International Conference

Creative Identities in Transition: Higher Music Education & Employability in the 21st Century

Book of Abstracts

musiksoziologie.at

27–29 Feb 2020

spiel|macht|raum
Anton-von-Webern-Platz 1
1030 Vienna
International Conference

CREATIVE IDENTITIES IN TRANSITION:
HIGHER MUSIC EDUCATION & EMPLOYABILITY IN THE 21ST CENTURY

27–29 February 2020
mdw – University of Music and Performing Arts Vienna
spiel|mach|traum
Anton-von-Webern-Platz 1
1030 Vienna
Austria

Imprint
Department of Music Sociology
mdw – University of Music and Performing Arts Vienna
musiksoziologie.at

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Graphic Design
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Printed by kopierzentrum mdw
February 2020
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Preface

A warm welcome to the mdw – University of Music and Performing Arts Vienna. The mdw with its over 3,000 students from around 70 countries is one of the world’s largest and most renowned universities in the fields of music, performing arts, research, and music education.

Our major concern is to create the best possible learning environment for our students and to provide spaces for discussion, exchange and reflection of diverse forms of knowledge. In order to achieve these goals, the use of institutional knowledge and the shaping of the university in a democratic and participatory way are important and ongoing processes.

This conference brings together researchers from all over the world, thus offering a great possibility to discuss the current state and future orientation of higher music education and the employability and career trajectories of graduates from music conservatories and universities such as our institution.

I want to thank Rosa Reitsamer and Rainer Prokop for organising this conference as well as the conference participants for sharing their research and experiences as scientists, artists and performers. The presentations and discussions will certainly provide valuable inputs for the future orientation of this university.

I wish all participants a successful and inspiring conference.

Gerda Müller
Vice Rector for Organisational Development, Gender & Diversity, mdw
Foreword

The conference CREATIVE IDENTITIES IN TRANSITION focuses on the learning cultures and curricula designs at higher music education institutions, the multifaceted ways of transition and the career trajectories and employability of musicians. Higher music education institutions aim at helping students to acquire skills and knowledge and to develop specific personal attributes to negotiate the initial stages of their careers as musicians and to attain employability and life-long learning. However, the learning cultures and practices of artistic valuation at music universities and conservatories are hardly explored and employability is poorly defined and hard to measure, especially in the face of changing relations between study and work. The process of becoming a musician is thus not simply about sequentially passing through particular stages of development. Rather, it entails the negotiation of significant and complex rites of passage increasingly associated with a heightened responsibility for constructing one’s own career and identity. Moreover, transitions from study to working life are shaped by gender, race, class and sexuality and include dilemmas in weaving together established normative and personal meanings. As a result, career trajectories remain, in many cases, “permanently transitional”. However, musicians and artists have also established initiatives such as “Help Musicians UK”, “#MeToo”, “Time’s Up”, “We Have Voice” or “art but fair”. These initiatives encourage discussions around musical labour, fight discrimination and exposure to racism, sexism and homo-/transphobia and aim at bringing about social change within music labour markets and in broader society. At this conference, we will discuss these issues with regard to the changing roles of higher music education institutions and professions.

The process of planning and organising this conference was an inspiring and enriching process. Its realisation would not have been possible without the generous funding of the mdw – University of Music and Performing Arts Vienna and the Department of Music Sociology at the mdw. We would particularly like to thank Ulrike Sych, Rector of the University, Gerda Müller and Barbara Gisler-Haase, Vice Rectors of the University, and our colleagues at the Department of Music Sociology.

However, a conference needs more than financial support and reliable cooperation. Its success depends upon the scholarly contributions, presentations, and discussions that are rich, intensive and stimulating. We want to thank all conference participants, including our keynote speakers Dawn Bennett and Christina Scharff as well as Anna Bull, Gerda Müller and Davil-Emil Wickström for participating in the round table discussion “Diversity and Inclusion in Higher Music Education”. We wish all participants a pleasant stay in Vienna and hope that you enjoy and will remember this conference as a rewarding event.

Rainer Prokop, Rosa Reitsamer
Department of Music Sociology, mdw
Practical Information

Internet Access at the Conference Venue
Profile: Guestlan
User Name: creative
Password: identities

Lunch Breaks
On Thursday, 27 February, and Friday, 28 February, the cafeteria of the university will be reserved for all presenters. On each day, the cafeteria offers three different main courses, including a vegetarian option but unfortunately not always a vegan meal. Please note that lunch will be at your own expense (main course and soup / dessert approx. 10 Euros).
On Saturday, 29 February, the cafeteria will be closed. However, there are several restaurants near the university that can be visited.

Recommended Way to the Conference Venue
» Use the metro lines U3 or U4.
» Get off at the metro station Landstraße / Wien Mitte.
» Take a 6 minutes walk to the conference venue.
Conference Venue Information
mdw – University of Music and Performing Arts Vienna
spiel|mach|raum
Anton-von-Webern-Platz 1, 1030 Vienna
Conference Programme

THURSDAY, 27 FEBRUARY 2020
09.00 – 10.00  Registration and Coffee
10.00 – 10.30  Welcome Speeches
10.30 – 11.30  Keynote: Dawn Bennett (Curtin University, Australia)
11.30 – 13.00  Panel: Power Relations and Social Change at Music Conservatoires
13.00 – 14.30  Lunch Break
14.30 – 16.00  Panel: Popular Music Education
16.00 – 16.30  Coffee Break
16.30 – 18.00  Panel: Plurality and Potentials in Higher Music Education

FRIDAY, 28 FEBRUARY 2020
10.00 – 11.00  Keynote: Christina Scharff (King’s College London, UK)
11.00 – 12.30  Panel: Precarious Work and Living Conditions
12.30 – 14.00  Lunch Break
14.00 – 16.00  Panel: Multifaceted Ways of Transition
16.00 – 16.30  Coffee Break
16.30 – 18.00  Panel: Analyses of Music Curricula

SATURDAY, 29 FEBRUARY 2020
10.00 – 11.30  Round Table Discussion: Diversity and Inclusion in Higher Music Education
13.30 – 15.00  Lunch Break
15.00 – 16.30  Panel: Entrepreneurialism in Higher Music Education and Labour Markets II
16.30 – 17.00  Closing Remarks
THURSDAY, 27 FEBRUARY 2020

09.00 – 10.00 Registration and Coffee

10.00 – 10.30 Welcome Speeches
Gerda Müller (Vice Rector for Organisational Development, Gender & Diversity, mdw – University of Music and Performing Arts Vienna, Austria)
Rosa Reitsamer (Department of Music Sociology, mdw – University of Music and Performing Arts Vienna, Austria)
Rainer Prokop (Department of Music Sociology, mdw – University of Music and Performing Arts Vienna, Austria)

10.30 – 11.30 Keynote: Dawn Bennett (Curtin University, Australia)
Thinking beyond Graduation: Employment, Employability and Higher Music Education
Chair: Rosa Reitsamer

Panel: Power Relations and Social Change at Music Conservatoires
Chair: Anna Bull

11.30 – 12.00 David-Emil Wickström
Power Relations in European Higher Music Education

12.00 – 12.30 Sophie Vögele
The Multiple Implications of Diversity and Anti-Discrimination in Higher Music and Art Education

12.30 – 13.00 Monica Esslin-Peard
The Culture of Reflective Practice: Examining Cross-Cultural Learning with Postgraduate Performance and Pedagogy Students from Mainland China

13.00 – 14.30 Lunch Break

Panel: Popular Music Education
Chair: Marko Köbl

14.30 – 15.00 Rick Everts / Pauwke Berkers / Erik Hitters
License to Rock: On Professionalization in Pop Music Education

15.00 – 15.30 Sini Timonen
Exploring Person-Centered and Holistic Approaches to Popular Music Education: Developing MA Popular Music Practice

15.30 – 16.00 Michael Dannhauer
Setting Foundations for Thriving Careers – An Evidence-Based Approach to an Integrated Curriculum in Higher Popular Music Education

16.00 – 16.30 Coffee Break

Panel: Plurality and Potentials in Higher Music Education
Chair: Sophie Vögele

16.30 – 17.00 Ursula Hemetek / Marko Köbl
Ethnomusicology Matters: Musical Plurality in Higher Music Education

17.00 – 17.30 Nate Olson
On the Potential of Niche Markets: The Case of Bluegrass Music

17.30 – 18.00 Guy Schwegler
Cross-Border Commuters
FRIDAY, 28 FEBRUARY 2020

10.00 – 11.00 **Keynote: Christina Scharff (King’s College London, UK)**
*Entrepreneurialism, Precarity and Inequalities: Tracing Changes and Continuities in Early-Career Musicians’ Accounts of Working in Classical Music*
Chair: Rainer Prokop

**Panel: Precarious Work and Living Conditions**
Chair: Anna Bull

11.00 – 11.30 Caroline Waddington-Jones
*Surviving and Thriving as a Professional Chamber Musician in the 21st Century: Implications for Higher Music Education*

11.30 – 12.00 Simon Procter
*Music Therapy as an Example of the Shifting Inter-Relationship of Precarity and Entrepreneurialism in Musical Work*

12.00 – 12.30 Jérémy Vachet
*Precarious Housing Conditions among Young Independent Musicians: Bohemianism, Familisation and Social Class Background Inequalities*

12.30 – 14.00 **Lunch Break**

**Panel: Multifaceted Ways of Transition**
Chair: Christina Scharff

14.00 – 14.30 Liz Haddon
*Negotiating Learning and Teaching Cultures: Pedagogical Practices of Chinese Students Engaged in Instrumental Teaching in the UK and in China*

14.30 – 15.00 Rainer Prokop
*Transitions from Study to Work of Classically-Trained Musicians*

15.00 – 15.30 Axel Petri-Preis / Sarah Chaker
*Professional Musicians as Educators: Activities, Challenges, Motivations – An Empirical Investigation*

