My Life as a Musician: Designing a Vocational Preparation Strand to Create Industry-Prepared Musicians

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Submitted in fulfilment of the requirements of the degree of
Doctor of Philosophy

June 2017

Abstract

For the last two decades, the discourse surrounding the education of the professional musician has increased as traditional forms of music employment become more competitive and the portfolio career has returned as an accepted mode of working for musicians. Criticism of the nineteenth-century conservatoire model, which in turn has led to the recommendation to embed an employability focus within degree programs that fosters the development of industry-prepared musicians. To date, however, there are few successful examples of this. This study investigates the design, development and delivery of the My Life as a Musician (MLaaM) vocational preparation strand of undergraduate courses that assist student musicians to prepare for their likely employment, both before and after graduation. The thesis makes an original contribution to higher education teaching and learning by documenting the processes involved in developing employability education within an undergraduate music curriculum.

Data collection involved a suite of research methods based on a grounded theoretical approach that included autoethnography, practitioner action research, focus groups of 44 Queensland Conservatorium Griffith University (QCGU) students, and interviews with 12 faculty plus three Australian arts leaders, three Australian higher education leaders and three Australian music industry lecturers. Further to this, interviews with 15 South-East Queensland portfolio career musicians informed the design of a 75-question survey to which 261 Australian portfolio musicians responded.

The findings revealed a shrinking and territorial music industry that has been affected by macro-environmental forces, an increased professional musician population, a lack of respect for the portfolio careerist, and cannibalistic employment practices. The musicians indicated that opportunities exist to provide formal and informal vocational preparation in the form of experiential learning for the acquisition of an extensive set of hard and soft skills that support career sustainability. However, the research revealed 11 barriers to the success of this employment education. These involved students' romanticised career aspirations, varying degree approaches, and professional identity development from music student to student musician. In addition, the influence of a master-apprentice model largely subscribing to an art for art's sake approach to career development, rather than acknowledging the realities of the changing profession, further affected students’ acceptance of formalised vocational learning.

Combined with this qualitative and quantitative inquiry, an extensive literature review of the music industry, musician identity, career theory and educational practice has contributed to the development of a Conservatoire Student Lifecycle Model as the foundation of the MLaaM strand. Implications for the further development of these courses, ethical extracurricular programme activities, curriculum restructure and the call for industry reform are discussed. The results of this study may hold relevance for those wishing to instigate similar vocational preparation courses within undergraduate tertiary music programmes.

Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Signed:

[redacted]

Diana Tolmie

Date: 5/6/2017

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List of Abbreviations

AMCOS	Australasian Mechanical Copyright Owners Society
APRA	Australasian Performing Right Association
CE	Creative Enterprise
CEE	Creative Entrepreneurship Education
CV	curriculum vitae
DIY	do-it-yourself
DRA?	Dreamers, Realists, Artists and Unclear
EOI	Expression of Interest
GFC	global financial crisis
GPA	grade point average
IMP	Investigating Musical Performance
LSA	learning support activity
MBA	Masters of Business Administration
MLaaM	My Life as a Musician
PACES	Peer Assisted Course Enhancement Scheme
PLAY	Plans and Aspirations of Young Musicians
PRO-Teaching	Peer Review of Teaching
QCGU	Queensland Conservatorium Griffith University
QCSO	Queensland Conservatorium Saxophone Orchestra
QSO	Queensland Symphony Orchestra
QUT	Queensland University of Technology
RMP	Resilient Musical Professional
RRRI	Real, Relevant, Respectful and Inspiring
SEC	student experience of course
SET	student experience of teaching
SWOT	Strengths, Weaknesses, Opportunities and Threats
TEQSA	Tertiary Education Quality Standards Agency
TILE	Teaching, Identity, Learning and Employment
UK	United Kingdom
US	United States
USEM	understanding, skills, efficacy beliefs and metacognition

VET	vocational education training
VoIP	Voice over Internet Protocol
WIL	Work Integrated Learning

Acknowledgements

First and foremost, I would like to profoundly thank the Queensland Conservatorium Griffith University students who participated in this study. I sincerely appreciate your precious time and trouble, as well as your candid and considered responses, which have contributed valuably to my research and professional development. Your passion for music remains a refreshing inspiration and feeds my motivation to become a better educator in support of your lives as professional members of society. As I say in class, ‘you are the awesome people’, and I am in awe.

I would also like to sincerely thank the many musicians, faculty staff, industry lecturers, higher education leaders and arts industry advocates who generously gave me their trust, time and wisdom. In particular, I was overwhelmed by the response I received for the survey and the depth of the musicians’ written responses. It was not what I was expecting and I am very humbled by your support.

Further gratitude goes to my supervisory team, Professors Huib Schippers and Don Lebler. Not discounting Huib’s contribution, for it was he who originally asked me to design and deliver the MLaaM courses, I wish to especially thank Don for his counselling and mentorship while I navigated my own identity transition from portfolio musician to prac-ademic, as the tertiary education environment, like the music profession, presents many challenges. I appreciate your abundant experience, time and patience with my PhD candidature. You are a wonderful role model to emulate should I ever be fortunate and brave enough to supervise doctoral candidates.

Capstone Editing provided copyediting and proofreading services, according to the guidelines laid out in the university-endorsed national ‘Guidelines for Editing Research Theses’.

I would like to thank my sister, Amanda Bressow, who has helped me considerably throughout my doctoral research despite her personal tragedies. This challenging PhD journey has allowed us greater mutual understanding and deepened our sisterly bond, for which I will be forever grateful.

To the masterchefs Gordon ‘Gordo’ Hughes and Andrew Rayfield, who supplied me with bountiful pre-cooked meals to get me across the finish line, thank you. Your belief in me contributed to the self-confidence I sorely needed at the time.

Finally, I would like to thank my dear husband, Jason Hawkins, whose tolerance and support for the many hours I have been absent as a wife, musician and academic has been relentless. Fingers crossed, this has been worth the sacrifice.

I humbly dedicate these doctoral efforts to the memories of my brother-in-law Ian Bressow, my grandmothers Gloria Lamb and Lilian Tolmie, my mature-age clarinet student Ian Gillespie, and musicians Stephen Stanfield and Scott Griffiths, who, like Ian Bressow, died tragically too young.

Chapter 1: Introduction

The amalgamation of Australian conservatoires with universities to absorb financial cost and share resources (Dawkins, 1988) has, in some ways, pre-empted the music industry's future. The Western art music industry in the last 30 years has witnessed a reduction and limitation of large performance institutions via mergers, funding cuts and declining audiences (Association of British Orchestras, 2013; Kelly, 2003; Lebrecht, 2015; J. Morgan, 1999).

For independent, especially non-professional, musicians, accessible technology has assisted self-promotion and exponentially increased online competition. The rise of music festivals (Gosnell, 2014; Vedelago, Houston & Quinn, 2013) has attracted large audiences (Delic, 2012; Reddy, 2015), but many would speculate that reduced-cost ticketing strategies have affected the value-perception of live music performance (Page, 2015). The perceived value of recorded music has also been affected by file sharing and electronic music sales, prompting veteran musicians like David Bowie to state 'music itself is going to become like running water or electricity' (as cited in Pareles, 2002), that is, regarded by all as easily accessible and/or perceived as virtually free.

For Western art musicians, career sustainability measures such as teaching for base income, network reliance/development and opportunity recognition remain unchanged. Many complain that income has increased only nominally since the 1980s and that specialisation can be the death of one's career (Myles-Beeching, 2010a). In short, a music career is a hard sell to those aiming for artistic *and* financial sustainability. Yet, more than 5500 students are enrolled in undergraduate and postgraduate music degrees in Australia at one time per year (Bartleet et al., 2012).

Despite the ongoing discourse on the responsibility of tertiary education institutions to embed employability within the curriculum (Bennett, Richardson & MacKinnon, 2016; Bridgstock, 2009; Knight & Yorke, 2003), few best-practice first-year strategies have been published beyond broad university-wide initiatives (Fallows & Steven, 2000). Formal industry courses are usually offered in the final year, some as capstone or Work Integrated Learning (WIL) courses, and informal and non-formal employability learning within tertiary education can be hard to quantify. The statistics for Australian music tertiary institutions who do not utilise formally embedded employability courses (Daniel, 2013; Tolmie, 2013) demonstrate that they continue to produce musicians who are unprepared for the realities of portfolio careers, disregarding the increasingly apparent need to mitigate this problem.

In recognition of the volatile economy, technological developments and declining linear career opportunities, which have led to an increased need for self-managed careers, in 2011 the Queensland Conservatorium Griffith University (QCGU) instigated a vocational preparation strand titled My Life as a Musician (MLaaM). Designed to prepare Bachelor of Music degree students for diverse career realities, the MLaaM core courses are delivered in the first, third and fourth years, inviting students to consider degree transition and engagement, industry awareness/transition, career development, and the supporting management tools required. Most importantly, they introduce the realities of musicians' lives to encourage efficient planning, goal setting, opportunity recognition and professional identity transformation.

The purpose of this study is to research the elements contributing to a best-practice model of formal vocational preparation delivered within a conservatoire environment. This thesis strives to contribute to higher education teaching and learning by documenting the processes involved in developing employability education within an undergraduate music curriculum. Limited research on such processes currently exists.

Sections 1.1 and 1.2 recount my life as a musician and my experience in teaching the MLaaM courses to contextualise this study. Section 1.3 describes an overview of the thesis.

1.1 A Personal Account of a Portfolio Musician

My parents, who are now retired, were both business owners. My mother owned a travel agency and wrote a weekly newspaper holiday column, and my father was an entrepreneur who grew a start-up business into the largest film developing company in the southern hemisphere. Thus, I grew up amid conversations about promotional and advertising deadlines, marketing strategies, monthly budgets, project management, networking lunches and human resource management. My older sister aspired to be an accountant, which did not raise an eyebrow with my relatives or me.

At the age of 16, I announced that I wanted to study at the QCGU and be a musician. When my parents informed me of the fierce competition and questioned the available employment, I assured them that I desired employment in an orchestra.

However, my desired career and the available jobs were two completely different realities. I also had no idea what a job in an orchestra entailed or whether there were other options. My compulsory career counselling session in Year 12 (wasn't it a bit late for that?) ended up being a role reversal in which I counselled the counsellor in the degree process and career options. He suggested I was well informed. I was not.

Since then, I have experienced diverse music training and performance genres, and amassed various skills, opportunities, educational roles, scholarships, product endorsements and travel experiences. I worked for two years with a music publishing company in composition, score-arranging, business development, sales and marketing roles; I consulted for start-up arts companies and individuals, assisting business growth and career direction; I completed a Masters of Business Administration (MBA), majoring in Arts Administration; and I worked on curriculum design for tertiary courses. I also experienced some wonderful, unusual encounters with various personalities during music performances, spectacular examples of career trial and error, and an emerging academic focus as a PhD student.

Reflecting on my life as a musician, I am grateful for a rich and diverse career that differs greatly from my original vision of becoming an orchestral clarinettist. While my aspiration was based on a lack of understanding of the music industry/profession and the employment opportunities available, it was perpetuated by a conservatorium learning environment that promoted a strong European and American orchestral tradition for my instrument. I could have adopted a more independent approach, but no one suggested it. Nevertheless, I taught at a private school and privately from first year, began casual work with two professional orchestras by second year, formed my own gigging ensembles, always said 'yes' to everything (almost too much really), and continued to learn more instruments and music styles, much to the distress of my performance teachers. Although my performance results were excellent, I found the music degree challenging psychologically, and in third year I seriously considered quitting. It was hard working towards something that possibly did not exist or that others may be more capable of attaining, and thinking every day that my high school results enabled a high-level professional degree for an equally, if not more, respectable profession. The schoolyard commentary, 'but you should do something with your brains' echoed in my head, but even when I vocalised 'I want to quit', I could not bring myself to do so. Music was part of me and I was committed. Little did I know it was only the beginning of several thoughts of exiting this tough profession.

I had considered an orchestral position purely because it ticked the prerequisite boxes of my relatives' and non-music friends' career expectations of full-time pay and benefits. During my regular sessional orchestral employment from the age of 17, I noticed the full-time musicians' polite tolerance for the other gigging work I undertook, and an element of disdain for anything that was not a Masters Series (high-profile/high art) concert. Several unsuccessful orchestral auditions spurred interest in permanent employment with an Australian Defence Force band. I passed the audition, but after viewing the training video, understanding the contractual restrictions and gaining an insight to the environment, I realised full-time performance with this—or any performance institution—was not for me at that time. Had I researched music employment thoroughly, or had mentors that enjoyed an assortment of music opportunities, perhaps my outlook of my employment status and future would have been broader and more positive earlier on.

Like my fellow undergraduate peers, teaching was just something to bide the time until success—full-time performance employment—occurred. My networks expanded, providing an opportunity for a six-month contract in musical theatre. Although friends and relatives congratulated me, the job did not hold any value for me artistically at the time, only financially. Yet I am deeply passionate about musical theatre now. In hindsight, my perception was built on a hierarchical perception of artistic success and, for the others, on their perspective of 'real' employment. Meanwhile, others my age were struggling to be employed at all. If my undergraduate training had encouraged diverse music- and non-music-related activities rather than focusing on a single career, would my colleagues and I have had a healthier career perspective? Would I have been more open and accepting of employment opportunities? Would my performance outcome be better, worse or the same?

My career path does not appear to have had a clear linear progression. My underlying, ongoing goal has been to be the best musician I am capable of being, but the various courses that this led to would seem at first to have been purely governed by luck, or arbitrary judgement at best: I was always open to any opportunity offered. My career success has been due to my strong, far-reaching music networks, interpersonal behaviour, assorted instrumental skills and genre capabilities, and diverse education.

At the QCGU, I learned how to play the classical clarinet well, thanks to an excellent performance teacher, but I hardly gained the other skills I have required in my career. Like most institutions of its kind, the QCGU was largely governed by an unspoken mission to produce musicians for linear career trajectories where others took care of the administration such as marketing, promotion and financials.

My introduction to these non-music skills was facilitated by an MBA degree and ‘real-world’ opportunities to apply this newfound knowledge. I was lucky to have the portfolio employment to learn the more subtle aspects of the music industry such as professionalism, which otherwise did not occur within my degree. I found these continually updated capabilities empowering and increasingly valuable to sustain my self-confidence to continue with music, particularly as technology continues to drive a changing professional environment and government artistic support remains precarious.

This personal account describes the evolution of a portfolio career based on a misguided single career ambition, incubated by a nineteenth-century conservatoire training, leading to a mid-degree crisis for this otherwise passionate and successful student musician. Although I was professionally proactive during my degree, it was not enough to facilitate a healthy professional identity because of a personalised ‘must-win-an-orchestral-job’ goal that was supported by my peers and educators. My portfolio identity would have been easier to embrace if accepted as ‘normal’ by my teachers, peers, family, friends, work colleagues and self. This acceptance was facilitated by the acquisition of enterprise and entrepreneurship skills that enabled self-instigated career confidence.

1.2 A Personal Account of Teaching MLaaM

Teaching MLaaM in a conservatoire has been a challenging task for someone who identifies more as a portfolio musician than as an academic. With no prior model to follow, within the last six years I have gained new skills in such areas as curriculum and assessment design, aligning educational strategies with students’ career values and higher education perspectives, negotiating staff employment perspectives and opinions, and navigating the overarching tertiary education bureaucracy. This only occurred via trial and error, as the university’s training support available for new academics conflicted with my highly active portfolio music career and sessional tertiary employment. I value my on-the-job training, which allowed opportunity and scope for deep learning, but I do worry that my errors adversely affected the students.

When I was finally able to attend formal training in the form of short seminars and symposiums, they provided new information and ideas, enabling me to create more effective courses. I located publications and online forums to supplement my knowledge but literature relating specifically to teaching vocational preparation within a conservatoire environment was still very limited. The people I knew who taught such elective subjects focused more on music business than career planning, and the cohort was usually late-year undergraduates who were concerned with the financial aspects of their careers and usually interested in popular music or jazz. Their course design did not apply as well to the MLaaM student cohort, the majority of whose intended employment outcomes were situated in Western classical, contemporary art and jazz music, and to a lesser extent in production and technology.

I initially approached teaching the MLaaM 1 course naively, thinking that my varied and local career experience would suffice as a solid foundation for industry guidance that would appeal to a diverse tertiary music cohort. Course evaluations indicated the students agreed real-world experience was valuable to them, but the inclusion of publications and statistical data was limited in the initial offerings and the courses were viewed as ‘made up’ (first-year student, 1020QCM, SEC, 2012).

At that time, the lecture as a traditional medium of learning was undergoing an identity crisis (Berrett, 2012), and this study reveals (see Chapter 5) that ‘digital native’ or ‘millennial’ students entering tertiary study were presenting themselves as rather entitled (Sinek, 2016), an attitude that was possibly exacerbated by their fee-paying status. Their educational undergraduate expectations were very different to what I had experienced. My one-to-one teaching and small-class lecturing had not prepared me to recognise that the ‘sage on the stage’ was not appropriate (McWilliam, 2008) and I had to unlearn my learning in order to communicate to students with diverse career aspirations and education expectations. I had abundant music industry experience, but no education skills to enable me to communicate its value to a large class of students. Bridgstock and Carr (2013) identified with this problem in discussing the related topic of teaching Creative Enterprise (CE) to first-year creative industries students:

> Tertiary educators must be provided with sufficient support and professional development to implement CEE [Creative Entrepreneurship Education] curricula

> into their programs. It is valuable but not sufficient for teachers to be creative practitioners themselves—while teacher-practitioners will have useful entrepreneurial expertise to share, being competent in CE themselves does not necessarily mean that teachers are capable of teaching CE. (p. 30)

This may appear to be common sense to seasoned academics, but my practice as a one-to-one lecturer and long-standing music industry participant had never exposed me to the level of pedagogical knowledge required for this role. As others have recognised, the introduction to university teaching usually does 'not include discipline specific content' (Carbone, 2011, p. 84). For these reasons and those discussed in this study, I can state that not many of the 2011–2013 students would think too highly of the MLaaM courses or feel they had an impact irrespective that the courses achieved above the university standards. Although my teaching was considered exceptional, I was not satisfied with the course ouctomes and thought course design, content and student engagement could be improved.

1.3 Thesis Overview

Following practitioner, qualitative and quantitative research methods, this study aims to investigate student and portfolio musicians' current and proposed employability practices. These practices will be aligned with an evolving vocational preparation strand and embedded employability education. The thesis consists of eight chapters.

Chapter 2 reviews the literature on national and international trends in the music profession, industry and employment; educational publications on the music profession, industry, enterprise, creative entrepreneurship and legal management; the twenty-first century tertiary student musician; musicians' careers; curriculum design recommendations; music industry and entrepreneurship education; and the status of higher education in Australia. Gaps identified in the literature are used to subsequently formulate the research questions.

Chapter 3 outlines the methodology of this study, answering the primary question: Taking into account current and future realities for music professionals in Australia, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers? Authoethnographical contributions are embedded throughout this thesis, as well as participatory action research on the evolution of the MLaaM vocational preparation strand from 2012 to 2017, and a case-study exemplar of a conservatoire ensemble applying MLaaM theoretical concepts from 2013 to 2015. Analyses of student assessment, student experience of course (SEC) surveys and student year-specific focus groups are used to determine the QCGU learning culture, further informed by 12 faculty interviews. Course design is informed by interviews with three Australian arts advocates, three higher music education leaders and three industry preparation lectures. Interviews with 15 South-East Queensland musicians inform the design of an online survey of 261 Australian portfolio musicians working in diverse genres. The quantitative data are utilised to validate the qualitative methods of this study.

Chapter 4 discusses QCGU students' career aspirations, degree engagement, mitigating strategies for the mid-degree slump, industry activity, perceptions of vocational preparation outside of MLaaM education, transitional planning and perceived career sustainability skills. A Conservatoire Student Lifecycle is ascertained from which to align a vocational preparation strand.

Chapter 5 reports on QCGU faculty, industry leaders, higher education leaders, and tertiary music industry lecturers' perceptions of industry and tertiary change, future industry trends, the sustainable skills required by graduating student musicians, vocational preparation and the MLaaM courses. This is used to determine a timeline and typification of vocational delivery within an undergraduate Bachelor of Music degree.

Chapter 6 outlines the online survey results, affirming the interviewed musicians' responses. The portfolio musicians' demographics, career paths, strategies and sustainable skills are scrutinised. The musician identity and its contextualisation within the wider employability landscape are discussed, considering attrition and perseverance with the profession. The current state of the music industry and profession is examined to determine the required skills of the twenty-first century graduate musician.

Chapter 7 reveals 11 barriers to the success of formal vocational preparation courses within a conservatoire environment. The processes and assessment of the MLaaM strand, striving to fulfil the aim to vocationally prepare student musicians for their career realities, are aligned to the research results and described in relation to the Real, Relevant, Respectful and Inspiring (RRRI) model of course delivery.

Chapter 8 summarises the study's research methods and findings and discusses implications and recommendations for future curriculum and industry reform.

Chapter 2: Literature Review

This chapter reviews journal articles, theses, reports and online industry sites according to seven categories that have been identified to inform this research:

1. National and international trends in the music profession, industry and employment
2. Educational publications on the music profession, industry, enterprise, creative entrepreneurship and legal management
3. The twenty-first century tertiary student musician
4. Musicians' careers
5. Curriculum design recommendations
6. Music industry and entrepreneurship education
7. Higher education in Australia.

2.1 National and International Trends in the Music Profession, Industry and Employment

The media has reported that many external environmental forces have placed pressure on the global music industry and the Western art music profession. In Australia, government funding for the arts has declined, placing significant stress on small to medium arts enterprises and the independent musician (Dow, 2016). Larger organisations such as Opera Queensland have been in a similar position (N. Cooper, 2015) with funding under review (Westwood, 2016). A positive key outcome of the National Opera Review has been the call for

> an 'appropriate balance' in the number of Australian and international singers on stage. OA [Opera Australia] in particular has engaged international singers in greater numbers, from 19 last year to 29 this year. Singers have retired early or left the profession, the report says, because there is no work for them. (Westwood, 2016)

Notwithstanding an emerging Creative Economy (Cunningham, 2013; Howkins, 2013) highlighting the growing economic value of the 'creative class' (Florida, Mellander & Stolarick, 2010) and the existing Experience Economy driving a perceived increase in experiential consumption (Tschmuck, Pearce & Campbell, 2013), the aftermath of the 2007–2008 global financial crisis caused irreversible damage to international orchestras and opera houses (Jones, 2010). Musicians have experienced wage freezes, lockouts and dismissals throughout the United States (US) and Europe as institutions file for bankruptcy (Flanagan, 2012; Kennicott, 2013). As such, 'there is perhaps no other feature of life among orchestral musicians that is as variegated as its precarity' (B. Long, 2015, p. 4). Guus Mostart, a touring opera manager in the Netherlands noted that, like Australia, 'the loss of smaller companies who support younger artists and young composers is even more worrying than what's happening at the bigger companies. They are the breeding ground for the future of music' (as cited in Service, 2011). Conversely, areas of traditional employment growth include China, where Western Classical music is gaining more prominence (Huang, 2012; R. Tang, 2015) and contemporary music performance in Australia (Bowen, 2016). In some ways, Australia is better positioned than its European and US counterparts—all orchestras and opera houses are still currently active.

Yet accessible technology, digital downloads and illegal file sharing has had a negative impact on the recording industry (Alexander, 2002; Buzacott, 2015; Norbert, 2006) and royalty income, and contributed to the 'get-it-for-free' consumer mindset (Page, 2015). Subsequently, live performance and touring remains the last bastion of artistic income (Kusek, Leonhard & Lindsay, 2005; Pareles, 2002), but audiences of Western art music are ageing (Letts, 2011; 'Musical Briefing: Ageing Audiences', 2012; Page, 2015;). In an article by S. L. Brown (2015), musician and researcher Sarah Taylor, reported the prevalence of live venues remained reliant on liquor licence costs and noise restrictions, and while Melbourne continued to thrive, Sydney's live music scene was precarious. No current live music venue trend reports exist for other Australian cities.

Economist David Throsby and his colleagues at Macquarie University have conducted several studies of Australian artists since the 1980s which 'paint a bleak picture of artists' circumstances' with respect to creative income (Throsby, 2016). Report titles reflected this: *When Are You Going to Get a Real Job?* (Throsby, 1989); *But What Do You Do for a Living?* (Throsby, 1994); and *Don't Give Up Your Day Job!* (Throsby, 2003). Throsby and Zednik's (2010b) study, *Do You Really Expect to Get Paid?,* was based on artist surveys and interviews, and cross-referenced Australian Census data. It reported on musicians' and composers' mean ages of 50 and 48 respectively, with a male gender bias (68% and 73%). Income was categorised as *creative work*, where one works in their Principal Artistic Occupation (PAO); and *artistic work*, which includes ‘teaching in the artists’ artform’ (Throsby & Zednik, 2010b, p. 39) and was most common for musicians. The mean creative income was $19,300 (musicians) and $25,900 (composers), and arts-related income was $10,800 (musicians) and $11,900 (composers); therefore, total artistic income was $30,100 (musicians) and $37,800 (composers). *Total income* included income from non-music related fields and was reported as $43,500 (musicians) and $51,200 (composers). In general, women earned less; however, this trend had declined since the previous 2003 study. First income for musicians occurred prior to basic training (15%), during basic training (35%), within three years of training completion (12%), and after three or more years of training completion (11%). Throsby and Zednik’s (2010b) report also defined the career stages of the Australian artist as: beginning/starting out, becoming established, established and established, but working less intensively than before. However, while the mean and median age of the established musicians and composers was discussed, the mean income was not. *Training* was designated as a separate element not included within the notion of career, despite acknowledging that artists began their professional practice during this time. For many, training is considered ongoing throughout an artist’s career (Bennett, 2010; Smilde, 2009).

Overall, Throsby and Zednik (2010b) concluded that even though Australian artists earned less than the general working population of Australia, the number of artists has not fallen. Positive career influences included intrinsic factors such as passion, persistence and artistic talent, as well as extrinsic factors such as support and encouragement from friends and family. Intrinsic factors were most dominant. In addition to low financial returns, negative career influences included lack of time for creative work, and/or available artistic employment opportunities. The report also indicated the impact of the digital age, which Throsby affirmed in an interview with *The Australian,* suggesting ‘the term “portfolio career” may falsely glamorise the trend, but for many artists such a working life is now almost inevitable’ (as cited in Sorensen, 2010). While this is regarded as generally understood, the report is problematic in that the study included relatively small numbers of musicians surveyed/interviewed (260). Furthermore, it could be argued that those making a living from Western art music practice would experience different career paths and income compared to those working in popular music, yet the musicians' and composers' preferred genre was not noted.

Cunningham, Higgs, Freebody and Anderson (2010) criticised such reports to the Australia Council for the Arts because they worked with a 'small sample size' and presented an alternate 'creative trident method' (p. 3) when working with census statistics. Unfortunately, while this method considered *specialist creative*, *embedded creative* and *support workers*, it did not discern what area of music these artists worked in or their portfolio of work. The census categories are simply too broad. This view is supported by Australian researchers Bartleet et al. (2012) who agree that 'much of the activity undertaken by musicians with diversified work patterns is not captured' (p. 33).

The *Working in the Australian Entertainment Industry: Final Report* (van den Eynde, Fisher & Sonn, 2016) described an Australian entertainment and cultural industry 'in severe distress' (p. 1). Based on interviews (n=36) and a survey (n=2407) during 2015, it affirmed the findings of Throsby and Zednik (2010b), which identified a passionate and committed art workforce supported by family and friends. However, it reported a lack of support from their 'toxic' industry, with participants reporting 'difficulty negotiating their negative and critical work environment' (van den Eynde et al., 2016, p. 1), despite possessing strong employability networks. Targeted groups were *performers* (including musicians and composers), *performance arts support workers*, and *technical operators*. In many ways, this study was more thorough in understanding the longevity of primary income, as well as their usual employment (tenured, freelance, employee, full time, part time, volunteer, casual, self-employed, contractor and other), but the latter was not further divided into musicians and composers. Neither did the researchers distinguish between 'art' (e.g. classical music) and 'entertainment' (e.g. musical theatre). They did ascertain that '93.7% of musicians, 85.1% of singers … earn less than $60,000 annually' and '76.5% of musicians, 65.7% of singers … earn less than $30,000' (van den Eynde et al., 2016, p. 41). However, like the other studies, there was no description of the quality, genre of music or distinct employment portfolio of the 418 musicians and composers.

Parker's (2015) report, *Results of the Musicians' Well-being Survey,* explored the psychosocial factors of music employment experienced by 204 Australian musicians of a younger average age than Throsby and Zednik's (2010b) participants—36.7 years. Parker's (2015) participants possessed an average professional experience of 16 years, 52% were located in Queensland, and, like my study, there were none in Northern Territory. Their most common instruments were guitar, voice and piano, probably because of the dominant employment genres were rock, eclectic, jazz, classical and popular music. Key findings included a 'precarious work situation' supplemented with 'additional work' (e.g. teaching, retail and other creative work), high workload and low income (Parker, 2015, p. iv). In comparison to Throsby and Zednik's (2010b) report, teaching was considered supplementary rather than artistic income. It concluded:

> *Job insecurity* and *career uncertainty* poses [*sic*] the largest threat to musicians' life and work outcomes, as it was associated with lower *life satisfaction*, and higher *psychological distress*, *burnout*, and *intentions to leave the industry*. *Workload* was also associated with higher *psychological distress* and *burnout*, and *interpersonal conflict* was associated with higher *psychological distress*. (Parker, 2015, p. v, emphasis in original)

My concern with this study is that the most common reported age was 25 years. This suggests that the majority of these musicians have only just begun to feel established in their industry, and the progress towards establishment would naturally be fraught with the stress and angst of developing their career. In addition, while the primary genres of music employment were ascertained, the type of training (e.g. classical, jazz or popular) was not described. Just under a quarter had only completed high school as their highest education accreditation, compounding the issue observed within this and the above studies as to how the term 'professional artist' is defined. While *life satisfaction* was reported, *career satisfaction* was not. In addition, there was no indication as to how this category fluctuated throughout the duration of a career.

In designing a vocational preparation strand, specific information would be useful to accurately describe career processes for students while ensuring the relevance and best-practice application of course content. What can be discerned from these publications is that the emerging Western art music professional is not entering the same global environment that established musicians initially experienced. As indicated above, it would appear musicians can no longer rely on public funding or traditional income streams, and expected income is not comparable to other professions. Rather, they will need to seek performance employment beyond their linear career expectations and localities in new and entrepreneurial ways while embracing diverse genres and a portfolio of employment. To achieve more autonomy and wider audience access, independent artists will need to further embrace technology. As noted by Weller (2013): 'Today's artists have greater power to affect their own career trajectories but more competition and less clarity in determining appropriate and sustainable paths' (p. 178).

2.2 Educational Publications on the Music Profession, Industry, Enterprise, Creative Entrepreneurship and Legal Management

There are many texts, associations, websites and blogs on the 'how to' of the music profession and industry, which provide a rich source of information for the 'what' or theoretical knowledge an industry preparation course could include. The majority of them relate to *becoming established* or *established musicians* who possess a well-defined employability agenda and strong musician identity, and are at a career crossroads or seeking further stimulus for their already successful careers. Texts geared towards undergraduate students of Western art music are only recently becoming available, more so as the traditional conservatoire model is increasingly questioned (Burt, Lancaster, Lebler, Carey & Hitchcock, 2007; Dunlop, 2001; Hannan, 2001; Harvey, 2008; Lancaster, 2001; Letts, 2001; Roennfeldt, 2007a, 2007b).

2.2.1 Australian texts.

Hannan's research into the availability of over 150 music employment career paths in Australia culminated in *The Australian Guide to Careers in Music* in 2003. He identified 12 broad categories, describing the training and skills required, employment availability and opinions from those active in each field. He concluded that the Australian music industry was a culturally rich environment that provided many career options. In addition, he endorsed the portfolio career, reflecting, 'I believe that my own subsequent career—as an academic and music educator—would have been quite different had I not been forced to work in many different parts of the music industry' (Hannan, 2003, p. 73). Even after 14 years, the majority of his employment descriptions seem to retain their currency. An additional chapter, *Digital & Online* is available with an updated version of the book online (Hannan, 2013). This resource is appropriate for students owing to its informative and broadly applicable content and Australian context.

Written by a portfolio career musician, Letts' (1997) book, *The Art of Self-Promotion: Successful Promotion by Musicians*, was commissioned by the Australian Council for the Arts, who recognised the growing need for musicians to develop sustainability skills beyond performance excellence. While most of the advice retains its core relevance to Western art musicians, it was written prior to the social media boom. Therefore, it does not include this form of self-promotion or other emergent technologies. Of note, this book includes a questionnaire for the reader to determine their career aspirations, goals, core identity and self-promotional ethics.

Music and film lawyers Simpson and Munro's (2012) *Music Business: A Musician's Guide to the Australian Music Industry* is an extensive edition that helps emerging and established musicians navigate the murky waters of tax, copyright, business structures and passive income streams such as royalties. Relevant to the digital age, it is a very comprehensive text and references current Australian legal procedures.

Beard and O'Hara's (2006, 2010) and O'Hara and Beard's (2006a, 2006b, 2009) texts favour commercial and popular music genres where objective outcomes such as finance are more likely aspirations (Zwaan, Bogt & Raaijmakers, 2010). Information on business planning is valid but requires a personalised adaptation and the marketing advice is out of date.

Bennett's (2008c) *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future* is an ideal resource to inform educators working in vocational preparation courses similar to MLaaM, particularly for those teaching within a conservatoire environment with a classical student cohort having strong aspirations for performance professions. Her edited book, *Life in the Real World: How to Make Music Graduates Employable* (Bennett, 2012a), draws on the expertise of professional music education scholars to discuss the central question of how to make music graduates employable and supplies workshop resources useful for in-class activities—suitable for both undergraduate and postgraduate courses—and personal reflection. While there is discussion of the Australian, US and European employability landscape, it is mostly applicable to the Western classical music traditions. China and other emerging countries are not mentioned.

The above texts largely focus on performance and composition plus merchandise and income activities, but exclude education employment. P. Johnston's *The PracticeSpot Guide to Promoting Your Teaching Studio* (2003) and *The Practice Revolution: Getting Great Results from the Six Days Between Music Lessons* (2007) offer promotional and teaching strategies to develop a thriving private practice, but do not consider the impact of Skype technologies or online studio business.

2.2.2 Other texts.

US-based Cutler's (2010) *The Savvy Musician* provides enterprising tips for social capital development, basic promotion, marketing, finance and fundraising suitable for the *training* and *emerging musician*. Likewise, Myles-Beeching's (2010a) *Beyond Talent: Creating a Successful Career in Music* considers such topics in great depth in addition to case studies of musicians with diverse careers. However, the employability transition from undergraduate to graduate is only marginally considered in both of these texts. Klickstein's (2009b) *The Musicians' Way: A Guide to Practice, Performance, and Wellness* is largely focused on the mental and physical wellbeing of the musician and achieving effective practice strategies. It is mentioned here for its chapter on 'Succeeding As a Student', which encourages students to '1. Draft a career plan, 2. Educate yourself, 3. Network, 4. Fill many niches and 5. Polish your image' (Klickstein, 2009b, p. 299). While the advice is worthy, the detail is lacking. However, Klickstein (2009b) does consider why career planning is important, suggesting that it avoids perpetuating career delusions that 'prevents them from exploring their capacity for creativity, service, and income in other areas. In addition, their unrealistic outlook buys them a ticket to emotional pain' (p. 301).

The UK-based text *Preparing for Success: A Practical Guide for Young Musicians* (Hallam & Gaunt, 2012) considers the education processes that students in a conservatoire or music school environment will experience, musical identity development, possible career prospects and health. It is largely for *training* and *emerging* classical musicians and possesses a nominal reference to enterprise management. *Beyond Sound: The College and Career Guide in Music Technology* (S. L. Phillips, 2013) is a US publication that draws on the inspirational stories of music technologists to guide college students to maximise their degree experience and strategise their unique career paths. It is quick to debunk the recording engineer dream, but espouses the multitude of other independent opportunities available. It is a very useful book upon which a first-year music technology career syllabus could be designed.

In general, these texts appear to possess a core message of career, enterprise or musicianship; no text appears to equally embrace all three. However, one that appears to at least interpret these varying concepts is *Music, Markets and Consumption* (O'Reilly, Larsen & Kubacki, 2013), which successfully maintains a non-geographic, non-genre-specific approach to the marketing of music, considers art and popular music making, and explores the evolution of the musician-as-marketer. The digital environment and the role of festivals are also considered. For students experiencing their initial cultural cringe when dealing with self-promotion, this book is ideal because it invites the reader to consider the core values of music and music-making.

2.2.3 Online resources.

Websites and blogs designed to inform and educate about the music industry and music profession are prevalent. Examples include www.thebiz.com.au, www.artshub.com.au, www.qmusic.com.au, www.apra-amcos.com.au, www.musicbizaustralia.com, www.musiccareer.com.au, www.bulletproofmusician.com and www.berkleemusic.com/school/courses. These are useful for inspiration and as supplementary resources for entrepreneurial students with greater initiative who are keen to immediately operate within their music industry environment. They can be categorised into 1) online learning (e.g. US-based Berklee College of Music); and 2) Industry Awareness and Resources (e.g. Australian-centred Arts Hub, Music Career, Q Music, Australasian Performing Right Association (APRA) Australasian Mechanical Copyright Owners Association (AMCOS), The Biz and Music Biz Australia). The latter category supports all disciplines within the music sector, but The Biz and Q Music lean more towards the popular music domain.

