with disability who wish to play an instrument, with hands free, and even Eye-Tracker-controlled real-time performance now being a viable option. However, designers of some of these technologies have simply equated 'accessibility' with being 'easy to play', creating instruments that can be easily picked up and mastered by anyone in a matter of minutes. While this may be a laudable design goal, there are few, if any, professional instruments which can be mastered this easily. For people with disability with ambitions for a professional music career, or even to play in their local school or community band, it is vital that they have an instrument that allows them to improve over a lifetime of learning, in the same way as their non-disabled peers playing violins, trumpets or clarinets. This paper discusses the organological balancing act between ease of playing and creative control, before exploring practical considerations that should be considered when choosing an adaptive instrument for lifelong learning. Finally we will examine a few of the adaptive music options currently commercially available and the ways they are currently being used in inclusive music making around the world.

**Mrs Kirsten Tong**

Queensland Conservatorium Griffith University  
Brisbane, *Australia*

**Understanding the Role of Small-Scale Philanthropy with Small-to-Medium Art Music Organisations**

Over the last decade, government funding for the arts in Australia has decreased. At the same time, arts policies invoke a ‘focus’ on increasing private funding to the arts. Individual donations to art music organisations form a key part of this potential funding pool; however, Australian (and specifically Brisbane-centred) political, cultural, and geographic influences on donor behaviour are not understood and consequently are ignored. Small-scale donations typically form the starting point for ongoing donor relationships, but not all small-scale donors will go on to become major givers. Therefore, is it beneficial for S2Ms to keenly work at cultivating philanthropy across their audience base? Is small-scale philanthropy a viable source of funding for S2M art music organisations? This presentation arises from the work of my PhD, and draws on interview data from audience members, musicians, and representatives of three case-study organisations (Camerata – Queensland’s Chamber Orchestra, Dots+Loops, and Topology), as well as with two industry representatives. Through evaluating the views of these interviewees, it is apparent that political perceptions of the extent and accessibility of this aspect of private funding are mismatched to the reality.

## PRESENTER BIOGRAPHIES

**Mr Carl Johnson Anacin** is a PhD candidate at Griffith University, Gold Coast, Australia, researching identity, musicality and translocality of Filipino migrant musicians in Australia. Carl's research interests include popular music, migration, social media and interdisciplinary studies. His recent publications include "Musical Aspirations and DIY/DIO Practices in Online Communities of Amateur Independent Filipino Songwriters" in *Rethinking the Music Business: Music Contexts, Rights, Data, and COVID-19* edited by Guy Morrow, Daniel Nordgard, & Peter Tschmuck (2022), and *Mimicking the mimics: Problematizing cover performance of Filipino local music on social media* (co-authored with David Baker and Andy Bennett) in *Media, Culture & Society* (2021). Carl is also a gigging musician and a radio host at Radio 4EB, Brisbane, Queensland.

**Dr Nicole Canham:** 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.

**Professor Aaron Corn** is Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne. He is an ethnomusicologist has a background in organology, collections management and Indigenous knowledge, and collaborates closely with Australian Indigenous colleagues and communities. He serves as Director of the National Recording Project for Indigenous Performance in Australia and on the Board of Directors of the International Council for Traditional Music Study Group on Indigenous Music and Dance. He is currently the lead chief investigator on the Australian Research Council funded project '3D Printing of Custom Musical Instruments for Heritage and Industry Needs' (LP190100419).

**Professor Ryan Daniel** is a senior researcher in creative arts and creative industries at James Cook University, Australia. His research interests are in music and music education, mental

wellbeing for artists, higher education learning and teaching, as well as creativity and the creative process. His research is published in *Creativity Studies*, *Creative Industries*, *International Journal of Cultural Policy*, *Arts and Humanities in Higher Education*, *International Journal of Music Education*, *CoDesign*, *Music Education Research*, and the *British Journal of Music Education*.

**Ms Rachael Dury** is a current PhD student at the University of Liverpool. Prior to returning to education in 2019 to study an MA in Music Industry Studies, Rachael enjoyed a successful career as a professional violinist. Her current doctoral research considers AI composition systems as the music industry's next disruptive technology which questions the sustainability of the UK's current copyright framework, the value of copyright to the music industry and the potential economic, societal and philosophical value of human creativity. Rachael is the International Association for the Study of Popular Music's (UK and Ireland) Andrew Goodwin Memorial Award winner for 2021.