15.30 – 16.00 Alenka Barber-Kersovan / Volker Kirchberg
*Getting Established in the Gig Economy: German Classical Musicians in Free Ensembles and Orchestras*

16.00 – 16.30 **Coffee Break**

**Panel: Analyses of Music Curricula**
Chair: Ursula Hemetek

16.30 – 17.00 Esther Bishop
*“You get what you want, but not what you need.” A Curriculum-Analysis of Performance Programs in Germany*

17.00 – 17.30 Sabine Emad / Dominique Marguerat / Aurélien Poidevin
*Adequacy between the Curricula in Higher Education and the Expectations of the Music Employment Market*

17.30 – 18.00 Diana Tolmie
*Dreaming with your Eyes Open: A Conservatoire Vocation Preparation Curricula Design Approach*
SATURDAY, 29 FEBRUARY 2020

10.00 – 11.30 Round Table Discussion: Diversity and Inclusion in Higher Music Education
Anna Bull (University of Portsmouth, UK)
Gerda Müller (mdw – University of Music and Performing Arts Vienna, Austria)
David-Emil Wickström (Popakademie Baden-Württemberg, Germany)
Moderation: Rosa Reitsamer (mdw – University of Music and Performing Arts Vienna, Austria)

Panel: Entrepreneurialism in Higher Music Education and Labour Markets I
Chair: Dawn Bennett

11.30 – 12.00 Dagmar Abfalter / Sandra Stini
An Independent Career in Classical Music? Market Valuation of Classical Music and Higher Music Education in Need of Activism

12.00 – 12.30 Holger Schweteter
From Record Contract to Artrepreneur? Musicians’ Self-Management and a New Illusio on the Music Market

12.30 – 13.00 Ben Toscher
The Skills and Knowledge Gap in Higher Music Education: An Exploratory Empirical Study

13.00 – 13.30 Joris Cintero
Musicians and Teachers, now also Entrepreneurs? Roles, Forms of Entrepreneurship and their Critiques within the Contemporary French Music Teaching System

13.30 – 15.00 Lunch Break

Panel: Entrepreneurialism in Higher Music Education and Labour Markets II
Chair: Rosa Reitsamer

15.00 – 15.30 Jimena Ponce de León
Tango Musicians as Entrepreneurs: The Role of Digital Technologies for Diffusion and Distribution

15.30 – 16.00 Ben Bishop
Investigating the Autonomy of Musicians in the Post-Record Music Industry: A Critique of how Theories of Creative Labour and Entrepreneurialism are Applied to Musicians

16.00 – 16.30 Ana Martins / Paula Guerra
Rock Chameleon Identity: Careers, Employability and DIY in Portugal

16.30 – 17.00 Closing Remarks
Abstracts in Alphabetical Order

Disclaimer: The content of abstracts expresses the opinion of the respective authors and is fully under their responsibility. The use of content without authors’ permission is not authorized.
A stereotypical career in classical (Western) music involves years of training and practice, an ambitious selection process for a prestigious higher music education institution and graduation from the same institution, and, after participating in competitions and auditions, finally, an orchestra position, an artist management contract, or at least a position as professor or music teacher. Musicians’ career decisions are thus frequently self-affirming in terms of career success, adaptability, and self-integrity (Bennett and Hennekam 2018). Yet, changing market conditions have, amongst other factors, increased career trajectories that we label as ‘portfolio careers’, a ‘messy concept’ (Bennett and Bridgstock 2015) with high degrees of deliberate or forced self-management and entrepreneurship. In recent political and managerial discourses these careers are referred to as entrepreneurial, independent or DIY, emphasizing higher degrees of freedom and autonomy for artists – narratives that have been contested in empirical contributions on creative workers (e.g., Coulson 2012; Hesmondhalgh and Baker 2010). Several contributions and observations stress issues of experiencing precarious work, inequalities and neoliberalism (Scharff 2016; Ritchey 2019).

We use the interdisciplinary Cultural Institutions Studies framework to compare the economic, social and cultural political conditions in Austria and Germany, especially in the capitals of Vienna and Berlin. The two cases of first-world welfare states with a long tradition and coverage of publicly funded institutions for classical music show how different degrees of organization and activism of political actors have shaped power relations and resulting inequalities within the classical music markets and further influence (economic) consumer valuation of classical music. We will put a specific focus on the market power of established institutions, on activism and solidarity amongst classically trained musicians (e.g., towards minimum wage standards) and the role of higher music education institutions in supporting musicians in their career transitions.

Keywords: Classical Music, Market Valuation, Music Entrepreneurs, Activism

Dagmar Abfalter is Associate Professor at the Department of Cultural Management and Gender Studies (IKM) at mdw – University of Music and Performing Arts Vienna. She holds a PhD in International Economic Sciences and an executive MBA in Arts Management. In 2018, she received her venia docendi in Cultural Institutions Studies. Her research interests focus on strategizing, management and leadership practices in arts organizations, and both qualitative and hybrid research methods. She is currently serving as deputy head of the Structure Doctoral Program (mdw), and as board president of the Association of Cultural Management in Germany, Austria and Switzerland (Fachverband Kulturmanagement).

Sandra Stini is University Assistant at the Department of Cultural Management and Gender Studies (IKM) at mdw – University of Music and Performing Arts Vienna. She studied flute (Vienna and Salzburg) and began working as a freelance classical musician and teaching at music schools during her studies. After completing her master in cultural management, she worked in project management for youth orchestras, music workshops, competitions, ensembles and festivals. Her research interests include the influences of narratives about music education and the music market on the entrepreneurial thinking and acting of musicians as well as future career paths in music.
The German orchestral scene is divided into two different fields. The first one consists of 129 “Kulturorchester” (Cultural orchestras), which have a fix cast of permanently employed musicians, publicly financed according to the bargaining agreement (Tarifvertrag) negotiated by the Deutsche Orchestervereinigung (German Orchestra Association). The second one includes some 180 professional free ensembles and (chamber) orchestras, in which freelance musicians are often also shareholders of their formations and as such responsible not only for the artistic output of their work, but also for the organisational and financial issues.

Though among these ensembles there are also excellent formations with international reputation, such as Ensemble Resonanz or Ensemble Modern, up till now the working conditions and social security matters of freelance musicians where seldom a subject of political discourse. Also, music academies concentrate on the preparation for a soloist carrier or a position in a Kulturorchester, disregarding other musical options and neglecting the development of skills which would prepare the students for the work in a freelance scene.

However, currently the situation seems to change on several levels. The results of our ethnographic observations, interviews and document studies show, for example, that

- free ensembles and orchestras implement new aspects at all levels of the musical, performative and organisational practice and can be considered as the innovation motor of the whole classical concert and festival scene,
- with their rather slim organisational structures free ensembles have the flexibility to react spontaneously to the needs and expectations of the public as well as to the changing external conditions,
- free ensembles attract with their unconventional performances also young listeners who were not concert goers before.

**Keywords:** Orchestra, Classical Music, Music Education, Freelancing, Precarious Work

Hon. Prof. Dr. Alenka Barber-Kersovan studied historical musicology, systematic musicology, psychology and aesthetics at the Universities of Ljubljana, Vienna and Hamburg. She worked as a music therapist at the Psychiatric Clinic in Ljubljana, program director of the Slovenian Musical Youth and scientific officer at the Institute for Sociology of Music in Vienna, Music Academy in Hamburg and the Institute for Music Education in Hamburg as well as a lecturer on the Institute for Musicology of the University of Hamburg. Currently she is teaching sociology of music at the Leuphana University in Lüneburg.

Volker Kirchberg is Professor for the Sociology of the Arts at the Faculty of Humanities and Social Sciences, Institute of Sociology and Cultural Organization, Leuphana University in Lüneburg. His main research fields are empirical cultural sociology (especially the sociology of the arts), organizational sociology (especially in and for museums), issues of socio-cultural outreach (especially by museums), and urban sociology (especially the importance of arts and culture for urban development). He is or was board member and/or section head of several international associations, e.g. the Sociology of the Arts Research Networks of the European Sociological Association and the International Sociological Association, and the Fachverband Kulturmanagement.
What are musicians, and how might we prepare them for a lifetime of work? If aspiring musicians are to become capable graduates who think for a living on behalf of themselves and others, they need first to learn how to recognise, articulate and demonstrate their abilities. They also need to accept and manage their responsibilities as learners and social citizens. In this keynote address, the presenter will redefine employability development in higher music education as the ability to create and sustain meaningful work throughout the career lifespan and in multiple contexts. Drawing on extensive research with aspiring and practicing musicians, delegates will explore the thinking, motivation and confidence of musicians in higher education, and look inside the practice of musicians across the career lifespan. Issues of gender and equity will also be discussed, alongside perceptions of success. The keynote address will define and propose future research directions for higher music education in line with current policy, practice and purpose. Delegates can expect to be engaged as active participants and contributors to the discussion.

**Dawn Bennett** is John Curtin Distinguished Professor of Higher Education and Director of the EmployABILITY and Creative Workforce Initiatives with Curtin University, Australia. She is acknowledged internationally as an expert on the development of graduate employability within higher education. A National Senior Australian Learning and Teaching Fellow and Principal Fellow of the Higher Education Academy in the UK, Dawn is an Adjunct Professor with Griffith and Monash Universities, a Visiting Fellow with the University of the Arts, Helsinki, and a Research Fellow with the Australian National Centre for Student Equity in Higher Education. Dawn has led or contributed to over AUD$6 million in research grants from which she has published over 220 academic articles and 10 books. She is currently editor-in-chief for two Routledge series in Higher Music Education.
Investigating the Autonomy of Musicians in the Post-Record Music Industry: A Critique of how Theories of Creative Labour and Entrepreneurialism are Applied to Musicians

University of Westminster and Goldsmiths, University of London, UK

Changes to the recorded music industry over the last twenty years have resulted in a greater viability and incentive for musicians to self-release their own music. The availability of this as a career path is an important development that expands the remit of roles that musicians can undertake. This paper addresses the way that the digitalization of the recorded music industry has, potentially, provided musicians with greater creative autonomy through self-releasing, and then seeks to explore whether this is adequately understood through theoretical ideas of creative labour and entrepreneurialism.