2.2.4 Discussion.

This literature review has so far determined that there are many considerations when choosing supplementary resources for vocational preparation courses. While common business topics are practical for the development of a portfolio career, it would be hard to perceive how to deliver this in a tertiary setting as stand-alone information without understanding the students' base knowledge, attitudes and progressive development as musicians. Rather, in a conservatorium context, more desirable are texts that are applicable across musical disciplines and assist with the *starting out* and *becoming established* stage. This is evidenced by Throsby and Zednik's (2010b) report, which confirmed that the most common age of establishment is 25 (musician) and 30 (composer) (p. 31). As this is roughly five years after graduation (based on a three-year degree), it would be a mistake to focus solely on hard skills within any vocational preparation course. Therefore career planning is needed.

Furthermore, as many scholars have found that the motivations for musical careers are not primarily financial (Bridgstock, 2005; Daniel & Johnstone, 2017; Hall & Chandler, 2005; Menger, 1999; Nagel, 1988; Throsby & Zednik, 2010a), only focusing on the commercial nature of the industry may alienate undergraduates. Publications by Myles-Beeching (2010a), Cutler (2010), Hallam and Gaunt (2012) and Hannan (2003) provide an additional element towards the 'how-to' of the music industry. Introducing 'why' musicians aspire to a career, Bennett (2012a) Myles-Beeching (2010a) and Hallam and Gaunt (2012) aimed to prompt readers to explore with reflective questions and ensure that undergraduates develop an awareness of self and are open to self-development in order to know what it takes to be a musician, thus promoting the positive aspects of the diverse nature of a portfolio career. Hallam and Gaunt (2012) considered how to best utilise an undergraduate degree, offering practice hints, short- and long-term goal evaluation, and strategies for maximising individual lesson time.

Overall, there is plenty of information available assisting the emerging and established musician, highlighting that the non-music skills of vocation education are of value. The literature review also reveals that there are few Australian-specific texts, and even fewer relating to training and beginning music careerists. However, with increasing value on education designed around authentic experiential learning (Bennett et al., 2016; Herrington & Herrington, 2006; Huhtanen, 2010; D. Kolb, 1984), course designers run the risk of over-developing their courses. Furthermore, it is possible content can be covered elsewhere within the degree, delivered within one-to-one teaching, or built upon the students' current knowledge and experiences.

2.3 The Twenty-First Century Student Musician

Research on awareness and support of students' transition from secondary to tertiary education is broadly recognised as valuable to educational curriculum design for student-led rather than teacher-led learning (Burland & Pitts, 2007; Kift, 2009; Lizzio, 2006; Winterson & Russ, 2009). While student musicians' social integration, a key driver for a successful transitional process, is acknowledged to be more positive than non-musicians' (Winterson & Russ, 2009; Yorke & Longden, 2004), it could be argued that their degree experience is more complex than considered (A. Seidman, 2012). Upon entry, students' initial music career aspirations are challenged and recalibrated, largely owing to self-comparisons and increased performance expectations (Juuti & Littleton, 2010; J. Miller & Baker, 2007; Pitts, 2002). This process has been articulated as the ‘development of a music student’s sense of professional self-concept’ (M. Long, 2013, as cited in Hallam, 2017, p. 485). Bennett and Bridgstock (2014) argued that ‘understanding student and graduate perceptions of work, career, and identity might enhance our ability to offer timely and meaningful support’ (p. 3).

2.3.1 Student aspirations.

A longitudinal research project titled the Plans and Aspirations of Young Musicians (PLAY), was developed at the Guildhall School of Music in London, involving semi-structured interviews with 20 undergraduate and postgraduate music students and 301 surveyed music student participants (65% undergraduate and 35% postgraduate). While no report exists, all research leaders published the various findings (Gaunt, 2010; Gaunt, Creech, Long & Hallam, 2012; Hallam, 2017; Hallam & Gaunt, 2012; M. Long, 2013). The interviews revealed that while students had defined aspirations for a career in music, just under half ‘could not articulate specific ideas about what kinds of work they would pursue, and were taking more of a “wait and see what comes along” approach’ (Gaunt, 2010, p. 196). This attitude was also not related to any particular student year. Of note, piano and string students were more inclined towards defined music careers. From the survey, positive employment aspirations were reported as mainly enjoyment, financial sustainability and professional performance. These aspirations did not change by second year; however, there was less ‘I want to be a star’ dialogue as they progressed through their degree and career plans were modified according to the realities of their instrument and chosen genre (Hallam, 2017).

Similarly, G. Carey’s (2004) study of Australian undergraduate piano students revealed a process from idealisation to realisation of career employment, comparable to Juuti and Littleton’s (2010) study, but the degree did not support this transition:

> The pattern across three years from entry to exit showed students’ expectations moving from being trained for success in elite musical performance to graduate disillusionment about the dubious relevance of much of the program to what they were now seeing as the reality of their future work. (McWilliam, Carey, Draper & Lebler, 2006, p. 2)

M. Long (2013) quantified the PLAY participants’ ‘idealistic’ aspirations, reporting that ‘approximately two-thirds of students aspired to a career as an international concert artist or as a soloist' (p. 40). The participants' possible feared outcomes, however, were either not investigated or not mentioned in these studies.

Freer and Bennett (2012) argued that 'early career musicians often hold stereotypical images about artistic life that can impede their development in workplaces that require additional tasks and skills' (p. 268). Bennett and Bridgstock (2014) identified 'poor career preview' (p. 12) before and during tertiary arts studies of 58 dance and music students whose desired career aspirations for high-level performance and composition careers (musicians) were at odds with their expected careers and the eventual reality of portfolio employment. Their investigation into 'aspired' and 'expected' career realities adapted what Markus and Nurius (1986) termed 'possible selves', which 'represent individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming, and thus provide a conceptual link between cognition and motivation' (p. 954). Perceptions of positive and negative possible selves can equally influence career motivation and need to be recognised and incorporated into career planning.

Bennett and Stanberg (2006) reported that students' perspectives on teaching as 'fallback' careers clouded their perceptions of success and potentially inhibited identity formation throughout their degree and their subsequent career satisfaction. Regarding pianists' perceptions of career success and failure, Huhtanen (2004) distinguished those who regarded teaching as financial support (dreamers) from those who welcomed it as part of their portfolio identity (realists). Music psychology scholars Lehmann, Sloboda and Woody (2007) advocated that aspiring musicians need to know 'why' they are involved in 'task-evolved and ego-involved goal orientations' (p. 60), and leadership counselor Simon Sinek (2017) commented in an online video: 'If people learn their 'why', it makes them better qualified and, more importantly, more confident to choose the careers, the jobs, and find companies that create environments in which they are more likely to be inspired and fulfilled'. In a study of six large public state universities in the US, Parkes and Jones (2011) identified four main themes from responses by 91 students as to why they were planning a career in music performance:

1. They **enjoy** playing music (intrinsic interest value)
2. They have the **ability** to succeed at playing music (expectancy/ability)
3. They believe that music performance is **useful** (extrinsic utility)
4. They view themselves as **musicians** (attainment value). (p. 23)

Parkes and Jones (2011) aligned their results with the four components of the expectancy-value model of motivation (i.e. expectancy/ability, intrinsic interest value, attainment value and extrinsic utility value; see Eccles, 2005). Point four relates to the students' innate sense of musical identity, which only applied to 11.8% (n=10) of participants. Although the study did not ask what area of music performance the students were considering, or whether they were considering performance *and* teaching as part of a portfolio career, it is useful to my comparison of students' career aspirations.

2.3.2 Student identity.

In *Musical Identities* (MacDonald, Hargreaves & Miell, 2002), scholars distinguished *identities in music* (IIM) such as 'musician', 'composer' and 'performer', which, reinforced during tertiary training, form 'an important part of the self-concepts of professional musicians' from *music in identities* (MII), that is, 'how we use music within our overall self-identities' (MacDonald, Hargreaves & Miell, 2017, p. 4).

Bennett's (2005) doctoral study revealed a process whereby a musician's initial identity tends towards the original and intended specialisation, evolving to include multiple identities throughout their career, thus further identifying oneself as a 'musician'. This timeline appeared to depend on the individual and their musical experiences, but it was unclear whether it began from undergraduate training.

Daniel's (2016b) study of 120 Australian creative and performing arts students enrolled in a regional university found that a student's identity as 'student' rather than a 'musician' or 'photographer', for example, usually remained as such throughout their degree. However, there was no discussion of whether students were involved in professional work or internships that could influence this result. While finding that 'most students perceive artists to be relatively misunderstood or marginalised in contemporary Australian society' (Daniel, 2016b, p. 25) there was no further investigation of what authentic experiences had contributed to these students' opinions. In addition, it was noted that students accepted 'thinking and operating in a business or commercial way' (Daniel, 2016b, p. 25) was crucial to future employment activity and identity, but how they perceived the reality of learning such skills or how those skills had contributed to their current identities was not discussed.

Kadushin's (1969) study of undergraduates from Juilliard and the Manhattan School of Music revealed their professional work during their undergraduate training contributed to their identity transition from student to professional, and that their training, while important, could not successfully assist the process alone. Rather, he proposed that 'Students who do not engage in "clinical" activities (professional work) do not generally acquire a high [professional] self-concept' (p. 389).

Explaining the relationship of self-concept to identity, Hallam (2017) proposed that 'historically, the term self-concept was used to refer to how individuals perceived and evaluated themselves in different areas of their lives' (p. 475). With respect to employability, Kadushin (1969) argued that the answer to the question, 'What do you do?' 'is whether [the person] earns his living, or most of it, from the practice of that profession' (p. 390). More recently, scholars have argued that 'musical identities are performative and social—they represent something that we *do*, rather than something that we *have*' (MacDonald et al., 2017, p. 4).

Hallam (2017) explained that 'the self-system is made up of a number of self-images including those relating to self-esteem, self-efficacy, ideal selves, and possible selves, which are often context or situation specific and, which develop in interaction with our environment' (p. 475). The concept of possible selves is regarded as highly relevant to musicians' formation of musical identity (Bennett, 2008b; Bennett & Freer, 2012; Bennett & Stanberg, 2006; Burland & Pitts, 2007; Burt-Perkins & Lebler, 2008; Daniel, 2016b; Hallam, 2017; Huhtanen, 2010; MacDonald et al., 2002; Meijers, 1998; Nagel, 1988; O'Connor, Cunningham & Jaaniste, 2011; O'Neill, 2002; Oakland, MacDonald & Flowers, 2013; Parkes & Jones, 2011; Pitts, 2002; Roennfeldt, 2007b; Weller, 2013, 2014), as possible selves 'provid[e] a sense of direction in relation to education' (Hallam, 2017, p. 475). While student musicians' learning identities have revealed prioritisation of performance-based experiential learning over academic studies (Burland & Pitts, 2007; Colwell, 2012; Presland, 2005), the research into developing career identities throughout undergraduate training, beyond Kadushin's (1969) and the PLAY study, is more recent.

Scholars generally agree that musical identities 'constantly change and develop throughout the life-span in response to cultural norms and the feedback received from interactions with others' (Hallam, 2017, p. 476). Hallam (2017) noted the PLAY project revealed that 'the students' musical identities were constantly reformulated in response to comparisons made with the performance of their peers and feedback from teachers and others, which impacted on their motivation and self-belief' (p. 485). MacDonald et al. (2017) noted that such identities are influenced by external environmental forces and 'will develop, change, and diversify still further and more rapidly as … technology develops' (p. 11), therefore creating new 'musical domains and phenomena' (p. 8). Oakland, MacDonald and Flowers (2017) recognised that a portfolio career identity label contributes to greater perceived adaptability to a changing employment environment, which could create less struggle with a musician's identity transition and transformation, therefore less psychosocial stress, particularly for opera singers. However, they questioned the 'implications that being a 'jack-of-all-trades' has for musical excellence' (Oakland et al., 2017, p. 432). Hallam (2017) suggested that 'professional musicians who have a portfolio career may perceive themselves primarily to be performers, but with less central identities as teacher, coach, or arranger' perhaps because they 'see themselves as outstanding performers, but only adequate as a teacher' (p. 477). This correlation of musical ability to performance identity has its initial foundations in a UK qualitative study of 395 people's perceptions of musical ability, in which 71% of responses related musical ability 'to being able to play a musical instrument or sing' (Hallam & Prince, 2003, as cited in Hallam, 2017, p. 477). This was confirmed in a follow-up study of 600 people (Hallam, 2010).

Research into the influence of non-musician peers and family on student musician identity formulation is minimal, but societal perspectives and their ramifications on musicians' lives is more prevalent for jazz and popular musicians (C. Cooper & Wills, 1989; Kubacki & Croft, 2011; Page, 2015; Stebbins, 1966) than for classical musicians. Nagel's (1988) study of 82 musicians (University of Michigan) suggested that while parents had supported their children's musical education, they feared 'that a music performance occupation would lead to an unstable lifestyle, dictated, in part, by economic insecurity' (p. 68). Nagel (1988) correlated this lack of support with their degree and employability experience, noting that 60% of the participants 'were experiencing conflict or dissatisfaction regarding their career choice in music' (p. 68). Given the vastly changed economy since 1988, it would be interesting to contrast contemporary students' aspirations and subsequent identity formulation.

2.4 Musicians' Careers

2.4.1 Defining the musician.

The definition of 'musician' as 'a person who plays a musical instrument, especially as a profession, or is musically talented' ('Musician', 2016) in the *Oxford Dictionary* or 'a composer, conductor, or performer of music; *especially*: instrumentalist' ('Musician' n.d.) in *Merriam-Webster's Online Dictionary* is rather limiting, ambiguous and not indicative of current contexts of music making such as technology. Bennett's (2008c) definition, 'a person who practises in the profession of music within one or more specialist fields' (p. 102), is based on her thorough exploration of the meaning and history of the classical music, the history and gender bias of the classical musician, and performance-based classical music education and training (Bennett, 2004, 2005, 2007a, 2007b, 2008a, 2008c, 2009, 2010; Bennett & Freer, 2012; Bennett & Stanberg, 2006). It also well defines the portfolio career musician and is appropriate to this study, as it facilitates the inclusion of teaching within the identity of musician.

O'Neill (2002) argued that regardless of the ambiguity of 'what constitutes a musician, contemporary theorists from across these disciplines appear to agree on the need for the term to encompass more than the ability to demonstrate music performance skills' (p. 79). Huhtanen (2012) concurred, stating 'presenting virtuosity in one's playing added with pedagogical competence does not suffice anymore. The professional has to gain a large set of other competence skills' (p. 60).

2.4.2 The working musician: 'Art for art's sake' *v.* a commercial approach.

The attitudes of the working musician are central to this study. As a professional musician, I have observed an 'art for art's sake' ideology versus a commercial approach to one's career. While the two are not independent, I find these opposing perceptions lie at the crux of career development, music education, employability and industry health.

Art for art's sake was the slogan of the Bohemian culture in the mid-nineteenth century when artists were not motivated by profit and had retaliated against insubordinate approaches to the listening of music (Bradshaw, McDonagh, Marshall & Bradshaw, 2005). This initial music-as-function evolved from the preceding agricultural age, summarised by O'Reilly et al. (2013) as when the professional musician enjoyed a varied and increasing professional status. The subsequent industrial age further developed the concept to music-as-product with the sale of sheet music and rise of publishing houses. This coincided with a change in audience demands for silence during performance and between musical movements (Bradshaw et al., 2005), an additional perspective of music-as-art. These values led the to 'the stereotype of the artist as starving, deviant, alcoholic, suicidal undiscovered genius', which Bradshaw et al. (2005) described as a 'romantic musical intention' (p. 221). Commercialisation was further embedded within the profession with the introduction of recording technologies and the sale of physical music products, which created a wealth of new types of professional music industry employment (Throsby, 2002). Becker's (2008) study of jazz musicians identified a close-knit art community from the 1920s, which felt segregated from other areas of society and music-making. The act of 'go[ing] commercial' was viewed as 'selling out' by professional colleagues (Becker, 2008, p. 83). Holbrook (2005) described this art-versus-commerce debate as 'those who fancy themselves connoisseurs ready to hurl accusations of philistinism at the plebian tastes of the hoi polloi, while those who support the dignity of the common man defensively attack their critics with charges of elitism' (p. 22). This argument has been exacerbated by the digital age reformation of the music industry to include a less tangible and more widely accessible product, otherwise described as music-as-experience (Tschmuck et al., 2013).

Throsby (2002) recognised the difficulty in defining the term *music industry* because 'no single standard industry classification adequately encompasses the diversity of musical activity and commerce' (p.2). I argue that with the inclusion of educational entertainment possessing a music industry market share (e.g. The Wiggles), the definition between what is *industry* versus *profession* is becoming as opaque as *art* versus *entertainment*. For example, teaching has been long included within musicians' portfolio of employment (Rohr, 2001; Salmen, Kaufman & Reisner, 1983) and contributed to their social capital maintenance and development (Cottrell, 2004). Where it is considered a profession, its function within the music industry cannot be discounted, particularly as it can be argued that teaching as a service can also be construed as an experience. Therefore, the definition of musician depends on the impact on the profession by an industry affected by the broader employability environment.

2.4.3 The portfolio, protean and boundaryless musician and applied career theory.

Scholars have noted the increasing need for musicians to strive towards non-linear approaches to their career, broadly classified as protean, portfolio or boundaryless (Bartleet et al., 2012; Bennett, 2009; Bennett & Freer, 2012; Bridgstock, 2005, 2006, 2007b; Cunningham, 2013; Dunlop, 2001; Hannan, 2012; Teague & Smith, 2015; Throsby & Zednik, 2010b; Weller, 2013). The following sections explore each term.

2.4.3.1 The portfolio career.

A portfolio musician is described as one who derives their artistic and financial income from a variety of sources and has been widely adopted since the Middle Ages (Rohr, 2001; Salmen et al., 1983). While some scholars have investigated the transitions of portfolio musicians from student to professional (Bennett & Bridgstock, 2014; Creech et al., 2008; Welch, Duffy, Whyton & Potter, 2008; Weller, 2013) the exploration of the types of initial employment during undergraduate training, by what means it is accessed, and if there is a predictive portfolio pattern is virtually non-existent. Scholars have been useful in identifying the challenges and mitigating strategies of transitioning musicians (see Section 2.4.4), such as the time pressures, competition, self-doubt and financial hardship most commonly encountered by undergraduates and portfolio musicians of jazz, classical, popular and Scottish folk genres (Creech et al., 2008). Creech et al. (2008) found that ‘musicians representing a range of diverse musical genres have much in common, sharing similar fears and obstacles throughout the transition process and benefiting in similar ways from supportive professional networks and performance opportunities’ (p. 330). However, there was no report of portfolio musicians’ perspectives of the availability of contract work, its genre-specific relationship, their approach and attitude towards employment (self-created or otherwise), and the relationship to health, family and work-life balance, as found in studies by Weller (2013) of 15 American music graduates, Hesmondhalgh and Baker (2011) of six to 10 multi-genre London musicians, and Teague and Smith (2015) of 15 British drummers. As reviewed in Section 2.3, the formulation of the musician identity appears to be crucial in negotiating a successful transition from training to professional, but given the technology-driven change for many areas of employment, the portfolio career musician identity requires further scrutiny. Overall, researchers have largely acknowledged the *who, how, why* and *where* of portfolio and other areas of music employment, but not the *what* relating to the *when*.

2.4.3.2 The protean career.

In 1976, Hall coined the term ‘protean career’ in contrast to the ‘traditional career’, describing it ‘as one in which the person, not the organization, is in charge, the core values are freedom and growth, and the main success criteria are subjective (psychological success) vs. objective (position, salary)’ (Hall, 2004, p. 4). He predicted that protean approaches would be more likely for all sectors of employment influenced by the volatile external environmental forces of the twenty-first century. This is significant to this study, as it indicates there will be a broader acceptance of a casualisation of employment (Hesmondhalgh & Baker, 2011), which is more likely to facilitate a positive transition to a portfolio musician identity and bodes well for student musicians’ degree planning and engagement.

2.4.3.3 The boundaryless career.

Bridgstock’s (2007b) largely quantitative study explored Australian undergraduate arts students’ attitudes, predictive employment success capabilities and outcomes upon graduation, identifying their need for psychological (creative fulfilment or intrinsic motivation) over objective (financial or extrinsic) success. Applying Arthur and Rousseau’s (1996) term ‘boundaryless career’, career paths that ‘may involve sequences of job opportunities that go beyond the boundaries of single employment setting’ (deFillippi & Arthur, 1996, p. 307), ‘where uncertainty and flexibility are the order of the day’ (Littleton, Arthur & Rousseau, 2000, p. 101), Bridgstock (2007b) described the protean careerist as an acute version of the boundaryless careerist, possessing additional intrinsic motivational traits (p. iv). Although her work only involved a small percentage of music-related participants, it is valuable to the design of undergraduate MLaaM courses for developing artists, particularly in the process of career-identity building. Her results make a strong case that ‘many emerging creatives may need support to develop an adaptive and realistic career identity based on knowledge of themselves and the world of work, before they engage in advanced disciplinary learning’ (Bridgstock, 2011a, p. 12) because ‘final year undergraduate students who report having well-developed career self-management skills experience higher levels of subjective and objective career success after graduation’ (Bridgstock, 2011b, p. 17).

2.4.3.4 Career theory.

Daniel's (2016a) investigation into factors influencing the career paths and locations of 20 Queensland arts graduates determined that more than one career theory was potentially applicable to artists' developing careers. He recognised the inclusion of such knowledge would 'allow [undergraduates] to more effectively prepare for what is a complex and constantly changing field of employment' (Daniel, 2016a, p. 97). The dilemma is: What career theories should be included in vocational preparation courses?

Holland's (1992) Theory of Career Choice has suggested that each person is one of six personality types (Realistic, Investigative, Artistic, Social, Enterprising and Conventional), which one can align with a work environment and produce 'vocational satisfaction, stability and achievement' (p. 6). This does have some merit for linear careers, but is not entirely applicable to those with portfolio careers who could have more than one personality element owing to the nature of their diverse employment. In contrast, Krumbholtz's (2009) Happenstance Learning Theory proposed that 'human behaviour is the product of countless numbers of learning experiences made available by both planned and unplanned situations in which individuals find themselves' (p. 135). Krumboltz (2009) advised that 'being undecided [about one's career] can be reframed as open-mindedness' (p. 143), and advocated lifelong learning, exploring options, and understanding that employment satisfaction is not static and that career and personal aspects are strongly correlated. In many ways, this is suited to the life of a musician, especially to the precarious nature of freelance performance employment.

Savickas' Career Construction Theory, which builds on the work of Super (1980) and Super and Jordaan (1973), resonates with the formulation of musical identities in that 'individuals construct their careers by imposing meaning on their vocational behaviour and occupational experiences' (S. D. Brown & Lent, 2013, p. 43). This aligns with a music career as a 'calling' and its involvement with subjective or psychological success (Hall & Chandler, 2005; Menger, 1999). Perhaps increasingly applicable to many areas of employability is Bright and Pryor's (2005) Chaos Career Theory, which considers the key elements of nonlinearity (chaos) and recursiveness (repetition/order). Based on this theory, such careers can display 'a lack of predictability at micro level, while at the same time appearing to have a degree of stability at the macro level. In addition, their nonlinear nature means that minor events can have a disproportionate outcome' (Bright & Pryor, 2005, p. 292). For example, a chance meeting with an influential celebrity could potentially open up a wealth of new opportunities for music employment. Bright and Pryor (2005) also argued that Chaos Theory acknowledges ‘some of the neglected realities of career decision making, such as chance, unpredictability, the limits of knowledge at the point of decision making, the limitations of goals, and the nonlinearity of change (p. 303). From this perspective, Manturzewska’s (1990) life-span development based on Polish musicians is perhaps not as applicable to portfolio careers.

2.4.4 Sustainability skills of the twenty-first century musician.

Scholars and researchers appear to broadly agree on the most appropriate career sustainability skills for musicians, but the details vary. Bennett’s (2005) doctoral research reported the opinions of cultural industry practitioners (n=13) and music professionals (n=10) residing in Western Australia, highlighting reasons for career attrition and suggestions for career sustainability for classical musicians. Both data sets understood attrition occurred because of ‘insufficiency of regular employment due to a lack of practitioner diversity, a lack of career mobility, irregular working hours, high rates of injury, and low financial rewards’ (Bennett, 2004, p. 57). Both groups agreed successful career sustainability required business skills, teaching skills, industry experience, professional development/mentors, entrepreneurship, peer networks, community cultural development and related technology skills. However, the cultural industry practitioners placed higher value on entrepreneurship, peer networks and related technologies, compared to the musical professionals placing value on business skills, teaching skills, industry experience, professional development/mentors and community cultural development. While these differences were not discussed, it could be hypothesised that cultural practitioners possessed a *proactive* or *developmental approach* to career sustainability, whereas music professionals identified with a *reactive* or *maintenance approach* regarding their current employment and skill-base.

DHA Communications’ (2012) report, commissioned by the Musicians’ Union in the United Kingdom (UK), concerned approximately 2000 musicians ‘from a wide range of industry sources’ (p. 4) and argued ‘there is no such thing as a typical musician’ (p. 10). Yet it affirmed Bennett’s findings were relatable to those working within diverse genres and employment: many musicians develop a portfolio career of different jobs, which ‘invariably involves developing non-music skills such as business, marketing, teaching and community engagement’ (DHA Communications, 2012, p. 5), and just under two-thirds (64%) ‘were using web-based technologies to produce, promote and distribute their music’ (p. 11), indicating a need for technological skills.

While Bennett (2005) considered the classical music profession, she acknowledged that a portfolio career musician might need to cover many genres and skills for performance employment, let alone other aspects of their career. Although her research statistics and outcomes may be transferable to other genres such as jazz, composition and music technology, there is a comparable lack of literature exploring these genres. Hannan’s (2006) study of 43 undergraduates in an Australian contemporary music programme revealed their perceived understanding of ‘musicianship’ included ‘understanding’, ‘putting theory into practice’, ‘listening skills’, ‘aural skills with focus on pitch and rhythm’ and, of note, ’professionalism’ (p. 150). He identified a staggering array of skills required within a contemporary music programme congruent with the scholars reviewed here and argued, ‘but is it really different for the classical musician, or any kind of professional musician?’ (Hannan, 2012, p. 137). He also reasoned all musicians required marketing skills: ‘Even classical music performers with full-time jobs in orchestras or music theatre companies will invariably be involved in freelance performance and teaching’ (Hannan, 2012, p. 138).

Bridgstock’s research has largely contributed to the discourse concerning the graduate attributes required for sustainable employability (Bridgstock, 2005, 2006, 2007a, 2007b, 2009, 2011a, 2011b, 2013a, 2013b; Bridgstock & Carr, 2013). Her longitudinal study of Queensland University of Technology (QUT)‘beginning/starting out’ arts graduates concerned those one year following graduation and revealed predictors of career success for protean artists, including:

1. Self-management skills—self-image, lifelong learning, life balance
2. Career-building skills—finding and obtaining work, locating and using career information, and making career-enhancing decisions. (Bridgstock, 2007b)

In another study of nine in-depth interviews discerning the career paths of highly successful established artists, she categorised their ‘career capabilities’ as:

1. Discipline-specific depth—that is, extra education and curricular learning occurs throughout one’s undergraduate training
2. Disciplinary agility—where arts and non-arts diversity is embraced
3. Social network capability

4. Digital savvy
5. Enterprising orientation
6. ‘Passionstance’. (Bridgstock, 2011a)

‘Passionstance’ was explained as a:

> paradoxical balance between: (a) passion for career, often expressed as wanting to ‘make a difference’, characterised by strong intrinsic career motivation and goal-directed action, and (b) planned happenstance (Mitchell, Levin & Krumboltz, 1999)—an ability to adapt proactively, be resilient, and make the best of both positive and negative chance events. (Bridgstock, 2011a, p. 14)

This resonates with Bennett’s (2004) findings of ‘personal attributes crucial to the achievement of a sustainable career’, consisting of:

1. Confidence and strength
2. Openness and adaptability to change
3. Motivation and drive
4. Resilience/determination
5. Enthusiasm/passion for the field. (p. 58)

Comparatively, Throsby and Zednik (2010b) reported that the top six factors artists perceived advanced their career (in descending order of perceived importance) were intrinsic (‘hard work or persistence’, ‘passion, self-motivation’, ‘artist’s talent’) and extrinsic influences (‘support and encouragement’, ‘critical timing’ and ‘training’) (p. 32). Bridgstock (2013b) concluded that artists’ professional capabilities consisted of career self-management, enterprise and entrepreneurship, transdisciplinarity and social networking capability. She distinguished between ‘enterprise’, including the skills of contract and freelance employment, and ‘entrepreneurship’, relating to creating new employment. Her advice to emerging artists included ‘go in with your eyes open’ and use informational interviewing to gain a more informed understanding of career possibilities; ‘immerse yourself’ in the degree experience and add to the curriculum; ‘find or create a niche’; consider learning another language to aid mobility; ‘look for hidden opportunities’ rather than highly competitive traditional areas of employment; discover the path less trodden; ‘it’s who you know … and also who knows you’; ‘every creative product needs a market’; and gain business know-how (Bridgstock, 2011a, p. 14). Zwaan et al. (2010) confirmed the importance of social capital development in their longitudinal study of Dutch popular musicians experiencing diverse career patterns (upwards, downwards, stable successful and stable unsuccessful) and that ‘successful pop musicians experience more social support, have a stronger professional attitude and a more extensive professional network’ (p. 10).

Taking inspiration from DeFillippi and Arthur’s (1996) *Boundaryless Contexts and Careers: A Competency-based Perspective*, Bridgstock (2005) argued that portfolio careerists need to be ‘knowing what, knowing why, knowing how, knowing when, and knowing whom’ (p. 14). This was adapted into the Resilient Musical Professional (RMP) model (Creech, 2014) following the 2006–2008 UK study, *Investigating Musical Performance (IMP): Comparative Studies in Advanced Musical Learning*, which examined ‘how Western classical, popular, jazz and Scottish traditional musicians deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts’ (Welch et al., 2008, p. 1). In order to study the ‘development and learning of musicians in other-than-classical genres’ (Welch et al., 2008, p. 2), it included a survey of 244 musicians of which 70% were undergraduates and the remainder were portfolio careerists engaging with performance and teaching. *Knowing why* was considered the most relevant, involving ‘a deep love and enjoyment of music … underpinned by perseverance, self-confidence, dedication and continual striving for the highest possible standards’ (Creech, 2014, p. 60). *Knowing what and how* ‘comprised musical skills and knowledge, practice strategies and versatility’, whereas *knowing whom, where and when* ‘encompassed communication and organisational skills as well as a sense of belonging in a community of practice that offered authentic workplace performance opportunities’ (Creech, 2014, p. 360).

Yet Throsby and Zednik (2010) made an ironic observation of artists, of which 72% were undertaking freelance work:

> Overall, half of them believe their skills to be good or excellent, but it is a sobering thought that more than one-third of artists describe their skills only as adequate, and a further 14 percent regard their business skills as inadequate. Composers seem to be somewhat less confident of their skills than other PAOs. Most artists are aware of the need to possess business skills; almost 60 percent of artists say that it is likely that they will improve their business skills within the next 12 months. (p. 59)

Further to this, the appendices revealed that 57% (musicians) and 54% (composers) planned to improve their business skills, but specifically what and by what means was not mentioned. There was no mention of the type of business training, if any, the artists had previously received. Equally, while it has long been acknowledged that artists work in non-arts domains (Bridgstock, 2007b; Cunningham & Higgs, 2009; Cunningham et al., 2010; Menger, 1999; Throsby & Zednik, 2010a; Wassall & Alper, 1985), the need to acknowledge their transferable skills has recently been included in academic discourse (Bridgstock, 2005; Smilde, 2009) but very few have specified what these skills are (Bassett, 2012, 2013) or advocated the education and application of such within and beyond the degree (Dockwray & Moore, 2008).

2.5 Curriculum Design Recommendations

Following the analysis of interviews, case studies, focus groups, email diaries, and instrumental lessons, core findings within the Investigating Musical Performance research relevant to this study and MLaaM curriculum design revealed that undergraduates were more realistic about the skills required for portfolio careers later in their degree (Welch et al., 2008). Further, an ideal higher music education environment was inspirational, positive, enabled academic, professional and personal growth assisted by ‘a supportive community of learning’ that allowed students to develop their personal interests (Welch et al., 2008, p. 14). In addition, there needed to be a move away from the current narrow understanding of the working musician, and music institutions were advised to introduce a variety of opportunities within performance engagement including cross-genre collaboration (Welch et al., 2008). Likewise, faculty need to: remain industry active, encourage their students to network within the industry, and be proactive in their students emerging professional identity (Welch et al., 2008). Finally, students should initiate their own small creative projects and continually provide peer support (Welch et al., 2008).

This concurred with Bennett’s (2005, 2008c) research, which suggested the inclusion within curricula of self-awareness and deeper understanding of what it is to be a classical musician in the broader community and economic environment. Bennett and Stanberg (2006, p. 225) also addressed the need for tertiary education to assist student attitudes towards becoming a music teacher while maintaining career aspirations as performing artists. Likewise, Bridgstock (2011b) identified the need for employment skills training within tertiary arts institutions, to encourage intrinsic career motivations and self-management (p. 18), and she was specific that this career identity building process should happen from the first year of an undergraduate degree to enable relevance and purposeful degree engagement aligned with career goals. From this students would be able to understand, initiate or accept supplementary learning opportunities, further developing their career. She further suggested 'the second half of undergraduate creative industries courses should be involved with the development of industry-specific knowledge and know-how, including how to build industry networks, and how to find and obtain or create work (including portfolio creation)' (Bridgstcok, 2011b, p. 19)

Bennett (2008c) also identified the need for change within the tertiary music environment to support non-music education. While not detailing curricula content, she acknowledged the breadth of skills required and the challenge of delivering all of these within the curricula, acknowledging that at least students will know what and where to get information from should they need it (p. 139). Yet, realising the performance-focus of the students, '[i]t is to be expected that there will be a degree of reluctance among undergraduate performance majors to expend valuable time learning broader skills required to sustain their careers, especially when the intended career is entirely in performance' (Bennett, 2008c, p. 139).

Likewise, some students may not appreciate course content dealing with such matters as self-promotion. One study of 64 in-depth interviews with female classical musicians residing in London and Berlin concluded they were reluctant to engage with self-promotion as it was perceived as 'pushy', 'unartistic', threatening to future employment, and likened to prostitution (Scharff, 2015, p. 99).

Paraphrasing Heikkinen (2001, p. 117), Huhtanen (2012) considered that perhaps one will never be industry or professionally ready upon undergraduate completion, and deliberated the value of 'on-the-job' training: 'One does not learn to be a professional in any university nor conservatory. Becoming a professional requires an individual to find himself by working and becoming a part of a certain community among other professionals' (p. 71).

Yet Hannan (2003) countered the idea of 'trial-and-error' learning: 'Being thrown in the deep end is one way to learn, but it is more enjoyable and less stressful to be well prepared' (Preface). While both observations have merit, it must be remembered that a potential professional needs to initially have the tools to understand how to obtain employment, and in the current music employment environment developing an educated competitive edge would be prudent.

Knight and Yorke (2003) in *Employability and Good Learning in Higher Education* gave a rather robust view: ‘The student learning that makes for strong claims to employability comes from years, not semesters; through programmes, not modules; and in environments, not classes’. This indicates a strong case for Work Integrated Learning (WIL), mentorship activities and/or revised curricula where employability is embedded throughout the programme. Bridgstock (2009) concurred with this perspective, recommending that

> because the skills developed in career management programs are highly personal, applied and depend on reflective processes, traditional instructional methods are unlikely to be as successful as more personally engaging methods. These may include activities such as role-plays, self-audits (e.g. of career skills), problem-based group work, work-integrated learning and peer review (e.g. of résumés or portfolios) (Watts, 2006), strategies that tend to be time- and human resource−intensive and require extensive planning. (pp. 39−40)

Likewise, Bennett (2008c) reasoned that knowledge of one’s own aspirations, strengths and interests needs to occur through self-directed, peer-directed and group learning. Following their study of musicians and dancers, both Bennett and Bridgstock (2014) suggested a healthy understanding of career reality could be aided by ‘guest lectures, class discussion, site visits, interviews with professionals, and industry-based projects’ (p. 12). Myles-Beeching (2010b) acknowledged best practice approaches of UK and US tertiary institutions similarly included:

1. Interterm—a shorter term of several weeks or a month allowing students to focus on entrepreneurial or career-related projects
2. Entrepreneurial incentive programs
3. Profiles of student, alumni, and faculty music entrepreneur success stories beyond those of traditional success
4. Degree portfolios
5. Annual career conference convenorship
6. Degree recitals requiring both written and verbal programme notes
7. Off-campus community engagement. (p. 13)

Such research is an invaluable foundation and reference for the research methodology of this study. It emphasises a strong call for—and exposes an opportunity to explore in a more concentrated way—the developments and benefits of an industry preparation strand for a music degree that covers genres beyond the classical realm.