**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 continues to be active in the sector as a researcher, expert reviewer and freelance consultant. She is an experienced board chair of professional music organisations. Her current obsession is nudging conservatoire education towards the 21st century.

**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). With 12 years of teaching experience, Renee taught high school instrumental and general music in Australia for the Department of Education and the Young Conservatorium of Music. Renee currently teaches middle school band and general music at Columbia Grammar and Preparatory School and is the webmaster for the Music Educator's Association of New York City (MEANYC). She has presented at conferences for the International Society for Music Education, the International Music Livihoods Symposium, National Association for Music Education (USA), and the New York State School Music Association (NYSSMA). Her primary areas of research are in K-12 curriculum, instruction, and technology integration with published articles in *General Music Today* and *Teaching Music*.

**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. He has previously published on DIY musicians and entrepreneurship, the impact of the pandemic on regional music sectors, and is a member of the Liverpool City Region Music Board.

**Mr Brad Fuller** is a PhD candidate at the Sydney Conservatorium (SCM), University of Sydney, studying with Dr James Humberstone. He has extensive music classroom teaching experience and a demonstrated record of contributions to pre-service and in-service teacher education. Through his studies, he has begun to establish an international research

presence through presentations at international conferences and symposia, and a recently accepted book chapter for an international music education handbook. Brad is a Casual Lecturer within the Bachelor of Music (Music Education) and Master of Teaching (Secondary) courses at SCM, where he has been employed on a contractual basis since 2017.

**Ms Fiona Gentle** is an Associate Lecturer in the School of Creative and Performing Arts (Excelsia College). She has over twenty-five years professional performing, writing and directing experience across theatre film and television. She has worked with renowned companies such as STC, Australian Opera, Jim Henson Co, Kennedy-Miller films, ABC, Nickelodeon and Sesame Street. She has a Masters in Writing and has lectured in Story and Movement Studies for over ten years. Throughout her career, Fiona has collaborated with cross-platform artists and is passionate about researching the role of creativity and ingenuity, in building resilience, to inform teaching and learning.

**Ms Christine Grier:** After studying piano at the Royal Irish Academy of Music, Christine established a freelance piano teaching profile and pursued further education in music, gaining a Higher Diploma in Education through University College Dublin. In 2017, she set up Pedal Notes Music Education ([www.pedalnotes.ie](http://www.pedalnotes.ie)); a piano, music theory and early years music studio. Most recently, she completed a Masters in Education from the Royal College of Music. Christine's research interests include professional development for instrumental teachers and piano pedagogy for adult learners.

Further to being head hunted by the marketing department at Universal Music, **Ms Elizabeth Jenkinson** became a protégé of one of the UK's foremost music copyright experts. She went on to manage music licensing for award winning TV shows, and many independent production companies. Elizabeth has sung all across China as well as at events and venues much closer to home, including Glastonbury Festival & The Royal Festival Hall. Her compositions have been featured on television, radio and film and, in her youth, she fronted an all girl comedy punk rock band. Her academic interests lie where artistic, cultural and commercial agendas meet. Most of all she is driven to empower early-career musicians.

**Dr Kristina Kelman** is a senior lecturer in music at the University of West London. Her research focuses on communities of practice, interdisciplinary and entrepreneurial learning, and student-led enterprise. Her book, *Music Entrepreneurship: Professional Learning in Schools and the Industry* was published by Palgrave Macmillan 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. Kristina is also a professional jazz singer and recording artist, and is currently recording her new album, *The Mermaid's Lament*, an ode to Pablo Neruda.

**Associate Professor Lotte Latukefu** is Head of the School of Creative and Performing Arts at Excelsia College, Sydney, Australia. Prior to that she lectured in the Faculty of Creative Arts



at the University of Wollongong for 18 years. She studied at the Canberra School of Music, Queensland Conservatorium of Music, Manhattan School of Music and University of Wollongong where she completed her PhD. In 2015 she undertook a Research Fellowship at the Royal Northern College of Music (RNCM). Recent and current research includes portfolio career training for creative arts students, collaborative learning, practice-led research in music, and socio-cultural approaches to teaching and learning singing at tertiary level.

After years of performing in professional orchestras and ensembles, **Dr Karen Anne Lonsdale** was appointed to the position of Senior Lecturer at the Faculty of Music and Performing Arts, Sultan Idris Education University, Malaysia from 2012-2018. She has adjudicated at competitions in Australia, Malaysia and Singapore. Dr Lonsdale is an AMEB Examiner, and teaches through her own business in Logan, as well as at Churchie in Brisbane. In 2022, she was the Artist in Residence at the Kingston Butter Factory. She also won the Education, Employment and Training (Small Business) category at the Logan Chamber of Commerce's Business Distinction Awards.