The basis of this discussion are the findings from a series of interviews conducted with self-releasing musicians on how they understand the role of marketing and promotion within their own practice. Through assuming responsibility for these, musicians have to negotiate developing both their career and artistic identity in tandem whilst also managing the risks and uncertainty involved in creative pursuits. This research seeks to reposition musicians in the discourse surrounding digitalisation of the recorded music industry where they are underrepresented. For the self-releasing musicians interviewed, their own definitions as well as parameters for success have shifted through adopting and finding further creative agency in these new roles. When understood as a response to the changing priorities of the recorded music industry and its marketplace, these shifts in attitude have, potentially, wider implications on what the dominant kinds of popular music created are as well as to who a career as a musician is accessible.

It is important to consider what this redefinition of success means for our theories of creative labour and entrepreneurialism as well as how it impacts the self-understanding of popular musicians. The self-releasing musician is not only symbolic of the reconfigured recorded music industry, but also represents a set of characteristics and relations to labour in line with present theories on our changing relationship to work. The individualisation of their careers and responsibility of self development shouldered by musicians echoes growing concerns around the precarity of creative endeavours and the exploitation of labour by technology companies.

Keywords: Digitalisation, Practices and Roles of Musicians, Theories of Creative Labour & Entrepreneurialism, Creative Autonomy, Music Industry Studies

In 2008, Ben Bishop entered the recorded music industry when it felt like things were at their lowest point and its future state was unclear. Over the past 11 years he has worked as a musician and an A&R and marketing manager across both major and independent record companies, witnessing first hand the positive and negative effects of new digital technologies on the recorded music industry. He has recently completed a masters in Popular Music Research at Goldsmiths under Keith Negus and is a module leader on Westminster University’s Music Business Management MA, focusing on marketing and technology criticism.
Bishop, Esther

Friday, 28 February 2020, 16.30–17.00 / Panel: Analyses of Music Curricula

“You get what you want, but not what you need.”
A Curriculum-Analysis of Performance Programs in Germany

Zeppelin University Friedrichshafen, Germany

Tertiary music performance education can highly profit from a perspective of higher education research. Empirical work in this field within Germany has been focusing on either didactical issues or competence discussions as the music industry is fundamentally changing the work prospect of graduates. However, despite progressive accreditation regulations and changing vocational concepts of young musicians, there had been no research so far inquiring in the formal conceptualisation of music performance curricula.

So, it is hypothesised in this paper that music performance programs in German higher music education have not yet appropriately included non-musical career-relevant issues.

Curricula for all music performance programs in German higher education (orchestral instruments) were analysed for the proportions of credit points offered for different subjects and for their respective study goals in terms of vocational application. Results suggest that career-relevant non-musical subjects amount to less than 2% of the overall credits. Furthermore, the various career goals stated in module handbooks are not necessarily reflected in the curricula.

The international tendency towards portfolio careers is not yet supported by the education programs offered in Germany. It is concluded that students are still not sufficiently educated to face artistic careers beyond traditional job profiles.

Esther Bishop is currently finishing her PhD at the Würth Chair of Cultural Production at Zeppelin University Friedrichshafen. Having originally been trained as a performing musician herself, she holds a degree in Communication and Cultural Management and has recently developed and conducted a professional development program for higher music education staff in order to combine theory and practice. She has previously worked for The Deutsche Kammerphilharmonie Bremen, freelances as an advisor to several German conservatories and curates concerts within the alternative classical music scene.
Cintero, Joris

Saturday, 29 February 2020, 13.00–13.30 / Panel: Entrepreneurialism in Higher Music Education and Labour Markets I

Musicians and Teachers, now also Entrepreneurs?
Roles, Forms of Entrepreneurship and their Critiques within the Contemporary French Music Teaching System

Lyon II University, France

The French musical teaching system is the result of a long-standing tradition rooted in the French 19th century (Hondrè, 1995). It shaped the different purposes that can be attributed to music and the generalization of its teaching within a dedicated public network of conservatoires. In a previous paper, I hypothesised that this tradition has been challenged since the 80’s by both the implementation of a concurrent model of formation aimed at amateurs and the progressive generalization of non-classical aesthetics and teachers. As a result, the cohabitation of antagonistic practices, roles and discourses about music teaching and its purposes is now a constitutive aspect of the French system (Cintero, 2019) next to the increasing influence of a liberal model (Raevskikh, 2017).

My doctoral research was an opportunity to observe the rise of a discourse on the music school as a “mainstream enterprise”, which is theoretically in total opposition with a central feature of the cultural sector (Burban, 2007): the “artist critique” (Boltanski & Chiapello, 2018).

Starting with the model of the entrepreneur, introduced by Schumpeter (1987), I propose a qualitative pragmatic analysis (Lemieux, 2018) of the different roles and discourses used by the actors of the music schools I observed. This analysis will have three aims:

- To grasp the contemporary forms of “entrepreneurship” that coexist in the network of music schools.
- To examine at the interindividual scale, the different forms of the artist critique and the interpersonal tests (Boltanski & Thevenot, 2006) and challenges this criticism arouse.
- To identify a “school form” constrained by the tightened economic context.

This presentation is based on semi-structured interviews conducted with music teachers from 4 different music schools (49 interviews), music school headmasters (14 interviews), elected representatives and local technicians (5 interviews) as well as metropolitan technicians and elected officials (8 interviews).

Joris Cintero is a PhD student in education sciences. He is affiliated to the “Education, Cultures, Politiques” laboratory in Lyon II University (France). His doctoral research is situated in the field of education policies. In a pragmatic / ANT perspective, he works on the construction, translation and appropriation of a situated policy instrument designed to regulate the financial, administrative and pedagogical aspects of music schools and conservatoires. He is also a certified music teacher and musician.
Dannhauer, Michael

Thursday, 27 February 2020, 15.30–16.00 / Panel: Popular Music Education

**Setting Foundations for Thriving Careers – An Evidence-Based Approach to an Integrated Curriculum in Higher Popular Music Education**

Leuphana University Lüneburg, Germany

\[\text{Without a clear understanding of what it is that musicians do, there is no potential whatsoever for the development of curricula that can meet the needs of graduates and practitioners} (\text{Bennett, 2007}).\]

Any successful attempt to implement or innovate popular music degrees must be based on an empirically substantiated understanding of the predominate occupational profiles and challenges that professional popular musicians are facing. Of these, establishing and coordinating a sustainable career path, continuously adapting to accelerating change processes in the field and coming to terms with often precarious working conditions are just three examples.

It is these taxing circumstances – and not the traditions of classical music programs geared towards different goals – that should inform the yardstick against which the efforts of tertiary education programs and popular music educators are to be measured.

Based on the findings of my recently completed doctoral thesis, which investigated the central aspects of tertiary popular music programs and the professional lives of popular musicians in Germany, I offer a discussion of which competencies are professionally essential and how they can best be fostered over the course of a music degree.

This paper aims at highlighting five dimensions that could be used as a framework for the optimization of respective curricula. I propose that programs should be organized around an integrated treatment of musical, entrepreneurial and pedagogical topics flanked by the purposeful support of the students’ personal development. Thereby the facilitation of a successful work life could be promoted alongside foundational dispositions for the students’ well-being.

The idea of an integrated curriculum reaches far beyond the specific peculiarities and challenges of popular music programs. Therefore this presentation intends to provide starting points for further scholarly exchange and discussion in the broader context of innovating higher music education.

**Keywords:** Tertiary Popular Music Education, Occupational Profiles, Portfolio Careers, Professional Challenges, Vocational Competencies, Integrated Curriculum

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**Michael Dannhauer** is a doctoral candidate at Leuphana University Lüneburg. His research explores the work life of professional popular musicians and respective prevocational higher education programs. He holds a Master’s degree in Music Education, English and Psychology and is a qualified MBSR (Mindfulness-Based Stress Reduction) teacher trained by the Center for Mindfulness at the University Massachusetts Medical School. With an occupational background as a freelance musician and a music educator he’s currently working in the field of project consulting and mindfulness based interventions.
Emad, Sabine / Marguerat, Dominique / Poidevin, Aurélien

Friday, 28 February 2020, 17.00–17.30 / Panel: Analyses of Music Curricula

Adequacy between the Curricula in Higher Education and the Expectations of the Music Employment Market

Haute École de Gestion de Genève, Switzerland

The profession of classical musician has long suffered from a lack of consideration in the curricula of the universities and conservatories in charge of preparing these future interpreters. Today things have changed: the career attracts performers from around the world and the required level, to perform in professional orchestras, has grown considerably. This transformation of the music employment market has never been researched in-depth (Lehmann et al., 2017), but has nonetheless generated in students the needs of overcoming possible feelings of inadequacy generated from being one of many outstanding musicians (Burt & Mills, 2006). As a result, higher education institutions have modified their curricula by introducing for example orchestral practice through the development of school orchestras, while institutional orchestras have set up training academies (e.g. the Berliner Philharmoniker since 1972, on the initiative of Herbert von Karajan) (Lehmann et al., 2017). As part of a reflection on employability in the world of music, the Haute école de musique de Genève has undertaken a series of research projects dedicated to understanding the professional insertion paths of its former students. Two separate quantitative studies were conducted on, altogether, 997 Alumni respondents from the Orchestral Instruments and the Early Music departments. In parallel to these surveys, a series of qualitative interviews were conducted with various stakeholders of the academic world (institutional leaders, professors, researchers, project leaders and practitioners), focused on the evaluation of the teaching curricula offered in higher education. The results gathered through these research projects enable us to describe and understand the mechanisms at work in the way music higher education curricula are structured. By comparing the results of these various studies, we propose to question the adequacy between the initial training and the expectations of the music employment market, while evaluating Alumni’s perception of their own trajectory as students and as professionals.