2.6 Music Industry and Entrepreneurship Education: A Design in Question

While many scholars have called for greater enterprise, entrepreneurship and career awareness within tertiary music training (Beckman & Essig, 2012; Bennett, 2005; Bridgstock & Carr, 2013; G. Carey & Lebler, 2012; Huhtanen, 2010; Lebler & Carey, 2012; Myles-Beeching, 2010b; Teague & Smith, 2015), there has been very little reporting of such undergraduate activities within the conservatoire or music school environment beyond my own experiences (Tolmie, 2015a; Tolmie & Nulty, 2015). Many appear to be extracurricular programmes, additional career centres, combined music and business degrees, elective industry courses, or postgraduate programmes (Beckman, 2007; Myles-Beeching, 2010b). Myles-Beeching (2010b) posited there is no 'one-size-fits-all' solution and that 'each institution needs to create the plan that best fits its culture' (p. 13). Beckman (2007) analysed over 60 US institutional approaches to arts entrepreneurship education and acknowledged there was little consensus on the most effective approaches, but found it was agreed that the benefits of instituting entrepreneurship education in the arts far outweighed any encountered obstacles (p. 88).

To my knowledge, the MLaaM strand is the only one of its kind in the world, delivered from the first year of a Bachelor of Music degree within a conservatoire environment. Music industry electives are prevalent within conservatoires and music schools throughout Australia, but core vocational preparation courses are not (Daniel, 2013; Tolmie, 2013). Some scholars have suggested an over-crowded curriculum is one reason at undergraduate level; however, students, if fortunate, are most likely to learn career sustainability skills via their on-the-job experiences (Bennett, 2008c; Myles-Beeching, 2010b). Regardless, undergraduates need 'to develop skills beyond their musicianship and every student must take action and responsibility for his or her own career' (Myles-Beeching, 2010b, p. 12).

Weller's (2013) doctoral study involving semi-structured interviews with 15 emerging musicians determined that those 'who started professional work prior to graduation demonstrated a clear advantage over those who waited, providing strong models for current music students to emulate' (p. 171). While this study concerned mostly popular music graduates, this is most likely applicable to Western art student musicians, particularly as a significant number of Australian musicians indicated they began professional employment during their training (Throsby & Zednik, 2010b). However, there has been no research exploring this hypothesis.

Weatherston's (2013) doctoral research with postgraduate participants of three UK university music schools acknowledged such prevalence of 'nascent entrepreneurship' (p. 58), elsewhere discussed as 'self-directed career behaviour' (Bridgstock, 2011b, p. 17). Weatherston (2013) also argued for explicit entrepreneurship education that utilised the skills and knowledge student musicians bring to their training: 'Our students frequently arrive in a nascent state with existing skills and capital.… [and] were thinking and acting in ways which can be defined as entrepreneurial' (p. 221). Yet she recognised that 'there appears to be something about music students that is inherently enterprising, they "perform" entrepreneurship, but at the same time exhibit a natural disinclination to be seen as entrepreneurs' (Weatherston, 2013, p. 12). Other labels arising in the literature confirm student and professional musicians' similar attitudes towards entrepreneurial learning and activities: 'micro' (Menger, 2001), 'enforced' (Bennett & Bridgstock, 2014), 'accidental' (Coulson, 2012), 'cultural entrepreneur' (O'Connor et al., 2011), 'creative entrepreneur' (Howkins, 2013) and 'musicpreneur' (Kubacki & Croft, 2011).

During his audit, Beckman (2007) observed two approaches of vocational preparation education: 'New Venture Creation' and '"transitioning" students to a professional career in the arts' (p. 91). The first described the creation and sustainability of a project, and the latter the 'focus on the intangible and less explored aspects of the typical entrepreneurial curriculum (innovation development, entrepreneurial behavior, etc.), arts culture, and the contextual integration of intellectual skills to prepare a student for a professional career in the arts' (Beckman, 2007, p. 91). Both styles had received criticism, the first for working from entrepreneurial business models that are not arts-based and the other because of its lack of long-term experiential component.

Huhtanen (2010) argued that business—what Bridgstock (2013b) would call 'enterprise'—and entrepreneurship were a unified concept that should not be separated, as the musician's 'product' was borne of individual creativity and was the primary fundamental of all business/entrepreneurial activities. She recommended the steps in training as 1) the product or discipline, 2) the development of career identity and 3) development of entrepreneurial skills and attitudes (Huhtanen, 2010, p. 66). Similarly, Bridgstock (2013a) recommended a third element of arts entrepreneurship education in addition to career self-management and being employable, acknowledging that:

> there is of course significant overlap between the three senses–for instance, in order to be employable and creatively fulfilled (career self-management), an artist may find they need to set up a business (new venture creation), which meets a certain market need and adds a certain type of cultural value (being enterprising). (p. 127)

Derek Mithaug (2005), past director of the Julliard School Career Development Centre (now known as The Alan D. Marks Center for Career Services and Entrepreneurship) identified two career approaches adopted by graduating students—*find-a-niche* and *create-a-niche*. His use of the term *find-a-niche* is not generic, that is, in business terms, finding a niche would usually encourage musicians to find a lesser-populated employment area within which to capitalise market-share (Steidl & Hughes, 1997). Rather, Mithaug (2005) suggested students adopting such an approach include those who are 'interested in finding a job in an orchestra or ensemble, a teaching position or some other work such as directing, presenting, producing, marketing, consulting and so forth' (p. 67). Myles-Beeching further suggested, 'most schools celebrate only the more traditional versions of career success, the *find-a-niche* as opposed to the *create-a-niche*' (2010b, p. 13). Mithaug (2005) perceived *create-a-niche* to involve new ventures or projects within an untapped market or market-gap, in line with Beckman's New Venture concept.

Of the US universities audited, Beckman (2007) encountered obstacles to entrepreneurship and vocational preparation course implementation, such as faculty resistance, the acceptance of the term 'entrepreneurship', and student attitudes. Faculty resistance was predominantly caused by major study lecturers who felt that such a course not only distracted students from their chosen craft, but also hindered their development and outcomes. This has also been highlighted in Weatherston's (2013) discussion of UK music schools:

> Their tutors for the most part do little to alter the perception of the entrepreneur as someone sitting firmly within the music business with all its associations, as

> the promoter or manager, adding to the danger of students being alienated by the presentation of entrepreneurship both within and outside the university. (p. 13).

Bridgstock (2013a) and others (Bradshaw et al., 2005; Fillis, 2006) recognised this incongruence between commercial and 'art for art's sake' values. Weatherston (2013) observed this paradox in faculty perspectives:

> Colleagues will react intensely to the political implications of the word itself, and exhibit confusion about its wide-ranging usage and yet at the same time they are highly supportive of initiatives designed to help their students to prepare for their future careers as musicians. (p. 50)

Further to this, Gaunt's (2010) research reported that it was more likely for faculty to hinder students' developing career perspectives:

> The processes of learning at the conservatoire did not seem generally to be stimulating entrepreneurial or creative approaches to professional work. One fourth-year student suggested that, if anything, she had experienced a process of becoming narrower in focus before regaining a breadth of vision. (p. 197)

In a conversation with *Business Week*, Ramon Ricker, the Julliard School of Music Director, discussed his introduction of entrepreneurship education 'took some effort to convince some old-guard faculty—firm believers in "art for art's sake"' and managed to mollify faculty by pointing out their own nascent entrepreneurial strengths and activity suggesting such skills were 'vital to the future of classical music' (K. Miller, 2007).

During a media interview, Mithaug admitted that a misperception of industry preparation contributed to the challenge of convincing faculty that 'entrepreneurship' was not a dirty word: 'Some in music education still firmly believe that the role of the conservatory is to train musicians, not businesspeople' (K. Miller, 2007).

Beckman (2007) noted that bloated curricula and students' attitudes towards spending hours perfecting their craft for uncertain outcomes encouraged a de-prioritising of entrepreneurship classes (p. 95), and faculty believed 'a less engaged student population would both slow classroom tempo and dilute content over time' (p. 90).

2.7 Higher Education in Australia

2.7.1 Higher music education.

The nineteenth-century conservatoire model was initially conceived in Europe as a linear-career vocation preparation institution for opera houses and orchestras (‘Conservatory’, 2014). Australia adopted this form of training, but it has changed over the past 50 years from state and privately funded independent institutions to schools amalgamated with universities as a consequence of the Dawkins reforms in the late 1980s (Dawkins, 1988). While the one-to-one master-apprentice education remains the cornerstone of conservatoire or music school education, the inclusion of diverse genres and styles beyond classical reflects the music industry demands. Acknowledging this shift in philosophy, Weber et al. (2012) stated, ‘students are encouraged to develop versatility as well as specialist skills: composition, arrangement and work produced in electronic and recording studios are increasingly part of their experience’ (p. 16).

The global trend of massification in tertiary education (Scott, 1995) has also affected the arts. Many sources confirm that nationally there are over 5500 students enrolled in tertiary music institutions (Bartleet et al., 2012; Harvey, 2008; Letts, 2011, p. 40). In Queensland alone, there are 13 competing tertiary institutions delivering Bachelor of Music qualifications, and 20 vocational institutions offering similar preparatory and industry accreditation (*The Good University Guide*, 2017). The pressure on host institutions to ethically ensure vocational preparation is relevant considering the supply and demand of trained musicians versus available employment. Without it, some recommend it can also confuse the goal of best-practice education: ‘In my work as a tertiary educator I have often wondered what industry we are training musicians for’ (Hannan, 2003, Preface).

2.7.2 Institutional change.

The tertiary education environment within which Australian conservatoires and music schools reside has changed over the last two decades. University budgets have been reduced, and large classes and ‘breadth’ subjects have become more common resulting in reservation and resistance from staff and students alike, citing a challenge for teachers to conduct student-centred lectures and students to optimally engage (Hogan & Kwiatkowksi, 1998). The student cohort across all university schools is identified as increasingly diverse (Biggs, 2006) and the teaching quality perceived as reduced compared to smaller classes (Gibbs & Jenkins, 1992). While the literature lacks specific investigation into large class teaching in music higher education, A. Kolb and Kolb's (2005) study identified that arts and, for example, management education possess opposing learning styles and spaces. They generalised that arts learning and teaching is 'individualised, with small classes and individual attention, while management education is organized into large classes with limited individualized attention' (A. Kolb & Kolb, 2005, p. 203). Overall, the conservatoire model remains completely at odds with the large class medium, but this is how MLaaM is currently delivered (see Appendix A for class size).

The concept of the traditional lecture has also been broadly challenged since the rise of technology and accessible information. McWilliam (2008) suggested that lecturers are no longer the 'sage-on-the-stage'; others suggest the flipped classroom is considered more effective (Berrett, 2012; Herreid & Schiller, 2013) and educators look to the advice that student engagement is highly reliant on the constructive alignment of course design with assessment (Biggs, 1996, 2006; Lebler & McWilliam, 2008; Meyers & Nulty, 2009; Meyers, Nulty, Cooke & Rigby, 2012; Stefani, 2009).

2.7.3 Employability within the curriculum.

Teaching for Quality Learning (Biggs & Tang, 2011) outlines the past practices, current obstacles and solutions in the ever-changing environment of university education and is a popular instructional book for course design. Given the recent focus of industry preparation to music tertiary curricula, literature on the design of such a course as MLaaM beyond the previously mentioned is minimal. However, while not specific to musician education, Knight and Yorke (2003) outlined four ways of enhancing student employability as work experience; entrepreneurship modules; career advice; and portfolios, profiles and records of achievement. They also argued that the term 'employability' needs to be reconceptualised because it involves more than having understanding, skilled social practices and well-developed metacognition; rather, it is made up of self-theories 'particularly attributional patterns (how we explain what we experience), locus of control (whether we think we are generally able to affect our experiences) and their motivational concomitants (whether we therefore strive, comply or resist)' (Knight & Yorke, 2003, p. 7). They bundled these concepts and more into the understanding, skills, efficacy beliefs and metacognition (USEM) curriculum model.

Considering the similar shared goals with vocational education, inspiration may also be found in WIL curricula theory. Using N. Miller's (1996) adaptation from Newble's model, Orrell, Bowden and Cooper (2010) suggested that WIL curriculum elements need to consist of knowledge, skills, professional dispositions, professional practice, with WIL assessment set/defined in a workplace context. Orrell et al. (2010) even highlighted that WIL assessment has four stages:

1. Declarative knowledge: what a student knows
2. Procedural knowledge: an explanation to demonstrate that a student knows how to proceed
3. Conditional knowledge: in a simulated environment a student shows how to perform and
4. Contextual knowledge; the student performs/does. (p. 107)

WIL concepts have some merit and a place within MLaaM, or at least can be used as a design framework. The literature has more to offer on WIL programmes and its increasing occurrence within the higher education sector regarding employability.

Lizzio's (2011) seminal work in student identity development, *The Student Lifecycle*, determined the student's degree transition towards, in, through, up, out and back, and their related 'evolving identities, needs and purposes' (p. 1). This provided a framework for embedded employability adopted by Baas and Hensby's (2015) *Griffith's Employability Framework*. They aligned these transitioning phases with career development tasks, suggestions for career development learning curriculum, industry connection and student actions (largely portfolio-based). The idea was to invite educators to embed such tasks within their current programmes and courses, in addition to instigating independent student activity. More recently, in *Graduate Employability 2.0: Connectedness Learning Model—A Networked Approach to Employability*, Bridgstock (2017) identified the three areas of connectedness: capabilities, pedagogies and strategies, suggesting the '"2.0" … signifies the central importance of social connections and relationships to all dimensions of life and work in the 21st century'. Given the networked nature of music education and employment, this model is applicable to MLaaM design and student musician identity formulation.

While not discounting these educational models, Govers (2012) also made a case for the value of personal professional experience and advocates that the course designer be industry active: 'Personal experiences are used all the time and play a valuable role in programme design practice, and it would be unfair to say that the use of these experiences is a problem' (p. 87).

Overall, there is a growing and recent body of literature from which to draw for tertiary education course design with an employability focus, as well as a growing interest in general vocational higher education training and WIL programmes. However, extensive searches suggest there is nothing specific on music or arts-related vocational preparation course design such as what MLaaM is proposing to achieve within the conservatoire culture and large class setting.

2.8 Summary

This literature review has identified significant information to assist the framework for research into designing an industry preparation strand for tertiary music institutions. The following gaps in current knowledge have been identified:

1. The lack of Australian-based music industry publications
2. The deficiency of 'art-music' industry-specific publications
3. A need for a narrower field of research to provide specific economic and vocational statistics of the Australian art-music worker
4. A need to consider Australian tertiary music institutions' lack of industry preparation inclusion within course curricula
5. A need to investigate enterprise and entrepreneurial activity among student and professional musicians in Australia
6. Further research into tertiary student musicians' attitudes towards their aspirations, degree, identity, professional preparation and current/future industry activity
7. A need for research into attitudes of tertiary music faculty staff towards industry preparation and their perceptions of professional education
8. A call for focused research into Australian active musicians' attitudes towards industry preparation

The following chapter will discuss the research questions emerging from this literature review and the methodology used for this study.

Chapter 3: Methodology

This chapter presents the research questions and additional sub-questions, and explains the research methodologies chosen to best inform the design of a conservatoire vocation preparation strand.

3.1 Research Questions and Sub-Questions

Following the identified gaps of knowledge within the literature, the central research question for this study is:

> Taking into account current and future realities for music professionals in Australia, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?

Related sub-questions include:

1. What are considered the key skills and capabilities of sustainable portfolio career musicians in Australia?
2. To what extent are these skills and capabilities explicitly or implicitly represented in the QCGU tertiary undergraduate curriculum?
3. How can I improve my teaching and learning practice of MLaaM?
4. What additional components need consideration, and how do they fit within typical conservatoire curriculum design?

As there has not been a series of courses of this kind or magnitude in other conservatoria of the calibre of the QCGU, there was no specific prior model on which to base the research design. Therefore, I adopted a grounded theoretical strategy of inquiry ‘using multiple stages of data collection and the refinement and interrelationship of categories of information’ (Creswell, 2008, p. 13).

3.2 Overview of Research Design

This study adopted a straightforward research design: a mixed-method, multi-strand approach supported by quantitative research. As Creswell (2008) stated, ‘there is more insight to be gained from the combination of both qualitative and quantitative research than either form by itself’. Bryman (2006) also suggested that ‘if the two are conducted in tandem, the potential—and perhaps the likelihood—of unanticipated outcomes is multiplied' (p. 111), and Creswell (2008) argued that 'problems addressed by social and health science researchers are complex, and the use of either … approach by themselves is inadequate to address this complexity' (p. 203). The methods were integrated firstly 'to triangulate the findings in order that they may be mutually corroborated' (Bryman, 2006, pp. 105–106), secondly, to explain all aspects of the portfolio career musician thoroughly, and lastly to explore (Creswell, 2008) the music industry and all those that function within. Qualitative and quantitative data were collected sequentially, and the former was prioritised to explore the 'how' and 'why' research questions. Quantitative research was mainly timed at the end of the research stage, functioning to verify the qualitative research. The methodology incorporates five key elements: autoethnography, action research, one-to-one semi-structured interviews, focus groups, a qualitative case study and quantitative surveys.

This research design is comprehensive to consider an MLaaM strand currently delivered to QCGU students with multiple career ambitions and realistic prospective outcomes. It covers a broad range of concepts with respect to vocational processes and lifestyle, which the research needs to acknowledge and reflect. Portfolio musicians' careers can be very complex beyond what is outwardly assumed, and cannot be completely defined by a predominantly quantitative approach or isolated qualitative methods. In addition, there are many potential subcategories of portfolio careerists or processes of becoming one, which may not be identifiable via a single method.

One major objective of this study was to investigate and succinctly define portfolio career musicians' core skills required for industry sustainability, their current and future employment development pathways and the environment within which they work. Another was to understand tertiary music students' vocational aspirations, attitudes towards industry preparation, and industry knowledge, to consider the students' knowledge and skill base from which to develop key portfolio musician skills.

As demonstrated in Chapter 2, publications to date tend to reveal an awareness of the lack of realistic vocational preparation within undergraduate music education. Therefore, the perceptions, beliefs, opinions and attitudes of the performance study lecturers and other faculty staff will be examined. As these individuals potentially act as explicit or implicit unofficial career guides and mentors, they possess an alternative perspective of student aspirations and what vocational preparation advice is currently being delivered externally to MLaaM.

The opinions of key arts advocates and policy makers provide an alternate understanding of the music industry's present, past and future. As their roles within the music industry and broader arts community are significant, their input complements the data analysis of other participant responses, research conclusions and subsequent recommendations. Likewise, the experiences and opinions of music industry lecturers from other institutions are compared with my MLaaM experiences to reveal potential additions and opportunities for development and consideration.

The overarching purpose of this research method is to align and contextualise current and future industry skill requirements with the successful implementation of a higher education music vocational preparation strand, minimising the disparity between university and industry realities. The timeline of this study on the design and development of MLaaM from 2013–2017 is outlined in Table 3.1.

Table 3.1

Research Timeline

Research tool	**Participants**	**No. of participants**	**Date**
Autoethnography	Myself	1	Until March 2017
Practitioner action research of MLaaM: Reflective journal, curriculum redesign, student evaluation of course and teaching responses, LSA and related assessment analysis	Myself and students enrolled in all MLaaM courses (MLaaM 1020QCM, 2020QCM, 3020QCM)		March 2013–March 2017
Face-to-face semi-structured interviews	QCGU faculty	12	January–February 2013
Face-to-face semi-structured interviews	Australian arts leaders	3	January–February 2013
Face-to-face semi-structured interviews	Higher education music leaders	3	January–February 2013
Face-to-face semi-structured interviews	Music industry lecturers	3	January–February 2013
Focus group	First-year QCGU students	14	September 2014
Focus group	Second-year QCGU students	10	September 2014
Focus group	Third-year QCGU students	10	September 2014
Focus group	Fourth-year QCGU students	10	September 2014
Face-to-face semi-structured interviews	South-East Queensland portfolio musicians	15	December 2015–January 2016
Online survey	Australian portfolio musicians	261	December 2016–January 2017

Notes. LSA = learning support activity; MLaaM = My Life as a Musician.

Prior to research commencement, ethics was applied for and approved by the Office of Research Griffith University, reference number QCM/11/12/HREC. Any variations to the initial proposed study were also applied for and approved. All participants were invited to sign informed consent forms (see Appendix B) or agreed to participate online. These documents outlined the purpose, processes and questions of the study, and the potential risks in participation. Students and surveyed musicians were ensured de-identification, while all other participants were invited to choose whether to have their identity disclosed. For the sake of consistency, all participant names, with the exception of mine, are withheld. Identifying elements such as instruments performed and references to other musicians have been de-identified to retain the candid responses of participants and preserve their professional reputations.

3.2.1 Autoethnographical research: Personal lived experience informing education practices.

Ellis and Bochner (2000) defined autoethnography as ‘autobiographies that self-consciously explore the interplay of the introspective, personally engaged self with cultural descriptions mediated through language, history, and ethnographic explanation’ (p. 742). Following Chang (2008), I chose this method to ‘gain a cultural understanding of self and others’ (p. 5) and add value to the suite of research methods for this study, highlighting a deeper, insider perspective of the broad spectrum that music employment engages with. Ellis and Bochner (2000) noted that ‘autoethnographers vary in their emphasis on the research process (graphy), on culture (ethno), and on self (auto)’ (p. 740), and Chang (2008) explained that ‘autoethnography should be ethnographical in its methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation’ (p. 3). Nevertheless, as Ellingson and Ellis (2008) pointed out, ‘the meanings and applications of autoethnography have evolved in a manner that makes precise definition difficult’ (p. 449).

My life as an established portfolio career musician and vocational preparation academic, as recounted in Chapter 1, inspired the primary research questioning and positioned me as a full participant observer. My interactions with other musicians, students, faculty, arts leaders and higher education decision-makers will aid my recollection and reflection, enabling deeper analysis. Theme validation via the perspectives and career paths of others mitigates the problematic nature of memory recall and research bias. As Chang (2008) explained:

> Memory is both a friend and foe of autoethnographers. Whereas it allows researchers to tap into the wealth of data to which no one else has access,

> memory selects, shapes, limits, and distorts.… Memory also triggers aversion when it attempts to dig deeper into unpleasant past experiences. (pp. 5–6)

Although Clandinin and Connelly (2000) called the documentation of recollection and reflection *field texts,* Chang (2008) was cautious in using such terminology, preferring the term *data*, despite acknowledging potential confusion given its association with quantitative research. He also suggested that 'autoethnographical "fieldwork" is different from other qualitative inquiries' Chang (2008, p. 5).

Two techniques of autoethnographic data collection were used. The first is my previously described music-related 'history' (Clandinin & Connelly, 2000, p. 101) and perspectives relayed throughout the thesis, focusing on early music influences, vocational training, emerging and establishing my career, and ongoing career activities as a portfolio career musician. While this is arguably an autobiography, it outlines the journey as a freelance musician, the influence on career decisions, my observation of other musicians and insight into the variety of styles and cultures of music experienced. Throughout the study, deeper themes and the catch-cries of a musician's world inform my questioning elsewhere within the research. This includes the tenacity required for a music career, professional behaviour and norms, the perception of other musicians' professional careers and attrition. The second approach involves 'reading and responding to other auto-ethnographies and self-narratives' (Clandinin & Connelly, 2000, p. 101)—in this case, the musicians' interview transcriptions, which include their career stories and professional perspectives that validate my own. Therefore, autoethnography is not used in the traditional sense of reflective writing, analysis and triangulation; rather, my reflection informs the research questions, upon which deeper reflection is triangulated from the other participants' life stories of this study and is embedded throughout the results.

My purpose for using autoethnography follows Chang's (2008) observation that 'autoethnography is becoming a useful and powerful tool for researchers and practitioners' such as educators, and that it is 'an excellent vehicle through which researchers come to understand themselves and others' (pp. 11–12). Thus I sought to improve my skills as an MLaaM strand designer and educational decision-maker.

3.2.2 Action research.

Although the primary question is central to this study, the sub-question ‘how do I improve my practice?’ forms its foundation. Therefore, I incorporated an overarching methodology of action research as introduced by Kurt Lewin (Coghlan & Jacobs, 2005), or practitioner research, which has been simply described by Cain (2008) as follows: ‘practitioners (such as teachers) decide what is worth researching, carry out research and thereby become research-informed’ (p. 283). Kemmis and Wilkinson (2002) explained that it ‘helps people to investigate reality in order to change it’ (p. 21) and ‘can be used as a means for professional development, improving curricula or problem solving in a variety of work situation’ (p. 22). Additionally, Cain (2008) stated, ‘action research positions practitioners as constructing their own knowledge’ (p. 284) with the general understanding of the process as plan–act–evaluate–reflect and cycle. This is a simplistic comparison to Kemmis and Wilkinson’s (2002) ‘spiral of self-reflective cycles of planning a change, acting and observing the process and consequences of the change, reflecting on these processes and consequences, and then re-planning, and so forth’ (p. 21). However, rather than experiencing a staged process, participant or practitioner action researchers experience overlapping and ‘initial plans quickly become obsolete in the light of learning from experience’ (Kemmis & Wilkinson, 2002).

It has been debated whether the process is collaborative (researching with a co-researcher/educator) or solitary. Watt (1997) stated, ‘when the same teacher who is responsible for implementing the change does the research, a real fit is created between the needs of the specific learner or learning community and the action taken’ (p. 1). Kemmis and Wilkinson (2002) posited:

> At its best, it is a collaborative social process of learning, realised by groups of people who join together in changing the practices through which they interact in a shared social world—a world in which, for better or for worse, we live with the consequences of one another’s actions. (p. 23)

As action research is usually a study involving one population, with no control group to allow for internal or external validity, it is often considered the ‘weakest form of research process in any type of research hierarchy’ (K. H. Phillips, 2008, p. 318). K. H. Phillips (2008) argued that the resultant information has ‘limited use or application in the greater social or educational paradigm’ (p. 318), but countered, ‘[i]f instruction in that classroom can be improved, why not use it?’ (p. 320).

This study considers five years of my curriculum design and teaching of MLaaM, enabling repeated action research cycles of all three courses. Somekh (2006, as cited in Cain 2008) identified eight principles of the authentic process of action research.

1. Integrates research and action (1a) in a series of flexible cycles
2. Is conducted by a collaborative partnership of participants and researchers
3. Involves the development of knowledge and understanding of … change and development in a natural (as opposed to contrived) social situation
4. Starts from a vision of social transformation and aspirations of greater social justice for all
5. Involves a high level of reflexivity and sensitivity to the role of the self
6. Involves exploratory engagement with a wide range of existing knowledge
7. Engenders powerful learning for participants
8. Locates the enquiry in an understanding of broader historical, political and ideological contexts. (pp. 6–8, numbers added)

Bresler (1995/2006) acknowledged the use of qualitative and quantitative methodologies within action research, beyond observation and reflective analysis. In analysing 24 music education studies utilising action research, Cain (2008) reported the primary action to include:

> curriculum, resources, assessment, behaviour management and teaching approaches, with participants including teachers, parents and students: the very young, school-children, adolescents and adults … [yet] most common data collection methods were qualitative, including reflective journals, interviews and participant observations, [and] some studies also employed quantitative methods. (p. 287)

To avoid ‘anecdotalism or selective treatment of data’ as can occur with reflective journal writing (Cain, 2008, p. 287), this study incorporated a mix of action research and additional methods of qualitative (bias-laden) and quantitative (bias-free) research (Creswell, 2008). Therefore, the collaborative process of action research was aided by verbal and paper-survey feedback from students in class, analysing select assessment, Peer Review of Teaching (PRO-Teaching) participation, and reflecting on course and teacher evaluation surveys. My pragmatic worldview approach (Cherryholmes, 1992; Rorty, 1990) from the perspective of an experienced educator and established industry musician has also been incorporated throughout this discussion of the evolution of course and assessment design. Year-specific focus-group interviews with students (Kitzinger, 1995; D. L. Morgan, 1996) and paper-based surveys discussing industry and degree engagement have assisted the broad understanding of the emerging student musician, which in turn has influenced the action research process of plan–act–evaluate–reflect and cycle of course evolution and design (Cain, 2008). The strengths and weaknesses of the teacher and course evaluation surveys, and the assessment analysis are discussed in the following sections.

3.2.2.1 SEC and SET survey analysis.

Marsh (2007) suggested that student experience of teaching (SET) surveys are ‘primarily a function of the instructor who teaches a course rather than the course that is taught’ and are ‘multidimensional, reliable and stable … relatively unaffected by a variety of potential biases, and seen to be useful by faculty, students, and administrators’, but he argued they should not be used as the sole indicator of effective teaching given the complex nature of such an occupation (p. 372). Aleamoni (1999) reviewed 154 journal research articles discussing student ratings of instructors and instruction and concluded likewise, noting the false myth that ‘students cannot make consistent judgments about the instructor and instruction because of their immaturity, lack of experience and capriciousness’ (p. 153). However, whether this was applicable to course evaluations was unclear, and no information was provided about whether the teacher evaluations were online or paper-based tools.

SETs are a minor focus of the present study. However, they are relevant for their suggestions on assessment and process following my request to provide constructive feedback in the course evaluations to enhance the MLaaM strand. Rather than interview the students directly regarding this topic, I considered there would be less bias and risk to the student and a potentially more authentic outcome when utilising the end-of-semester SEC surveys implemented by Griffith University. Further to this, such a method is anonymous and likely to gain a greater reach than a call for focus groups and interview volunteers, but I could not find any other research or publications reporting its use. Therefore, I focused on the qualitative commentary and ‘idea-mining’ to aid course design and development, rather than the quantitative data to indicate course success.

3.2.2.2 Student assessment analysis.

The student assessment analysis aimed to gain understanding of students' career aspirations, relationship with and commitment to the music profession and their understanding of realities and possibilities. Therefore, the selected assessment for deep analysis included the first-year learning support activity (LSA) and the curriculum vitae (CV) adopted in third-year MLaaM 2. The other assessment processes and outcomes were discussed, but more so regarding broad themes and educational developments.

To date, there is very limited literature on the analysis of assessment in relation to student professional activity and consideration of employment. Macleod and Chamberlain (2011) discussed the reflective journals of students enrolled in a Social Enterprise strand within a Bachelor of Arts degree at Griffith University. Similar to this study, they acknowledged the use of the SETs and SECs in curriculum reform, but placed higher value on the qualitative commentary and the assessment of reflective journals. They noted that 'while it is possible that some responses are designed to give the lecturers what they want to hear, there are distinct patterns that emerge from analysing the dozens of journals kept from the three years' (Macleod & Chamberlain, 2011, p. 11). This also occurred in the present study, but to minimise this informational risk I deeply analyse, for example, the LSA, a non-compulsory formative assessment of career aspirations and music identity from 2013 to 2017 (see Section 4.1).

The action research cycle has rendered the MLaaM strand a 'moving target' (see Appendix A). For 2012 and 2013, the CV task was part of the MLaaM 2 course held within the students' second degree year. During 2014, the course was for third-year students, but the cohort was very small. I have chosen to only present the findings of the students' 2015 and 2016 one-page CV analysis, as I felt the teaching of the task to be superior to previous years' and the higher population and location of the task in third year to produce more authentic indication of student employability and extracurricular activity. Unlike the LSA, this task was summative and therefore compulsory.

3.2.3 Face-to-face interviews.

As stated by Kvale (1983), an interview's purpose 'is to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena' (p. 174). Gubrium and Holstein (2001) paraphrased Kvale, Rubin and Rubin to suggest that 'qualitative interviewing is a kind of guided conversation in which the researcher carefully listens "so as to *hear the meaning*" of what is being conveyed' (p. 87, emphasis in original). They also stated that researchers choose this form when 'their topics of interest do not centre on particular settings but their concern is with establishing common patterns or themes between particular types of respondents' (Gubrium & Holstein, 2001, p. 87). The comparative benefits to quantitative research are also espoused by Opdenakker (2006): 'Social cues, such as voice, intonation, body language etc. of the interviewee can give the interviewer a lot of extra information that can be added to the verbal answer of the interviewee on a question' (p. 2).

Interviews were recorded using multiple technologies: HD Zoom camera, iPhone recording application and Audacity computer recording software (Audacity Team, 2017) to ensure back-up in the case of failing technology. The devices were small and unassuming to avoid inhibiting the participants' responses (I. Seidman, 1998). Recordings were then transcribed by a professional transcriber following clear and explicit instructions concerning the recorded detail (Kvale, 1996), such as verbatim, 'coughs, laughs, sighs, pauses, outside noises, telephone rings, and interruptions' (I. Seidman, 1998, p. 118) to enable accurate interpretation. Upon transcription, both the transcriber and myself would listen through the recording again to correct any errors, jargon or terminology as well as punctuation.

The five categories of interview participants for this study were industry active musicians, faculty lecturers (performance and academic lecturers), recognised Australian arts leaders, higher music education leaders and tertiary music industry lecturers. Each category's purpose was to explore different themes related to their position within and contribution to the music industry, be it direct or indirect, and music education. The process followed Kvale's (1996, p. 88) seven stages: thematising, designing, interviewing, transcribing, analysing, verifying and reporting (2001, p. 89). To gain deeper meaning from participant responses I adapted I. Seidman's (1998, pp. 110–111) rigorous interrogation of the data by asking the following questions:

- What connective threads are there among the experiences of the participants interviewed?
- How do I understand and explain these connections?

- What do I understand now that I did not understand before I began the interviews?
- What surprises or confirmations of previous instincts have there been?
- How have their interviews been consistent or inconsistent with the literature? How have they gone beyond?

Key themes were informed by relevant autoethnographical data and literature review outcomes and were respondent driven.

3.2.3.1 Industry-active portfolio career musicians.

Fifteen portfolio career musicians residing in South-East Queensland encompassing a broad demographic with respect to age, gender and income were purposively (Patton, 1990) selected to each participate in a 45–60-minute face-to-face semi-structured interview from December 2015 to January 2016. Interviews were located in various places: at the QCGU, backstage of the Queensland Performing Arts Complex, in participants' home studios and at my house. I preferred the interview location to be chosen by the participants and considered that it 'plays a role in constructing reality, serving simultaneously as both cultural product and producer' (Herzog, 2012, p. 2), that is, the location and context of the interview related to the interview discussion, enabling a richer dialogue.

Portfolio career musicians were purposively selected using a theoretical sampling strategy, that is, I aimed to 'seek out respondents who seem likely to epitomize the analytic criteria' (Gubrium & Holstein, 2001, p. 91). Their primary career focus was guided by the 12 categorisations in Hannan's (2003) *The Australian Guide to Careers in Music.* These participants were identified by their skill set, ability to cross genres and continual activity within two or more related music employment areas (e.g. performance, teaching and composing). All but two taught and many had either direct teaching contact or indirect industry contact with current and past students of the QCGU. As they were musicians I had worked with during my own career, I had inherent knowledge of their status as portfolio musicians and the diversity of their skills and employment experience. S. M. Miller (1952) warned against 'over-rapport', where the researcher is too close to the participants and subjects, thus contaminating the data (p. 97). In addition, S. M. Miller (1952) was aware of the various ranks of participants (in this case, industry leaders *v.* musicians *v.* students), and believed the observer can ‘become so attuned to the sentiments of the leaders that he is ill-attuned to the less clearly articulated feelings of the rank and file’ (p. 98). While having insider knowledge of the music industry and those that participate in it may be considered limitations to this research, it may also be regarded as a valued asset. The earlier autoethnographical account outlined a complex divergent career trajectory forewarning what other paths portfolio career musicians may have traversed. An implicit and active understanding of the portfolio musician in Australia for this study is therefore considered an advantage, particularly when considering the problematic nature of current statistical data of Australian artists, as discussed in Chapter 2. Furthermore, Taylor (2011) affirmed that the data ‘gathered from friend-informants compared with informant-friends is significantly greater in volume and depth’ (p. 11).

The interview participants’ primary genres represented the current QCGU student career aspirations and offered training programmes—classical, jazz, opera, composition, education and music technology. They also had experience in musical theatre, folk, popular and contemporary music, and were able to contribute broad knowledge of the current Australian music profession and industry. Responses to questions concerning their employment, career pathway, undergraduate training and opinion of MLaaM (see Appendix C) affirmed or contrasted with my own career experiences, and informed the following online survey. Such a focus on career and employment experiences can align with the definition of ‘oral history’ described by Atkinson (1998) as ‘most often focus[ing] on a specific aspect of a person’s life, such as work life’ (p. 125). In addressing musicians’ career paths and skills, I propose that the responses formed a significantly different classification such as ‘life story’. As explained by Atkinson (1998), ‘telling a life story makes the implicit explicit, the hidden seen, the unformed formed, and the confusing clear’ (p. 125). Regardless, in consideration of the autoethnographical input of this research, the interviews served to ‘understand experiences and reconstruct events in which one did not participate’ (Rubin & Rubin, 1995, p. 1) and, as Dilley (2004) suggested, ‘place an emphasis upon comprehending and conveying understanding of the interview and interviewer’ (p. 129).

Open-ended questions sought to understand the training-to-career development trajectory, and the economic, social, psychological and demographic aspects of each individual’s working life. Themes include opinion of an industry preparation strand, perspectives of the current graduating twenty-first century musician, and attitudes towards career sustainability and attrition. Questions were based on, but not restricted to, self-theories as outlined by Knight and Yorke (2003, pp. 7−8). Most questions were consistent for each participant, but digressional questions were introduced to identify obscure information and/or emerging phenomena of which I was less aware.

Because freelance portfolio employment is largely based on strongly related networks, all participants were de-identified by name and instrument in consideration of the sensitive material, such as opinions of the music industry and some colleagues. Lack of de-identification could place the participant and the researcher at risk of future employment, particularly in a closely networked environment such as Brisbane. To aid a comparative discussion, one participant followed a portfolio music career while engaging in part-time non-music employment, and one possessed a full-time orchestral role in addition to leading a portfolio career; however, none had discontinued their music career completely. I acknowledged the retired, exited and linear careerists in the survey for a quantifiable and illustrative statistical comparison.