**Mr Hayden Mitt** is the convener of the ISME Student Chapter and HDR candidate at The University of Queensland School of Music. As a performer across popular and jazz music in Melbourne, Australia, his current research interests and forthcoming projects examine the practices, identities, and development of professional musicians and other creative industry workers. His current projects examine the nature of 'multi-stylistic' musicianship and the role of informal learning in the facilitation of professional and creative agency in musicianship.

**Dr Guy Morrow** is a Senior Lecturer in Arts and Cultural Management and is the Director of Graduate Coursework for the School of Culture and Communication at the University of Melbourne. He is an arts and cultural management scholar who explores questions of how we can better manage artists, arts and cultural institutions, and businesses in a fast-changing cultural economy.

**Dr Daniel Nordgård** is an Associate Professor in music, digitalisation and music business and teaches music business within the master's program for Music Management at the University of Agder. He conducts research on international music industries and changes in relation to the digitization process.

**Mr Peter Orenstein** is a casual lecturer at the Sydney Conservatorium of music, School Concerts/Workshops Director for the Hot Potato Band, Co Director, Gig Based Learning, and Baritone Saxophonist with the Hot Potato Band.

**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: and an editorial board member of Canadian Music Educator.

**Dr Elizabeth Pipe** is the Academic Quality and Partnerships Lead at the London College of Music (LCM), University of West London, where she is also a Senior Lecturer in the areas of Popular Music Performance, and Music Management, and Course Leader for the MA Music and Performing Arts Education programme.

Her research interests largely centre on communication in popular music performance, notably through the use of persona, interaction and gesture. The findings of her doctoral thesis, *The Role of Gesture and Non-Verbal Communication in Popular Music Performance*, and its Application to Curriculum and Pedagogy, have been integrated into the undergraduate popular music performance curriculum at LCM, allowing students the opportunity to develop their performance skills whilst obtaining a thorough academic understanding of this area of study.

Educator, author and international speaker, **Ms 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 start her company, Empowered Educator which focuses on the social and emotional well-being of the adults in schools. Since its inception, Empowered Educator has reached teachers and school leaders all over the world. Jen is a TedX speaker, and has been featured in Authority Magazine, Medium, Thrive Global, VoyageMIA. She is also the author of the Amazon bestseller, *A Place in the Staff: Finding Your Way as a Music Teacher*.

**Dr Caitlin Shaughnessy** is currently a Research Associate in the Centre for Performance Science at the Royal College of Music. Her research interests are centred on the importance of music in everyday life as a medium for shared experience, supporting well-being and creative expression. Her research projects have examined the role of music for supporting wellbeing in perinatal care the impact of the COVID-19 pandemic on the arts sector, and the role of creative play to support development and wellbeing for autistic children and their families. The voices of practitioners, parents, and children underpin her research, ensuring representation and inclusion from design to decision-making. Her research has been funded by the ESRC, the Wellcome Trust and SEMPRE.

**Dr Anthea Skinner** is a musicologist and musician with lived experience of disability. She is a McKenzie Postdoctoral Research Fellow at the University of Melbourne in Australia where her work focusses on instrumental music education and technology for people with disabilities as well as disability music culture and history. She currently leads Melbourne Youth Orchestra’s Adaptive Music Bridging Program and is the percussionist in the all-disabled band the Bearbrass Asylum Orchestra. Anthea is also a registered archivist with research interests in heritage archiving and pre-colonial trade routes between Australia and Asia.

**Dr Neta Spiro** is Reader 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.

**Professor Peter Tschmuck** is Professor for Cultural Institutions Studies at the University of Music and Performing Art Vienna. He also teaches courses at the University of Economics and Business Administration in Vienna, the University of Basel, and at the SAE Institutes in Germany and Austria.

**Ms Kirsten Tong** is currently completing her PhD at Queensland Conservatorium Griffith University under the supervision of Dr Diana Tolmie, Dr Catherine Grant, and Dr Jocelyn Wolfe. Kirsten's primary research interest is the practical impact of cultural policy on both musicians and the community, and the further intersections with socio-cultural attitudes and norms. Additionally Kirsten is a professional cellist, and she has performed across Australia and in continental Europe, the United Kingdom, China, and Japan. Kirsten has previously completed a Master of Philosophy in Music Performance, focusing on the influence of editorial practices in performing transcribed works.