Keywords: Music, Education, Employment, Curricula, Adequacy, Evaluation

Sabine Emad is Associate Professor of Marketing at the School of Management Geneva. She has a PhD in Information Systems from HEC Lausanne. Her current research focuses mostly on music and the use of technology in teaching, using design science, quantitative or qualitative research methods. Amongst her recent publications related to music: Emad, S; Poidevin, A, (2018) Devenir et être musicien.ne d’Orchestre: de l’école aux métiers, International Conference Working in Music, Lausanne, January 2018.

Dominique Marguerat is a scientific advisor and marketing teacher at the School of Management Geneva, part of the University of Applied Sciences Western Switzerland. He holds a Ph.D. in economics from HEC Lausanne. His current researches focus on analyzing the pathways of professionals in different genres of music such as Orchestral Instruments or Early Music. He recently presented the outcome of these research projects at the Symposium on Gendered Dynamics of the Music Industry in Groningen.

Aurélien Poidevin is scientific advisor, in charge of editions at the Geneva University of Music (HEM) and Associate Professor at the University of Rouen. He manages the collection « musiques & matières », a continuation of applied research projects of the HEM. His research focuses on orchestral music and music education. He recently published Lehmann, P., Poidevin, A. (direction), & Félix, D. (photographies), Musiciens d’orchestre, Paris, L’oeil d’or, coll. « musiques & matières », 2017.
The Culture of Reflective Practice: Examining Cross-Cultural Learning with Postgraduate Performance and Pedagogy Students from Mainland China

University of Liverpool, UK

Reflection has been a part of tertiary education in England and Wales for over twenty-five years. However, the development of reflective practice, as Boud (2010, p.33) points out, may lead to surprising outcomes which challenge students to re-consider their approaches to individual and group learning and may threaten their sense of identity as musicians. Assessed written reflection has been a part of performance modules at the University of Liverpool for the last fifteen years and research has been conducted since 2013 into the role of reflection and musical maturation of undergraduate and postgraduate students, as Esslin-Peard et al. (2015), Esslin-Peard (2017) report, underlying the importance of reflection in the acquisition of knowledge and skills as a musician.

In this paper, the focus is on how postgraduate students from the Chinese mainland develop their skills in reflective practice, whilst facing the linguistic, academic, social and cultural challenges which Wu and Hammond (2005) highlight. These students reflect not only upon their individual practice on their principal instruments, but also analyse their teaching strategies and some learn a string instrument ab initio to deepen their understanding of the challenges facing beginning students and their teachers.

Data has been collected from over 100 reflective essays and analysed through the lens of Interpretative Phenomenological Analysis (Smith, 2004) allowing student voices to describe their learning experiences. Our findings suggest that a Confucian approach to pedagogy based upon effort and rote learning is not necessarily a barrier to the development of reflective practice, as Esslin-Peard and Shorrockks, (2017) describe. This study offers insights into the linguistic and cultural challenges facing both Chinese students and faculty staff whilst also suggesting that reflective practice may help to overcome cultural differences in musical learning and lead to enhanced employability as music teachers in China.

Keywords: Reflective Practice, Performance, Pedagogy, Chinese Students

Dr Monica Esslin-Peard completed her PhD at the University of Liverpool, UK in 2017. Her research interests include the role of reflective practice in musical learning with classical and popular musicians, developing pedagogies with overseas students and the role of language in musical learning, with a particular focus on students from China and South East Asia. She has published several peer-reviewed papers, collaborates regularly with scholars in Austria, Norway and Germany and is working on a monograph for Routledge on Reflective Practice. She serves on the committee of SEMPRE and gives keynotes and speeches regularly at international music education conferences.
License to Rock: On Professionalization in Pop Music Education

Erasmus University Rotterdam, the Netherlands

In this paper we explore the role of Dutch pop academies in the professionalization of pop musicians. In recent years, affordable recording technology, digital distribution and social media have allegedly resulted in lower entry barriers and the democratization of the production and distribution of music.

Remarkably, this process of democratization has been met by a growing number of pop academies in the Netherlands over the past twenty years, which seems to be at odds with this increased accessibility of the music industry. This reaction of professionalization might be a response to the fact that the lowered barriers created an oversupply of artists and an increased competition for attention. In addition, the growing importance of live music and the shift towards entrepreneurial business practices require new – and more – skills. Yet at the same time, pop academies in the Netherlands have been criticized because a relatively low percentage of their graduates finds employment within the sector compared to other academic programs.

In order to find a solution for this incongruence, we will investigate the ways in which pop academies contribute to the career development of their students. How do they assist in the acquisition of various forms of capital? What ideas exist on the available pathways towards sustainable careers? How do they aim to promote the interest of students and raise external scaffolding to outsiders? By means of a qualitative mixed-methods approach, based on interviews with representatives from three pop academies, three focus groups with students in the last year of their program and content analysis of course guides, we will formulate answers to these questions, drawing from studies of professions and cultural sociology. In this way we will contribute to the understanding of the position of pop music academies in the transforming field of pop music.

**Keywords:** Pop Music Industry, Music Education, Professionalization, Entrepreneurship

Rick Everts is PhD candidate at the Department of Media and Communication, Erasmus University Rotterdam.

Pauwke Berkers is Associate Professor of Sociology of Art and Culture at the Department of Arts and Culture Studies, Erasmus University Rotterdam.

Erik Hitters is Associate Professor of Media and Creative Industries at the Department of Media and Communication, Erasmus University Rotterdam.
This paper explores the trajectories of a small sample of international students graduating from the MA Music Education: Instrumental and Vocal Teaching at the University of York, UK on return to their native country, China. It investigates perceptions of changes in the participants’ attitudes towards instrumental pedagogy made during the MA year of study, and explores how retention or adaptation of these practices are made during the adjustment phase of return to their home country.

Researchers have identified ‘push-pull’ factors in relation to Chinese students’ decision to study overseas (Mazzarol & Soutar, 2002) which include perceptions of a superior quality of education at an overseas institution as well as enhanced prospects after graduation. However, some of the factors which may propel students from China towards international study, such as concerns relating to inflexible programmes in China, a lack of progressive teacher-centred pedagogy and lack of international programme focus (Bodycott, 2012) alongside exam-focused education and passive classroom cultures (Yin, Han & Lu, 2017) may then be representative of the very environments in which they are working on return. Furthermore, having gained theoretical understanding and practical experience of student-centred instrumental pedagogy in the UK, adapting pedagogical modes such as mentor-friend (Lehmann, Sloboda & Woody, 2007) rather than master-apprentice relationship models for their teaching may create potential for considerable conflict on returning to a culture largely viewed as endorsing an authoritarian approach to pedagogy. Data, collected from a sample of students from mainland China according to the preference of the respondent (semi-structured interview or survey) will be presented and analysed to explore how students negotiate this transition, and implications for educators and students will be discussed.

Keywords: Instrumental Teaching, International Students, Pedagogical Beliefs

Dr Elizabeth Haddon, SFHEA, LRSM is Senior Lecturer at the University of York, where she devised and leads the MA in Music Education: Instrumental and Vocal Teaching. Her research focuses on pedagogy, creativity and musical performance, particularly in higher music education, and her output includes Making Music in Britain: Interviews with those behind the notes (Ashgate 2006) as well as two co-edited books with Pamela Burnard: Activating Diverse Musical Creativities: Teaching and Learning in Higher Music Education (Bloomsbury, 2015) and Creative Teaching for Creative Learning in Higher Music Education (Routledge, 2016).
Ethnomusicology Matters: Musical Plurality in Higher Music Education

mdw – University of Music and Performing Arts Vienna, Austria

Discourses on higher music education and music career trajectories predominantly focus on “western” classical art music and popular music. This is hardly surprising, given the heightened importance of European classical art music and the comparatively recent but already relatively consolidated status of jazz and pop music in higher music education institutions. However, a vast majority of the musics of the world is rarely represented in music universities and conservatories: namely traditional musics from the entire globe, non-European art music traditions as well as ethnically marked pop music.

This paper examines the significance of ethnomusicology within higher music education, reflecting on the implementation process of a master program in Ethnomusicology at the mdw – University of Music and Performing Arts Vienna. The start of the M.A. program in Ethnomusicology constitutes a considerable innovation in the 200 years of history of an institution as closely tied to “high culture” and elite, national, bourgeois norms, as the mdw. The new master program not only increases the visibility and audibility of “other” musics at the mdw and thereby adds to social and cultural diversity of staff and students – it also exemplifies innovative possibilities of scholarly, artistic and educational practice.

Accordingly, we address ethnomusicology’s socio-political relevance in times of far right backlash, growing xenophobia and racism, particularly focusing on engaged research and participatory and activist approaches within the university. We further inquire how methods of research correlate to methods of teaching, and how fieldwork practice may influence learning cultures at mdw by challenging hegemonic forms of knowledge production. One of the areas of study in the curriculum is called “ethnomusicology and socio-political responsibility” featuring the seminar “meeting of knowledges” that includes “masters” representing forms of knowledge different to the hegemonic western system. As we are dealing with music this will also include non-hegemonic musical languages. The paper is based on teaching experience, work in university committees, as well as various original research projects in the field of engaged ethnomusicology and contributes to the historiography of ethnomusicology within the mdw and higher music education institutions in general.