3.2.3.2 Faculty staff.

Owing to the nature of the one-to-one studio and closely networked music industry environment, conservatoire staff can develop solid educational bonds with their students (Gaunt, 2011). Thus, their contribution to the study was to add an alternate perspective of student attitude towards industry preparation, degree and industry engagement and MLaaM acceptance. Twelve QCGU faculty staff (major study and academic), representing their fields of classical, jazz, opera, composition, research and education, were invited to participate in face-to-face interviews incorporating the same research processes as Section 3.2.3.1. Interviews were situated at the QCGU from January to February 2013. Similar to the musicians, faculty were asked questions (see Appendix C) regarding their personal career pathway, opinion of the music industry and their perspective of institutional change and the contextual environment. Questioning aimed to discover the career paths faculty were encouraging for students, perceived music industry obstacles and trends, and the extracurricular industry preparation the faculty implemented accordingly. Where applicable, the data was triangulated with the other participants' responses.

As all participating faculty at the QCGU were permanently employed as continuing full-time or fractional staff, study limitations may include the lack of candid responses owing to our ongoing working relationship, the politics of university employment and the potentially negative ramifications of a forthright interview. Conversely, the permanent nature of their occupation is a comparable advantage to interviewing sessional faculty owing to their higher employment security. As mentioned in Section 3.2.3.1 with regard to rapport, maintaining my presence for the sake of data consistency and quality potentially outweighed these limitations.

3.2.3.3 Australian arts advocates and leaders.

Three influential decision-makers in large arts institutions participated in 45-minute one-to-one semi-structured audio/video interviews: a prominent Australian arts advocacy leader, an opera company artistic director and a major arts funding body director. These key stakeholders have a broad experience and understanding of industry trends in Western art music, as they govern funding and event programming. Their responses added value and integrity to the design of course profiles from a futuristic perspective and a historical lens. Travel to an Australian capital city and Skype^{TM} enabled face-to-face interviews at their workplace. Hanna (2012) noted that Skype has an advantage over telephone interviews, as ‘a neutral yet personal location is maintained for both parties throughout the process’ (p. 241). I had previously worked with one of the three participants; the other two were ‘cold-called’ via email. Questions were similar to the faculty questions in seeking an understanding of their career paths, perceptions of career success and the requirements of student musicians, opinions of current and future industry trends, and MLaaM course design (see Appendix C).

3.2.3.4 Industry-preparation tertiary educators.

Three higher education lecturers with significant experience in teaching industry and career identity courses participated in one-to-one interviews. One interview was held in my home while the participant was travelling interstate and another was held at the participant’s workplace; one interview, owing to long distance, was conducted via Skype. To maintain consistency of the research project, all participants were de-identified, including the institution where they taught. These participants were purposefully selected because they represented a range of higher education learning environments and locations: a conservatoire, independent academies, and a music school embedded in a university. They all fit within my employability networks, active in either the jazz or classical performance and teaching profession, with between 10 and 25 years of national and international industry experience. Their perspectives were sought regarding future industry trends, the student lifecycle, and their course and assessment experiences and observations. At the time of interview, one participant no longer taught industry-related subjects and clarified: ‘Most of my work is going into other people’s courses and getting students to think in a different way and that is really what I do now’ (Lilian, HE industry lecturer). Limitations include not wishing to divulge intellectual property of course curricula, avoiding factual disclosure due to embarrassment with unsuccessful education attempts, and/or fabrication of student reaction. However, interviews were very candid, and the weaknesses and strengths of their courses and programmes were discussed at length (see Appendix C for questions).

3.2.3.5 Higher music education leaders.

Three higher music education directors were purposefully selected to participate in one-to-one interviews held at their institutions in interstate Australian cities. Two directed conservatoires of a similar size and metropolitan location to QCGU and the other a postgraduate music institution. Only one of them was active within my employability network; the interview was the first time I met the other two participants. Similar to the other interviewed participants, they were asked their opinions of the music profession and industry change, its future, their impressions of graduate and music success, institutional change, and the MLaaM courses (see Appendix C). They were also asked to consider their staff’s opinion of vocational preparation in a higher education setting and the ramifications of implementing an MLaaM strand.

3.2.4 Focus groups of QCGU students.

D. L. Morgan (1996) defined focus groups as ‘a research technique that collects data through group interaction on a topic determined by the researcher’ (p. 130). Kitzinger (1995) suggested that ‘group processes can help people to explore and clarify their views in ways that would be less easily accessible in a one to one interview’ (p. 299). Madriz (2000) viewed it as a way to ‘access research participants who may find one-to-one, face-to-face interaction “scary” or “intimidating”’(p. 835), such as in a teacher-student relationship where the teacher is facilitating the interview. Therefore, the primary reason for choosing this process was that ‘focus groups are particularly suited to the study of attitudes and experiences’ (Kitzinger, 1995, p. 302), and greater depth and breadth of data could be achieved compared to face-to-face interviews or surveys (D. L. Morgan, 1996).

Selected undergraduate QCGU students were invited by a generic email (see Appendix D) to voluntarily attend year-specific hour-long semi-structured focus groups during September 2014, moderated by myself. I identified three students per year level, choosing a diversity of music disciplines, gauging level of interest in their degree and asking them to construct their own teams of seven to 10 people from their networks. Students were guaranteed anonymity and agreed to audio and video recording to aid expressive interpretation and the transcription process. Light food and beverage refreshments rewarded their participation in the study.

During the focus groups, paper-based surveys (Likert and open-ended question design) were distributed to participants (see Appendix E), designed to affirm conversation topics, assure all participants opinions were recorded accurately, and offer qualitative comparison from year to year. All students had completed their courses with me for the year with no assessment due. Therefore, my status as teacher was minimised and the risk to themselves nominal. Perceived power roles were reduced when considering focus groups tend to be about the discussion between the participants rather than between the participants and researcher (D. L. Morgan, 1997).

By using students' collegiate networks, the focus groups were based on established rapport to capitalise on Kitzinger's (1995) notion that 'friends and colleagues can relate each other's comments to incidents in their shared daily lives. They may challenge each other on contradictions between what they profess to believe and how they actually behave' (p. 300). In addition, this method ensured the focus groups retained the integrity of homogeneity within the team, and diversity between teams/year levels (Kitzinger, 1995, p. 300), allowing for insight into the 'sources of complex behaviours and motivations' (D. L. Morgan, 1996, p. 139). Discussion topics included degree transition, degree engagement, the value placed on academic versus skill-based courses, and music industry engagement. I chose to avoid direct questioning regarding whether they liked or disliked MLaaM because some still had to enrol in the courses. However, I was more interested in how they engaged within their degree, their employment activity, and their emerging identity as musicians and whether distinct approaches would result that could contribute to the design of MLaaM.

Questions and procedures were standardised from group to group; however, the differing year levels led to an emergence of themes that allowed 'the questions and procedures [to] shift from group to group in order to take advantage of what has been learned in previous groups' (D. L. Morgan, 1996, p. 142). This allowed identification of why perceptions and attitudes of their degree and employment activity shifted from year to year. Although Kitzinger (1995) stated, 'the ideal focus group size is between four and eight people' (p. 301), K.C. Tang and Davis (1995) suggested 'the ideal group size is four to 12 participants' (p. 474) but acknowledged that the number of questions, time-constraints and the subject at hand can all affect the potential data gathering. In short, there is no 'ideal' group size.

In adapting Kitzinger's (1995) seven aims of focus groups, respondents' attitudes were highlighted, students were free to generate and explore their own questions and share experiences, a variety of discussion existed between the students, and 'groups norms and cultural values' were identified (p. 302), as well as what was not discussed, to allow critical appraisal and identification of student perspectives.

The analysis of the focus groups followed similar processes to the other forms of qualitative research of this study (thematic coding), with careful consideration made to 'indicate the impact of the group dynamic and analyse the sessions in ways that take full advantage of the interaction between research participants' (D. L. Morgan, 1996, pp. 301–302). Rather than presenting isolated quotations, the written/transcribed focus-group report maintained the integrity of the conversations by including the dialogue between participants. As Kitzinger (1995) has suggested, coding of participants' responses included types of narratives such as jokes and anecdotes, and types of interaction such as questions, deferring opinion, censorship and changes of mind.

3.2.5 Quantitative inquiry: Online and paper-based surveys.

Creswell (2008) identified quantitative research as 'a means for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures' (p. 4). He then paraphrased Babbie, suggesting survey research

> provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population. It includes cross-sectional and longitudinal studies using questionnaires or structured interviews for data collection, with the intent of generalizing from a sample to a population. (Creswell, 2008, p. 12)

3.2.5.1 Online surveys: Industry musicians.

This inexpensive cross-sectional method (Creswell, 2008) was chosen to confirm qualitative results and to discover more information on a broader geographic scale of Australia over a short time period. K. H. Phillips (2008) explained that this form of descriptive research confirms '"what is" rather than "what could be"…. Descriptive research presents information on one group or compares factors between or among groups and determines trends, needs, or changes' (p. 155).

The analysis of the research to date and the literature review influenced the design of an online survey tool (Sue & Ritter, 2007; Tuten, 2010) of 75 questions directed to 569 Australian musicians from my own employment network residing in Australia and abroad. Musicians were sent an email titled 'The Australian Portfolio Musician 2017', including an invitation to participate via a personalised email link, with anonymity guaranteed. As per ethical disclosure, the description of the study and its potential application were included within the email, including a choice to opt out of the study at any time, or choose to prevent follow-up email prompts for survey completion (see Appendix F).

To test the functionality of the questions, a pilot survey was released on 7 April 2013 to single-reed musicians of Australia, concerning their employment and career aspirations, resulting in 72 responses. Errors in question design, sequencing and navigation were considered and modified for the 2017 survey, which was then tested by five musicians who reported the survey to take 15−20 minutes to complete. Questions were a combination of multiple choice, multiple-select choice, yes/no, true/false, Likert rating, and open-ended text response. Some questions filtered answers, that is, answering 'no' led to other applicable areas of the survey. Some were designed to verify previous answers and enable various perspectives.

The respondents were active, exited and retired music professionals who had current or historical high-level portfolio musician activity. I chose to approach my own networks of employable musicians, primarily because I had an understanding of their quality of employment and level of musical standard. This is something that has not been widely acknowledged in other studies. While the initial selection was largely purposeful, there was an opportunity to add more to the email list. However, email contact details were either out-of-date or not available, and I only had the musicians' mobile phone numbers. Full-time orchestral musicians and teachers working within a portfolio of employment were included in the initial email invitation; however, such musicians were not specifically targeted but added a linear rather than non-linear career component to the data set for comparison. Two hundred and sixty-one finalised survey responses were collected via Survey Monkey, a web-based survey software, between 21 December 2016 and 15 January 2017–a response rate of 45.87%. Survey Monkey is the online survey tool of choice of many researchers, used for its privacy guarantee, encryption software and reputation for security. Participants were provided a link to view Survey Monkey's online data storage and were assured respondent answers would be collected, stored and accessed only by myself.

Potential survey participants were prompted to complete the survey once on 3 January and again on 13 January. Non-participation could have been because of email spam filters, the holiday season, unwillingness to complete a large survey or disinterest in the subject. Conversely, for musicians, this was an ideal time to send the survey as school and private teaching studios had been in recess for two weeks, and performance commitments, aside from New Year's Eve, were beginning to diminish for the quiet January period. The results were downloaded to a Microsoft Excel spreadsheet and coded for ease of data interpretation.

Respondents included Australian musicians working within the areas of jazz, classical, opera, composition and technology. Questions concerning demographics, training, employment activity, income, skills acquired and used, career aspirations, and sustainability sought to inform all courses of the MLaaM strand.

3.2.5.2 Paper-based surveys: Students.

Within the year-specific focus groups, paper-surveys were administered to the participants to determine their five-year career aspirations, their relationship with music, professional employment engagement, perspectives on the functionality of their degree in preparation for employment and required sustainable skills. The survey involved 14 Likert, two multiple-choice/select and four open-ended questions (see Appendix E). Threat of bias, or writing what the researcher/lecturer wished to hear was minimised as neither the focus-group conversation nor the survey entered in discourse specifically regarding MLaaM. However, unlike the SET surveys, these paper-based surveys were not anonymous and administered within a small group. Once again, these were adopted to discover trends over the lifecycle of the undergraduate degree and confirm or contrast focus-group discussions and previous researched opinion regarding the student-to-professional identity transformation. Paper-based surveys delivered within the focus group also ensured these were at least answered. Although researchers have noted a higher likelihood to participate in online compared to paper surveys (Carini, Hayek, Kuh, Kennedy & Ouimet, 2003), an overall decline in online student participation is evident given the increase of

> the proliferation of junk mail to the rapid growth and ease of large-scale student assessment.… Given today's increasingly fast-paced culture and the growing demands on students' time, undergraduates simply may be less willing to commit themselves to a voluntary activity such as completing a survey. (Sax, Gilmartin & Bryant, 2003, p. 423)

3.2.6 Data analysis.

Data analysis involved categorising, coding and reviewing chronologically all transcripts, reports, field notes identifying keywords, themes and visual cues, and using rich, thick description (Creswell, 2008) in the write-up of participant responses.

All forms of qualitative data were analysed descriptively to reveal emergent themes beyond the general demographic information of income, employment and training to include music industry career aspirations, attitudes and opinions. The auto-ethnographical account was attributed as 'ground zero', and the polarity or concurrence of data from subsequent stages was identified and continually compared. These were cross-referenced with the quantitative results to highlight further gaps or opportunities for research. The findings are then represented in the current iteration of the MLaaM strand; that is, the findings are embodied within the courses.

Aside from the triangulation method, verification of research involved consulting with the participants where necessary throughout the study to ensure validity of my interpretations and conclusions of the data, thus retaining the integrity and credibility of research findings. Published book chapters, conference presentations and paper submissions ensured ongoing peer review and research feedback.

Chapter 4: The QCGU Student Lifecycle

Enrolments in Bachelor of Music degrees are increasing, not only in Australia (Bartleet et al., 2012), but also abroad (Dempster, 2011). This is surprising considering the decline of linear work and general negative dialogue concerning Western art music careers. It provokes the question: What is the primary motivation for students aspiring to a music career in the twenty-first century?

The inspiration to learn music is deep-seated in early childhood (Lehmann et al., 2007; McPherson & Welch, 2012). One's music career identity is influenced by intrinsic and extrinsic experiences prior to tertiary education (Creech, 2009; Creech et al., 2008; MacDonald, Hargreaves & Miell, 2008). From my observations as a performance and academic lecturer in a conservatoire environment, the initial career 'dream' is not just powerful and long-harboured, but a fundamental justification for sustaining repetitive hours in the practice room and enduring strong weekly criticism from peers and mentors. Therefore, MLaaM may be perceived as a threat to students' primary motivation and an inhibitor to their tertiary music education. In a user-pays education environment, this is worth considering. How does an undergraduate course introduce the reality of the music industry, respect and retain 'the dream' and vocationally prepare for both? How can it align with the students' experience of their degree, professional expectations and career realities?

This chapter will discuss the selected MLaaM formative and summative assessment, year-specific focus groups and paper surveys. From this, a QCGU culture of learning and the associated process of career development shall be ascertained. The results will assist the design of a vocational preparation strand that is mindful of the attitudes and opinions of student musicians in relation to their lifecycle of degree experience and current industry activity.

4.1 Learning Support Activity

4.1.1 Data collection process and limitations.

Data collection utilised a non-compulsory, non-graded written LSA, initiated in the first week of semester one for consecutive years from 2013 through to 2017. The guiding questions in this formative assessment, inspired by Bennett and Freer (2012), invited all

MLaaM first-year students to briefly reflect on elements of their chosen career paths. Students were given the opportunity to clarify their intrinsic/extrinsic motivations and their purpose for enrolling in a music degree, and to consider their career prospects and the process required to achieve their goals. One limitation may be students perceiving the task as ‘assessment’ rather than a formative activity, possibly responding with their perceived lecturer expectations. However, it was made known prior that feedback would be limited to writing style and grammar to assist future assignments. For years 2015–2016, career advice was also offered.

Response rates were acceptable (Nulty, 2008), between 55 and 79%, with class numbers ranging from 127 to 170 enrolled students. The reasons for non-completion were considered. Using an online assignment collection interface may have been a challenge for some students, and others may have felt the reflective task either confronting or trite. Some students may have chosen to adopt a strategic approach to their degree, which included participating only in summative tasks. Therefore, it is possible the participants in this study may be more engaged with the purpose of the course than non-participants, and more confident with sharing their career ideas.

To encourage researcher objectivity, the LSAs were revisited between one and seven months after submission, read with a content focus, then descriptively (Miles & Huberman, 1994; Saldaña, 2012) and from a values perspective (Gable & Wolf, 1986). Responses were coded according to common key themes, guided by the question topic, in parentheses, which was not visible to the students. The LSA questions were:

1. What do I currently love about music? (intrinsic motivation)
2. What do I want to do long term with my career? (career identity)
3. Why? (primary motivation)
4. Who inspires me to be a good musician? (extrinsic motivation)
5. What skills am I going to need to achieve my dreams? (career reality)

The initial codes were refined to develop more concentrated topics. Themes were then grouped into categorical codes. Responses are quoted below, identifying respondents by the abbreviation 1YS (first-year student), a number and the year.

4.1.2 Overview of results.

Generally, the students’ commentary appeared detailed and sincere regarding their aspirations and sources of inspiration. The word-count limit was 200–250 words, but many chose to write beyond this. Students’ reasons for career path choice spanned a continuum from self-gratification to altruism. Financial motivation was minimally mentioned or deemed not important. Linear careers were a particularly common response, with orchestral and opera the most dominant choice among the classical students. Music technology and jazz students demonstrated more acknowledgement of the portfolio career, but included full-time studio-recording production or jazz reknown as possible careers. The majority of keyboardists wanted to become concert pianists.

4.1.2.1 Intrinsic motivation.

Using Maslow’s (1954) Theory of Human Motivation, students’ responses to what they loved about music indicated a high propensity towards self-actualisation. Self-expression/gratification/satisfaction were keywords used throughout, whereas safety and psychological needs were barely mentioned. Responses encompassing the social sphere were secondary, as many students identified with the communicable nature of music and the social aspect it provides. Self-esteem was less important but present. The coded categories of the students’ responses to ‘What I love about music’ is listed as follows:

- Creativity
- It is just who I am, it’s innate, it is in my blood
- Its ability to help and heal
- Its accessibility
- Its beauty
- Its capacity for collaboration and non-verbal communication with others
- Its capacity for enabling self-expression
- Its capacity for entertainment
- Its capacity for escapism
- Its capacity for perfection
- Its capacity for story-telling
- Its transformative power (on myself, on the audience etc.)
- Its unpredictability

- That it is continually evolving
- The challenge it provides in learning and achieving
- The competitive opportunities it provides
- The emotion it creates
- The rhythm
- The satisfaction it provides in learning and achieving
- The sound
- The thrill/adrenalin rush it enables
- The way it makes you feel

4.1.2.2 Career identity.

Students indicated primarily one to four optional domains of music employment—performance, composing, education, and production—demonstrating that they either sincerely wished to achieve all these career opportunities, or acknowledged the need for a portfolio career/plan B. Other ambitions such as music therapy, audiology, arts administration and business, and music research were mentioned, but less so. All responses were categorised into *Dreamers*, *Realists*, *Artists* and *Unclear* (DRA?):

- *Dreamers*: with aspirations for highly competitive careers usually within performance and production
- *Realists*: aspirations for diverse non-linear and/or teaching/self-employment
- *Artists*: career risk tolerant, rather seeking personal creative fulfilment
- *Unclear*: either no career motivation was communicated or it was suggested the time spent in undergraduate study would reveal a career idea.

Response rates for these categories were not related to particular genres or instruments, though the mature-age students were consistently *Realists* (see Table 4.1).

Table 4.1

Dreamer, Realist, Artist and Unclear Categories Quantified

First-year career ambitions	**2013 94/170=55% response**	**2014 113/143=79% response**	**2015 112/155=77% response**	**2016 124/166=75% response**	**2017 92/127=72.5% response**
Dreamers	55%	60%	50%	62%	62%
Realists	30%	26%	32%	25%	27%
Artists	13%	14%	13%	6.5%	4.5%
Unclear	2%	0%	5%	6.5%	6.5%

Dreamers comprised between 55 and 62% of the respondents. These students had ambitions for competitive careers that produced a secure or high wage, exhibiting a subconscious aversion to financial risk, but they were risk-tolerant considering their gamble to obtain it. For example, 'I'd like to be the principal bassoonist of the Berlin Philharmonic, Vienna Philharmonic or the London Symphony Orchestra' (1YS81, 2017) represented a very ambitious goal. Another jazz guitar student similarly stated, 'I want … to play with world-renowned musicians and to also write my own music to play in front of people all over the world' (1YS3, 2016). Teaching was occasionally mentioned within this category, but indicated as something to add after the 'dream' had been achieved, concurring with Manturzewska's (1990) biographical study, or as a fallback career, as Huhtanen's (2004) study of classical pianists revealed. Regardless of whether these dreams may or may not occur, this indicated that students from this category were highly driven; but, like preparing for a trek to the peak of Mt Everest, training and preparation would take considerable time and there may be deviations or cancellations of the plan owing to unforeseen occurrences. The reality is that not all students will achieve their original career dreams immediately post-graduation (Throsby & Zednik, 2010b) or for some, ever. However, the MLaaM course objective should be to not destroy these aspirations, but rather recognise them as a valuable motivational tool for degree and overall career success as well as preparing students for additional alternative forms of employment.

Realists comprised 25–32% of the cohort. Teaching (private and classroom), gigging, singer-song writing/arranging for one's own band and self-release of music were predominant themes throughout the students' responses. They recognised the need for a portfolio career, and a theme of employment security was evident throughout. Mature-age students who had returned to complete their bachelor degree as a prerequisite for future teaching accreditation often related previous activity in the music profession/industry and their belated realisation for employment and financial security. Some *Realist* examples are as follows:

> Ultimately I would love to run a music school where I teach piano, theory, brass and have other teachers working alongside me too. (1YS84, 2017)
>
> I would love to work in a school or with students of high-school age and do some conducting and arranging. I would also like to play in a professional orchestra part time and play in local ensembles and meet the music community in all its forms. (1YS44, 2017)
>
> I always want to be involved with teaching and mentoring the next generation of musicians (more than just flautists). I want to be involved with performing in a variety of ensembles and venues—from casual, fun events to professional concerts. (1YS1, 2017)
>
> I want to do music activism with my music. (1YS98, 2016)

Like the *Dreamers,* these *Realists* were goal driven. Degree planning was crucial to maximising employment possibilities as defined by their realistic and diverse career options. For example, those aspiring to teaching could design their degree to include pedagogy and additional instrumental education, technology and production courses, and perhaps begin studies in a non-music course to teach in a school environment. There is also a risk that some possess these realistic aspirations because of an inability to dream of other possibilities owing to a lack of awareness and perhaps belief in one's capabilities. Understanding the broad array of future possibilities helps to develop the ability to recognise opportunities when they arise.

The *Artists* represent those who did not possess career goals and adopted an 'art for art's sake' perspective to developing their craft, similar to the stereotypical bohemian. Irrespective of their artistic value system (Comunian, Faggian & Li, 2009) such a single-minded approach is less likely to be tolerated in a competitive industry with high economic pressures and economical value of the arts (O'Reilly et al., 2013). Their writing style was considerably more poetic compared to those of the other categories. For example, one student, a jazz drummer, wrote: 'I hope to pursue music honestly, as far removed from capital and ego as possible' (1YS1, 2017). Another, a classical violinist, wrote: 'Ultimately, I want to inspire people with my music and empower them to follow their passions, to become their true, authentic selves' (1YS14, 2016), but did not mention how this might be achieved.

Artists' approach to career can be likened to boarding a boat with a finite amount of water and food supplies and seeing where the current takes it. On one hand, minor occurrences during the trip could eventuate into a surprise wonderful destination before the supplies run out. On the other, major catastrophe, frightening weather and starvation could occur before the boat capsizes and a call for rescue or, at worst, death. The latter would be quite a story, but possibly could be avoided if there was at least a proposed destination accompanied by appropriate planning. If anything, these students most require an education in future employment possibilities and how to integrate their artistic integrity within the current socio-political-economic environment.

Interestingly, this category was consistently between 13 and 14% of the participants from 2013 to 2015. However, from 2016 their numbers substantially dropped. It will be interesting to see whether the *Artists* continue to decline in future years. It is possible that the impact of the economy has affected students' worldview of employment and more students are adopting a pragmatic perspective. Nevertheless, there has not been a decline in *Dreamers*. Rather, there appears to be an increase in those who possess no clear career perspective or options.

Those in the *Unclear* (?) category struggled to answer the question 'What do I want to do long-term with my career?' Examples include:

> This week, I've sat down repeatedly, looking inside myself and seem no closer to answering these questions in any way that is specific. However, I have decided that not knowing what I wish to do might be a strength as I won't limit myself and will always be open to trying new things and it would be foolish to not submit a response—no matter how vague or inadequate I feel the answers to be. (1YS89, 2017)
>
> Whilst I am unsure of exactly what I want to do as a career, I know that I want to try everything I can and not limit myself to any one aspect of music making. (1YS27, 2016)
>
> One of the reasons I chose to study at the conservatorium was to help me best explore exactly what career path I may want to follow. (1YS65, 2017)

These *Unclear* students have developed expectations that the Conservatorium and their degree experience will reveal a career pathway for them to follow.

It could be argued that the DRA? model is a continuum on which students adjust their position throughout their degree experience, depending on how they reassess and re-evaluate their career goals.

4.1.2.3 Primary motivation.

Overwhelmingly, students reasoned their career choice from what they loved about music. That is, their response to Question 3 (Why?) was the same as their response to Question 1 (What do you love about music?). While it is understood that a core driver for arts career sustainability is passion (Bennett, 2012a; Bridgstock, 2005, 2011a; Throsby & Zednik, 2010b), many students could not articulate insight to the career beyond their passionate relationship with music. For example, one student explained that he wished to become a full-time composer ‘that will accompany various forms of media and entertainment, such as films, games, and theatre’ because ‘these are the areas of the most interest to me’ (1YS83, 2017). Another classical vocal student stated that her dream was ‘to play Christine in *Phantom of the Opera* on Broadway’ because ‘it was the first musical I ever saw and since then it’s all I’ve wanted to do with my life’ (1YS54, 2016). This is somewhat in contrast to another student who wished to become a professor in a university and was able to articulate a reasoning and process:

> I want to do my Honours on exchange, as it is a chance to learn under some of the best musicians in the world. Learning on exchange also gives you the chance to network with musicians you might not have otherwise met. Becoming a professor is one of my lifelong goals as it symbolises that I have become the highest I can be in my field. (1YS50, 2016)

Likewise, another student who wished to ‘travel overseas and enter into an orchestra as a clarinet player’ justified her choice: ‘This is ideal as such an environment of professional musicianship and beautiful music would be a breathtaking, honourable and stable environment to work in, as well as being able to work together with like-minded musicians’ (1YS78, 2017). While she was yet to understand the realities of the profession and the process of obtaining such a position, she had at least considered the work environment and the people involved.

4.1.2.4 Extrinsic motivation.

Students gave multiple answers to: ‘Who inspires me to be a good musician?’ While a small number of them were inspired by the repertoire they study (opting for ‘what’ rather than the instructed ‘who’), the majority of each cohort claimed to be inspired by living and deceased musicians, peers, family, friends, and past and current teachers. The latter was the most prevalent, closely followed by high-profile living musicians, of which YouTube artists began to be mentioned from 2015 onwards.

4.1.2.5 Career reality.

Students strongly identified that they required dedication to pursue their dreams and solid grounding in the rudiments of their craft to support their vocation (i.e. technique). A degree in itself was regarded as minimally significant, but networking, communication and work experience did rank more highly throughout the years of data collection. A minority considered the financial realities and concept of sole-trader activity, at odds with the majority’s preference for employment security. Time management was considered an important skill by many. Further or enhanced education was not as significant to them despite the long road to opera, orchestral achievement, or jazz and recording fame. The data from the last two years indicated further awareness of the skills required to achieve as a musician because of their required reading of the first two chapters of Hallam and Gaunt’s (2012) *Preparing for Success*. However, the students rarely specifically aligned the skills appropriate to their stated aspirations, giving broad answers. For example, one student aspiring to jazz bass performance simply said, ‘I will also need to acquire skills that don’t relate to music. Skills such as business management, organisation, networking, and time management’ (1YS88, 2017).

4.1.3 Summary.

Analysis of five years of LSAs revealed that most MLaaM first-year students have high aspirations for linear or highly competitive careers, are focused on their primary craft, and are highly influenced by mentors, teachers and their living ‘heroes’. These students broadly understood the value of networking and communication but had not considered the stresses of finance or applying self-promotion. The concept of a portfolio career is understood, but perhaps more in relation to others rather than themselves. Their focus is on their current degree and the core musical development it offers. Further tertiary education or employment options were usually not factored into their long-term career pathways beyond fallback teaching for those with sole performance ambitions.

4.2 Year-Specific Focus Groups and Surveys

QCGU undergraduate students were invited by a generic email to voluntarily attend year-specific hour-long focus groups during September 2014. Students' gender, age range, major study, genre and years of prior training are outlined in Table 4.2.

Table 4.2

Student Focus Groups: Year Level, Gender, Age and Major Study

Focus group	n	Gender ratio (M:F)	Age range	Major study
1st year	14	7:7	16–23	2x classical clarinet; 2x classical saxophone; 2x classical piano; 2x composition; 1x classical trumpet; 1 x harp; 2x classical percussion; 1x viola; 1x jazz voice
2nd year	10	5:5	18–27	2x jazz trumpet; MuTech; cross-studies percussion; jazz saxophone; classical bass trombone; cello; violin; classical guitar
3rd year	10	6:4	18–24	2x composition; 2x classical saxophone; oboe; classical percussion; jazz drums; classical voice; MuTech; classical clarinet
4th year	10	6:4	20–36	2x classical clarinet; jazz saxophone; classical saxophone; classical guitar; horn; 2x violin; classical flute; classical piano

The gender ratio remained equal for first and second years, and favoured males for third and fourth years. This was not deliberately considered and does not reflect current gender trends of the music industry (Throsby & Zednik, 2010b). The age range typically represents the age-group of Australian tertiary undergraduates (Australian Bureau of Statistics, 2014), but the fourth-year range was skewed by one mature-age student. Major study preferences were diverse, spanning classical, jazz, composition and music technology genres.

Discussion topics included degree transition, degree engagement, the value placed on academic versus skill-based courses, and music industry engagement. Students were guaranteed anonymity and agreed to audio and video recording to aid expressive interpretation and the transcription process. During the focus groups, paper-based surveys were distributed to participants (see Appendix E), designed to affirm conversation topics and assure all their opinions were recorded accurately. Responses are quoted below, with respondents identified by their year level (first year = 1Y, second year = 2Y, etc.) and the abbreviation FG (focus group).

4.2.1 Degree perceptions.

4.2.1.1 First-year students.

Overall, the first-year students demonstrated enthusiasm about their degree thus far, citing the dedication of the teachers and the new people they encountered as 'fantastic' (Ronald, 1YFG). Tina (1YFG) found the tertiary music education more satisfying than in her overseas hometown and was surprised that the lecturers focused on the individual 'rather than part of a whole study [body]. You are not student number 365—you are someone'. While one mentioned his strategy of performing with the older musician to gain 'a steeper learning curve' (Charles, 1YFG), the pianists mentioned the isolation of practice, and subsequent lack of socialisation with the older students: 'Everyone who plays orchestral instruments, you know you have your orchestras and quartets and all that different stuff. We don't have that' (Loretta, 1YFG).

Other degree realities included general surprise as to how much work was required to pass: 'You are having to work hard and practice several hours a day' (Charles, 1YFG) and, for some, surprise that some students were less than dedicated: 'I found the attitude of the older students wasn't particularly inspiring' (Tim, 1YFG).

Students from this group had already made decisions on how to approach their degree based on their career aspirations. Felicity's (1YFG) approach was performance-focused: 'My goal was 7's in performance, pass everything else. Because my goal is not to be an academic or do Honours or do a PhD. I just wanna be a performer'. Amanda (1YFG) aimed to maintain a balance between performance and academic study because 'I might end up as a classroom music teacher and a lot of that stuff will actually be absolutely useful—I'll need it and I'll need to teach it'. Grace (1YFG) suggested her performance study teacher influenced her to prioritise her practice: 'At the start of the year it wasn't so much … but then Janelle was like [pulls a mean/angry face] and now it is definitely [that] piano is a much bigger focus than all the academia'.

The reconsideration of career was nominally evident—student composers were already strategising additional career support options:

> We are probably not very sure if it is going to lead directly to a job. A lot of us are considering moving to an education strand so we can still compose … but we are probably not going to become composers as soon as we come out of our undergraduate degree. (Simon, 1YFG)

4.2.1.2 Second-year students.

Students described the second year as ‘very different’ (Ralph, 2YFG) to the first. Maree (2YFG) suggested:

> You don’t feel out of your depth ... you sort of know what to expect but it’s still really busy. You just want to do everything but then you realise that you can’t and you get really run down or something.

Many students found juggling the increasing demands of their degree, their emerging employability and their personal life was a challenge. For example:

> I am freelancing—I am doing everything you know. And trying to keep up with the fam[ily] and [my] sister lives in Sydney and oh, it’s just … hectic, you know? And then personal practice—it’s terrible. I am just going to say it right now—I’ve probably had 10 hours of personal practice. (Lenny, 2YFG)

They were also aiming to continue their academic success from previous years, but found it increasingly challenging. For Lincoln (2YFG), who received the highest results in his first year, degree success represented the likelihood of career success:

> I’ve been super critical of myself because I had a pretty good first year and I felt really good [thinking] ‘cool I can keep doing this’ … and then I didn’t top the classes [in second year] so I kind of felt down about that.… If I am not going to be the best in Brisbane out of 30 other music technology people, how can I expect to be one of the best people in the world—what I’d like to be ... so I set myself an even harder goal in this semester. I am doing six full subjects ... and I am trying to get straight 7’s [highest possible result] in all the six subjects.

Deanne (2YFG) felt the pressure to succeed was driven by the expectations of others, and confessed to occasional breakdowns, describing her second year as follows:

> It’s wanting to learn so much as well as impress and get to the standard that everyone wants you to be at … even if they don’t emphasise that they want me to do well … teachers or family, friends and my favourite co-workers.

In general, there was a noticeable change of degree experience for these second-year students, including a genuine attempt to succeed at all tasks, but they found it challenging to prioritise their commitments, and some suffered negative health effects.

4.2.1.3 Third-year students.

> There seems to be a big difference between second and third years. The first and seconds seem to be on one level and I don't know what happens and then they come back after the break and then it's there.… I don't know what it is, but that's just how it feels. (Maree, 2YFG)

The third-year students communicated a mix of experiences. Almost all were professionally active and relieved that there were fewer academic subjects such as aural and theory. Some had consolidated their skills and placed more of what they had learnt into practice. Julie (3YFG) suggested her music technology degree was designed to facilitate this:

> This semester for our final year, it's very self-directed—kind of putting everything into practice in a real sense, more sort of real-world sense and finding areas that we want to continue with—which has been obviously really helpful because we are finishing up.

Christian (3YFG) found he had more space in his degree to explore new options and learning:

> This year has kind of been a year for new skills for me. I have split up my performance studies with two teachers across the classical department as well which has been really good. I haven't done as many subjects as I needed to so it's kind of given me more time to do other things … school teaching and stuff. Get a feel if I want to go down the education route.

Many third-year students had experienced setbacks either in third or late second year. This included a realisation of ability: 'At the beginning of the year I was told that my technique was not up to scratch, which was very hard for me' (Bert, 3YFG); the ongoing work ethic required: 'Just the hard slog. I just lost my love of music, I didn't really care anymore I just wanted to leave' (John, 3YFG); and for some the challenge to separate their identities of student musician and future possible selves: 'I just think you are kind of in the middle, you are still working on stuff that's not necessarily working … it's really hard when you tie your happiness to your success and maybe not succeeding' (Kylie, 3YFG). This mid-degree renegotiation of identity, facilitated by the harsh reality of the future, the ongoing hard work required and the grit and determination needed to continue is something I have coined as the *mid-degree slump* for students.

4.2.1.4 The mid-degree slump.

Students reflected they overcame a *mid-degree slump* that initiated thoughts of exiting music, when 'something happened' (Jonothon, 3YFG). For Harry (4YFG), this was in the form of guest artist collaboration:

> Last year, after mid year, surprisingly I had my motivation dwindle and was thinking of not … just quitting after a third year and moving on to something other than music but … having the Hindemith Quintet … playing with them, just intense rehearsals and intense performance … was thrilling … that really kind of set in my mind—'this is in my DNA and this is what I want to do'.