Ursula Hemetek is the head of the Department of Folk Music Research and Ethnomusicology at mdw – University of Music and Performing Arts Vienna. In 1987, she earned her Ph.D. in Musicology, 2001 followed her habilitation in Ethnomusicology – both at the University of Vienna. She is professor of ethnomusicology and teaches mainly at the University of Music and Performing Arts Vienna. Her main focus of research is Music and Minorities in Austria. She has published widely in the field of ethnomusicology and Music and Minorities. In 2017, she has been appointed General Secretary of the ICTM. She received the Wittgenstein Award for her research on Music and Minorities in 2018.

Marko Kölbl is senior scientist at the Department of Folk Music Research and Ethnomusicology at mdw – University of Music and Performing Arts Vienna. He is specialized in music and dance of minorities and migrant communities with an interest in intersectional, queer-feminist and postcolonial perspectives. He regularly conducts fieldwork with the Croatian minority in Burgenland/Austria, and has done field research in Croatia, Bosnia and Herzegovina and Iran. Marko Kölbl is chair of the ICTM Study Group on Music and Gender, vice chair of the equal treatment working group (mdw) and member of the leading team of isaScience (mdw).
CREATIVE IDENTITIES IN TRANSITION: HIGHER MUSIC EDUCATION & EMPLOYABILITY IN THE 21ST CENTURY

Martins, Ana / Guerra, Paula

Saturday, 29 February 2020, 16.00–16.30 / Panel: Entrepreneurialism in Higher Music Education and Labour Markets II

Rock Chameleon Identity: Careers, Employability and DIY in Portugal

University of Porto, Portugal

We know that time is liquid (Bauman, 1999) today and contemporary society is constantly changing. What is new today, tomorrow will cease to be and it is up to us, society, to adapt to all these transformations that occur at all levels of social life. In this sense, the young field of the so-called creative industries has also been the subject of several transformations, namely in what concerns music and how it is performed and socially perceived. If, once, recording a record was the culmination of a lot of effort and dedication of a band or performer, nowadays, with the technological advancements, there are those who can do it without leaving home. And consequently, these transformations bring with them new ways of making music, as well as new roles for artists. “Music is an agglutinating hub of various activities, and music production can be analyzed from an entrepreneurial perspective in relation to creative workers and, specifically, musicians” (Oliveira, 2018: 133). But is this adaptation to the new social, economic, cultural and technological contexts an easy task? How do long-performing musicians or performers address this need for a transition?

In Portugal, also musicians and performers are confronted with all these transformations in the musical field (Guerra & Oliveira, 2016; Guerra, 2013). Therefore, they try to find strategies that help them adopt a chameleon identity (Gergen, 1991) necessary to continue their professional career. To this paper, the methodology used is based on a documentary analysis (and consequent categorical content analysis) of various media and authors, based on a collection of secondary and primary information - analysis of firsthand interviews.

Keywords: Rock Music, Portugal, Careers, DIY

Ana Martins has a bachelor’s degree in Communication Sciences with specialty in Journalism, and a master’s degree in Communication, Art and Culture both in the University of Minho, in Braga. Her master’s thesis was called “Rock in Portugal: effects of the rock music in Portuguese youth (1960 vs. 2014)”. At the moment, she’s a Sociology PhD student in the Faculty of Arts and Humanities of University of Porto and a researcher in the Institute of Sociology of the University of Porto. She owned a scholarship to develop the following PhD thesis “Sex, drugs and rock’n’roll: a route through the contemporary Portuguese society (1960-2015)”.

Paula Guerra is PhD in Sociology from the Faculty of Arts and Humanities of the University of Porto (FLUP). She is an Associate Professor on the Department of Sociology of the Faculty of Arts and Humanities of the University of Porto, and Researcher at the Institute of Sociology of the same University (IS-UP), where currently she coordinates the subgroup Artistic Creation, cultural practices and policies. She is also part of other national and international research Institutes. She is founder and coordinator of the network Todas as Artes: Rede Luso-Afro-Brasileira de Sociologia da Cultura e das Artes [All the Arts: Luso-Afro-Brazilian Network of the Sociology of Culture and the Arts].
Olson, Nate

Thursday, 27 February 2020, 17.00–17.30 / Panel: Plurality and Potentials in Higher Music Education

On the Potential of Niche Markets: The Case of Bluegrass Music

East Tennessee State University, USA

Bluegrass occupies a unique place in popular music in the US. A sub-genre of country music with roots in the Appalachian region, practitioners are typically virtuosic and capable players, passionate about the histories and legacies of the music, and interested in both preservation and innovation within the tradition. Bluegrass audiences are often older, incredibly loyal, and have personal and intimate connections to the musical culture and to specific bands. There is also a thriving youth community, made up of socially active, enthusiastic players who push the boundaries of the tradition and who seek educational opportunities to deepen their expertise and expand their opportunities. In response to this, many universities in the US have begun to include bluegrass music in their offerings in the forms of bands, private lessons, traditional coursework, and even major and minor courses of study. East Tennessee State University (ETSU) has the largest university-level program oriented to bluegrass and old-time music in the US, including extensive coursework in theory, history, creative exploration, and career preparation. Graduates become professional performers, band managers, public relations specialists, booking agents, and pursue other occupations in the industries around bluegrass music. In this presentation, I will describe how the program at ETSU has evolved over nearly forty years to serve this particular market and these unique students. Because the program operates outside of the music department (it is housed in the department of Appalachian Studies), faculty have been able to orient curricular goals and coursework in ways that are culturally responsive, market-relevant, and student centered. Rather than a broad music education that seeks to prepare students for a wide variety of opportunities, the program instead is tailored to a more narrow set of skills and aptitudes highly relevant to this niche market. The success of the program reflects this focus and its consequent ability to attract and prepare students who are deeply driven by their primary interest in this particular genre.

Keywords: Curricular Development in Response to the Music Profession, Learning Cultures at Higher Music Education Institutions, Trends within Music Labour Markets, Dimensions and Demands for Developing Diverse Forms of Careers, Bluegrass

Nate Olson is an assistant professor in the Bluegrass, Old-Time, and Country Music Studies program at East Tennessee State University, where he teaches bluegrass and progressive acoustic bands, music theory, career seminars, private lessons, and teacher education courses. He earned his doctorate in music education from Teachers College, Columbia University and his dissertation focused on the institutionalization of fiddle music in higher education. He has presented at ISME, ASTA, NAFME, CDIME, CMS, and other national and international conferences and published in American String Teacher, Strings Magazine and with MelBay publications.
The 21st-century classical music world is facing several challenges: Public funding is decreasing, attendance numbers are stagnating and audiences are ageing. In order to address new audiences, more and more classical music institutions offer novel formats directed at diverse target groups: With “Selam Opera!”, the KOMISCHE OPER BERLIN reaches out to the Turkish Community in Berlin. “Im Klang”, a concert format offered by the WIENER KONZERTHAUS, lets the audience sit in the middle of the orchestra. And the PHILHARMONIE LUXEMBOURG provides ten subscription series specifically for children and their families.

For professionally trained musicians, this development implies a transition of their core activities, as they are increasingly expected to participate in educational formats. Already in 1999, Sir Simon Rattle therefore asserted: “To be a performing artist in the next century, you have to be an educator, too.”

In our presentation we explore how Rattles’ prediction has since become reality and how professional musicians are dealing with this situation. Based on selected quantitative findings, we specify in which fields of activity professional musicians in Austria are succeeding and how their employment and income situation is currently presenting itself. Moreover, based on qualitative interviews with ten instrumentalists, we explore the challenges and motivations of musicians engaging in educational work: A feeling of overstraining due to performing considerable amounts of invisible work (Daniels 1987, Crain et al. 2016) is contrasted with a strong sense of artistic citizenship (Elliot et al. 2016) that aims at a positive transformation of people’s lives through the arts.

**Keywords:** Professional Musicians, Music Education, New Audiences, Empirical Research

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**Axel Petri-Preis** studied Music Education, German Philology and Musicology in Vienna. Currently he is a researcher and PhD-candidate at the Department of Music Education Research at the mdw – University of Music and Performing Arts Vienna. From 2012 to 2014 he was a grantee for the Master-class on Music Education of the Körber-Stiftung Hamburg. In his PhD thesis he is interested in discovering how professional musicians act in the field of music mediation.

**Sarah Chaker** studied “Music in the mass media” and German language at the Carl von Ossietzky University Oldenburg (Germany). Currently, she is a post-doc-researcher and lecturer at the Department of Music Sociology at the mdw – University of Music and Performing Arts Vienna. Her current research interests include street music, the transdisciplinary analysis of music, cultural sociological practice theories, popular music (in particular metal music) and the innovative potential of music mediation.
Ponce de León, Jimena

Saturday, 29 February 2020, 15.00–15.30 / Panel: Entrepreneurialism in Higher Music Education and Labour Markets II

Tango Musicians as Entrepreneurs:  
The Role of Digital Technologies for Diffusion and Distribution

École des Hautes Études en Sciences Sociales, France

In this paper, I study how tango musicians build their professional careers, paying special attention to the use musicians make of digital technologies to distribute and disseminate their work. This research represents not only an interesting case of study, but it is also a step forward in conceptualizing the role of digital technologies in music distribution and commercialization for the contemporary music labour market.

Following Georgina Born’s pragmatist approach (Contreras Zubillaga and Fryberger 2016), I combine three different perspectives to build my theoretical framework: music labour studies (Merger 2009; Perrenaud 2007; Becker 1982), digital music studies (Brøvig-Hanssen and Danielsen 2016; Katz 2004; Mazierka, Gillon and Rigg 2019) and studies on how capitalist dynamics influence the artistic sphere (Boltanski and Esquerre 2017; Boltanski and Chiapello 1999).