Others relied on their own initiative: 'I've kind of come to the decision of doing a lot of my own stuff outside of uni and not relying on things in uni' (Bert, 3YFG), and for others to not expect their institution to provide all learning opportunities, 'I think I just realised ... hang on the comp[osition] department's not going to do anything, I just need to do something myself then so that's what I do' (Jason, 3YFG). Sam (3YFG) realised his slump in second year resulted from adopting an attitude derived from comparative analysis where, 'your goal is for the next three years is not to be "good", it is to be "not shit"'. He suggested some deep self-reflection assisted his motivation to continue and subsequently improve:

> [Regarding disassociating success from personal happiness] and I found that as soon as I figured [it] out—and this it has affected everything in my life, personal relationships, intimate relationships, friendships, professional life—[it has been] managing to re-position where I found happiness from and to know exactly what to be hard on myself about. (Sam, 3YFG)

Lincoln (2YFG) had quit two degrees after two years: 'One of them was a music degree for exactly those reasons [*mid-degree slump*]', and was on to his third. He described the *mid-degree slump* thought process as 'Well, I am not going to ever make any money or have a career because I am useless at everything'. The difference he experienced for his third degree was the realisation he did not have 'anything else to do' and proposed to 'just keep going'. This 'point of no return' approach to one's degree was echoed by another second year, Heather (2YFG group), who could not see any other prospects beyond her saxophone quartet and teaching. She declared, 'I am so stupid, I have got nothing else going for me'. Therefore, despite low confidence and self-efficacy, Heather persevered with her degree. Because of this, the concept of the *mid-degree slump* differs to the *sophomore slump* as first termed by Feldman and Newcomb (1969) in that the latter instigated degree attrition. Conversely, these music students have completed their degrees irrespective of the *mid-degree slump*.

For Kylie (3YFG), it was a conversation with her teacher and the result of organising a planned and committed practice timetable that influenced her to continue: 'I was all set to leave ... till we had that conversation today'. However, John considered the institution was to blame for his lack of passion, and chose to finish his degree then pursue a different employment pathway. He reasoned:

> It's literally everything is wrong. I have written huge performance evaluations. I have spoken to all the higher up members of staff … 'this is wrong, this is wrong, this is wrong, this is wrong' A lot of them agree, [but] it's just really hard to actually change a whole course'.

Those who were industry-active (see Section 4.2.5) or created their own projects, compared to those who were not, appeared to avoid the *mid-degree slump* experience or managed to successfully progress through it. Overall, they also possessed one or more of these traits: a comparably higher level of confidence, internal locus of control, high resilience, clearer understanding of music vocational pathway and a genuine passion for music. I have termed those who exhibit these traits as *student musicians.* Those who choose to solely rely on the university for their education and employment outcomes, exhibit an external locus of control, and place greater emphasis on grade point average (GPA) weighted subjects are described as *music students.* The *student musician−music student* identity continuum is described in Table 4.3.

Table 4.3

The Student Musician−Music Student Identity Continuum

	Description	Related quotes
Student musician	• The degree is but one tool to assist career development • What-can-I-do-for-me? (strong internal locus of control) • Seeks learning opportunities outside of the degree • Aims to understand the relevance of degree design to vocation aspirations • Is task -> goal-oriented (i.e. life is the voyage not the destination) • Seeks and/or creates 'industry	'I think that theory and aural especially build everything with your awareness in your major study. And I think that if you see how well that will [relate to your major study] then you are really going to become a better musician'. (Lily, 2YFG) 'Uni is doing courses and getting a degree, but it's really a time in your life when you can build up everything else in your life. So you really gotta do other things and be able to complement what you are doing in uni.

	activity’	Not just be doing stuff at uni’. (Julie, 3YFG)
Music student	• Chooses to learn in finite time-frames (i.e. reluctant to consider lifelong learning) • What-can-the-university-do-for-me? (external locus of control) • Is not yet confident to take responsibility for their own learning *in addition to* their degree • Chooses to place more effort on GPA-credited subjects • Is goal -> task-oriented • Is not confident to involve ‘industry activity’ during one’s degree • Struggles to find relevance of degree courses to vocation aspirations	‘It is kind of cheeky that they put the subjects that are compulsory that you have to repeat if you don’t pass, and put them as 5-credit points—even though the workload is very definitely more’. (Jane, 1YFG) ‘This sounds real bad but if you were doing it [small ensemble], to become a better musician, you would put a little effort into it. If you were looking at your GPA I would put jack shit effort into it because it’s not going to give you a 7’. (Kylie, 3YFG) ‘Literally everything is wrong [with this degree]’. (John, 3YFG)

4.2.1.5 Fourth-year students.

The fourth-year cohort largely consisted of Honours students. Possibly owing to the impending thesis deadline and imminent end of their degree, this group did seem much more reflective and mature than their younger colleagues, and possessed a realistic understanding of their future. Much of the conversation considered life after study and reflection on professional identity development. Lauren could not wait to graduate and embrace her passion for performing without the extra stress of recitals:

> I am also feeling that stress and worry about what’s coming up but relief as well to be honest. You get to the stage (I don’t know, most people I’ve spoken to about this agree) you love music and that’s why you are here, but sometimes you really hate it while you are here [others laughing] that comes along with ‘I am really looking forward to where I don’t have to get ready for any exam’ … I enjoy playing but I hate playing for-mark recitals. It’s just this whole anxiety thing about it and my performance anxiety has gotten worse while I have been here, to be honest. So I am hoping that you can get back to that and just … play … Do what you like and take some time out.

For most, the reality of graduation was not just symbolic of becoming an independent musician, but deciding whether to persevere with their vocation: ‘Fourth year is really … [asking the question] “do we go ahead with this career choice and this life?” … It’s not something you can half-ass. And I don’t know whether I have the ability to whole-ass it’ (Vivienne, 4YFG).

For some, it was not only the reality of graduating but loss of their Conservatorium community, and the realisation that more work was still required. For

Harry (4YFG) this was more evident once he realised the standard of the profession in a broader context:

> Now that we are in fourth year, and it's just that bit closer that you are going to be graduating from this little nice little community called the Con that's going to shelter you from the outside.… After being to Europe this year and seeing at what stage I need to be, I kind of panicked when I came back here and thought, 'I am still nowhere near where I need to be to get where I want'.

Others agreed that the impending end of their degree symbolised a considerable motivator to work towards higher industry standards. Anne (4YFG) viewed fourth year as a good year to 'kick myself in the buttocks!' Peter (4YFG) suggested the end of his degree was the catalyst for improvement: 'I realised how close it was to the end of my degree: I was like "Oh no I need to work really hard" so I do feel like I've made a bit of a leap'.

4.2.1.6 Summary.

In summary, students communicated a positive introduction to tertiary education and intimate teaching environment. They began to formulate their strategy for degree engagement from their first year, influenced by perceived realities of their vocational aspirations and teachers' educational values. Those with the least defined career paths had begun to recalibrate their aspirations. The hard work required was accepted but the diverse levels of commitment the older student musicians represented was questioned. However, they had yet to experience the second year's developing realities of a portfolio career and struggle to maintain all commitments at the high standards previously experienced. For some, this led to burnout or the *mid-degree slump,* when students experienced their first consideration to quit the profession. The data revealed that low confidence or self-efficacy did not necessarily relate to the likelihood of quitting the degree.

Third year was a time to consolidate the skills learned, owing to a more flexibly designed degree, to mitigate the *mid-degree slump* and to further experiment with future career options. This could be likened to experiencing the final progression from adolescence to young adulthood when one 'is typically required to make major adjustments, to develop new skills, or to learn to cope with new experiences' (Lenz, 2001, p. 301). Some arrived at young adulthood, adopting a *student musician* mindset, and others remained in adolescence as a *music student*. While the fourth years possessed a more realistic understanding of the music industry and profession, they recognised the end of their degree did not necessarily equate to being industry-ready and expressed an understanding of ongoing development in a broader industry context.

4.2.2 A segregated conservatoire.

Within their LSAs and the focus groups, the students often referred to music as 'a universal language' (Aaron, 1YFG) and found the transition to university socially less stressful compared to what non-music tertiary students report (see, e.g. Kift, 2009; Krause & Grimmer, 2013). Comments such as 'I kid you not I had zero friends in school. [Now] it's great' (Loretta, 1YFG), 'I'm allowed to be who I want' (Kate, 1YFG), and 'It is like when you come here, you are one of the "normal people"' (Tina, 1YFG) were prevalent for the first-year students. However, they were quick to acknowledge a segregated and hierarchical conservatorium environment that endorsed vastly different processes from instrument to instrument and genre to genre. One first-year student affirmed: 'One thing I didn't expect when I came here, was how separated the departments would be. But there is no collaboration—not even with Wind or Brass?' (Amanda, 1YFG). Another recognised 'the composition department is the "forgotten department"' (Jemima, 3YFG).

There was much discussion about the varying methods workshops incorporated, the 'hierarchy of first, second and third year' (Jane, 1YFG) that the pianists considered 'terrifying' (Grace, 1YFG), and the proactive-versus-passive approach various lecturers used towards extracurricular activities. One student suggested that the 'universal language' was not so widespread: 'I catch the train with an opera student and it is so funny because we go to the same uni and we have no idea what the other is talking about' (Felicity, 1YFG). Unfortunately, despite a small undergraduate programme of about 400+ students located within the one building, the students suggested it was too easy to progress through their degree and not meet students from other departments: 'Classical and Jazz are foreign. I was saying to one guy the other day, that I have been here for two years and I have only now met you for the first time!' (Felicity, 1YFG). The main offenders were 'especially MuTechs [*collective agreement*]' (1YFG), that is, music technology students.

4.2.3 Experienced embedded vocational advice.

The students appreciated that their major study teachers were exemplars of their career aspirations: ‘It is good that a lot of the teachers are also practising performers and we have the opportunity to watch them do that side of things rather than just as a teacher icon’ (Jane, 1YFG). Julie (3YFG) held the perspective that the music technology students regard their lecturers as future work colleagues: ‘We [MuTech] don’t really see our lecturers as ‘lecturers’. We see them as ... future industry peers’. However, when asked what industry advice or direction the music technology students received from their teachers regarding employability, it would appear there was ‘not a great deal of discussion about it’ (Lincoln, 2YFG). The general opinion was, ‘after MLaaM there isn’t really ... You get to here, and then you survive on your own’ (Jane, 1YFG). Some students had approached their teachers, who were only too happy to discuss their experiences but ‘the details of what was happening when they did it are reasonably unclear’ (Lincoln, 2YFG). One thought highly of his teacher but suggested, ‘when it comes to the workforce he knows absolutely next to nothing’ and rationalised: ‘I think he’s actually just achieved what he’s wanted [orchestral musician] and he just wants to stick to what he wanted to achieve’ (Ralph, 2YFG). Additionally, there was some talk by the composition students of teaching methods that encouraged a movement away from functional music, such as film score writing, towards their less preferred art music. The saxophonists recognised the extracurricular employability activities I had organised (tours, recordings, concerts and school workshops) as useful: ‘I am very grateful that that happened because it’s making me a more versatile musician and it’s a lot more practical ... (my goodness, it sounds like I am just sucking majorly up, but I am not at all)’ (Leigh, 3YFG).

Ronald (1YFG) suggested his teacher incorporated discussions of employability within workshop sessions: ‘It’s not just about playing, it’s also about what’s happening in the industry right now’. Conversely, Tina, also from the first-year focus group, experienced ‘one [instrument] specific workshop during project week’ organised by her teacher, who discussed the employment options available to them. She suggested it was not ‘the most encouraging workshop because it’s very realistic’.

4.2.4 Advice to first years.

For further insight into the degree experience and subsequent trial-and-error process, the focus groups were asked what advice they would give to new first years.

Emergent themes included *seek help* and *remain connected*, *work hard*, *avoid comparative thinking*, *maintain professionalism*, *consider time management*, *stay open* and *remain independent* (see Appendix G for coded responses).

Lenny (2YFG) explained the positive outcome of a strong work ethic as, 'I would not be … doing what I am doing, if I didn't work my ass off in the first year'. Kylie (3YFG) indicated a lack of life balance caused her burnout and subsequent mid-degree slump: '[if] you don't have any time for yourself you are going to burn out and seriously be in a pretty dark place'. Jonothon (3YFG) regretted not working harder in first year, Tim (1YFG) advised to do so, and Peter (4YFG) considered some needed a 'kick in the butt'.

Students were also asked to rate their overall degree and major study expectations (see Table 4.4) in the paper survey. The Likert scale ranged from Strongly Disagree (1) to Strongly Agree (5).

Table 4.4

Degree Expectations and Development: Weighted Averages[1] by Year

Statement	**1st year**	**2nd year**	**3rd year**	**4th year**
I am currently achieving what I expected to since the beginning of my degree	3.93	4.2	3.1	3.3
I am happy with my major study development as a [first/second/third/fourth] year	4.36	4.3	3.4	3.4

First- and second-year weighted averages were substantially higher than the third- and fourth-year results, perhaps indicating a reason for the regret of lack of practice for some, as well as the realistic understanding of what is required for future employment in performance careers. Of note was the prevalence of fourth years advising against comparative thinking and of third years encouraging students to initiate their own work and self-direct their learning. Likewise, the older students understood the value of remaining open to opportunity and keeping initial aspirations to be flexible.

These focus groups' advice to first years would appear to be good strategies to avoid the *mid-degree slump*. In addition, their responses indicate there is an opportunity for vocational preparation courses to include professional identity development, career awareness, opportunity recognition, time management, networking and connectivity, and creative entrepreneurship.

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[1] An average resulting from the multiplication of each participant result by a factor reflecting its rating within the Likert scale.

4.2.5 Student industry activity.

4.2.5.1 First-year students.

Many first-year students reported they had not yet engaged in significant industry activity owing to a strictly timetabled first-year curriculum, lack of available resources, and their choice to focus on their major study instrument. Their employment identity is outlined in Table 4.5.

Table 4.5

First-Year Employment Identity

I currently identify myself as:	No. of responses
0. Did not answer this	1
1. Full-time employment	
2. Contract worker & portfolio careerist	4
3. New-employment creator & portfolio careerist	
4. Non-music 'day job' and casual professional musician	
5. Non-music 'casual job' and no music industry activity	1
6. Non-music 'casual job' and some music industry activity	3
7. No employment at all—just focusing on my degree	5

Half of the focus group considered they were active within the music industry. This concurred with the 2017 in-class first-year MLaaM poll. Usually their employment was either performance or teaching or arts administration. A portfolio of employment was yet to occur. Industry activity included string quartet gigs for weddings and functions, self-created originals band, community music theatre and, surprisingly, coordination of a music camp in one student's hometown overseas. One student indicated her dissatisfaction with her education experiences led her to create her own, acknowledging this independent approach was very rare in her year and department: 'It is weird how very few of us there are gigging—whether it be either covers or originals or standard gigs. The number is ridiculously low. I find that so bizarre' (Felicity1YFG).

4.2.5.2 Second-year students.

The second-year students' emerging music employment was considerably more active than their first-year cohort's, with one student describing work requiring full-time commitment. The emergence of a portfolio of work combining usually two domains of employment was evident. Second-year employment activity consisted of private and music school teaching, small ensemble gigging for functions and events (jazz and classical), pro-amateur musical theatre work, big bands, scratch orchestras, in one case casual work with the local professional orchestra, live sound engineering, arts administration, non-music retail and hospitality employment. Community music, start-up ensembles (jazz and classical) and internships were described as unpaid employment. One student affirmed, 'it's where it [paid employment] starts' (Ralph, 2YFG). Another described his approach to gaining live sound engineering employment:

> Getting that job I drew a lot on stuff—I think it was in MLaaM where it was 'you have to say yes to everyone and take risks' and that's exactly what I did.… I went into this bar, I was dropping off a keg of beer and I saw they had a sound desk, I was like 'Oh you do sound, can I come along and help you out?' … he called me two nights later.… I was nervous as hell but I did it and then I got regular work there, and I still work there. And then that kind of gave me confidence to say yes to other gigs. (Lincoln, 2YFG)

One student chose to work in retail rather than music, stating, 'I had gigged myself out until I just died' prior to her first attempt at her degree and felt that non-music employment helped her to focus on her studies upon her return to her degree. Second-year students' employment identity outlined in Table 4.6 demonstrates 80% of them were working in music-related employment. Multiple answers were chosen to reflect their diverse employment.Table 4.6

Second-Year Employment Identity

I currently identify myself as	**No. of responses**
1. Full-time employment	1
2. Contract worker & portfolio careerist	6
3. New-employment creator & portfolio careerist	3
4. Non-music 'day job' and casual professional musician	5
5. No employment at all—just focusing on my degree	2

4.2.5.3 Third-year students.

Most of the third-year cohort (80%) demonstrated industry activity very similar to that of the second years. There was a distinct increase in professional contract and self-instigated work situated locally and interstate, spanning jazz and classical performance, composition and teaching. This percentage was very similar to the CV analysis (82–84%) of the third-year students of 2015 and 2016 (see Section 4.3) and portfolio diversity had also increased to between two and three employment domains. As a result, they also chose multiple answers in the paper survey (see Table 4.7).

Table 4.7

Third-Year Employment Identity

I currently identify myself as:	**No. of responses**
1. Full-time employment	0
2. Contract worker & portfolio careerist	4
3. New-employment creator & portfolio careerist	7
4. Non-music ‘day job’ and casual professional musician	5
5. No employment at all—just focusing on my degree	0

Jemima (3YFG) and her colleagues formed a small opera company during their second year ‘because we were told that we were going to have our mid-year recitals cut’. As any paid performance work via the Conservatorium was given to those later in their degree or to postgraduates, the younger students realised the need for self-instigated opportunities to gain industry experience earlier in their degree. Likewise, Bert (3YFG), training in classical percussion, had developed his own paint-drumming show and other percussion quartet initiatives.

There was comparatively more discussion of the pathway from unpaid to paid work. Jonothon (3YFG) said one contact offered him ‘two gigs after doing some free work for him, which is really good’. Jemima (3YFG) suggested opera singers were used to not getting paid because they were usually in a choral setting and ‘they are not going to pay everyone in the choir. Forget it!’ She said her small opera group had been pleased to be given some work that was ‘just marginally under what it should be per hour’. Julie (3YFG) had developed a varied portfolio of paid employment, but it did include an unpaid collaboration with a film student for a local film festival.

Students discussed the range of financial reimbursement they had experienced and confessed they had been asked to perform for free. Christian (3YFG), a jazz drummer, reasoned that there was a point where he said ‘no’ to work that was promoted as ‘great exposure’ because ‘[in] a year and a half time you kind of get over that’ but he acknowledged that his view were not shared by others: ‘Some of the jazz guys—even you know the older third- and fourth-year guys—they will just play for any amount. Lots of people say it wrecks [the industry and] it hurts other people’. Leigh (3YFG), a classical saxophonist, said she had been paid ‘different amounts of money’ as ‘different things can pay $100 for 15 minutes and then $100 for half an hour so it’s hard to put a price on it’. She justified her experience of preparing a three-hour unpaid performance with her quartet as ‘valuable’ to her employability development because she had ‘never done that before with that amount of playing' and could see the future benefit: 'We got a good reputation for future gigs with the guy who gave us that gig'. With teaching employment, she was not as flexibly priced and further justified her lenient approach to performance rates with: 'I want to get more performance practice so I am going to 'say yes'. I think I am very open to 'saying yes' to anything I get right now' (Leigh, 3YFG).

Sam (3YFG) declared he had not 'bothered trying to figure out how to crack the professional nut really yet'. He had performed unpaid employment up until mid-third year but chose to 'kindly say no' to spend more time working on his orchestral instrumental skills. He reasoned that if he were to work it would be 'in something unrelated to music probably' because he could not 'be bothered to try and figure out how to do gigs and everything'. Where Sam's reasoning to disengage from music-related employment was based on music priorities, John (3YFG) chose not to try, stating: 'I don't really like doing things that make me miserable'. Kylie (3YFG) had begun quartet work and teaching in music education camps; however, after experiencing the mid-degree slump, she stopped and preferred non-music administration employment. She also found her instrument limiting: 'I play [classical] saxophone so I can't really do QSO'.

Interestingly, some of the third years discussed how certain career assumptions had been proven wrong. Leigh (3YFG) thought she would not enjoy teaching but found it 'a lot more fulfilling than it was going to be'. She recognised the value in such work and its mutual benefits: 'Especially like one that you started with from scratch and you see their progression—that's just been [amazing] … I have learnt so much about my playing, just from doing that as well'. Jonothon (3YFG) did not expect to gain casual professional orchestral work in his third year, but had: 'I thought this all happened so much sooner than I expected. I thought I wouldn't have a casual position for another five years at least'. Jason (3YFG) was studying composition but had aspirations for high-level conducting and was already conducting his own student-run orchestra to develop his skills, 'Well I didn't expect to become a conductor. I walked into the degree thinking I would come out being you know, a film composer or something but now …'. Christian (3YFG) had anticipated an arrival point that would visibly signify his status as a professional from which 'that'll be it'—he could rest on his laurels, but discovered, 'It's not like that at all—you just got to keep going'.

4.2.5.4 Fourth-year students.

All the fourth-year students worked in diverse areas of the music industry, similar to the third years, in performance, composition/arrangement and education, as well as non-music employment. Comparatively more students reported an increasingly diverse portfolio of employment that included higher profile professional teaching and performance. One classical saxophonist was performing casually with the local professional orchestra. Additional work included accompanying, teaching in private schools and, for Astrid (4YFG), busking, though she questioned its status: 'I don't know if that counts'. Some chose to also work in retail, hospitality or government. Anne (4YFG) rationalised her choice for additional non-music work: 'because I like being able to buy things'. Their employment identity is outlined in Table 4.8.

Table 4.8

Fourth-Year Employment Identity

I currently identify myself as:	**No. of responses**
1. Full-time employment	
2. Contract worker & portfolio careerist	6
3. New-employment creator & portfolio careerist	
4. Non-music 'day job' and casual professional musician	4
5. No employment at all—just focusing on my degree	

Although half of the students were working with self-instigated creative employment, none chose that category as their current identity, possibly because 'you might get paid for them, you might not' (Anne, 4YFG). Unpaid work was accepted by many as a means of expanding social capital and kick-starting paid performance employment. Anne (4YFG) said it was 'the easiest way to get work and then if you do a good job of something, then you are going to get more work from it'. When a lecturer gave her ensemble a free festival engagement, we did that and then we got two other gigs out of it so hey, that one was free—two paid so that's good!'

4.2.5.5 Summary.

The population of focus group students active in music-related employment rose from 50% in first year, and 80% in second and third year, to 100% by fourth year. In addition, their portfolio of work and sources of income became more diversified as they progressed through their degree. The majority of work was contractual. Self-instigated performance work arose out of a need for more performance experience and dissatisfaction with current activity, but was not specifically related to either the classical, jazz, music technology or composition domains. The students' reasons for not engaging with music-related employment was not because they could not obtain it; rather, it was to focus on their musical development, for financial gain, to avoid music-related employment, or because they could not be bothered to engage with music related employment. Those who chose to avoid music-related employment had completed their degree and retrained in a non-music professional domain (John and Kylie, 3YFG).

Teaching employment appeared to develop in a pattern originating from paid private teaching, then progressed or included music school employment, followed by peripatetic work in private schools. Conversely, there was an understanding that paid performance work originated from unpaid performance to gain industry experience and develop employability networks. However, there was a finite timeline of how long one tolerated lack of pay despite wanting to gain performance experience. Hierarchies of types of performance were indicated when the topic of busking arose. Furthermore, one student felt her instrument limited how much professional classical performance was available to her but was unwilling to diversify.

While one lecturer's referral of unpaid work was welcome, it would appear that paid work is rarely referred by faculty. When asked in the survey to rank the statement *The majority of my music employment has been offered via my Conservatorium lecturers* from *Strongly disagree* (1) to *Strongly agree* (5) the weighted average results indicated that generally this was not the case for all year levels (see Table 4.9).

Table 4.9

Lecturer Employment Referral: Weighted Averages (out of 5) by Student Year Level

Statement:	**1st year**	**2nd year**	**3rd year**	**4th year**
The majority of my music employment has been offered via my Conservatorium lecturers	2.86	2.3	2.7	2.8

Students suggested that it was more likely that their immediate networks, Conservatorium peers, would refer employment (see Table 4.10).

Table 4.10

Peer Employment Referral: Weighted Average (out of 5) s by Student Year Level

Statement:	**1st year**	**2nd year**	**3rd year**	**4th year**
The majority of my music employment has been offered via my Conservatorium peers	3.21	3.3	3.1	3.5

More importantly, the majority of these students felt they could rely on their conservatorium networks for future employment (see Table 4.11). Whether this was peers and/or lecturers was unclear.

Table 4.11

Future Employment Referral: Weighted Average (out of 5) by Student Year Level

Statement:	1st year	2nd year	3rd year	4th year
I believe I have developed strong networks during my degree and can rely on these for future music employment	4.29	4.5	4	3.8

4.2.6 Degree design: Student opinion.

Students were keen to offer their opinion of the curriculum design of their degree. Generally, they related a greater need for relevant education to their current employment aspirations but did not consider industry trends or the possibility of a music profession further affected by external environmental forces, such as economic and technological. Jason (3YFG) suggested composition students required further keyboard and conducting skills, stating these electives had ‘helped me a lot [with conducting his orchestra and compositions] ... it helped me reduce a score’. Leigh (3YFG) considered that pedagogy should be ‘compulsory’ and regarded it as ‘the only subject I have done here and actually used in real life’. Jonothon (3YFG) considered the need for more chamber music but could not articulate why. It was interesting that these students used words and phrases such as ‘push’, ‘you should be pushed to do it’, and ‘compulsory’, implying that the university ‘knows best’ and is responsible for equipping students with the most relevant skills for employability.

Other students argued that one should not be ‘spoon-fed’ (Felicity and Simon, 1YFG). Felicity (1YFG) rationalised this as, ‘The Con will give you this information [points to one area], but that does not mean you will not need this information [points to another area] in the real world’. Simon (1YFG) recognised the need to be more proactive with tertiary learning as it related to one’s specific career interests: ‘If you want to study counterpoint you have to go to the library and find books about counterpoint and read about that. They are not going to actually spoon-feed that to you’. Similarly, Bert (3YFG) argued for a more flexible degree design, acknowledging that students have a preformed understanding of what education they require for career success, but he debunked the myth that students abhor compulsory subjects because they were so:

> A lot of people will come into this [degree] and say ‘I am not really classical, I am not really jazz, I will go classical because this’ll cover most of the things that I will do but for the most part I don’t like the music … I think more than anything the university needs to provide opportunities for us to do what we want to do without saying ‘you *have* to do this’ because some people don’t want to. And it’s not that they don’t want to because it’s been forced upon them and it’s a subject that they have to do–they don’t want to do it because it’s something they don’t want to do!

Many advocated for more ‘business stuff’ (Marian, 2YFG). Anne’s (4YFG) commentary concurred: ‘I think we need to learn even more MLaaM—the skills that are actually so very important’. Deanne (2YFG) resented that it was excised from the second year because she valued the ongoing reminder of a professional approach to employability ‘because sometimes you forget and then you go into the real world and stuff up’. Kathyrn (3YFG) also agreed, but suggested as a return student she had enjoyed the course more when she did not need to do the additional courses such as aural and theory: ‘I really enjoyed MLaaM because I had done all of the subjects that everybody stresses over … and being able to actually sit there and go, “Oh yeah, this is going to be useful, better take notes”’. Student opinions of the perceived relevance of business skills to their careers in the paper survey (see Table 4.12) were consistently positive across the year levels, but this does not necessarily indicate that more business skill development would be appreciated in their undergraduate degree.

Table 4.12

Perceived Relevance of Business Skills: Weighted Averages (out of 5) by Student Year Level

Statement:	**1st year**	**2nd year**	**3rd year**	**4th year**
I will need to learn more about the business side of the music industry for future activities	4.36	4.5	4.3	4.5
I believe non-music (business) skills are important to the sustainability of a career in music	4.64	4.8	4.6	4.6

There was some discussion about the performance assessment, its relevance to real-world activity and the subjective judgement of music. Harry (4YFG) rationalised, ‘what your panel thinks is different to what an audience might think and I think that’s something that needs to kind of be re-evaluated. I mean it’s hard with any art to mark’. He considered the performance exams every semester was irrelevant to career success:

‘It just doesn’t give you the ability to really look at it in the long term as opposed to all these short term goals’ (Harry, 4YFG). However, Vivienne (4YFG) considered the performance assessment process more relevant to real-word application because it was ‘actually marking … your ability to be a predictable and a reliable performer’.

Christian (3YFG) described the difference between being a good music technician, which Julie described as ‘ho hum’, and an entertainer in suggesting a difference between ‘being a good musician’ and ‘a good performer’. Subsequently he felt that ‘performance isn’t taught here’. Bert (3YFG) described performance as ‘building a rapport with an audience or with your other performance members’, which he viewed as more real-world relevant than technical proficiency.

To confirm their discussion of effective curriculum design, students were asked to rate the statement *I believe my undergraduate degree is preparing me for a career in music,* using the same Likert rating as previously used. The perceived relevance of their degree appears to decline throughout their degree as their understanding of career reality clarifies (see Table 4.13).

Table 4.13

Perceived Relevance of Degree: Weighted Averages (out of 5) by Student Year Level

Statement:	**1st year**	**2nd year**	**3rd year**	**4th year**
I believe my undergraduate degree is preparing me for a career in music	4.43	4.1	3.6	3.4

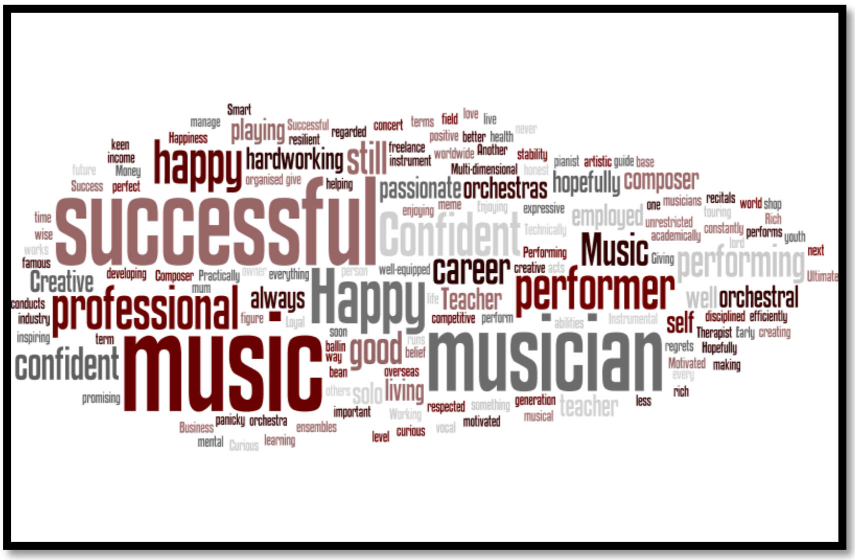
4.2.7 Transitional planning and future goals.

4.2.7.1 First-year students.

The first-year students did not discuss their transition from degree to industry as extensively as the others. Jane (1YFG) was concerned that by the end of her degree she would prefer to do ‘something else instead’ and that the degree would have been ‘a waste of time’. Shane was already considering further study in Germany and Loretta had observed graduating piano students fretting about lost resources and lack of achieved performance skill. The paper survey asked students to consider their five-year goals (see Appendix H) situated one or two years after degree graduation, depending on their choice of a three- or four-year degree.

Students anticipated gaining full-time employment ranging from orchestral, teaching and portfolio careers; however, most aspired for only one to two areas of employment. Some wished to travel abroad either with their music or for further study. One indicated that non-music related employment was an option to supplement creative activity. One student hoped for happiness and employment enjoyment, but was not specific about the details. There were some very ambitious goals such as concert pianist and full-time orchestral employment.

Concurring with these findings, in 2017 students were asked to communicate their perceived positive future self (Markus & Nurius, 1986) via online polling in their MLaaM class. I placed responses in a Wordle picture for them to discuss (Figure 4.1).


Smart
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Another
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Multi-dimensional
honest
Success
perfect
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helping
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Technically
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academically
constantly
performs
youth
famous
lord
next
Performing
Music
Giving
developing
Composer
Practically
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everything
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career
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abilities
Instrumental
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industry
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Early
creating
confident
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ballin
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good
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Hopefully
bean
Motivated
making
overseas
every
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solo
living
rich
promising
important
respected
something
generation
teacher
less
Working
Business
panicky
orchestra
ensembles
motivated
musical
mental
Curious
learning
level
curious
vocal

Figure 4.1. *First-year wordle of positive future self.*

Personal happiness and successful performance employment were the most common. There was no mention of financial status.

The same exercise was conducted on their negative future selves (Figure 4.2).

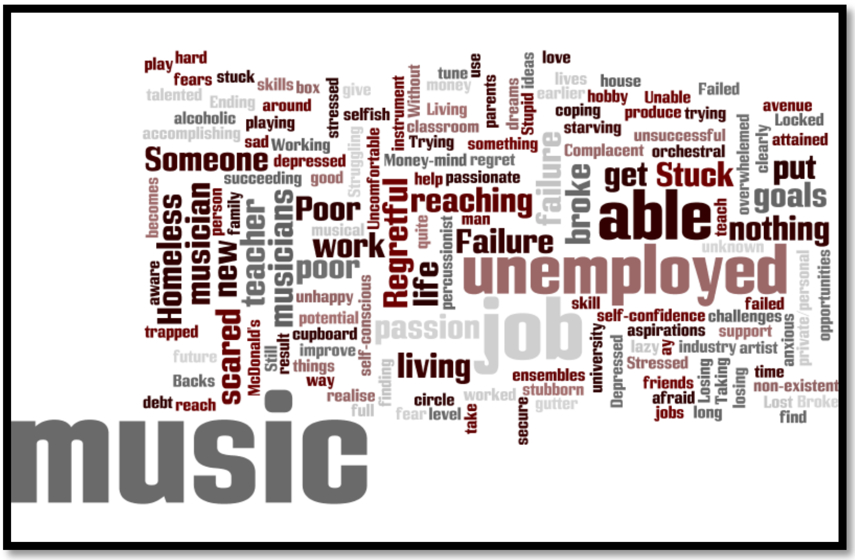

Figure 4.2. First-year wordle of negative future self.

The students revealed a strong fear of unemployment or employment in less desirable roles, music failure and lack of financial capability. It would appear that along with their romanticised understanding of the future, the possibility that their ambitions could not eventuate was of great concern. Kate (1YFG) suggested this depended on the area of the music profession in which one was interested: ‘I will be going into education. I have no fear whatsoever about going into it’. Shane (1YFG) rationalised the fear of becoming a failed orchestral musician stemmed from ‘an extremely competitive industry’. While he valued the role of networking, ‘you know someone who knows someone who can get you a gig’, he also felt that high-quality performance skills trumped one’s social capital: ‘To really get anywhere, you have to be really better than anyone else. That is just the way it works’. However, Tina (IYFG) was concerned she would have to ‘start from scratch’ upon returning to her country and envied the network development her colleagues were achieving during their degree.

4.2.7.2 Second-year students.

The topic of graduation was more prevalent among the second years than in the first-year focus group. Two students had no idea whether they would stay for the third or fourth year, one planned to continue her music-business degree, another in fourth year performance, and others were considering Honours with a view to transition to a PhD. Their five-year goals (see Appendix H) revealed similar expectations to the first years, but with increased preference for portfolio and self-instigated employment. Most anticipated gaining employment from two or more sources. Further study and overseas travel were also anticipated. One student expected performance with the local orchestra, although it was unclear whether this would be full-time, and another indicated the need for financial security. One student was considering music therapy. Students of this focus group understood the outcome of employability from strong networks. Taylor (2YFG) affirmed, ‘it’s mostly who you know’ and Lincoln (2YFG) added that the strengths of one’s inter/intrapersonal skills was also an important basic skill: ‘The bare minimum is being good at what you do and then the rest is being personable’.

4.2.7.3 Third-year students.

Many third-year students wanted to remain for a fourth year, for Honours or further focus on their major study instrument. Two were graduating with plans to pursue other degrees in non-music domains, and one chose to decline an Honours scholarship to travel abroad for contract work in America and London. One had auditioned for postgraduate study in national and international institutions and was waiting to hear results. No one communicated concern about leaving the institution and, rather, looked forward to the future. Similar to the second years, the paper surveys revealed five-year goals that included overseas travel for employment and study, portfolio careers and self-instigated work (see Appendix H). Only one mentioned the teaching profession and one reported their high aspiration to conduct a ‘major professional orchestra’ was preferred to social welfare support. These students anticipated their employment would derive either from one source or a large portfolio of sources. This ‘either/or’ approach to employability did not occur with the other years. Sam was not even interested in freelance performance employment: ‘I can’t imagine wanting to do freelancing all the time, because it feels just stressful. I would much prefer a full-time job’.

4.2.7.4 Fourth-year students.

As mentioned in Section 4.2.1.5, the topic of graduation was more prevalent than previous years. Some students described their perspective as ‘stress and worry’ (Lauren, 4YFG) and ‘panicking’ (Harry, 4YFG), but the majority were ‘postponing the stress’ (Astrid, 4YFG) by means of a master’s degree, an Australian National Academy of Music scholarship, study abroad or taking time off from study to save up for the travel by working. Others were enrolling in a Diploma of Education, one was staying to resolve a previously failed subject, and three others were taking some time off study to consider their future options. Anne (4YFG) had a pragmatic perspective regarding life after undergraduate study and the lifelong learning required to sustain a career in music:

> I just don’t think graduating this year is going to be the end of the world. We’ve just always gotta be kind of pushing forward and you can’t be just like ‘Well I've done my Bachelor, I am going to get a job’ because you are not. You have to really work for it [employment]. You’ve gotta network and you’ve gotta do further things like do more study because we are not going to get anywhere with just a Bachelor in Music you know?