My main hypothesis in this paper is that today’s neoliberal economic context – which forces musicians to work 24/7 – has deep consequences on the aesthetic quality of their work, and on the amount of work they should combine in order to get a salary at the end of the month. In turn, this lead to the emergence of a one-man-orchestra work model, which impoverish these musicians’ musical performance and transforms digital tools in an irreplaceable device which helps them to improve their performance. A second aim of the paper is to show how – in contrast to a trend towards individualisation, which could be expected – tango musicians have developed different strategies of reciprocity through the digital tools.

Based on the results obtained during my multi-sited ethnography fieldwork (2018-2019), I argue that tango musicians use digital technologies to position them for career success, manage their time and schedule their activities, as well as to create new musical content. In this paper, I analyze how do these musicians position themselves concerning the use of digital technologies to commercialize their music, through the use of different platforms, such as Spotify, iMusic, Deezer, and Bandcamp. I also analyze how they make use of popular social networks (such as YouTube and Facebook) in their daily work and how they exploit some digital alternatives to create a counterbalance, developing their creativity to gain more visibility.

Keywords: Internet, Music Websites, Music Distribution, Musical Diffusion, Music Commercialization

Jimena Ponce de León will begin her last year as PhD student at EHESS. She holds a Master degree on Music for the EHESS (France), a Master degree on Local Development for UNSAM (Argumente) and UAM (Spain), and a first degree on Anthropology at UBA (Argumente). She has worked on youth and technology, exploring specially this crossing on art experiences. Her theses’ research analyses the way digital tools have opened a new paradigm on music production, distribution and commercialization. Her ethnography was centered on tango musicians communities in Paris and in Buenos Aires.
Procter, Simon

Friday, 28 February 2020, 11.30–12.00 / Panel: Precarious Work and Living Conditions

Music Therapy as an Example of the Shifting Inter-Relationship of Precarity and Entrepreneurialism in Musical Work

Nordoff Robbins, UK

Undertaking a postgraduate training in music therapy can be seen by music graduates as a gateway into an attractive career trajectory. At admissions interviews, they often report being drawn to this work by feelings of solidarity with the less privileged in society as well as opposition to the commodification of music. But many also convey a concern that studying music has left them vulnerable in a world where music is not valued beyond the “star performer”. Some also see music therapy as a means of being less vulnerable to precarity by earning a regular salary within a recognised profession. Others, perhaps from different social backgrounds, seem to embrace the notion of a portfolio career, combining music therapy with teaching, composition or performance.

Some music therapy training courses now claim to offer “entrepreneurial skills”, and some recent publications call for students to be trained in business skills in order for them to thrive. This comes as the permanent positions that previously existed (e.g. in the UK’s National Health Service) are disappearing under governmental austerity, and their place is being taken by openings in commercial organisations and third sector organisations that tend to employ therapists on a sessional basis, ensuring that the risk (and the costs) are borne by the therapist rather than their employer.

It will be argued that music therapy exemplifies some of the complexities of precarity in today’s employment landscape – with many therapists seeking to evade neo-liberalism and commodification of music finding themselves being exhorted to be entrepreneurial. Following Masquelier (2019), the value of Bourdieu’s (1991) insistence of the relevance of a person’s social position to their experience of precarity will be considered along with the potential ramifications of this for the profession and practice of music therapy.

Simon Procter is Director of Music Services for Nordoff Robbins in the UK, with overall responsibility for their education, research and public affairs activities. He is a music therapist with extensive experience in psychiatric settings and also a sociologist of music, specialising in ethnography. He supervises on the Nordoff Robbins MPhil/PhD programme, validated by Goldsmiths, University of London.
Prokop, Rainer

Friday, 28 February 2020, 14.30–15.00 / Panel: Multifaceted Ways of Transition

Transitions from Study to Work of Classically-Trained Musicians

mdw – University of Music and Performing Arts Vienna, Austria

Literature on cultural industries documented the precarious nature of the career trajectories of creative workers, including the holding of multiple jobs to sustain livelihood and cultural production, extensive social networking and exposure to sexism and racism (e.g. Hesmondhalgh and Baker 2011). The career trajectories of classically-trained musicians tend to reflect these features of creative labour (e.g. Scharff 2018). This paper considers the careers of a younger generation of musicians who studied Western art music at a higher music education institution in Austria. In particular, I will show how these musicians develop diverse strategies to manage the transition from education to work and to cope with the increasingly precarious and competitive character of the music labour market. Based on interviews with 30 musicians who studied conducting, singing, piano, violin and other instruments, my analysis demonstrates that they promote the neoliberal ideal of the entrepreneurial self and engage in various forms of self-improvement and self-optimisation.

Keywords: Neoliberalism, Music Labour Market, Career Trajectories

Rainer Prokop is researcher at the Department of Music Sociology at the mdw – University of Music and Performing Arts Vienna and doctoral candidate at the University of Vienna, Austria. His current research focuses on the practices of artistic (e)valuation at music universities and conservatoires, higher music education and career trajectories of classically-trained musicians.
Diversity and Inclusion in Higher Music Education

Only recently, scholarly research and media discourse pay attention to the learning cultures, the curricula and the practices of artistic (e)valuation at higher music education institutions. This growing interest results partly from the increasingly precarious character of music labour markets effected through neoliberal changes, partly from policy discourses addressing issues of participation, inclusion and diversity, and partly from activist initiatives such as Decolonise My Curriculum, #MeToo and We Have Voice.

The participants of this round table will discuss the following questions:

- How and why do structural inequalities persist in higher music education at the beginning of the 21st century?
- How can we address issues of sexual misconduct and racism in higher music education in meaningful ways in order to bring about change?
- Which initiatives are developed to increase diversity and inclusion in higher music education? How effective are these initiatives?

Dr Anna Bull is a Senior Lecturer in the School of Education and Sociology at the University of Portsmouth. Her research interests include class and gender inequalities in classical music education and staff sexual misconduct in higher education. Anna has published in leading sociology and music education journals including *The Sociological Review, Action, Criticism and Theory for Music Education*, and *Sociological Research Online*. Her monograph *Class, control, and classical music* (2019, Oxford University Press) explores the cultures of class and gender among young middle-class classical musicians in the south of England. Anna is a co-founder and director of *The 1752 Group*, a research and lobby organisation working to address staff sexual misconduct in higher education.

Gerda Müller studied history and anthropology at the University of Vienna. Since the year 2000, she is the head of the Department of Human Resources at the mdw – University of Music and Performing Arts Vienna. In 2015, she became the Vice Rector for Organisational Development, Gender & Diversity at the mdw. Her work includes human resource-related contributions to the mdw’s establishment as an independent entity, the introduction of a collective bargaining agreement, and setting up the Centre for Further Education. She is the president of AUCEN (Austrian University Continuing Education and Staff Development Network) and board member of the addiction prevention organisation Verein Dialog. A main interest focuses on creating and maintaining good working conditions at the mdw.

David Emil Wickström studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. He has conducted research on the revival of Norwegian traditional vocal music as well as on post-Soviet popular music. Currently employed as a Professor of popular music history at the Popakademie Baden-Württemberg in Germany, he is also responsible for the artistic Bachelor degree programs “Pop Music Design” and “World Music”. In addition, he chairs the AEC working group “Diversity, Identity and Inclusiveness” and is a founding board member of IASPM D-A-CH.

Rosa Reitsamer holds a PhD in sociology and is Professor of Music Sociology at the mdw – University of Music and Performing Arts Vienna. Her research includes studies on creative work and career trajectories of musicians; critical perspectives on popular music histories and heritage formations; popular music and gender; music scenes and youth cultural research, and sociology of higher music education.
Scharff, Christina

Friday, 28 February 2020, 10.00–11.00 / Keynote Lecture

Entrepreneurialism, Precarity and Inequalities:
Tracing Changes and Continuities in Early-Career Musicians’ Accounts of Working in Classical Music

King’s College London, UK

This keynote will explore the working lives of early-career musicians, focusing in particular on the ways in which they negotiate the gendered, racialised and classed inequalities that characterise the classical music profession, the increased emphasis placed on ‘entrepreneurialism’ to navigate freelance careers, and precarious work. Contrasting and comparing findings from two studies (Study one conducted in Germany and the UK in 2012 – 2013; Study two conducted in the UK in 2019), the second half of the paper will home in on discussions about inequalities – particularly around gender and sexual misconduct – to explore the extent to which debates about these issues have changed in the so-called ‘#MeToo’ era. I will argue that there now seems to be more awareness of intersecting gender, class and racial inequalities, but that responses often remain individualist, chiming with recent scholarly debates about the rise of neoliberal feminism (Rottenberg, 2018) and popular feminism (Banet-Weiser, 2019). Overall, then, the keynote will chart some of the challenges early-career musicians face by placing particular emphasis on negotiations of inequalities.

Dr Christina Scharff is Reader in Gender, Media and Culture at King’s College London. She is author and co-editor of several books, most notably Gender, Subjectivity, and Cultural Work: The Classical Music Profession (Routledge, 2018). Based on original qualitative and quantitative research funded by the British Academy and the Economic and Social Research Council, this book explores the working lives of early-career, female classical musicians and has contributed to our understanding of subjective experiences of precarious work, inequalities in the cultural and creative industries, and the ways in which entrepreneurial modes of selfhood are lived out. Dr Scharff’s other relevant publications on the classical music profession include (with Anna Bull) “McDonald’s music versus serious music: how production and consumption practices help to reproduce class inequality in the classical music profession” (Cultural Sociology, 2017) and “Inequalities in the classical music industry: The role of subjectivity in constructions of the ‘ideal classical musician’” (The Classical Music Industry, edited by C. Dromey and J. Haferkorn, Routledge, 2018). Her most recent publication is the article “From ‘not me’ to ‘me too’: exploring the trickle-down effects of neoliberal feminism”, forthcoming in Rassenga Italiana di Sociologia.
Schwegler, Guy

Thursday, 27 February 2020, 17.30–18.00 / Panel: Plurality and Potentials in Higher Music Education

Cross-Border Commuters

University of Lucerne, Switzerland

Contemporary higher music education expects students not only to meet skills in terms of musical techniques. More and more, the aspiring musicians also get to know and study content such as theory and research methods from the social science and related disciplines. This seems to be especially the case within a music education affiliated with art colleges (and not least since the advent of the idea of artistic research). The contribution “Cross-border commuters” takes this phenomenon as a starting point and asks for the consequences when curricula as well as the processes of getting a degree resemble sociology and similar fields. Taking on a performative perspective (Callon 1998), it is possible to divide the outcomes of the process between musical education and social science into two areas: First, social theories taught as part of the musical education can introduce new ideas with regards to music production, distribution and consumption. Second, somewhat scientific practices such as writing papers or a particular form of reflexivity may become present within the habits of musicians.