Five-year goals appeared to realistically consider a portfolio of work, family, and finance (see Appendix H). Personal happiness and career satisfaction were mentioned more than in previous years, but not what this would specifically entail. Two students mentioned further study, of which one considered music therapy.

4.2.7.5 Summary.

Overall, the focus groups revealed students demonstrated an increase in a realistic understanding of potential future employment as they progressed through their degree. Concern for impending graduation was more significant in year four, relating more so to graduates leaving their community and close network of student musicians rather than their concern for prospective employability, as all were achieving active and proactive portfolio careers within and external to the music industry. Students’ five-year goals consider employability from minimal sources in the earlier years to several in the later years; however, there is a general lack of reliance on one type of activity. It is unclear why teaching was only nominally referred to as a possible source of employment by third-year students. Self-instigated work and the future prospect of such was mentioned in all focus-group conversations and surveys. The paper survey revealed that students re-evaluated their career ambitions following their first-year experience of their degree, had a strong understanding of the music industry by year four and generally felt confident they could successfully instigate their own creative projects (see Table 4.14). Whether these results were impacted by MLaaM is unclear; however, as mentioned in Section 4.2.1.6 students recognised the value of supporting business skills and considered more was required within their degree. Unusually, all but the third-year students positively considered teaching to be a part of their career in five years’ time. Second-year students reported the most confidence in the music industry and in their ability to work with their colleagues. That the fourth years ranked the lowest in both categories was possibly influenced by their anxious perspective of graduation.

Table 4.14

Employability Perspectives of Focus Groups: Weighted Averages (out of 5) by Student Year Level

Statement:	**1st year**	**2nd year**	**3rd year**	**4th year**
My career ambition has changed since the beginning of my degree	2.57	3.8	4	3.5
I feel I have a solid understanding of the music industry	3.42	3.9	3.7	4
I feel confident I can successfully instigate my own creative projects if required	4.21	4	4.3	4.1
I envision teaching to be a part of my career for the next 5 years	4.14	4.2	3.2	4.4
I have a positive attitude towards the music industry	3.57	3.9	3.8	3.5
I have strong inter/intra personal skills	3.86	4.4	4	3.7

4.2.8 The non-musician perception of a music career.

The focus-group participants identified dissimilarities to their non-music peers, colleagues and family members. Students reported that their non-music friends possessed ‘less drive’ (Kate, 1YFG), did not understand their rehearsal regime and could not comprehend what a student musician gained upon degree graduation, as Jemima’s (3YFG) said, ‘What are you going to get at the end of it? So, what does that give you?’ Students described non-music ambitions as ‘clearly defined career paths’ but observed their non-music friends were not enjoying their degrees. Harry (4YFG) explained, ‘I look at my friends who do Law and IT where they have got a five-year double degree and they are just kicking along regretting [it]’. Loretta (1YFG), who lived in a college residence, also observed, ‘Very, very, very rarely do I see anyone that actually wants to do anything to do with their study’. The student musicians considered themselves to be more connected and natural networkers:

> We play with people all the time whereas they [non-music students] go to a lecture and then they go home. Whereas we have more time here in a way. So you are not necessarily networking but you are making friends as well. (Maree, 2YFG)

They agreed that friendships formed quickly owing to similar interests and a like-minded approach to their music, and many suggested they felt more personally developed than their non-music friends because of ‘the self-driven aspects of the Con’, despite the lack of career ‘destination’ (Kylie, 3YFG), and the proactive career approach required, as described by Julie (3YFG): ‘We all face the sobering fact that when we finish we are not going to intern at a hospital [for example]'. Jane (1YFG) highlighted the degree of competition and effort required to gain entrance into the institution for student musicians' compared to non-musicians' career motivations:

> You need to actually want to pursue it but the majority of people [who get] OP 9 or better can do a business course at CQU [Central Queensland University] or an online university. So there are a lot of courses where even if you have absolutely no interest you can still do that course.

Harry (4YFG) stated the exception to the rule was 'biomed science, or pre-med science … [anything] that is a super-selective process'. Bert (3YFG) thought the organisational psychology of the institution contributed to student musicians' perceived superior development:

> The institution gives us a setting where we can interact with other like-minded people. So I think being surrounded by people who love doing what you do gives a lot of power and that's probably what would have propelled us in terms of feeling more comfortable with ourselves and feeling more developed.

The students stated that during their undergraduate degree, their education and career aspirations were queried and misunderstood by most of their non-music peers. For example, Grace (1YFG) said, after telling her mentors, teachers and friends she would audition for tertiary music, 'Without exception everyone seemed to react as though it was a waste of time. [They said] "How dare you waste your intelligence, your skills on something that doesn't matter"'. It could be argued that these opinions of non-musicians negatively affect the student musicians' developing self-concept and their degree experience, and in turn their mid-degree slump and subsequent career choices.

4.2.9 Perceived career sustainability skills.

The focus groups were asked, *What skills are needed to sustain a successful career?* Likewise, in their paper survey, they were asked the open question, *What skills are required to be a successful musician?* Responses included:

- *professional 'hard' skills*: marketing, budgeting, business, promotion, industry knowledge, entrepreneurship

- *professional 'soft' skills*: networking, inter/intrapersonal skills, communication, time management, 'good attitude' and personality, open mindedness, humility, reliability, professionalism
- *personal 'soft' skills*: dedication, perseverance, resilience, passion, patience, motivation, discipline, commitment, work ethic
- *technical/music skills*: musicianship, instrumental, aural awareness, talent, technique and creativity.

No preference for a specific category of skills by degree year, major study or gender was discerned (see Appendix I); however, only one person mentioned 'creativity', and there was no bias towards specific skills by those with perceivably less-defined career paths.

One student suggested she had learnt interpersonal skills during her Conservatorium performance activities: 'My first year was not really so much about playing the horn … My first year was learning about the hierarchy of the section … how to navigate the … protocol' (Vivienne, 4YFG). Jane (1YFG), who had experienced a business degree the year prior, agreed 'life skills' were fostered within the conservatoire environment and that 'music replaces that life experience in a way'. Deanne (2YFG) noticed other students were yet to realise the importance of such skills and considered that explicit discussion was needed at undergraduate level:

> There's some people who don't realise it even now.… Because they are so good as musicians it's so upsetting to see it.… Somewhere it's going to happen and they are going to finally realise that it's too late. It's good to notice now.

Peter (4YFG) warned against spending too much time in the practice room and considered life-balance as a skill to mitigate, 'a distorted picture of reality'. According to Harry (4YFG) developing this skill enables one to 'keep up with the times' because 'the way music is being approached these days is SO different'.

Anne (4YFG) also found the value in learning the 'hard' skills within the MLaaM courses and criticised the younger students who did not:

> When people are young in their first year, they don't think so as much and they [say] 'Oh I have to do this assignment …' and I just say, 'You are an idiot because you are going to need that kind of stuff!!!'

Ralph (2YFG) acknowledged the ‘learning how to learn’ approach to major study was a transferable skill utilised in his own teaching: ‘My students can actually improve a lot quicker than other students because I am teaching them these things that [my major study teacher] has taught me’. Dockwray and Moore (2008) identified ‘a growing need to highlight the non-subject-specific skills or, more specifically, the *transferable* skills that are acquired in a music degree and are necessary for post-university employment’ (p. 1). Lincoln (2YFG) recognised the transferability of these musicians’ skills into non-music areas of the workforce, but was resistant to do so:

> If you don’t want to transfer them, that’s more of a problem than not having the skills in the first place. For example, I don’t want to go and do anything else really…. Because there’s heaps of stuff I can do and there’s heaps of stuff I have done but I hated my life during that time and this [music] is what I want to do.

4.3 Curriculum Vitae Analysis

The CV was set as a one-page task because educational, funding and auditioning institutions often require this length. It included standard information such as education history and results, personal contact details and referees. Students were able to select the CV purpose (e.g. school teaching, grant and/or audition application) and encouraged to include applicable industry experience. They were counselled in class about sequencing their experience (e.g.. teaching first, performance second) to align with their employer audience. It must be noted that all students have participated in the first course of the MLaaM strand addressing degree engagement, career theory and pathways, sustainable musicians’ health, networking and strategies for career entry.

Ninety-two students were enrolled in MLaaM 2 in 2015, of which 91 submitted assessment, and 87 in 2016, of which all submitted the task. As the course convenor and lecturer, I analysed and coded the CVs, investigating the nature and duration of professional industry activity, additional internal/external and extracurricular training activities, referee choices, and community music engagement. For ease of identification, *professional* activity was defined as an exchange of money for services. Students were further classified as classical, jazz, composition, cross studies and music technology students to identify trends in their chosen industry activities. At the time of writing, there were no published studies using this form of data collection that could inform this process. Therefore, the merits and limitations of the methodology are considered below.

In using student formative assessment responses as research data, the accuracy of what the students include is a risk. However, within class it was discussed that a CV can contain what has been actioned to date, in addition to proposed future projects. This enabled students to describe their aspirations without misrepresentation. Like the LSA, aside from spelling/grammatical/chronological/format errors, there was no wrong answer. However, inappropriate elements may be unnecessarily included. For example, regardless of the implied transferable skills, it was undesirable to include hospitality experience if writing a CV for a competitive national grant. Conversely, it is possible that pertinent detail had been left out to meet the one-page limit. Students considered that some information, such as busking, was not suitable for inclusion or that cross-genre activity was not relevant to their intended CV outcomes.

My three decades of international/national music industry experience in a wide variety of domains was useful in the recognition of valid industry activity. My lived experience and extensive industry knowledge helped to inform and form conclusions regarding student employment behaviours and processes; no unreasonable inclusions were noted in the students' responses. As course convenor and lecturer, my personal class observation also contributed to the findings.

In 2015 and 2016, the MLaaM2 students submitted their CV assignment. Table 4.15 indicates the breakdown of major study focus; subcategories are listed in Table 4.16 (percentages were rounded to the nearest whole unit).

Table 4.15

Categorisation of the 2015 and 2016 MLaaM Classes

Category	**No. of students (2015)**	**% of cohort (2015)**	**No. of students (2016)**	**% of cohort (2016)**
Classical	67	74	59	68
Jazz	19	21	23	26
Composition	3	3	5	6
Music Technology	1	1	0	0
Cross-studies	1	1	0	0
	91	**100**	**87**	**100**

Table 4.16

Sub-Categorisation of the 2015 and 2016 Classes

Category	**No. of students (2015)**	**% of class (2015)**	**No. of students (2016)**	**% of class (2016)**
Classical Voice	15	17	8	9
Classical Piano	11	12	7	11
Classical Violin	11	12	11	13
Classical Flute	4	5	3	3
Classical Guitar	4	5	3	3
Classical Horn	5	5	2	2
Classical Saxophone	4	5	1	1
Jazz Saxophone	4	5	1	1
Jazz Trumpet	4	5	0	0
Jazz Voice	5	5	8	9
Classical Oboe	3	3	2	2
Composition	3	3	5	6
Classical Cello	2	2	2	2
Classical Clarinet	2	2	4	5
Jazz Bass	2	2	0	0
Jazz Drums	2	2	3	3
Classical and Jazz Percussion	1	1	0	0
Classical Bass Trombone	1	1	0	0
Classical Double Bass	1	1	5	6
Classical Harp	1	1	1	1
Classical Trombone	1	1	2	2
Classical Tuba	1	1	0	0
Classical Viola	1	1	2	2
Jazz Guitar	1	1	5	6
Jazz Percussion	1	1	0	0
Music Technology	1	1	0	0
Classical Bassoon	0	0	1	1
Classical Percussion	0	0	4	5
Classical Trumpet	0	0	3	3
Jazz Flute	0	0	1	1
Jazz Piano	0	0	0	4
	91	**100**	**87**	**100**

The assignments were analysed to determine what employment and extracurricular activity students incorporated during and prior to their degree. Considering the higher population of jazz and classical students, their results are discussed in greater detail. The composition, music technology and cross-studies students' employment activity is broadly summarised to preserve anonymity.

Table 4.16 indicates that classical voice, piano and violin contributed to over a third of the class. This is not surprising, as both the piano and violin are widely recognised as instruments that can be begun from a very early age, enabling a larger population at a competitive standard. It can be argued that classical voice is a larger category owing to its subcategories of opera, soprano, alto, tenor and baritone voices.

4.3.1 Duration of employment.

The duration of professional performance experience spanned 0–15 years (2015) and 0–10 years (2016), and for teaching, 0–16 years (2015) and 0–12 years (2016). Approximately 82% (2015) and 84% (2016) of the classes were working in one or both domains (see Table 4.17). Engagement as both performers and teachers was reported by 37% (2015) and 52% (2016).

Table 4.17

Employment Activity in the Whole Class

Employment	**No. of students (2015)**	**No. of cohort (2015)**	**No. of students (2016)**	**% of cohort (2016)**
No professional work at all	16	18	14	16
Teaching and performance	34	37	45	52
Teaching only	21	23	8	9
Performance only	20	22	20	23
	91	**100**	**87**	**100**

4.3.2 Performance employment.

4.3.2.1 Classical students.

Of the classical students claiming professional performance activity, 66% (2015) and 81% (2016) began during their degree and the remaining 34% (2015) and 9% (2016) began prior. The former category largely involved sessional contract work with professional orchestras perhaps because their degree enabled access to new networks and opportunities previously unavailable or not envisaged. Conversely, the activity prior to the degree was more self-instigated work such as chamber music and gigging employment, though exceptions existed for mature-age students possessing prior study in other countries and/or universities.

Upon closer scrutiny, classical student performance work consisted of a large quantity of sessional contract work with orchestras throughout Australia, Opera Queensland chorus, pro-amateur (paid) theatre work and scratch orchestras, and as church organists. Self-instigated work consisted of piano accompaniment, gigging (band singer/member, chamber musician, soloist/piano recitalist, guitar/saxophone quartet), touring, and vocalist in a heavy metal band. Some of these students operated outside of their major study. To illustrate, one vocal major performed and taught stringed instruments, and a cellist also taught saxophone at a music school. Many students maintained music activities initiated prior to their degree enrolment in non-classical genres such as performing in covers bands as a vocalist or guitarist.

This study revealed the stereotype of the classical student pianist aspiring to a life of a solo recitalist might not be justified. Only three of the 11 (2015) and two of the seven (2016) classical piano students placed *performance* as their CV focus. However, the entire piano cohorts' employment did demonstrate a variety of self-instigated performance work such as recitalist in various venues. In addition to teaching, roles of accompanist, songwriter and church organist were listed.

4.3.2.2 Jazz students.

For the jazz students, 71% of the 19 (2015) and 38% of the 21 (2016) professionally active began their professional performance employment prior to their degree and the remaining 19% (2015) and 62% (2016) during. For 2015, this is more than twice the classical percentage, indicating an alternate employability mindset; 2016 was less extreme. Performance activity was higher than for the classical students—74% of 19 students (2015) and 91% of 21 students (2016). However, contract work was not as prevalent as it was for classical students. Exceptions included established jazz orchestras where the pay is significantly less structured or secure compared to professional classical orchestras, and one vocal student's voice-over artist activity. Self-instigated work was of a similar nature to the classical cohort, with gigging in the form of duo and band work for weddings, corporate events, festivals, venue residencies and touring. There was one obscure reference to burlesque show performance. Only one jazz student mentioned she performed in a classical string quartet; otherwise all students remained in employment related to their major study.

4.3.3 Teaching employment (classical and jazz students).

Teaching employment for both jazz and classical students occurred through music school enterprise, students' private music studio practice and in local primary/secondary schools (see Tables 4.18 and 4.19).

Table 4.18

Teaching Employment Domains of Classical Students (Multiple Response)

Employment type	**No. of students (2015)**	**% of 38 (2016)**	**No. of students (2016)**	**% of 38 (2016)**
Private studio teaching	29	76	19	50
Music schools (businesses etc.)	18	45	16	42
Schools (primary/secondary)	7	18	10	26
Tutor for music camps	1	3	11	29

Table 4.19

Teaching Employment Domains of Jazz Students (Multiple Response)

Employment type	**No. of students (2015)**	**% of 15 teaching (2015)**	**No. of students (2016)**	**% of 14 teaching (2016)**
Private studio teaching	14	93	10	71
Music schools (businesses etc.)	5	33	6	43
Schools (primary/secondary)	5	33	3	21
Tutor for music camps	n/a	n/a	1	7

Fifty-five per cent of the 38 (2015) and 66% of the 38 (2016) of the classical students had begun teaching during their degree, compared to 60% of the 15 (2015) and 79% of the 14 (2016) jazz student teachers. Many students taught a multitude of instruments plus music theory. Private studio teaching was the most common form of teaching employment for all students, particularly within the jazz category, second to music schools, followed by primary and secondary school peripatetic employment.

Overall, over a third to just under half of the third-year students participated in private teaching practice, with over one quarter employed by music school enterprises and 15–16% were engaged in primary and secondary schools as peripatetic music tutors (see Table 4.20). Furthermore in 2016, 13% were employed as tutors for music camps.

Table 4.20

Teaching Employment of the Total Class, Including Composition, Music Technology and Crossover Genres (Multiple Response)

Employment type	**No. of students (2015)**	**% of 91 (2015)**	**No. of students (2016)**	**% of 87 (2016)**
Private studio teaching	44	48	30	35
Music schools (businesses etc.)	24	26	23	26
Schools (primary/secondary)	14	16	13	15
Tutor for music camps			11	13

4.3.4 Professional and community profile (composer and cross-studies students).

4.3.4.1 2015.

For 2015, the three composition students submitted CVs relating to professional performance in bands and compositions for film, radio, television, and their own projects. One teaches in a music school and a primary/secondary school. Their extracurricular training was limited, one citing composition for departmental lunchtime concerts and playing violin for a training orchestra. Overall, the CV focus varied between production, performance and composition students. Their choice of genre was very diverse and two out of three began their professional performance/production activity during their degree. One had engaged with performance as a rock guitarist and singer for three years prior to degree commencement.

The cross-studies student had engaged with both professional performance and teaching for three and two years, respectively, and was beginning this work during her degree. Her performance work was self-instigated, whereas her teaching ranged from private classes to general schools and music schools.

4.3.4.2 2016.

Of the five composition students enrolled in 2016, none was actively teaching and only two were engaged in paid professional work. This included short film, TV, EPs and opera composition, in addition to performance work as a session musician and, for one, a street artist. Community engagement included work in community orchestras, music societies, amateur theatre and film festivals.

4.3.5 Extracurricular activities.

Many students mentioned activities that were supplementary to conservatoire training. Classical students indicated involvement with youth programmes such as Australian Youth Orchestra, Queensland Youth Symphony, Queensland Youth Korean Orchestra and Opera Queensland Young Artists. These exist as partly government funded, auditioned, paid-membership organisations with a long tradition of providing youth with extracurricular music training opportunities. Surprisingly, the Queensland Philharmonia Orchestra, a student-led group based in Brisbane, received the most mention beyond the other activities. Unlike the other orchestras listed, at the time of writing this ensemble was not government funded, membership based or entry auditioned. It did not operate in 2017.

The jazz students had only minor references to the Queensland Youth Orchestra Big Band and one listed amateur music theatre. This lack of extracurricular engagement could be attributed to the limited local extracurricular high-level jazz training organisations available in Queensland compared to those for classical student musicians.

4.3.6 Community music.

Community music involvement was mentioned by many of the classical students. This included community orchestras, choirs, churches, music theatre production companies, brass bands and music societies. The jazz students did not declare as much community activity by comparison but were involved in more diverse groups such as community big bands, brass bands, music theatre productions, choirs, and a Celtic fiddle club.

4.3.7 Future projects.

Proposed future projects included further study (primarily from classical student musicians), festival engagement, touring, recording projects and event management (jazz student musicians). It is apparent that a strong distinction between these cohorts exists beyond the degree. The jazz musicians felt confident to continue their self-development using the industry as their platform, whereas the classical musicians preferred to hone their self-development using institutionalised study.

4.3.8 Summary.

This CV analysis confirmed that 82% (2015) and 84% (2016) of third-year QCGU Bachelor of Music students were actively employed in the area of their major study. This indicated a high capability for self-employment between one to two domains of the music profession during their undergraduate degree. Of note, students' employability skills were developing alongside, rather than away from, their major study education. However, whether these employability skill sets were being achieved at an acceptable industry standard was not determined. This analysis did not investigate the students' weekly hours of work or the quality and professional level. Where the classical cohort relied more on contract work with larger organisations, the jazz students were more self-reliant owing to the lack of institutionalised opportunities. That stated, jazz musicians might have the added advantage of perceived accessibility of music by generic audiences compared to the classical students. However, there is no research to date that can confirm this. Given the discourse surrounding declining audiences and the reduction of orchestras and opera houses, there appears to be a substantial amount of contract work for undergraduate classical music students in Brisbane, Queensland.

4.4 Chapter Summary

Students reported they entered their undergraduate music studies with clear visions of their positive and negative future possible selves and half of the cohort had already begun developing their professional performance and teaching employment portfolios. Students' romanticised career aspirations remained relatively unchanged until the second or third year of their degree when they either experienced the mid-degree slump or considered the realities of their future. This process involved a progression from a music student to student musician identity where their self-concept, self-efficacy and professional identity was challenged and recalibrated. This transition occurred irrespective of their growing professional activity in the domains of performance, teaching, composition and production. Fourth-year students expressed further anxiety about graduation; however, this did not relate to their fear of entering the profession as they were already active, but more to the loss of their network and Conservatorium community. Their portfolio of work usually expanded during their degree from one to more music domains and, for some, included non-music related employment. In addition to quantity, the diversity and quality of professional work increased throughout their degree. By their third year, 82 to 84% of students were active in music-related employment. Students also supplemented their degree curriculum with extracurricular and community music performance activities. In their desire to further attain performance experience, there appeared to be an accepted process of achieving paid work via unpaid performance. Students did not have the same approach to gaining teaching employment.

Conservatorium faculty were unlikely to recommend employment to the students. Furthermore, their industry advice was minimal if at all present. However, given they are the primary source of extrinsic motivation for students, there appears to be an opportunity for the faculty to further assist with students' professional identity transformation beyond static role models. Although the students reported initial support by their non-music friends, family and colleagues, they also suggested these people could not understand the value of a career in music and similarly lacked passion for their own non-music linear careers. Arguably, these perceptions influenced the student musicians' professional identity formulation process.

Nonetheless, the students' reflective advice to the incoming first years to seek help, remain connected, work hard, avoid comparative thinking, maintain professionalism, consider time management, stay open and remain independent throughout their degree could mitigate the mid-degree slump and apply to career sustainability. Whether this advice had been ascertained via MLaaM education is uncertain; however, older students did speak favourably of the course and identified business skills as necessary to their career sustainability. In addition, they argued for a more flexible degree curriculum and assessment process relevant to their current aspirations, audience connectivity and changing music preferences. Students' self-created employment activities and perception of appropriate sustainable career skills were various and not specific to their year level, gender, instrument or genre of training, despite their perceptions of a segregated conservatoire community. However, classical student musicians were more likely to proceed to further postgraduate music study than jazz student musicians.

From this, a conservatoire student lifecycle can be ascertained. Lizzio's (2011) *Student Lifecycle Framework* provides an agenda for 'describing the constellation of evolving identities, needs and purposes as students enter into, move through and graduate from university' (p. 1), and can be adapted to include the QCGU students' degree and industry experience (see Table 4.21).

Table 4.21

The Conservatoire Student Lifecycle

Year level	**Degree stage**	**Degree approach**	**Career considerations**	**Industry activity**
1	Transition in	Music student	High/clear aspirations in general.	50%: teaching or performance or non-music employment. Core skill development and a restrictive curriculum inhibits further work.
2	Transition through	Music student => student musician *(mid-degree slump)*	Considering more study, a mix of realistic and high aspirations.	80%: developing a portfolio of teaching and/or performance and/or non-music employment (transition from unpaid to paid work).
3	Transition through/out	Student musician *(mid-degree slump)*	Considering more study, a mix of realistic and high aspirations. Recalibration of professional relationship with music, consolidation of skills.	80–84%: increasing portfolio of teaching/composition/ performance and non-music employment (some choosing less unpaid music employment). Quality of professional experience improving. Increased self-created activity.
4	Transition out	Student musician => music professional	Consideration of personal happiness and further professional development. A realistic understanding of future pathways.	100%: increasing and diverse portfolio of teaching/performance/ composition/non-music employment (mostly paid). Many involved in high-quality professional employment and self-created activity.

The identity transformation from music student to student musician, or mid-degree slump, could be regarded as the tension between '*Claimed identity*: what our students may wish to be/want to become', in this case a *Dreamer*, *Realist* or *Artist*, and '*Required & encouraged identity*: what we know our students will need to be/what the wider and future contexts require them to become' (Lizzio, 2011, p. 2), as informed via their one-to-one lecturer role models, vocational preparation education and growing professional experience. Lizzio (2011) suggested that '"identity transactions" between educators and students that are complementary or conflictual … may have positive or negative consequences for student maturity' (p. 3), advocating for 'partnered professionalism', where educators 'encourage a broader and deeper educational agenda and our student[s] *claim* the associated identity space' (p. 3). His proposal that effective identity development can be assisted by effective partnerships or working relationships, between academic and professional staff; academic colleagues; profession, employers, discipline; and teachers and students, bodes well for conservatoires, as students are already well-placed to interact with these people. Therefore, there is an opportunity to create professional partnerships and utilise the students' professional practice not only within vocational preparation such as MLaaM, but also more broadly throughout the degree curriculum.

Chapter 5: Tertiary Music Educators and Arts Policy Advisors' Attitudes and Professional Practice Relating to Vocational Preparation Design

This chapter reports the industry knowledge, attitudes and recommendations of selected QCGU faculty, notable arts industry leaders, higher music education directors and vocational preparation lecturers. Questions were asked to gain an understanding of the current and future industry trends, the organisational and administrative processes within which educators function, and participants' perspective of student musicians' career aspirations and appropriate undergraduate music education for employability outcomes. One-to-one semi-structured interviews were held between January and February 2013 in person and via Skype^{TM}.

5.1 Faculty

Twelve QCGU lecturers participated in semi-structured one-to-one interviews during February 2013 (see Table 5.1). Questions sought information on their attitudes and recommendations relating to the music industry, tertiary music education environment, student aspirations and skills required, the career advice they consciously impart to students, MLaaM awareness, and course design. Participants had national and international careers in their field in a range of current and previous activities such as performance, composition, music technology and research. Unless otherwise specified, all personal names in this section refer to the pseudonyms in Table 5.1.

Table 5.1

Faculty Participants

Name (pseudonym)	Age (as of 2013)	Gender	Area
Luke	53	Male	Research and literature studies
Jill	35	Female	Research and literature studies
John	43	Male	Music technology
Boris	50	Male	Music technology
Dean	47	Male	Performance
Janelle	56	Female	Performance
Bruce	47	Male	Performance
Mark	47	Male	Performance
Sharon	54	Female	Performance
Eric	68	Male	Performance
Miles	36	Male	Performance
Helen	41	Female	Performance and research

5.1.1 Perceived industry change.

Faculty, for the most part, appeared to be informed about the current music industry and communicated their views on a mix of positive and negative influences on music industry change, primarily technological and financial, along with changing artistic values and increased competition. Those more academically oriented in their tertiary roles appeared less confident in venturing an opinion about the industry dynamics: ‘My understanding of the music industry has been very coloured by the Queensland Con, so in terms of those broader issues my main experience has been through the filter of tertiary music education’ (Luke).

The most notable observations included the impact of macro-environmental forces such as audio technology developments that influenced ‘cut[s] to the bands or [theatre] pit bands in size’ (Bruce), and reduced funds: ‘The orchestras have had funding cuts, casuals are required less. Even the opera and ballet try to do it [perform] on reduced instrumentation to save money’ (Bruce). Mark suggested diminished funds also occurred ‘from both the government sector as well as the private sector’ and John further explained:

> We have had this blip in human history where the public has funded high-level arts-making for about 75 years and because we have grown up in it we think it’s normal. But it’s essentially been a private philanthropic scene for most of human history and I think we are moving back towards it.

The reduced ‘audience size and support’ (Mark) was considered ongoing, but Boris suggested, ‘I think peoples’ needs and desires for participating in music and being entertained by music, these things really don’t change fundamentally. It’s the forms of that, the delivery of that changes’, referencing technological developments in file sharing and downloads as a direct contributor to lowered income streams for musicians.

Static income was discussed by John, who indicated it was a driver for the versatility and flexibility required by so many musicians:

> When I started out, even before I trained, you could get \$130–\$180 per gig in the 80s and you get the same now—money has stalled. Even publishing deals went to a quarter of what it [*sic*] was and film and TV music work decreased significantly as well. So suddenly you no longer had the budget to hire an engineer—so you had to become an engineer.

Although Janelle agreed that a ‘more and more versatile kind of musician seems to be needed in the current society’, she countered that priorities remained the same: ‘however for me nothing really changed because I believe that unless you are professional, in the way you play your instrument, you can’t really consider yourself a quality musician’. Yet, Mark, along with other faculty staff, noted that the standard and competition had increased for orchestral musicians: ‘For every two players when I was a graduate you probably have 10 now that play at that standard. So, it is a far more competitive process for ever-decreasing positions I think’.

Miles noted the opportunity for self-promotion via online social media platforms had changed the scope of rising competition: ‘It’s like the independent musician has a lot of advantages, there are a lot of tools that can be used, but at the same time everyone has those tools, so everyone is on the same playing field really’. John also recognised the recording technology had increased user accessibility, which meant a change in sound quality and listening preferences:

> So many players have realised that they don’t have to pay the guy in the suit to make their music—they have more control from the beginning to end. Having the means of production means stylistically the music changes as well. The means of making music has changed.

While Miles acknowledged that ‘the big record labels aren’t controlling the industry as much—which is good and bad’, he lamented that ‘all that wonderful equipment and that situation [recording studios] is not getting used’ and therefore the quality of production was diminishing.

Further to this, John described an ‘exciting’ change as ‘the walls are crumbling between art music and popular music at a magnificent rate’. Boris reflected this had an impact at an institutional level: ‘So that is just with an institution that reflects the broader culture, so there has been a shift I guess, or sort of an expansion in the number of genres of music that are fairly widely practised’ and ‘a sort of focus on the arts and culture as an industry which wasn’t probably there previously’ otherwise known as the ‘creative industries’ (Caves, 2000) or ‘creative economy’ (Cunningham, 2013; Tschmuck et al., 2013).

For those more active in art performance such as opera, the movement away from an ‘art for art’s sake’ mindset was not welcome: ‘In my own jaded view, it has become more insufferable, the people you have to work with, the conditions, the expectations, the priorities—[all] not geared towards the music. I don't see it as having improved in any way' (Sharon). Sharon suggested priorities had been replaced by a 'superficial' focus on 'looks', 'marketing' and a lack of ethics within the industry:

> It used to be that music was the God, now it is money and sales and I think as long as the quality of music making is the goal there will be integrity, but I don't think there is much integrity in what goes on internationally.

Yet Eric suggested Australia was doing well by international standards and its 'fierce' competition. He suggested the current Australian pre-tertiary music education was to the benefit of its music industry but the employment opportunities (performance or otherwise) naturally did not remain in the capital cities: 'We need people who are enterprising and they see and find out the need for music where it exists … go to the smaller communities, go to the outback, go up north'.

In summary, music employment remuneration had not grown by comparison with the consumer price index, which could be attributed to the growth of high-quality competition and inclusion of the non-professionally trained musician. In addition, the faculty acknowledged the decline of available contract and full-time work largely influenced by the introduction of technology, a reduction in arts funding, and the disintegration of traditional barriers to market entry. The increased competition was perceived to be greater abroad, and by comparison Australia was doing well; however, one needed to seek alternate locations and be prepared to travel. Absence of funding was driving traditional art forms to seek greater revenue at the expense of historical integrity. Music genres were continuing to be redefined, which affected how institutions delivered undergraduate music training.

Boris was more pragmatic about the overall industry change:

> The arts, the music and people find itself in its familiar territory over the last several hundreds of years, which is economically marginalised. Again, if you take the broader picture it is just business as usual … I am saying that you could get depressed about it but I don't think it helps.

5.1.2 Perceived tertiary music change.

Faculty perceived three key areas of tertiary music change: the delivery of education, student engagement and the overarching impact of the university environment. The general consensus was that change was ongoing and not necessarily resulting in the creation of better performers and teachers of Western art music owing to political, economic, social, technological and legal influences.

5.1.2.1 Education.

Higher music education was viewed by faculty as less rigorous than previously experienced, owing to the revision of Bachelor of Music degrees from four to three years (Association Européenne des Conservatoires, 2010), and it has 'become a little watered down in recent years especially' (Helen). Increased class sizes and increased online delivery were a global trend in higher education. A change from the 'sage-on-the-stage' to 'guide-on-the-side' or 'meddler-in-the-middle' approach to teaching (McWilliam, 2008, p. 263) was understood to be because 'students come to the classroom or learning space with tremendous life experience and music knowledge and we have got to tap into that' (Jill). This also had an impact on programme design, as Helen considered the 'Conservatorium doesn't direct your time quite as ferociously as it once might have'. Luke suggested that 'there is not enough space to fit in to a [degree] the things one feels should be there', and he felt 'saddened' that in the name of diversity, so much was omitted at the expense of 'harmony, theory, and the understanding of the cultural context' of music. Describing it as a 'vicious circle', Luke warned, 'as soon as you don't have that then the tradition is less widely understood and less graspable and then its relevance is then perceived to be less'. Conversely, he recognised that one degree 'can't do everything for everybody' and there remained a need for 'flexibility to allow people to focus on their interests, their skills and where they want to develop'. Faculty concurred that degree offerings had expanded to include jazz, classical and popular music and the choices within these programmes were quite diverse to suit the needs of the changing music industry focus. This extended across the university with an overall expectation of increased vocational outcomes because universities:

> were originally set up as scholarship for the privileged few who didn't have to worry about economics … so the expectations of students about their vocational outcomes are much higher now than they were previously, and so that has required a shift in curriculum pedagogy in order to accommodate those shifts. (Boris)

John stated that conservatoires were no longer ‘pedalling the myth … that there is enough work’, which also contributed to the changed teaching approach in the master-apprentice domain. The idea of ‘learn from the master to then obtain work’ has now shifted to ‘learn from the master but employment is precarious’. The master-apprentice model continued to be valued by faculty, but increased student numbers, and fewer and shorter lessons were observed as trends towards extinction, ‘so you get more students and less time with them which I find is a negative experience’ (Janelle).

5.1.2.2 Students.

Faculty indicated the students appeared distracted by the growing social media technology and educational choices available, and ‘practising goes down the list of priorities’ (Bruce). Eric also lamented that the pressure to work while at university was ‘a crime’: ‘They have to earn money, because some parents even make them pay to stay at home, what a mentality!’ Dean recognised they have an increased ‘need for a career at the end of graduation but at the same time they are less realistic about it’.

Regardless, there seemed to be some disagreement regarding the skills and capabilities of the current student musician. Miles reflected his experience of Australian and US contexts: ‘The quality has definitely increased over there and here—across the board’. Dean felt the standard of those auditioning had dropped within his department, but internationally he perceived it as more competitive than 20 years ago. He worried about the students’ lackadaisical approach to their studies: ‘they need to be sharper about it, not more relaxed about it. But that’s here [Australia] specifically’. Bruce suggested that his higher rate of student attrition was due to a lack of commitment to the craft: ‘They are not interested in putting [in] the time to do it properly’. Helen suggested that in spite of the reduced lesson time and degree duration, it was those students who invested more time in practice and networking who were ‘really successful as performers’. She also suggested that ‘school education has probably changed more than university education’ in that it has moved from ‘highly rigorous rote learning and repetition’, which to a certain extent is valued within performance development. She saw this as a degradation of the entry student skill-base: ‘They are very comfortable and relaxed but maybe not as technically proficient and it’s a bit of a shock when they have to really kind of snap into it and there is no shortcut to being a professional’ (Helen).

Jill felt frustrated with her colleagues’ discourse on the lack of literacy skills the current generation bring to university level and held an alternate perspective:

> If you look at the way that these young people are operating in such a complicated and dynamic world, they are doing pretty well, and I don’t think we are doing enough to tap into those skills that they already have there when you just actually ask them and hear what they have to say.

The dilemma is whether teachers should increase a hard-nosed ‘tough love’ approach to teaching and learning, and drive students to raise their standards within the competitive environment. John warned that in an environment where students subsidise their education, ‘you also have to be slightly paranoid of what students think of you because the concept of an anonymous sequential questionnaire with bullet points can be the difference between you getting a promotion or not getting it’. More so, for sessional staff, it is whether one is re-employed the following year or not. Therefore, the student-as-customer was perceived to retain increasingly more power within the teacher-student relationship. John ventured that the biggest change was yet to come when ‘the full user pays, with the deregulation of the market which is coming in now’.

5.1.2.3 Universities.

The faculty identified their institution had fundamentally changed its core values of professional music education upon entering a federally funded university environment and perceived as increasingly litigious. John reminisced about ‘a golden period’ that was no longer apparent ‘where you got a tertiary appointment and could explore the real love of your life and the uni would see that as quite legitimate’. The Dawkins reform (Dawkins, 1988) and subsequent redirection of federal funding to research drove what Mark perceived as ‘a massive change in focus from performance to research output’. Although it has been vigorously argued that performance can be presented as research (Schippers, 2007), one faculty member suggested that ‘the university is looking for more research-oriented administrative staff than performance staff’ (Mark), which had influenced change in tertiary music education. Another felt the original conservatoire identity was lost in catering for the diversity of industry vocations and ‘musical education has suffered’ as a result:

> In the institution’s intentions to become all embracing and all-inclusive there is now no place for the really gifted people who we want to bring in, because we are weighted down with bureaucracy and all that other crap that goes on and in fact doesn’t matter. (Sharon)

Luke reflected Sharon's frustrations: 'Do we want an institution just for the sake of an institution if it isn't actually good for the quality that comes from it?'