As empirical data, the contribution relies on interviews conducted with musicians who recently finished their studies within such a setting between music education and social studies. The data from these cross-border commuters will then be confronted with two concepts of Pierre Bourdieu, namely field theory (e.g. 2011) and the idea of habitus present in Distinction (1984). In light of the phenomenon, field theory offers the possibility to take an empirical stance regarding the relationship between the different areas of society such as art and science. For the second concept of habitus, however, the confrontation offers a challenge for its initial understanding and shows the need for reformulation (c.f. Lahire 2010). By taking the former concept seriously and updating the latter, the contribution shows a changed role of valuation and a plurality of worth as proposed by a new French pragmatism (Boltanski & Thévenot 2006). Ultimately, “Cross-border commuters” hopes to acknowledge one of the processes that intervenes in what it means to be a musician in the 21st century.

Keywords: Bernhard Lahire, Habitus, Dispositions, Économie des Conventions, Field, Musical Education, New Pragmatism, Performativity, Pierre Bourdieu, Plural, Social Science, Value, Worth

Guy Schwegler studied sociology as well as political and media sciences from 2010-2016 at the Swiss universities of Lucerne and Basel. Since August 2017, he has been working at the chair for quantitative and qualitative methods of Prof. Dr. Rainer Diaz-Bone at the sociological institute of the University of Lucerne. For his PhD project, he is researching the performativity of social theory in music. Apart from his work in academia, Schwegler is part of the publisher Präsens Editionen and co-edits zweikom-masieben—a magazine that has been documenting contemporary music and sound since 2011.
Schwetter, Holger
Saturday, 29 February 2020, 12.00–12.30 / Panel: Entrepreneurialism in Higher Music Education and Labour Markets I

From Record Contract to Artrepreneur?
Musicians’ Self-Management and a New Illusio on the Music Market

University of Applied Sciences Osnabrück, Germany

It is a common place in music market research that the conditions for musicians’ careers have altered fundamentally with the establishing of digital communications networks. Terms like empowerment or democratisation are often used to describe changes that effect artists among other users, too. In the course of such developments scholars and advisers put a new emphasis on self-promotion, user communication and self-management by artists.

In order to grasp such changing roles theoretically, it is popular to express them in composite phrases like prosumer. One of the most striking is the artrepreneur, as artist and entrepreneur in one (Smudits 2008). The use of portmanteau words indicates that established categories no longer seem fitting in the face of recent experiences. However, to determine the nature and extent of possible transformation, it is helpful to examine the current changes empirically and to make comparisons with the situation in the recent past before the development which is perceived as a radical break. The article therefore approaches the term artrepreneur from an historical-empirical perspective. Using Bourdieu’s field theory, it aims to contextualize the current debates on role models for musicians with respect to their function within the dynamics of the music market’s overall development. Recent conceptions of musicians’ entrepreneurship are contrasted with ideas from the 1970s to 1990s. In addition, empirical findings from an interview study with 12 US-American and German artists concerning self-management are evaluated, leading to the following outcome: in the 1970s to 90s, self-management was regarded as a necessary evil while the recording contract was a central aim for everybody and formed an important part of the illusio in the field. Today, self-management is represented as a central, legitimate strategy. Concepts of musicians as artrepreneurs are part of a new illusio to motivate participation in the music market.

Keywords: Self-Management, Self-Promotion, Musicians as Entrepreneurs, Digital Marketing, Illusio

Dr. Holger Schwetter studied musicology at the University of Osnabrück, Germany. He wrote his PhD thesis within the research project “The Productivity of Culture” on self-management, digital music distribution and copyright at the University of Kassel. From May 2014 to December 2018 he worked as PostDoc research staff at TU Dresden for the research project “Time has Come Today” financed by the German Research Foundation (DFG), a project which he drafted together with Prof. Dr. Dominik Schrage. Currently, he lectures on copyright and self-management at the University of Applied Sciences, Osnabrück, Germany.
Timonen, Sini

Thursday, 27 February 2020, 15.00–15.30 / Panel: Popular Music Education

**Exploring Person-Centered and Holistic Approaches to Popular Music Education: Developing MA Popular Music Practice**

British and Irish Modern Music Institute London, UK

This paper focuses on the development of MA Popular Music Practice, a postgraduate programme launched at BIMM London in September 2019. The course was authored in response to both student feedback and changing industry requirements.

The course adopts a holistic approach and is designed to support students as practitioners, researchers, lifelong learners and soon-to-be professionals. They are not only cocreators of their learning experience but supported to take charge of it from the very beginning, negotiating an individualised course of study. The students are encouraged to work on large-scale projects that are creative, ambitious and visionary, but also achievable and sustainable. They are aided in turning their ideas into reality while introducing them to contemporary research and assisting them in broadening their network within the industry.

The course brings together students from different disciplines, including popular music performance, production, composition and entrepreneurship. Interdisciplinary collaboration and the opportunity to become part of a creative community are at the heart of the course ethos alongside offering a bespoke learning journey for each student. The curriculum is designed to promote ambition and lateral thinking, and approaches to learning and teaching stem from person-centered tradition in pedagogical scholarship. Within this tradition, the importance of building a ‘climate of trust’, involving students in decision-making and confidence-building are highlighted (Rogers, 1983, p. 3).

All assessments are negotiated on an individual basis, and inspiration was taken from innovations at LIPA where students from a range of disciplines engaged in varied creative practices and projects (Kleiman, 2009).

This paper focuses on the authorship and first five months of MA Popular Music Practice, critically reflecting on the chosen learning and teaching strategies and their implementation. It also seeks to contribute to wider discussions on popular music education and best ways to prepare students for a life in music.

**Keywords:** Popular Music Education, Person-Centered Education, Negotiated Assessment, Interdisciplinary Collaboration, Industry Engagement

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*Dr Sini Timonen* is the Head of Academic Studies at BIMM London and course author of MA Popular Music Practice. Her research interests include 1960s popular music, popular music and gender, popular music and class and person-centered approaches to learning and teaching. Her AHRC-funded PhD thesis (City University London, 2014) investigated female musicians’ contribution to popular music in England between the years of 1962 and 1971.
Tolmie, Diana

Friday, 28 February 2020, 17.30–18.00 / Panel: Analyses of Music Curricula

Dreaming with your Eyes Open:  
A Conservatoire Vocation Preparation Curricula Design Approach

Griffith University, Australia

There has been much scholarly dialogue regarding the need for employability curricula and study programmes embedded within higher music education and training. Most agree students require the necessary skills to sustain their careers, or at the very least manage their evolving career identities to become respectable artistic citizens. There is, however, very little discourse surrounding the best practice design of such curricula nor recorded outcomes.

My Life as a Musician is a suite of three courses embedded within the Bachelor of Music programme at an Australian conservatoire since 2011. Its design, development, and delivery has progressed following doctoral research comprising autoethnography and practitioner action research informing qualitative research including focus groups of 44 Australian conservatoire students; plus interviews with 12 faculty, three Australian arts leaders, three Australian higher education leaders, three Australian music industry lecturers, and 15 local portfolio career musicians. The latter informed the design of a closed and open-ended 75-question career investigation survey to which 261 Australian musicians responded.

Using this data and ongoing practitioner action research, this paper shall outline the My Life as a Musician curricula design and authentic outcomes of its implementation. It will further consider the attitudes and experienced outcomes of students, a shift in the paradigm of vocational preparation education engagement, plus consider musicians’ retrospective opinions of employability curricula. Findings have included many internal and external barriers to the success of these courses including pre-existing conservatoire culture, learning and teaching restrictions, and students’ romanticized aspirations. Positive outcomes have included proven best-practice methods navigating these barriers, and curriculum design negotiating student learning of the hard and soft skills to support career sustainability. Further considerations and examples of whole-of-programme approaches will be discussed. This research is useful for those wishing to implement a similar model within undergraduate higher education music programmes.

Keywords: Employability, Vocation Preparation, Curricula Design, Identity, Career, Undergraduate

Dr Diana Tolmie is full time Lecturer of Professional Practice at the Queensland Conservatorium Griffith University passionately teaching performance, pedagogy, musicians’ health and vocational preparation. Her teaching excellence and curricular design with her My Life as a Musician courses has been recognised and awarded an AEL Group Learning & Teaching Citation (2014), a Highly Commended in the “Employability within the Curriculum” category of the Griffith University Awards for Excellence in Teaching (2016) and a University Australia Citation for Outstanding Contribution to Student Learning (2018). Currently endorsed by D’Addario Woodwind, Diana is looking forward to her continued freelance performance career and research publications.
The Skills and Knowledge Gap in Higher Music Education: An Exploratory Empirical Study

Norwegian University of Science and Technology, Norway

Research claims that entrepreneurial skills and knowledge are important for the careers of musicians (Bennett, 2016; Breivik et al., 2015; Coulson, 2012). Alumni of higher music education (HME) report “a gap between the perceived importance of such [entrepreneurial] skills and their acquisition” (Miller et al., 2017, p. 11). As a response, institutes of HME have integrated arts entrepreneurship education to help music students acquire these skills and knowledge to a greater extent (Beckman, 2005, 2007). Yet, specifically which entrepreneurial skills and knowledge (Lackeus, 2015) arts entrepreneurship education helps students acquire lacks empirical support and articulation. In this exploratory pilot study, I use exploratory data analysis (Tukey, 1977) to understand the descriptive statistics resulting from a survey of teachers and students of HME in Norway. Respondents rated the perceived importance and acquisition of a variety of skills and knowledge while considering students’ future careers. Students also reported to what extent they felt they learned entrepreneurship through their current study program. Consistent with previous research, the findings show a “gap between the perceived acquisition of skills and the importance of such skills” (Miller et al., 2017, p. 11) in HME. The largest gaps in this study are for the following specific skills and knowledge: sales/marketing, market/industry, financial, social media, and business planning. Additionally, as students report they felt they learned entrepreneurship to increasingly larger extents, this gap is closed and narrowed. This shared tendency between the increased extent of entrepreneurship learned by music students and the perceived increase in the acquisition of various skills and knowledge is new insight for the field. Implications for arts entrepreneurship practitioners are discussed in addition to some ideas for future in-depth research.

Keywords: Arts Entrepreneurship Education, Skill and Knowledge Acquisition in Higher Music Education

Ben Toscher is a PhD research fellow at the Norwegian University of Science and Technology. As a member of Engage (engage-centre.no), a research center dedicated to engaged education through entrepreneurship, Ben researches entrepreneurial learning and entrepreneurship education in the contexts of higher music education and arts education. His work has been published in international peer-reviewed journals such as Artivate! A Journal of Entrepreneurship in the Arts and The Journal of Arts Management, Law, and Society.
Vachet, Jérémy
Friday, 28 February 2020, 12.00–12.30 / Panel: Precarious Work and Living Conditions

Precarious Housing Conditions among Young Independent Musicians:
Bohemianism, Familisation and Social Class Background Inequalities

Paris XIII University and Audencia Business School, Nantes, France

This presentation considers the personal consequences of neoliberal understandings of entrepreneurship, creativity and innovation in the independent music industries by looking at participants’ accommodation in a context where they eke out a living in expensive cities. While housing is crucial to secure well-being, the presentation observes participants’ struggle to secure decent accommodation. It considers housing as a focal point to understand living standard and social class background inequalities. It shows how, among participants with a middle-class background (but genuinely poor), the association with a bohemian lifestyle marks a social distinction from individuals with a working-class background. Moreover, the presentation emphasises the importance of ‘familisation’ i.e. help from relatives in access to accommodation and economic support, considering the precariousness of working lives in the music industries.

Results indicate that some participants treated their parental households as a ‘stepping stone’ towards a professional career in the music industries and while some never left, others came back during difficult times. In the absence of parental help, many workers were living in precarious housing, struggling to secure long-term accommodation and subletting rooms in shared homes that were unsuitable for communal living. Findings challenge the assumption that adulthood was late or delayed, since we should not confuse a delayed adulthood with a lifestyle path distant from traditional lifestyle patterns. Moreover, participants’ references to bohemianism were considered as a ‘psychological bulwark’, strategies to cope with the precariousness of the present: by referring to bohemia – in its classic and contemporary versions – participants legitimated precarious living conditions.

Methodologically, the study is drawn from interviews and participant observation of independent musicians based in Paris, Brooklyn, San Francisco, Portland and Stockholm.

Keywords: Music Industries, Neoliberalism, Precariousness, Housing, (Neo)Bohemia, Youth

Jérémy Vachet has received a PhD (2019) from the School of Media and Communication at the University of Leeds (UK). His PhD thesis, named “Coping with Precariousness in the Cultural and Creative Industries: A Study of Independent Musicians”, prepared under the supervision of David Hesmondhalgh and David Lee, considers how experiences of precariousness and insecurity under conditions of neoliberalism threatens the well-being and self-realisation of aspiring musicians. He is now Assistant Professor at the Culture and Communication department at Audencia Business School, Nantes (France), and associate member of the LabSIC at the Université de Paris XIII (France).
The Multiple Implications of Diversity and Anti-Discrimination in Higher Music and Art Education

Zurich University of the Arts, Switzerland, and Academy of Fine Arts Vienna, Austria

What is the necessary framework to achieve diversity within higher education? On which terms is it possible to address issues around gender? Furthermore and of core interest: in what ways are efforts to find answers and to tackle processes of exclusion affecting our understanding of art or music education and its conveying? These questionings provide a grounding framework to my contribution that has the aim to consider multiple implications a thorough interrogation of diversity and discrimination has in and among higher art education institutions. By referring to research and studies conducted at the Zurich University of the Arts (ZHdK), Switzerland, in collaboration with practitioners, and by using various discussions as a source, on the one hand side, I argue that efforts to increase accessibility and diversity not only alter institutional structures or curriculums but the very practices of art, theater and music education taught. On the other hand, I would like to tackle difficulties that post-colonial and feminist initiatives addressing inclusion and exclusion – and their grounding in power relations emerging from colonialism – face, if introduced into institutional structures. Thereby hoping to identify modes of circumvention or subversion.

I reckon, these findings, although not solely grounded in music education, will nevertheless provide an insightful basis for discussions at the conference and be useful beyond the realm of artistic education as well.

Sophie Vögele has a background in anthropology and Gender Studies (University of Basel, Heidelberg and Geneva) and was affiliated to the doctoral programme in sociology at York University Toronto for several years where she also taught. Currently, she is research associate in Art Education and additionally holds teaching assignments at the Zurich University of the Arts (ZHdK). Since 2019, she is a member of the doctoral school in philosophy at the Akademie der bildenden Künste Wien. Her research focusses on social inequality, processes of Othering, and the location of critique within Higher Education and in the field of the arts.
Waddington-Jones, Caroline

Friday, 28 February 2020, 11.00–11.30 / Panel: Precarious Work and Living Conditions

Surviving and Thriving as a Professional Chamber Musician in the 21st Century:
Implications for Higher Music Education

University of York, UK

Existing research into chamber musicians’ careers has offered insights into both musical and social aspects of these musicians’ work together (e.g. Blum, 1986; Murphihan & Conlon, 1991). However, as well as their tendency to focus solely on the experiences of string quartet musicians, these earlier studies document the experiences of chamber musicians of the late 20th century. With the rise of the internet, the advent of music streaming, innovative approaches to audience development, and cuts to arts funding and education, much has changed for the music industry of the 21st century. The challenges faced by today’s chamber musicians, both new and established, are many and it is no mean feat to forge a successful performing career, as recent studies into the well-being of professional musicians have highlighted (e.g. Ascenso et al., 2016; Help Musicians UK, 2014). In response to these challenges, higher education institutions have begun to re-evaluate their approaches to preparing music students for performance careers.

This interview study with professional chamber musicians at different stages in their careers explores the challenges that these musicians face and the wide-ranging set of skills that they have developed in response. The vocational nature of this career path is emphasised and many of the financial, entrepreneurial, and logistical challenges are outlined. The transition from study to working life is examined and some issues around diversity and inclusion are explored. Implications for music curricula in higher education are considered as well as alternative sources of support and training for early-career musicians.

Keywords: Higher Education, Music Performance, Curriculum, Portfolio Career, Chamber Music, Inclusion

Caroline Waddington-Jones is Lecturer in Music Education at the University of York, UK. She is a music psychologist and clarinettist with research interests in music performance and education. Recent research projects have explored empathy in ensemble performance, the use of online technology in music education, the provision of music in special education, and the impact of musical engagement on wellbeing. She has co-edited a volume on Music and Empathy research for Routledge with Dr Elaine King and guest-edited a special issue of Empirical Musicology Review on the same topic. Caroline also works as a musical inclusion practitioner, trainer, and consultant.
The debate about power relations in higher music education (HME) has recently been (re)triggered by the #metoo-campaign, which has encouraged victims and survivors of sexual harassment incidents across the globe to come forward and demand change within their institutions, as well as by various harassment incidents at European conservatories. This is an overarching issue which artistic degree programs from popular music and jazz to Western art music and traditional music share. Questions surrounding power relations within HME not only color the relationship between student and teacher, but also among students as well as faculty. Power relations, however, go beyond that and also include how artistic standards are defined and applied – thus regulating access through admission procedures – and what musics are included and excluded in the degree programs.

Against this background, the European Association of Conservatoires (AEC) has (again) started to look into these issues. In 2018, the AEC initiated working groups focusing on strengthening music in society. One of the topics within the working group dealing with questions of Diversity, Identity and Inclusiveness (which I chair) is focusing on power relations within the conservatories. This not only covers issues of hierarchy and abuse (both verbal and physical), but also includes questions on how to make the institutions and their degree programs more gender balanced and welcoming and thus challenging the reproduction of musical hierarchies.

Taking a meta-perspective, this paper discusses the issue of power relations within HME institutions and the consequences. After examining the unique challenges conservatories face due to the way artistic teaching is structured as well as the make up of their student body the second part looks at how these power relations can be uncovered and fought by drawing on strategies different European conservatories are taking.

**Keywords:** Power Relations, Student-Teacher, Teaching, Access, Artistic Standards

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David-Emil Wickström studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. He has conducted research on the revival of Norwegian traditional vocal music as well as on post-Soviet popular music. Currently employed as a Professor of popular music history at the Popakademie Baden-Württemberg, he is also responsible for the artistic Bachelor degree programs “Pop Music Design” and “World Music”. In addition, he chairs the AEC working group “Diversity, Identity and Inclusiveness” and is a founding board member of IASPM D-A-CH.