5.1.2.4 Summary.

The faculty participants' responses generally noted that with major changes to tertiary education, students were offered shortened degrees encompassing greater diversity, and therefore choice, which were delivered with an increasingly realistic perspective on current likely employment outcomes. Perhaps faculty were too hasty to blame social media and the diversity offered for what they saw as lowered practice, fluctuating standards and the drive to earn an income during and immediately following their degree. It could be that some students had a perception that a degree will enable employment, but lost confidence and motivation upon discovering the reality. A four-year degree would allow more time than a three-year degree to develop foundational skills that would aid career confidence. One could introduce longer degrees as recommended in Bennett's (2005) doctoral research, but changes in higher education fee-paying policies may further prohibit students from enrolling, as I have observed. Students might opt for degrees with higher employability outcomes that are not affected by the changing cultural attitudes towards the arts.

From these perceived changes within education, the student dynamic, and the university environment, it would appear that faculty found the conservatoire transformation challenging their core values of the music profession. This was more so for those wishing to cling to the more traditional forms of performance. However, it would seem there is no choice but to continue to adapt, as the macro-environmental forces of the employment environment have proven to be too strong and dynamic.

5.1.3 Communicated student aspirations.

Faculty participants acknowledged audition interviews were the most likely time when students expressed career aspirations. Career goals were very ambitious and often without a foundation of reason. Helen often heard:

> 'I would like to be a soloist' and 'I would like to be an orchestral musician'. But if you dig slightly deeper and ask what that means, they don't actually know what that means; it just sounds like the right thing to do if you are a musician.

Further, Eric heard aspirations to be like famous musicians: 'I want to be like Jacqueline du Pré'. While he appreciated such idealism was a strong source of motivation to 'get better', he advised 'it's our business not to let them study music because they want to be a star' and recommended the reality of the process beyond 'practising and hard work and good luck' needed to be communicated. His common, and rather brutal, response: 'You will never be Jacqueline du Pré because at your age she was already a star. Yo-Yo Ma too. But let's see what I can tell you in one year'.

In addition to a lack of realistic career understanding, Sharon suggested there was an absence of self-awareness or consideration of alternative careers should the first aspiration not eventuate:

> Oh well they all want careers. They probably think that's what's expected of them to say that—I don't think they know actually. They all want to sing really well and they all hope they do well. I don't know if any of them have considered what might happen if they don't, or if they have the right character or nature to be singers.

The faculty revealed a timeline of increasing awareness of career reality that students experienced throughout their degree. John recognised first-year music technology students possessed 'beautiful dreams, and a level of delusion', wishing to be music producers or pop stars. However, 'by the end … lots say they want to be teachers' (John). Boris concurred, stating aspirations were related to the 'things that they see are happening in the industry at the time' and included DJ, film composition and game audio design; however, he later acknowledged that 'students are often anxious in their final year about what the future might hold for them'. Mark suggested his students appeared more informed in third year, understanding the details of the orchestral profession and more importantly the viability of their aspirations in a global context: 'There are a lot more [orchestral positions available] in Germany, and they like to pursue their studies over there too, given that's probably a centre of the style in which we trained in in Australia'. Bruce suggested his undergraduate students were keen to teach, progress to further study, or apply for defence band positions.

Luke felt the students' aspirations to be a soloist or concert pianist had been communicated during one-to-one lessons rather than in his current role as academic lecturer: 'These days I am mainly teaching in large classes so that doesn't really come up'. However, Janelle affirmed that a concert pianist career was the most popular choice, with the fallback comment 'but if not [I] will teach'. She countered: 'Most of them don't really know when they come, I think they want to explore and see how far they can go'. Miles said he would like to know more about his jazz students' career aspirations and broadly understood that they 'have a simple view of that … either teaching or playing'. By nature of the instrument, Dean's students have realised 'they have to do more than one thing. None of them say I just want to do orchestral', and included teaching, casual orchestral, chamber music, recording and cruise-ship work.

Mark recognised that second year was viewed as a 'make or break' year where 'they are on fire' and 'all they want to do is practice'. He acknowledged the student perception was 'if you want to be on the audition circuit in a couple years, every hour you spend doing anything else is an hour that someone else is practising'.

From the students' initial high aspirations and romanticised understandings of career paths, it would appear they have either not experienced pre-tertiary education on the realities of the music profession or chosen to ignore such discourse. Conversations about vocation and alternate career paths are more likely to occur during auditions and one-to-one lessons than the large class setting, suggesting the topic was considered personal. At first glance, while authentic career awareness is more likely in third year, it is more a result of the students' perceived success or failure of increased second-year effort towards their high aspirations, rather than information from faculty staff. Nevertheless, for some genres and related industry careers, the students have no choice but to be mindful of the viability of employment from the outset of training.

5.1.4 Changes in career aspirations.

Despite the romanticism encountered, some faculty had noticed a historical shift in career aspirations. Bruce noticed a change in preference from performance to teaching outcomes: 'Now there is more of them going, doing a three-year [performance] degree then doing the Dip Ed and going and getting a teaching job'. Eric thought students were more aware of the economy and heard less 'I want to be a star' dialogue:

> They are more down to earth and that's a good thing. They know it's not easy to survive in any profession, because there is so much unemployment, and that of course sinks down into the schools, into the families.

My own observation of the pre-tertiary and tertiary music education environment concurs with Eric's. Witnessing their parents endure the 2007–2008 GFC and the 2010−11 Brisbane floods also had an impact on students' economical awareness and subsequent career choice. However, other faculty members did not dwell on this influence. Mark considered that ‘most of them know they have to aspire to a portfolio career’, which he felt was valid in the ‘current [economical and artistic] climate’, stating ‘I don’t think it is going to change. I really don’t’.

Janelle suggested curriculum milestones indirectly guided the students’ career aspirations, explaining the ‘three strands’:

> the very best go to C strand, then we have B mainstream and then A for the people who gradually understand they are not so good at performance—they are better at other areas, [so] they have to find their strengths.

She affirmed that teachers do counsel their students as to which strand is more appropriate ‘but if they don’t get the right mark they go there [strand A]—they don’t have a choice’.

While this suggests that the current industry, economical environment and assessment outcomes communicate career realities, Boris cautioned that designing tertiary music education of any kind should not be reactive to current influences but proactive to future possibilities:

> What students want to do is a ‘lag indicator’. In my view, it is not a very good indicator. They are technically not very good at anticipating trends in the industry changes because for them it is right in their face and they don’t yet have a perspective—a long time perspective—of trends. So they see things which are interesting now, and want to do that, and that is what drives particularly the TAFE sector for example. Hopefully the universities are slightly less influenced by that immediate scene and have a longer-term view and try and prepare students for the careers that will exist when they graduate, rather than the ones that we need.

Less performance work has created an increased interest in teaching and portfolio careers and, as Boris has identified, tertiary music providers have adjusted to suit current industry trends. It is currently understood that portfolio music careers can include a diversity of full-time, part-time, contract or self-created music and non-music employment (Cunningham et al., 2010; Throsby & Zednik, 2011); however, as the census categories continue to change, retrospective analysis is difficult and further inhibits future trend analysis. Therefore, designing an appropriate vocational preparation strand in anticipation of future industry employment, contrary to students' current, often-unrealistic expectations, is an ambitious task.

5.1.5 Staff contributions to career reality.

Regardless of industry change, current or otherwise, I considered it possible that vocation preparation courses were not necessary within the conservatoire curriculum. Alternatively, it may exist informally elsewhere within the degree and the concept of formalised vocational preparation could be redundant. Helen felt she contributed to the students' perception of career reality by providing 'as many different stimuli through their four-year degree so they can have as many different musical experiences'. Her goal was to not only create a great musician 'but the most open musician to opportunities, and learning to see what an opportunity is'. She also suggested students looked to her to review their CV and cover letter. In addition, she embedded the development of school education workshops within principal study activities and set tasks where students write their own music for their final semester recital.

For the music technology students, Boris had placed a very strong emphasis on the WIL program to ease the transition from degree to industry. Beyond this, advice was not sought: 'Sometimes they seek our advice, but I wouldn't say that is a general thing'. Faculty agreed it was themselves who often initiated career conversations:

> Sometimes I have to … sometimes I find myself making a lot of suggestions. It seems sometimes that students don't have the awareness that things are possible. I will say to them why don't you investigate a national tour or make a recording. (Miles)

Miles reflected the jazz students perceived such self-initiated employment activities to be beyond them: 'Something you did when you are good, or that is something that someone comes and asks you to do, maybe I thought that actually'. He regretted Brisbane did not have as many exemplars or role models for these activities compared to New York, which affected the students' confidence to be proactive:

> it's like there is a template—[in the US] if you want it this is how you can do it and those people know how to do it really well. Whereas here, it's like, how to figure out how to do that. It's like you're flying blind and working in the dark.

Mark suggested the conversations were more initiated by the students' parents prior to and during conservatoire enrolment asking pragmatic questions regarding available employment and prospective financial earnings, whereas his students commonly preferred to ask, ‘should I study overseas?’

Faculty communicated their advice via shared personal stories, revealing pay rates and showing contracts, but largely the theme was undistorted truth:

> I make that clear from the first day, they will probably never get a[n orchestral] job. But there seems to be no [instrumentalist] graduating that is unemployed. So, there is so much work, especially in Queensland, for instrumentalists and those that can tap into self-generated employment will always ‘make it’. (Helen)

Some chose this strategy but delivered the message with optimism: ‘Not by demolishing them, that’s of course the worst thing, but you always have to encourage your students that there is always a way to go’ (Eric). Others chose a more gentle approach, ‘Oh I am never brutal. I try to be compassionate and humble actually’ (Sharon).

Eric considered that Australian students started their degrees very early in comparison to European students and that three years of study at that age was described as ‘you smell the little bit of air of what we do in music’ compared to the lifelong journey of music making. While aspirations were more likely communicated within the one-to-one setting, conversations regarding career concerns were less likely. As Eric explained, the decreasing lessons and lesson times meant, ‘to cover the repertoire it is even not enough time, so we spend very little time talking about general issues’ and rather these would come up more broadly within the workshop environment.

In short, informal conversations and processes regarding vocational preparation consisted of broader career perspectives rather than the basic skills of career management. Some staff were proactive in embedding such skills and experiential learning within the curriculum; however, industry awareness was more likely to be discussed within a workshop context even though a one-to-one setting would be ideal for career discussion. It would appear the parents were more interested in their children’s employment sustainability than the students themselves and continued to be instrumental in career guidance and influence. Therefore, an argument in favour of formalised vocation preparation within the degree curriculum remains valid.

5.1.6 Impressions of the future of music and student impact.

Following the faculty's understanding of the music industry's impact on tertiary music education, I was keen to consider their perspectives on future trends and subsequent ramifications on potential graduate employment. Bruce considered community music was on the rise: 'It's just blossoming'. However, he suggested the future was a 'bit bleak' for professional performance and that Australia, Queensland in particular, did not have an arts culture: 'Well yes, we do, it's called Rugby League'. He felt that as tertiary music educators there was an opportunity to 'spread that word [cultural education] more thoroughly throughout the community that people are aware of what we do and do embrace it' in order to 'improve the situation'. Mark concurred with a bleak financial future of sustainable art music performance employment, where 'in Australia, arts will never be in a place of audience prominence', and suggested the boundaries between art and entertainment were blurring as 'we are all vying for the same dollar, the entertainment dollar'.

Rather than preserving current music practices, Mark was more of the opinion that 'we should be engaging and developing the art form'. He ventured, 'I think we need to be looking at alternative ways of presenting music. And that is not to dumb the art form down, that is to give it relevance in our society, which is unique', and advocated the commissioning and performing of Australian music. Helen described this as 'to understand the scene you are working in' and noted audience members can 'shut off very, very quickly'. Mark attributed this to changing preferences in music, by musicians and audiences, and that 'the listening model' is not enough: 'I think the thing we need to feel the music as well as hear it—see it, taste it, feel it—have it make an impact on you'.

John also acknowledged that while music remained largely unchanged as 'an innate need for all of us to process the world and reflect the world back', it possessed a more commercial meaning in society introduced from the twentieth century, which in turn would affect how musicians relate to their art form:

> The new model is that music is functional, you know because music is in supermarkets, it's on TV. So, music to fulfil someone else's desire or representation of a form of reality is a big change. For the future of making a living in music is for musicians to say: 'I don't call the shots but I am giving you, Mr Advertiser, what you want'.

Although music institutions have been adjusting their degree programmes according to the changes in the music profession, John indicated supply versus demand was something that needed to be ethically and openly challenged:

> We are creating a glut in the music institutions [of students]. It's like pyramid selling, we just keep growing exponentially, but it's a Ponzi scheme because there is no work. At some point, we will have to own up to the fact.

In spite of his indecision regarding the future of traditional classical performance, Luke was wary of future conservatoires and the quality of graduates:

> I feel ambivalent about the future of these [traditional music] institutions because the institutionalisation of music has in many ways contributed to the nature of the problems in the first place. On the other hand, I do think that if we don't have training institutions that train to pretty high standards, if we don't have employment prospects that will value and enable people to dedicate large parts of their life to making this music in a really serious and committed way, then I have really genuine concerns.

Having remained active in a variety of professional music fields, I have yet to encounter one that does not demand standards of excellence, particularly in competitive freelance employment. Perhaps Luke's perception that excellence is only retained in high art forms is due to his lack of experience in other forms of music making.

Eric predicted that Western classical performance will flourish in China and provided a convincing argument citing population, the number of orchestras per city, and the use of Western instruments even for Chinese music. He suggested traditional art forms were not as successfully preserved in Europe as widely thought, as pre-tertiary instrumental music was not as accessible. Rather 'the genuine interest in music, I see it in Europe, is falling down as music becomes more elitist'. Conversely, Janelle was recently performing in Germany and did not notice a decline: 'It was a good audience as a whole, it was nice, and I didn't feel it was dying'. However, Eric summarised:

> So, there is a big shift now from a classical music interest, in classical music investment, in classical music, from the West to the East. Which I find interesting. I blame the West to let it go, but if this is history—let's be it.

As a jazz musician, Miles possessed a more 'it's what you make of it' mindset: 'The future of music is in the hands of whoever wants to put it in their hands' and valued self-instigated employment in a global context: ‘You can create a subset of whatever you want and if you do it really well the world is your marketplace’. Dean was also optimistic about his students’ future possibilities, but realised the concept of self-instigated work was yet to gain traction within the tertiary culture: ‘They can’t create an orchestral position that doesn’t exist, but they can create their own work. Maybe not so much here, but in the US, it’s a big thing’.

Calling herself ‘jaded’, Sharon was unimpressed with the current trend of opera in open public spaces: ‘I can only hope that people will return to real music, live music, not piped music … maybe there will be a return to smaller music groups, to chamber music, more intimate venues where singers are able to make a living as singers’.

Some of the faculty predicted a movement away from European art forms towards the investigation and development of Australian music with relevance for the national culture and an opportunity to nurture community awareness of the value of music. However, in the interim, student musicians would need to acknowledge income streams would not necessarily be the same as those of their predecessors, but from self-created niche market employment. Markets such as community and functional music were proposed to expand, but those wishing to retain traditional Western art classical music may not necessarily seek refuge in Europe, and would need to look to China or other Asian countries. Therefore, Australian conservatoires would need to again rethink their training methods, retaining the integrity and importance of excellence alongside the development of creative entrepreneurship skills in support of self-instigated employment. The latter is adopted more readily within the US, and Australia would take some time to culturally adapt, which has ramifications for courses such as MLaaM. Omitted by faculty was the growing development of cross-genre art, upholding viable collaborative employment options.

5.1.7 Defining a successful graduate.

In asking the faculty participants ‘what is considered to be a successful student graduate?’, I hoped to gain some insight into their teaching agenda for employability and perceived hierarchies of employability success, which could be useful for communicating an aligned faculty opinion in MLaaM lectures. Their impressions of what entailed a successful student graduate were quite diverse.

Some staff valued intrinsic success and broad capabilities over high results:

> It's not necessarily the best student, it's the student that has been unbelievably supportive of everyone in the community, it's a student that probably has a fairly diverse range of performing talents, and it's a student that has a degree of humility in what they are doing, as well as great confidence. (Helen)

Eric also valued 'confidence' as a driver 'to succeed in their personal life and of course in professional life'. John valued 'free thinkers' and Jill defined a successful graduate as those who were 'open-minded', 'who can adapt', 'see a world beyond themselves' and have a 'sensitivity towards context, culture and the … powerful ways in which music operates in the world and can tap into that'. She also felt that 'passion' and 'drive' were a requirement for sustainability.

Bruce considered 'success' as one who demonstrated a high level of professionalism. He described this as 'a consistent musician', 'a reliable person', 'is prepared', 'able to play', 'is flexible', and 'has to be someone that the other musicians want to work with and not just in the playing situation'.

For Miles, total immersion and commitment to the vocation defined success, 'making a life in music, that's important and it encompasses everything'. Luke felt 'the successful ones are the ones who keep doing it through their lives, and that is not always the ones that come out with the best results or the best external signs of things'. Conversely, Sharon suggested:

> The successful people are the ones who can make a decision to stop because they have decided that it's not worth the effort or they have reached a certain point and won't progress past it. Reaching a decision that is definite is very successful and they save themselves a lot of heartache and a lot of money.

Some discussed extrinsic successes their graduates experienced such as high GPAs, competitions, overseas studies, tertiary positions and full-time income. Mark did not necessarily consider full-time orchestral employment as a strong indicator of success: 'That is nice to do, and you have to be good, but you only have to be good at one thing … Some of the most dysfunctional people I know just play the horn very well'. He also acknowledged this as a realisation that had occurred later in life:

> If you had asked me this question20 years ago it would be 'all my students who are in principal positions in major symphony orchestras', of which there are many, but some of those are not doing very well personally.

As Mark has demonstrated, these diverse views are personal and do change. Overall, the faculty responses indicated an opportunity existed for students to be informed by the varying nature and hierarchies of success (intrinsic *v.* extrinsic), staff expectations and the challenges associated with attaining them.

5.1.8 What should be included in vocational preparation in the conservatoire environment (MLaaM)?

There seemed to be a distinct separation between those who preferred a practical music skill focus within vocation preparation, and those who acknowledged the benefit of a career and business management agenda. Eric spoke of including elements related to rhythm, movement, stage presence and communication, and how to sell oneself musically. He considered business skills more appropriate to students with greater confidence and evidence of high music capability, such as competition awards. He could not see how business skills assisted the developing musician or could possibly assist the development of their confidence: 'I find it the most natural for real musicians who do music by love of music, that they grow in a way musically into the music, not by business thinking'. Eric would prefer to increase musical grounding within their degrees, predominantly choir. Sharon concurred with the idea of 'practice-based things for the kids' and suggested 'four years of being [in] a choir and faced with sight reading, and practising what they are taught'.

Some of the faculty also saw the value of increased musical skill, and proposed ideas to create increased employment flexibility and versatility via experiential learning: 'Making sure that people who don't improvise—improvise, and people who improvise—read scores. Experiencing the things directly where the work is, joining a scoring session for example, having meaningful introductions to the technology of music' (John). As it would be challenging to conduct such tasks in large classes of over 100 students, they would be better placed in smaller courses or as the responsibility of the major study teacher. In addition, the majority of the faculty considered how vocational preparation would be relevant to their own genre, rather than a diverse student cohort.

Mark initially suggested a largely classical music performance-focused MLaaM where the course would be broken down into modules such as 'performance, teaching, studio teaching, one-to-one teaching, ensemble direction, musical performance, amateur performance' in first year, from which aspects of philanthropy, advertising, application writing, and audition tape preparation could be introduced. Jill acknowledged that one needed to cater for diversity, as not all students would want to solely perform. Mark's solution to the diverse styles offered throughout the degree was to include a teaching team that could teach to the specific genre (jazz, music technology, opera etc.) and mused, 'I don't think any one person can teach the subject properly, it is actually farcical to think the one person can do it'. This would be ideal should a sustainable budget exist. Conversely, segregated classes could hinder students' social capital development and perpetuate perceived hierarchies of music employment.

Helen and Luke both advocated that a philosophical understanding of the 'context of what a musician is' merits inclusion within a vocational preparation strand. Luke felt such concepts 'should have happened in school' and were possibly too late to introduce in tertiary education. Luke considered it particularly pertinent because:

> MLaaM is not just about the monetary, financial, occupational opportunities—fill out a grant, doing an application—which is obviously really important. But actually what I would want, which is recognition that being a musician is a part of your life and it involves a certain discipline, a certain dedication, a certain involvement of what you do, that it will actually involve all sorts of hard work and [you'll] have disappointments and frustrations and difficulties. But it has that enormously satisfying sense of long-term building towards always trying to be a bit better and actually to have the ability to have some sort of artistic statement and be sensitive to our art form throughout your life and dedicated to lifelong learning.

Helen added that students need an awareness of 'what venues exist', 'the reality of the culture of what music is' and 'what does it mean to attend a concert and how does that support the musicians? How vital is it to build communities?' She suggested these ideas were best suited to first year because without it students 'don't have the ability to dream, right?' Bruce also saw the need for students to gain awareness of employment opportunities available: 'Not necessarily saying which direction you are going to go, but these are your options and have that spelt out early'.

In general, second and third year were considered by faculty as better placed for event design, funding and management, grant writing, invoice preparation, 'business and life skills' (Boris), thus leaving first year for foundational understanding of a musician's life and possible career paths. Dean advocated experiential learning over simple theoretical delivery: ‘I think practical experience of doing it, setting up a concert, not just being told how to set up a concert, and learn from it. They need to know the territory too’. Dean acknowledged that they needed to ‘get out of the walls of the Con’ for it to have impact: ‘It doesn’t have to be successful [for students] to learn something’.

5.1.9 General understanding of MLaaM.

Overall, an understanding of the MLaaM strand was not evident prior to their interviews. Several staff members answered the question ‘what do you know about MLaaM?’ with what they anticipated it should include: ‘well I am guessing it is a course that is designed to prepare musicians and music students for the realities of the music industry’ (Jill), and ‘I expect that it is doing pretty much what I just described, or attempting to do what I described’ (Boris). There was openly confessed ignorance: ‘I have no idea what’s in the curriculum’ (Miles), ‘To be honest, I am very embarrassed that I haven’t done more at looking at the way in which it has been structured’ (Luke), and, although the course had been running for two years, ‘Not a lot, that it is new’ (Sharon).

Faculty’s knowledge was based on what their students had disclosed and whether they had participated in the networking assessment. It would appear the negative aspects were more likely to be discussed ‘but that is with any subject’ (Mark). Student complaints were from those already more informed about career and industry pathways, and those struggling to find the relevance: ‘I am just going to be in orchestra, so I don’t need to know this’ (Mark). However, Mark did advise them, ‘you’ll be thankful for this not tomorrow, but probably in 10 years’ time’ and rationalised that irrespective of student opinion, ‘we know through experience that this is stuff they need to know’. John had also observed mixed reactions to the courses:

> Some students don’t get it, and I think that’s right you don’t have to make all students get stuff. Some students are at that stage where they just want to learn to play and they resent having to think about their larger career. And for some students it’s like the light bulb goes on and they see that they can be whatever I want—I don’t have to be what my teacher tells me.

Dean suggested the student feedback was ‘mostly positive’ and considered the course as ‘I guess it’s a good idea’; however, he implied its impact was not enough: ‘I still think deep down they don't really believe it's going to be that hard—hard for others but not for them'.

An opportunity exists to involve the faculty within the course delivery process, and for them to engage in constructive employability and career conversations within one-to-one and workshop times. Ideally, career awareness should be further embedded within other courses as well as the pre-tertiary market to develop a culture of student and staff acceptance of an employability agenda.

5.1.10 Opinion of MLaaM (following explanation).

Following the explanation of the MLaaM strand, most of the faculty were positive about the course design. Upon reflection, I am surprised there was not more negative feedback, as I now note errors in the previous design of these courses, particularly in assessment weighting and inappropriate staging of career support skills, even though the overall intent of providing career support skills was sound.

The second-year assessment of self-promotional tools and a marketing and audience development plan were considered premature in the lifecycle of the training musician, 'because I don't know that they have a sense of self yet' (Vanesssa). Mark suggested the 'heavily performance-focused [second-year] students' would consider it 'a waste of my time' and wondered how this indifference would be dealt with. During my teaching, I had noticed a differing culture in second year compared to first and third, and initially associated it with puberty. John found this cultural barrier to be locational, 'I have noticed coming to Queensland that there is that element of middle-class apathy. I think people in Sydney and Melbourne are hungrier. So, I can understand why you see some of that'. Bruce also likened such courses to 'like Brussels sprouts. They are good for you, no one is going to dispute that, but not everyone wants them' and that delivering these would be a 'tough road … on a couple fronts [staff and students]'.

Eric was generally resistant to the idea of MLaaM, which he perceived as encouraging students to nurture overly ambitious career dreams rather than their career confidence development. Like Helen, he suggested students 'don't really know what they talk about'. He criticised the career planning within first year as counter to real-world experience 'because it has [using hand motions signalling various spaces] that, this and then sometimes this'. He appreciated the concept of interviewing the musicians: 'it's good to make them reflect … and make contacts with professionals at an early age'.

However, he did not agree with introducing too much reality too soon: ‘It’s like you have children and you don’t like to tell them at the early stage how dirty the world is, you know?’ I would argue that students are not children and would appreciate the honesty. Sharon felt it should be contained within two years and could not see how it related to the classical voice students: ‘This stuff preparing for a career is a bit wasted on singers as most won’t have a career for some time to come. Their immediate needs are other’. Nevertheless, she did support CV writing as ‘extremely important’.

Faculty participants had further suggestions for inclusion. Mark suggested more guest lecturers and musicians discussing their own lives would aid the problem of perceived irrelevance: ‘The more people you get in talking to them the better off they’ll be’, and it would ‘give the subject credibility’. However, Luke was wary: ‘It’s a double-edged sword because as soon as you send it off to too many people the continuity gets lost and you don’t have that sense of building on what you have done before’. Boris agreed with the career planning assessment but was interested in factoring in ‘plans B and C’ career strategies to empower students with multiple opportunities.

Bruce considered that a greater financial emphasis would be useful but realised it would be better placed in second or third year ‘if you went into superannuation and … life insurance [in first year]—no interest’. John suggested weekly physical health education was vital, but others wanted a greater music focus such as the inclusion of ‘stage behaviour’ for pianists (Janelle) and ‘language’ for singers (Sharon).

Mark regarded the courses as ‘really important’ but realised the responsibility of a successful outcome should not remain with one person: ‘It needs to be funded better, it needs a larger teaching team and we need more freedom with curriculum development, and that needs money’. Conversely, Dean considered the principle of the course to be sound: ‘It’s just up to them [the students] to make the best of it’.

Once again, faculty participants represented a divide between what is considered relevant to students’ current relationship with the music profession and what is required for the future. Helen likened this to ‘genre-ism’ within institutions:

> People tend to think that their area has different needs or is superior or is intrinsically better. There is all these kind of hidden details in that and I think the good part about this course is that it doesn’t engage with that rhetoric at all, and it’s a really good chance for students to … hopefully learn to respect each other

> and what they are contributing rather than trying to make it into a hierarchy, which you know, is so much of what these institutions are based on hierarchy, whether we intend to or not.

Consequently, these hierarchical attitudes pervade the music industry and profession, in turn cycling back through to training institutions, perpetuating an ‘it doesn’t apply to me’ or closed approach to career management education. For many faculty participants, the perception of their students’ future was based on personal current and past industry experience rather than anticipating industry trends or the need for a broader understanding of the music industry at training level. Many offered further suggestions, which, as Mark recognised, would be impossible without suitable funding.

5.1.11 Required skills of a vocational preparation lecturer.

Faculty participants generally agreed that a person teaching vocation preparation needs to be currently or recently active as a musician, engaged within the community, understanding and accepting of all genres, and the embodiment of a portfolio career musician. Miles suggested that someone who has also worked beyond the realm of contract musician and created his or her own employment is preferable. Others suggested the person required a ‘positive outlook’ (Boris) on the music industry and should not be ‘demotivating’ (Dean). John valued one who could ‘see the bigger picture’ in a university environment where the ‘little picture … gets checked on’. Mark also recognised the magnitude of the role and detailed the need for someone with knowledge of ensemble direction, philanthropy, advertising, copyright restrictions and tour management, ‘a psychologist, a psychiatrist … and someone who doesn’t like to sleep … and preferably no home life whatsoever’. Sharon argued there is ‘such a varied number of subjects, you would need different lecturers for different things’.

Others were quick to add who should not instruct the course:

> Someone who has worked as a teacher full time in the Education Queensland ... who has worked with the QSO as their primary income source, or who’s worked in the Conservatorium or who has been a student and done their undergrad, Masters and PhD without going outside the walls of the Con or even studying overseas. (Bruce)

Helen also realised someone solely working in a life in academia is not ideal, ‘[what] drives me crazy in academia is how many people are not active participants in their community. Or have been more than 20 years ago, so it's not really relevant'. Therefore, the onus on the lecturer would be to remain an active portfolio musician and be supported by their hiring university to remain as such so that the students 'get taught from real authenticity and authentic outcomes, just the same as most [performance] teaching participants' (Boris). Dean felt that real-world experience held more currency: 'in the eyes of the students of course it's more credible … it speaks more to them'.

5.1.12 Required skills of graduating musicians.

Faculty participants' ideas of the skills graduating musicians should possess to some extent echoed the 'Griffith Graduate Attributes'::

Griffith University prepares influential graduates to be:

1. Knowledgeable and skilled, with critical judgement
2. Effective communicators and collaborators
3. Innovative, creative and entrepreneurial
4. Socially responsible and engaged in their communities
5. Culturally capable when working with First Australians
6. Effective in culturally diverse and international environments. (Griffith University, 2017)

The faculty (see Appendix J) perceived that graduating musicians should have a strong grounding in fundamental music skill, communication and inter/intrapersonal skills, and established systems in business management. Less popular were related skills such as pedagogy and career planning. Janelle encouraged her students to 'say yes' as the opposite could hinder one's career path. Some unexpected skills included 'cooking' by John, who rationalised early career musicians needed to live cheaply.

5.1.13 Summary.

Overall, MLaaM was considered a positive addition to the degree programme by faculty. Their interviews revealed several external and institutional challenges that presented barriers to its success. Of note were a lack of pre-tertiary education regarding the realities of the music profession; minimal career and employability conversation between faculty and student; an uncertain future for traditional art forms; and, for some, a reluctance to embrace new methods and markets of cultural expression and relevance such as community music and the multi-sensory approach to music appreciated by audiences. Faculty responses indicate the MLaaM content should be staged as follows:

- First year: career awareness and investigation
- Second year: the introduction of further music support skills
- Third year: business management
- Fourth year: experiential real-world learning.

5.2 Industry Leaders

Three industry leaders were invited to share their understanding of current and future music industry trends and their impact on training and established musicians. They were purposively selected based on their current or past industry experience, leadership roles and involvement with iconic arts institutions, which had had an impact on the Australian arts landscape. All were male, and had led long and active national and international careers in various fields including performance, arts administration and education. Two of the interviews were conducted in person in their home capital cities and the other via Skype. De-identified names, industry affiliation and age as of interview are presented in Table 5.2. Unless otherwise specified, all personal names referred to in this section refer to these industry leaders.

Table 5.2

Industry Leader Participants

Participant	**Position**	**Age**
Henry	Upper level management arts funding body	48
Jack	Upper level management of an opera company	63
Ken	Ex-upper level management of arts advocacy institution	77

5.2.1 Industry changes.

The industry leaders identified similar industry trends as those of the Conservatoire faculty: a declining recording industry, reduced government funding, stagnated remuneration, reduced and terminating orchestras, and an increase in musical standard along with an increase of professional competition. Their answers appeared more informed and considered the causes of such industry change in more depth.

Henry communicated what he considered a ‘good news story’ from his institution’s research regarding audience behaviour, that ‘people are interested in music and there is a strong appetite’. However, because music options were increasing and types of music practice were diversifying, he noted, ‘it’s very hard to find that mass audience or even a large audience anymore’, explaining the perception of declining audiences and loss of arts appreciation as described by faculty. Alternatively, music festivals are on the rise. Henry classed the audience approach to music consumption within this medium as ‘dipping in and out of music’ where:

> You don’t have to stay and listen to the whole concert, you can dip in and out of a performance and if you get bored you can move on. Or if you discover something you didn’t expect, you can immerse yourself in it.

Likewise, he suggested mainstream consumers of music on the Internet paralleled this approach: ‘They roam through the corridors of the Internet, and discover things by doing that’. While some musicians were continuing to specialise, there are those influenced by the growing diversity and collaboration, creating and writing new music: ‘you can’t put in a [category] that you don’t know what it is but it sounds great’. This could indicate that marketing and educating audiences would be challenging, requiring new and savvy strategies by independent musicians. In addition, satisfying a declining audience attention span required considered programming, particularly if wishing to stay within traditional classical and jazz genres.

Ken was also positive about Australian arts appreciation, observing ‘much more general acceptance’ and how music was increasingly featured in print media: ‘We [haven’t] made it up there with sport yet, [but] I don’t think it’s looked on as some sort of pansy preoccupation anymore’. In contrast, Henry commented on musicians’ static income: ‘A lot of musicians are earning similar money to what they earned 20 years ago’ and ‘the value that is placed on the musicians’ effort seems to be constantly driving down and that is a real challenge to the career’. This affirmed one of the challenges highlighted by Music Australia: ‘Valuing and respecting music in our “get it for free” age’ (Page, 2015), derived from the file sharing and online accessibility of music.

Jack suggested the music industry was a ‘very competitive and difficult marketplace’ and noted a move from the ‘British or European model [of anticipating linear careers] … towards an American model where musicians, and that includes singers … have to be a lot more self-reliant. They have to actually go out and find their own work’. This was the first I had heard of this categorisation, but it was similarly described by Ken as ‘an intrusion of the market’ of the ‘recent mindset’ ‘to teach students to be more entrepreneurial’. Prior to this, he suggested, ‘that you’re expected to be a successful small business person was not really language that you would hear’.

Once again, although the industry increasingly demands a musician ‘with other skills apart from being able to play’ (Jack), this cultural shift from an ‘art for art’s sake’ mindset to a more commercialised approach seems to be progressing. Unlike the faculty’s responses, positive trends in the current industry environment were identified.

5.2.2 Future of the music industry and employability.

All three did not anticipate the music industry growing for the financial benefit of musicians. Henry suggested: ‘The notion of a paid position in the music world is going to become more and more scarce’ owing to the financial pressures placed on organisations. Jack called it a ‘casualisation of the industry’ similarly reflected in other non-music areas of the workplace environment (Marin-Guzman, 2016).

Ken had concerns for musicians’ passive royalty income ‘of any dimension’ and anticipated more dependence on live performance. He debated whether this affected the classical musician as much as the popular musician. Irrespective of genre, Jack suggested the outcome would be ‘musicians will be on the road a lot more, it will be a very different sort of existence’. One could argue that musicians’ lives are already challenging (see Chapter 6) and further changes to financial and locational stability could be a tipping point for increasing attrition. Jack agreed that one’s passion will be tested and ‘some people will leave, but it’s always been a very competitive business and I suspect there won’t be any greater percentage leaving the industry in the future from what there always has been’.

Jack also recognised the future of music creation was going to change how artists interact with each other. No longer would it be necessary for some to engage in face-to-face communication: ‘We are developing an internet opera here, so that will mean that composers [will] work in a very, very different way’. Henry also surmised:

> Musicians are going to have to think of themselves as a small business and take responsibility for their own situation a lot more, and all are going to get smarter about how they exploit their work and take money from it.

Perhaps as musicians increasingly understand diverse revenue streams, more business advice written by musicians will flood online platforms, generating not only a culture of industry facilitation but also an increasing acceptance in Australia of the American or entrepreneurial approach to employment. If not, an opportunity exists to instigate such an Australian online forum or expand on those currently available.

5.2.3 Tertiary education: What should students be learning?

Like the faculty, industry leaders generally concurred that graduate musicians need ‘to be the best musicians they can be, obviously’ (Ken). Ken argued that some musicians’ ability and reputation will remain valuable for career survival: ‘For some, being a good musician is enough, as the colleagues will seek them out, for others they have to be more entrepreneurial’. There was a greater emphasis on career management. Henry regarded the concept of a portfolio career as ‘critical’, and suggested musicians will need to consider their lives beyond six-week time frames: ‘So when you say to them where do you want to be in five years they go blank, or they go “we’ll get more gigs” and I think that’s going to have to change’. Ken advocated that pragmatic knowledge would retain currency: ‘There must be a set of basic, take-care-of-business skills that every musician should have, even if they are not business-like’. In addition, he supported those learning about marketing, new social media platforms and the inter/intrapersonal skills that are valuable to collegiate music making. Jack also suggested the changing nature of music will drive graduate musicians to learn diverse styles and be open to new forms of art making.

Contrary to the faculty, these industry leaders perceived learning requirements to be related more to the end-product musician—that is, the working musician. Although Jack acknowledged the traumatic adjustment from degree to industry immersion, there was otherwise no mention of the need for education of the undergraduate student musician in the form of career identity development, career reality awareness, or support skills such as resilience training and musicians’ health.

5.2.4 Definitions of a successful musician.

Given these participants’ considerable experience with diverse musicians, I anticipated an informed perspective on the successful Australian musician. All concurred with the faculty participants’ opinion that ‘making great music’ was ‘fundamental’ (Henry) to success. Ken suggested a combination of a ‘good musician’, a ‘good marketer’ and ‘keeping good networks’, but primarily valued ‘loving your work’. Henry identified with the commitment to continue and improve, ‘still doing it and getting better’. He also suggested that ‘a talent for collaboration’ ensured a creative protean career based on strong social capital and growing networks:

> People who can put themselves in new circumstances and new partnerships end up having a more sustainable career and relates back to that portfolio idea … those sorts of collaborations and partnerships with people working in other art forms expand your work opportunities and refresh your creative practise a lot more.

Jack acknowledged he had performed and worked with many outstanding musicians but concluded, ‘it’s utilising the talent that you have been given and the skills that you have been able to develop in the best possible way’.

In comparison to the faculty responses, it would appear that the industry leaders advocated intrinsic music successes with no mention of extrinsic achievements such as awards or financial gain. These included a sustainable artistic livelihood, collaborative artistic relationships, strong social and employment networks, and an understanding of personal strengths and weaknesses for maximised employability outcome.

5.2.5 Opinion of MLaaM.

Like most of the faculty, the response to the MLaaM description was positive, with particular approval of the grant and creative writing component. Ken further appreciated the focus on portfolio careers as he understood students to be blinded by romanticised options: ‘This bauble of the international career as a soloist has been hung in front of everybody … that’s sort of the driving image or vision and they really wouldn’t have any notion of [other] options’. Further suggestions included mentorship, of which Henry had witnessed positive outcomes throughout his organisation’s early career artist programmes: ‘I suppose even just getting them to think about when is a good time to have a mentor, how do you manage a mentorship relationship’. He also considered passive income such as royalties and the processes of registering one’s intellectual property. He criticised current informational events as too broad and suggested a more relevant method using active musicians as examples:

> I have seen copyright done in forums and traditionally they have taken it in big picture view: ‘you know there is this thing called copyright’ and explaining that type of stuff. Actually, making it real is the thing that I would like. For example, this is the form you fill out for licence rights with APRA. You have made a recording and you may be due rights from it. This is who you need to speak to, and you need to do this every six months to check in and see. And even doing

> case studies on people who started out small and made small amounts of money but over the aggregate of their career those small amounts of money have turned into modest top ups once every six months.

Ken and Jack emphasised experiential learning. Ken suggested group learning whereby students initiate and implement an event. He acknowledged that while not all students would be receptive, it represented reality: ‘I’d conceive that they’d do it in teams and of course, it’s how life is, that some people do the work and others freeload’. Similarly, Jack valued workplace training for musicians to gain experience in arts administration roles and understanding of employment possibilities in the industry, as well as the systems and processes supporting sustainable music employment:

> If people came here for a day, two days, then it would give them a very, very different perspective on what it’s like. And also, seeing an organisation as big as this, which is fundamentally an industry in itself, I think … will enable people to see that they don’t have to work if they don’t want to—because some people aren’t suited to it—just on their own. They can be part of a huge organisation where they may be much happier.

While Ken recognised starting MLaaM in second year may be more relevant to students who have a ‘more “grown up” sort of view of the world—not that it’s that grown up in second year’, he did acknowledge the value of a first-year delivery to aid ‘the transition from high school’. However, he was concerned about the credit-point weighting of MLaaM within the degree. Unfortunately, I errantly communicated a degree based on 40 credit-points of coursework per year as opposed to 80. That he regarded such emphasis on MLaaM sacrificed the practical development of training musicians was unsurprising and echoed some faculty concerns: ‘But this is the time in their lives when they really can give everything to be a good musician and taking too much away from them is valuing other things too much, doesn’t quite sit with me’.

Conversely, Ken recognised that one cannot rely on the faculty to take the responsibility to teach industry awareness and prepare students for diverse forms of employment. However, when he suggested this to another Australian conservatoire faculty, he was told, ‘This is all very well, but we have enormous trouble just fitting in what we have to do into the available time and I’m not gonna find time for the things you told me’.

In addition, Ken acknowledged introducing MLaaM would create a culture shock among the students, ‘I imagine it’s totally foreign to most of them, to be thinking in that way. I’d be worried if it wasn’t’. Jack understood this generational cringe:

> This is one of the most exciting periods in history and there are phenomenal opportunities I think, within the music industry at the moment. It’s just that they are very different to the opportunities that presented themselves to people from a generation previously.

Jack suggested that the more informed the students were, the more equipped they would be to make confident decisions about their careers: ‘They will be able to make the choice, without the usual ramifications that come with making the wrong choice, a lot better than other people’. Henry recognised that those with non-linear pathways such as jazz musicians would benefit from courses such as MLaaM to ‘take more responsibility for their careers and be more entrepreneurial and with a little more organisation and direction. But they might also expect more from the support [amateur organisations] that is provided to them’.

5.2.6 Advice for current graduating musicians.

Industry leaders communicated three domains of advice for graduating musicians: career development, goal setting and passion. Henry recommended students ‘should seriously look at’ the Australian Council for the Arts’ Art Start Grant to kick-start their career. (Sadly, this ended following the wave of government cuts to arts funding in 2015.) He also recommended the development of employability networks, a strong work ethic and a ‘say yes’ approach to employment: ‘Get out there and meet people. Work as much as you can. You can be more selective later’. Jack recommended that strong aspirations drive motivation:

> Life circumstances change and then you need to do different things but it’s a wonderful thing to have a dream and to be able to pursue that dream. Sometimes the journey is better than the destination and for people to enjoy that journey I think is really important.

Ken recognised that passion lay at the heart of a sustainable music vocation as well as the reality of its obstacles: ‘Stay in love with your music.… It will carry you through. All else is frothy [laughs] apart from age and starvation’.

5.2.7 Summary.

These industry leaders identified a future where musicians will utilise a set of skills attributed to an independent portfolio musician who possesses a significant ability to collaborate, create and work within new genres, develop employability networks, travel, and maintain high-quality standards. These musicians are more likely to adopt the American model of creative entrepreneurialism rather than a less proactive perception of linear employment. Industry leaders consider the latter to be a declining model; musicians who are more knowledgeable and skilled within a diversity of employment environments are more likely to thrive. While they predicted resistance from higher education music institution faculty and students to the training of 'business' skills, they felt it should remain within the undergraduate curriculum, particularly if presented in experiential form. Future audiences were described as increasingly small, holding diverse interests and engaging with online forms of music making. Therefore, industry leaders suggested that musicians will need to consider careers beyond those that support large audiences of traditional genres, be well versed in technology, and be mindful of opportunities such as festivals and collaborations with alternative art forms.

5.3 Higher Music Education Leaders

Three higher music education directors (see Table 5.3) were purposefully selected to participate in one-to-one interviews held at their institutions in Australian cities. Similar to the other interviewed participants of this chapter, they were asked to discuss their opinion of the music profession, industry change and its future, impression of graduate and music success, and critique of the MLaaM courses. They also revealed their staff's opinion of vocational preparation within a higher education setting and the ramifications of implementing an MLaaM strand. Unless otherwise specified, all personal names in this section refer to these higher education leaders.

Table 5.3

Higher Music Education Leader Participants

Participant	Age	Institution	Institutional focus
Toby	58	Conservatoire	Performance: Classical, Jazz, Composition, Technology. Research.
Laurence	54	Conservatoire	Performance: Classical, Jazz, Composition, Technology. Education. Research.
Victor	46	Academy	Performance: Classical.

5.3.1 Changes in the music industry.

Participants were asked what changes in the music industry they had observed and experienced. Two out of the three referred to the classical music profession. Toby noted that more musicians within the profession had achieved tertiary education, reflecting a 'great maturing in attitudes'. Furthermore, in comparison to the US, higher music education staff qualifications were 'not there [yet] in Australia but I think we are very quickly getting there'. He was not sure if there were more opportunities to be a professional musician in the music industry. However, to objectively understand the state of employment, he was curious to see the scale of musicians per capita compared to other countries. When referring to opera and orchestral art forms, he felt the industry was 'a lot more robust', owing to a benchmarking of international standards, and the 'cross-fertilisation' of employing performers and management from abroad.

Victor noted a change in 'the way [classical] music is listened to, the way it's presented, who's presenting it and combinations to varying degrees of those three things'. He reflected on changed audience expectations, rise of technology, increasingly conservative programming of orchestral music, and the decline of live orchestral broadcasts and Australian music performances. He observed an increase of commercial work for Australian orchestras, but did not comment on its ramification on freelance musicians or general available contract work.

Laurence noticed a movement towards a more entrepreneurial approach following a change in media, recording and distribution, suggesting that 'things are much more visual now than they were when I first started out'. DVDs, YouTube, and other forms of online distribution meant that 'how you look and how you act, and that whole part of the business is much more important now … whereas before it was just … how you acted or looked in a live concert'. Victor illustrated this point, describing the Australian Chamber Orchestra's release of DVDs and embracing new technologies with '3D [installations] of the orchestra playing where you can walk around the players and stop and turn some instruments up and stop it and walk around it further and hear other instruments … all that sort of stuff is just phenomenal!'

While Toby saw an increased internationalisation of Australian art music, Laurence noticed a global trend of musicians blending genres: 'You were [once] either a classical musician or a jazz musician or a pop musician and now, you know you can do it all and incorporate it all into what you do and still be taken seriously'. Victor observed this break away from generalised expectations in graduating students with more ownership of career path choosing to develop the Australian art form:

> It’s just been a mushrooming of students who are leaving [my institution] or conservatoriums—they are not getting jobs in orchestras, or they don’t want to get jobs in orchestras, so they start a new piano trio and they start getting gigs, or they start a string quartet or a wind quintet or a brass quintet or percussion quintet. And so, we’ve had this complete mushrooming of this … it’s almost like an underbelly of Australian music.

5.3.2 Future of the music industry and the impact on current musicians.

Toby recognised that the declining government funding for the Arts and other sectors would create a future ‘where we will have to be more independent … and resourceful’ but could not articulate what that would look like. He suggested the decrease of federal funding had left ‘universities stretched to the limit. I don’t think there is any fat to peel back into anymore’ and likened solving the problem to ‘global warming. We just don’t know where it’s going to go’. Aside from the change to the higher education landscape, he commented that changes in Australian traditional art forms may reflect international trends: ‘We have a number of professional orchestras and we don’t want to lose any of them, but the signs overseas aren’t too good and how that will impact on Australia I am just not too sure’.

Conversely, Victor argued that ‘music is not the only profession that’s changed. Every profession has changed significantly. So, I think there are great challenges ahead for us but I think we need to be optimistic and a lot smarter about why we do this’. He advocated savvy marketing and an entrepreneurial approach to arts management. Laurence also chose a more hopeful perspective, likening future music employability to

> finding a parking place in New York. You know, there is always a parking place, you just have to find it. They exist. And I think there is always going to be room for talented entrepreneurial and deep-thinking musicians.

Victor recognised the ‘art for art’s sake’ mindset of teaching student musicians was a result of those who had ‘come up through the culture of the 60s, 70s, 80s, 90s’ and lamented that ‘some of them will never get it—that music’s changed—and this whole belief that just helping you to play an instrument and you will be all right, is probably really off the mark’. However, rather than considering that business knowledge should be developed within music training, he preferred to critique the current method of the aural and theory training and offer improved strategies.

In short, it would appear these higher education leaders were not considering proactive changes to their institutions' education delivery in response to current and future trends, in spite of recognising weaknesses in faculty, funding and competition, and the need for an entrepreneurial approach to one's career.

5.3.3 Employability learning agenda for student musicians.

When asked about placing a stronger employability focus in his own undergraduate music degree programmes, Laurence was more concerned with 'teaching as much of our art as we can' at undergraduate level:

> I am not a big fan of putting a course together on how to write a resume. And I don't mean to trivialise it because resumes are important, but I think we can do that in other ways and other avenues and not sacrifice [anything] in the curriculum.

Toby seemed to be torn between the two mindsets I have observed emerging from industry and faculty interviews: an 'art for art's sake' or performance-focused mindset versus an embedded entrepreneurial skill approach to professional training:

> Part of me is saying protect and preserve and let them do four years of artistic training, and get as high a standard as you can, and let them do that. The other part of me says be realistic because at the end of the four years what have they got? They have to find a job and they have to have the skills and resources and resourcefulness to actually be able to get out there and find a job and be successful because they are not going to have anything coming across the table [when they graduate]. Twenty years ago, they did, currently they don't.

Oddly, while waiting in the corridors for Laurence's interview, I ran into some familiar faculty staff. Upon telling them what the interview topic was about, several staff members replied, 'Oh, but we need that in our undergraduate degree!' Conversely, when I discussed the possibility of training faculty to consider embedding an employability mindset within their teaching, Victor suggested: 'That is exactly what I am trying to do and it takes years', and likened it to turning the Queen Mary around 'with an egg whisk', affirming Myles-Beeching's (2010b) observation that every institutional culture is complex and diverse.

5.3.4 Successful musician qualities.

When asked what they considered successful musicians to be, Toby mentioned the musical skill he promoted for undergraduate training but felt the foundation of its success lay in one's attitudes and beliefs: 'It's about particular attitudes—working with passion that you know how to do it and you do it because you want to do it, that self-determination'. Laurence concurred: 'Great technique, great ears, a breadth and a sense of that anything is possible', which was fuelled by 'a really keen sense of curiosity'. Victor simply stated, 'a real love for music' and 'how you can affect the lives of others in a positive way', but recognised that one's perspective of success was personal and, as other participants had mentioned, evolved over time:

> It took me until I was at least in my 40s before I worked that out. I thought it was all about the job, the reviews, the audience, … but it's not. It's also about supporting your colleagues, and it's about supporting the culture of your own community and country, your own composers.

These participants identified that successful musicians possess a mature sense of identity and confidence. Victor had admitted his was developed over substantial time and experience.

5.3.5 Opinion and suggestions on MLaaM.

All of the higher education leaders were doubtful they could make a well-informed value judgement on the MLaaM strand from the quick read-through of the course profiles and hearing my descriptions. However, Toby described MLaaM as 'informational and descriptive' and recommended a greater interpretive and reflective focus so that '[the students] can start to identify their strengths and weaknesses or the things that might promote, or demote, or facilitate, or impede, what they want to do'. He recommended peer-learning reflective assessment because 'they might open up to you [the lecturer], but they will open up more to a friend or a peer or a girl they might be living with'. Another suggestion included online learning where students:

> Can really open up and dialogue, and write some questions. So instead of writing 300 words, someone might write 100 words and read the others and others might write 2000 words because they really into what they are in. It's how you empower them to really reflect. (Toby)

Laurence disagreed with the self-reflective component of the course: ‘I don't know, I just think asking a kid who is just out of high school ‘where am I now, where do I want to be and how will I get there? It’s just the wrong questions’. He suggested that this form of self-reflection and career support was better derived from their teacher:

> I don’t think these are bad questions, I think they are good questions, but I think they are also the kinds of questions [for] the one-on-one relationship, the mentoring, which is what we are famous for.… And the more that Suzie Jones’ piano teacher or trombone teacher or flute teacher talks about these things, the better. Especially as a freshman or a year one student as they call them here in Australia.

Unfortunately, as this research has revealed, the faculty either do not have time for these discussions, or the students do not ask these questions. In addition, pre-tertiary career education is misinformed, non-existent or ignored.

Victor appreciated the content of MLaaM; however, he recommended a greater inclusion of musicians’ health education. In describing the health programme at [the Academy], he confessed to a budget supported by a successful foundation grant. His total student enrolment of 67, compared to QCGU’s approximately 600 Bachelor of Music students, allowed for a more reasonable cost and realistic acquittal. The minutiae he described of the health education programme simply could not be achieved within the MLaaM strand and would need to be a separate course supported by an onsite clinic.

When I asked Toby whether MLaaM began too early in the degree, he wondered, ‘Is it better to have a little bit all the time, and I think it probably is, rather than a huge amount of depth for a shorter period of time’. He also recognised the hierarchy of the other subjects within the programme and suggested the process of delivery was more important: ‘It’s not about the content, or the topic, it’s about how can you do this in a way that is different to other musicology and history courses that are available, that “OK this gets me thinking in a different way”’. He recounted the process of where various lecturers of the same institution were invited to visit courses and tell the students how they achieved their careers and ‘that means a lot to the students’. Overall, he felt the MLaaM courses sounded ‘really busy’ and warned against over-assessing.

The challenge of implementing MLaaM appears to lie beyond curriculum reform to include the organisational psychology of faculty attitudes, university ethos and directorship agenda. While I agree that musicians' health education is very important, it is useless to the musician with no employment. The master-apprentice model is a vital process within a performing musician's training but is currently redundant in its original nineteenth-century sense of vocational education training (VET) where the master supplies employment, or employment is available. In offering solutions to avoid over-assessing, I am doubtful that Toby's online group forum is an appropriate solution given the intimate and personal nature of career conversations. It could also work against the cultural acceptance of the course, where the more vocally opposed students could 'herd' others into disengagement.

5.3.6 Advice for current graduating student musicians.

Toby responded that his advice for graduating musicians would be to retain clear career goals and avoid setting limits. He encouraged students to embrace risk, grit and determination because 'I have seen too many careers where they haven't taken chances because they were scared and in 20 years' time they are still doing the same thing'. Laurence also understood a career path needed to begin with the strategy of 'take any and every job you can get.… Further down the road you can start being discerning', and in general to remain open to opportunity. He vouched for inter/intrapersonal skills because 'the really, really successful ones are the ones that figure out how to get along with people' and 'understanding that can make or break them'.

While I agree that this is good advice, I cannot help but wonder who is going to advise these students beyond their farewell graduation speech to do so? Most students will find a significant difference between their career experiences and their teachers' simply because of the post-digital age and changed arts environment. Therefore, advice in a one-to-one environment will retain some currency but may not be entirely relevant to future career pathways. The value of inter/intrapersonal skills is universal in all employment domains; however, I am concerned that while Laurence realised its 'make or break' ramifications on employment, he is happy to let graduate students 'figure [it] out' rather than learn it explicitly within their undergraduate degree. This would incur a reliance on one's immediate professional network, thus perpetuating the trial-and-error approach. This beyond graduation experience is valuable, but would not necessarily available should no employment occur.

5.3.7 Institutional history of vocational preparation.

Toby suggested ‘10 to 20 years ago you didn’t see this sort of course in a degree’. For his own institution, they offered a music industry elective in third or fourth year to which not all students respond well: ‘Some students aren’t ready but the majority of them are I think’ (Toby). He did query whether the course should be elective or compulsory, but felt the staff informally cover the content within other areas of the programme. He recognised his faculty had changed from focusing on orchestral employability to a more pragmatic approach of, ‘OK let’s find your feet and think of what you like to do and what the opportunities might be’. Student outcomes were largely portfolio-career oriented. Laurence noted that his faculty sustained both methodologies (art for art’s sake *v.* entrepreneurial) but felt the programme design was not his decision: ‘I don’t own the curriculum, the faculty does. So, they have to make a decision. But what I do own is the budget’. From his interview, it was unclear as to what employability outcomes graduating students attained, and he did not mention the music industry studies elective his institution offered.

Victor recognised the need for the current generation to be good performers and self-managed savvy musicians who are able to source a variety of funding streams, irrespective of their linear versus non-linear career paths or further overseas study. He realised his institution did not possess an MLaaM course but claimed a more liberal approach to vocational training than the past: ‘We go a long way towards giving them a range of skills that I think starts to prepare them for what we call “the portfolio career” and of course everyone calls it the portfolio career but we talk a lot about that now’. Vocational preparation was introduced in the form of guest speakers to the students.

The institutional objective that they would provide Australia’s next generation of orchestral musicians was considered ‘completely impractical’ (Victor) and taken out of their charter, primarily so that the employability measurement would not impede their federal funding. However, he did suggest his institution’s employability success rate was higher than undergraduate music institutions and questioned the efficacy of the nineteenth-century model that other conservatoires continued to uphold.

In short, past historical processes and attitudes at an institutional level impeded the acceptance of formal and informal vocational preparation learning.

5.3.8 Implementation of MLaaM in other tertiary contexts.

Toby was doubtful that MLaaM in its current state could be ‘parachute[d]’ within his institution’s Bachelor of Music degree without a complete curriculum renewal. His experience in the US was that such courses were a postgraduate initiative. While he regarded MLaaM a ‘worthwhile thing to do’, he noted the need to consider the subject areas already within the curriculum, the faculty and their educational priorities; however, he did not mention the related students’ possible future employment. He suggested if he were to include vocational preparation subjects, he would consider:

> The long-term implications of the course: Is this worth the effort and the time spent put into it and is the course making an impact long term or is stuff sticking? And to answer that, it will be different for different sorts of students—some will almost have no use, and for some it will be an incredibly powerful thing.

These are valid questions; however, I cannot see any difference in student attitudes to other courses within their degree programme. More importantly, the argument for inclusion should be strong if it is ‘an incredibly powerful thing’ for some.

Laurence was of the opinion that MLaaM concepts were achievable within his institution if embedded throughout existing courses:

> Those skills should be woven into the music history class or the theory class. I mean, why can’t a student instead of writing a paper, learn how to put together a YouTube video on an analysis of a twelve-tone piece by Webern.… So, there all of a sudden you are learning these kinds of skills that we need now, and musicians who are going out and breaking into it, need, but they are also not sacrificing learning about Schoenberg in a very in-depth way.

I agree with Laurence’s idea, but once again feel these initiatives should be in addition to formalised vocational preparation courses, largely because the music industry and subsequent profession has changed so dramatically since the technological boom and will continue to do so. I am not convinced one can rely on the total faculty to remain abreast of these changes enough to continually upgrade their courses and cater for diversity. If tertiary music institutions were to properly prepare student musicians for their future employability environment, undergraduate degree programmes would formally embrace career management and entrepreneurship and make significant effort to change their organisational culture.

5.3.9 Summary.

These higher education leaders presented themselves as informed of the broader industry changes mostly regarding linear employment. Despite understanding the impact of technology, a more visually oriented audience, the blending of genres, greater need for job creation and a growing ‘underbelly’ of Australian art, their impression of the future of the music profession seemed rather unclear and generally viewed with apathy. Within their institutions, it would appear there was a minimal employability agenda, consisting of an industry studies elective, informal or guest lectures, or reliance on the one-to-one teaching relationship. While there was general approval of the MLaaM concept, the leaders did not indicate willingness to implement it within their programmes owing to curriculum design and faculty attitude barriers. Given the historical and bureaucratic processes and educational ethos of their institutions, it would appear an employability focus would be adopted slowly, if at all.

5.4 Music Industry Lecturers

Three higher education lecturers possessing significant experience teaching industry and career identity courses participated in one-to-one interviews (see Table 5.4). Unless otherwise specified, all names in the subsections below refer to higher music education industry lecturers.

These participants were purposefully selected because they represented a range of higher education learning environments and locations: One taught at a conservatoire, one at independent academies, and one at a music school in a university. All participants were active within either the jazz or classical performance and teaching profession, possessing between 10 and 25 years of national and international industry experience. Their perspectives of industry change were sought regarding future industry trends, the student lifecycle, observations and experiences with their courses and assessment. At the time of interview, one participant no longer taught industry-related subjects and clarified: ‘Most of my work is going into other people’s courses and getting students to think in a different way and that is really what I do now’ (Lilian).

Table 5.4

Music Industry Lecturer Participants

Pseudonym	**Age**	**Gender**	**Institution type**	**Location**	**Course titles**	**Status**	**Year offered**	**Enrolment**	**Genre**	**Enrolment gender bias**
Nigel	33	Male	Academy; Institute	Capital city	Academy: Music Business 1 & 2; Institute: Business studies 1 & 2	Academy: Compulsory Institute: Compulsory	3rd year	Academy: 20−30 Institute: 10−15	Academy: Popular Institute: Jazz	Neutral
Zac	42	Male	Conservatoire	Capital city	Music industry studies	Elective	3rd year	35−45	Jazz, Classical, Music Technology	Neutral
Lilian	45	Female	Music school (University)	Capital city	Music in community (full-year course); Identity development	Compulsory	2nd year	30−40	Jazz, Classical, Education, Music Technology	Neutral

5.4.1 Perceived industry change.

All participants observed the technological impact on the music industry and profession, ‘big changes in a small amount of time’ (Nigel), and they noted decreasing CD sales and royalty income. They acknowledged the increased incidence of independent musicians and how technology has aided easy connections with the industry in a global and competitive context. However, Zac suggested other environmental forces influenced this independence. The decline of federal and state funding had additionally created ‘risk-based performance’ employment, explained as ‘all the risk has been pushed down to the lowest common denominator which is the musician’ (Zac). In short, the musician retains more responsibility to develop and maintain business skills for self-promotion, where historically others were responsible:

> When I first started, there were managers and agents and third parties that would do all the promotion and marketing work for you and now almost exclusively you have to do all that yourself unless you have the money to actually pay someone to do that. (Zac)

Nigel suggested this allowed ‘more control as an artist and more expectation about what you have to do and what you can do on your own’. He welcomed the changes but did not know whether he perceived more opportunities existed because he was ‘more aware of them’: ‘I don’t feel like venues are closing down and there are less opportunities’. From his international touring, he observed that the music industry of Australia was in a better position than the UK. Conversely, Lilian suggested that the classical music scene in the UK seemed to be increasingly more accepting of independent portfolio career musicians than in Australia and maintained: ‘I think musicians have a lot to give aside from getting the notes in the right order’.

5.4.2 Perceived industry future.

Zac appeared to prefer a performance focus on employment sustainability, suggesting that independent or portfolio musicians’ need to adopt further skills meant their ‘effort now is directed away from their craft. So, to survive they need to have had to develop these skills that haven’t traditionally been aligned with being a musician’. Conversely, Lilian argued: ‘It’s a myth that musicians are performers. Musicians have never been just performers, and [yet] we keep saying that it’s a new thing’. She continued:

> The essential life of a musician is being something that is multi-faceted and responsive. [It] has always been that way, so I guess the implications for me are not so much that the profession is changing, more that we need to change our nineteenth-century way of training musicians to be that eclectic individual.

Regardless, Zac had noticed past successful eccentric geniuses of the music industry were being overlooked for ‘all-rounders’, whom he described as ‘people who are succeeding with a music career now. You know—organised, congenial, hardworking people’. Mavericks who were perhaps incapable of self-management skills would previously have had some kind of external assistance, as in the case of Charlie Parker (Russell, 1973), but this was no longer the situation, which Zac considered ‘a shame’. It could be argued that the increased competition within diverse local, global and online domains, technology shifts, increased cross-genre-ism, diverse forms of music consumption, and greater economic pressures is creating an environment that can no longer sustain those musicians who cannot manage themselves. Echoing Darwinian theory that it is not the fittest that survive, but those most adaptable to change (Darwin, 1859), it would appear that even the genius musician needs to upskill.

Nigel believed that irrespective of these greater opportunities and responsibilities, musicians could not afford to sacrifice their core skills in an industry in a ‘state of flux’:

> [You] still have to be good. [But] maybe you have to be more creative how you negotiate your way and what you do, [be]cause there is [*sic*] all the traditional things but there is [*sic*] all these new things, and stuff in the middle…. doesn’t mean it’s easier—it’s probably harder. It’s hard to know what it’s like in five years—probably the same but times 10.

Where previously Henry (industry leader) had suggested musicians needed to plan ahead and not live within a six-week time frame, Nigel’s perspective reveals a dilemma that perhaps this is virtually impossible, or at least more challenging than first envisioned, irrespective of low-risk portfolio employment.

5.4.3 Graduate skills required.

Zac identified core business skills required by graduate musicians: marketing, administration, organisation, motivation, technological capability, graphic design and finance. He also acknowledged the jazz musician will require ‘a secondary skill set that they can be employed to use so as to subsidise their jazz careers'; however, he did not offer examples. Nigel concurred and further valued the fundamental ability to be able to 'play … their instrument' and 'have the basic understanding and skills'. He also suggested graduates needed 'an awareness of the local industry, [and] an understanding of how to access the bigger picture', which would benefit from strong communication skills. Project management was perceived as better learnt within undergraduate training rather than the trial-and-error experience following graduation: 'You and I, we just had to do it, which was hard. There were all the comebacks that we learnt in retrospect: "Oh that's what that was, I should have done that a while ago"' (Nigel).

Lilian valued personalised skills of self-efficacy, self-confidence, self-knowledge and understanding of 'how to situate themselves in the context of the industries in which they work'. While she acknowledged that business skills were useful, she suggested they should not be prioritised as the predominant skills required:

> To me it's not about teaching them everything they need to know. It's about creating graduates with a self-confidence and self-concept that they are able to cope with whatever happens out there. And resilience. And an ability to keep on learning. They really need to have that willingness, that concept of lifelong learning as a matter of course.

5.4.4 Course breakdown and comparison.

The two-hour weekly classes conducted by these participants were small and gender neutral (see Table 5.4), and delivered within classrooms without associated tutorials. Zac's course demographics consisted of males enrolled from the jazz strand and females from the classical strand. Those to drop out of his elective were classical students who 'become more determined to get a symphony job because they don't want to deal with all the crap that they have to now', whereas those exiting Nigel's compulsory courses cited 'personal reasons'. Lilian did not mention an attrition rate though she did note that for the initial iteration of the course the '[student] composers, conductors and performers by and large thought it was a waste of time'.

Nigel and Zac's courses were offered within third year, and Lilian's Music in Community course spanned the entire second year of what was then a four-year Bachelor of Arts degree. No online delivery was available for any of the participants' courses, and only Nigel's Special Project and Lilian's Music in Community courses included practical placements or experiential learning external to the university.

Course aims were described as offering tangible skills to develop employability knowledge and planning within the local and national music industry. Communication and entrepreneurship were key outcomes for Zac and Nigel's courses. Lilian's Music in Community course included fostering reflective capabilities:

> Aim: by the end of this unit the students will understand the basis on which music in the community has emerged, be able to articulate ideas about this domain and understand its practical application and have a repertoire of knowledge relating to the focus studies articulated in reflective practitioner views. (Lilian)

Her course no longer existed as it was excised from the degree when the university adopted the Bologna model of three-year degrees. Although the course appeared to have very relevant and positive benefits for the students, it is telling that the university prioritised other aspects of their programme design in the downsizing process. Although the course title may seem unrelated to industry skill development, its assessment involved similar activities to the other two participants' courses.

5.4.5 Comparative assessment, coursework and texts.

Appendix K outlines the assessment as described by the participants. The assessment draws from four key areas within creative entrepreneurship: self-promotion, financial management and application, planning (marketing, business and touring) and experiential learning. Experiential learning is in the form of fieldwork followed by reflective consideration with Lilian's course, and within Nigel's, project acquittal and reflection, case-study analysis and presentation. All courses appear overloaded with complex tasks and conceptual learning; however, these tasks are highly relevant to portfolio career musicians. Industry lecturers appeared very resourceful in sourcing content material, designing tasks and engaging specialists to interact with the students.

Zac suggested suitable textbooks for such courses were an ongoing problem in the jazz, classical and technology context 'because they can't be published and move quickly enough with the current trends particularly with information technology and the way marketing is done now'. He chose to use Richard Lett's (1997) *The Art of Self-Promotion: Successful Promotion by Musicians,* although it was published before the digital impacts, because ‘some of the basic principles still apply’. To maintain appropriate and current content, he invited guest specialist lecturers representing finance, graphic design, marketing, the Musicians’ Union, APRA AMCOS and the Australia Council for the Arts. He was concerned that much of what was discussed was based on his current industry experience, not on research or recognised as best practice, but he was heartened when the guest lecturers affirmed his knowledge to the students. Likewise, Nigel made sure his lectures were not too content heavy and were supplemented with personal examples, ‘about what I did and what I should have done’.

For Zac, paying the guest lecturers presented a problem, as the university did not wish to fund what they expected one lecturer to do. However, Zac justified, ‘being an educator and a top-level performer and all sorts of things and a parent, I can’t be an expert in all these things’. Therefore, a bequest reserved for performance masterclasses was used to fund the visiting specialists.

To solve the problem of redundant texts, Nigel chose to source a variety of content relating to both popular and jazz music from various American and Australian texts, online forums and music associations upholding their responsibility to members to maintain relevant material.

Lilian had developed many learning tools from her work with career identity and applied them within her course. Named TILE (Teaching, Identity, Learning and Employment) she incorporated these exercises to allow the students to

> reflect on themselves as individuals, themselves as musicians, themselves as students. We got them to think about the skills that they have, that they possibly hadn’t thought about, things that they enjoy doing, that they hadn’t perhaps aligned with a music career, a life in music, and we had them experience a lot of different things from informal peer presentations, to community events, to working with older people, to the marketing.

Rather than instruct the students to read screeds of content, students were directed to conduct their own research for their Savvy Musician Challenge (attributed to David Cutler) choosing to answer:

1. Are musicians truly important?
2. Attracting new audiences
3. Music solves real problems.

> They had to pick a pressing challenge that related to their own community or to Australia … write submissions of 1000 words, and they had to be ready to defend what they were thinking. (Lilian)

Lilian confessed to some focus on social media and branding; however, she preferred to maintain an engaged class utilising in-class activities and a flexible lecture sequence: ‘I make it up as I go along, because you get one student group and they really love one type of activity and others don’t’. She also incorporated a careers panel using university lecturers and principal study teachers. I made the comment the course was ‘jam-packed’, to which she agreed, ‘Yes it was rather’.

All of the lecturers taught in classrooms rather than lecture theatre environments. Lilian adamantly refused to teach in a lecture theatre ‘because there is an immediate student/teacher divide, which I think is very damaging, because there is that assumption that it is completely teacher directed and I just don’t work that way’. Lilian also suggested the lecture theatre was disagreeable because it is then required to be recorded, which allowed the students a choice to attend or not, and ‘you can’t do this work if they are not there’. As it was, her course had a non-graded compulsory attendance requirement. Likewise, one of Nigel’s courses had a 10% assessment weighting attributed to attendance. This is surprising that third-year students require an incentive to attend what would otherwise be considered a relevant course. Such assessment weighting may also breach Tertiary Education Quality Standards Agency (TEQSA) standards. Regardless, the message was made clear to the students: ‘You need to be here to learn effectively’.

Zac suggested what he taught in one course could be easily spread across two semesters and unpacked in more depth:

> I always feel constrained, time wise, with what I can cover, even the basics of how to invoice properly which is the first class that we do, and we talk about public liability and superannuation, the basics of running and invoicing business, even that could take four weeks just to do it correctly, to impart the experiences and to explain all the anecdotes, and everything that comes up with regards to that could go for four weeks but we cover it for two hours.

Likewise, Nigel would love ‘more time’ beyond his 13 two-hour lectures, and agreed that the content ‘has to be constantly updated’ but did not see it as the students’ responsibility but the lecturer’s, ‘so that’s something that’s up to us’.

Nigel was asked if there were any elements of his courses that disengaged the students, to which he suggested ‘tax—that’s not fun’. Rather than go into great detail, he steers the topic towards earnings and savings supported by ‘discussion … and visual [aids] and chatting about real people with examples and keep things light while still being informative’. Interestingly, he stated, ‘It’s not a business course. I don’t think we can go into that amount of detail. I just want it to be relevant’. For example, he chose to only focus on partnerships and sole trader business structures in a non-profit context: ‘That’s all they need for the next five to ten years, if you are going to form a company they need more than that. I tell them that they will need to go see an accountant’.

5.4.6 Perceived student lifecycle and student observations.

In discussing the relevance of industry studies training, Zac noticed:

> I am finding a lot of the classical musicians and chamber music groups are promoting their own concerts, composers are putting together scratch orchestras. One of my students wanted to perform this thing called *Counter Claim* and it’s great he was starting to get it happening, and now he is getting great funding and getting good houses, putting out records. So, I can see a lot of classical musicians that don’t want to go into the pit, or that they don’t want to become orchestral musicians, they are going down the same road as a lot of the jazz musicians which is really good.

Victor (a higher education leader in Section 5.3.1) had acknowledged this independent behaviour within his institution, and classed it as ‘an underbelly of Australian music’. I personally find it strange that this form of employment choice should be classed as illicit. However, Lilian explained her anecdotal observation of students entering the degree with ‘an already established hierarchy of what success is. This isn’t something that we create in post-secondary education’. As these students progress, she noticed ‘some of the students start to expand those horizons, often without telling their principal study teachers … because there is an expectation that they are good enough to make it eventually in the performance world’. Thus, the faculty’s performance focus within their teaching, inadvertently prohibits an independent employability mindset.

Both Lilian and Nigel observed student trends relating to each year level. In particular, Lilian noticed a first-year transition adjustment. Like Mark (faculty participant, Section 5.1.2.2), she also observed the second-year students focusing more on their primary passions and third years beginning to consider realistic pathways:

> So, the first years are starting to come to terms with this bigger environment, and are starting to appraise against a whole new cohort, for some of them that can be quite a shock because they are no longer the best and the most talented. There is the exception to the rule.
>
> By second year they are starting to get more serious about study, but really don't seem to be looking outside beyond study until they get to third year.… this is very generic, that I think possibly in the second half of second year they start to look outward a bit.
>
> In third year, there is kind of a reality hit that hits students where they suddenly think 'Oh, OK, what am I going to do after this?' and the ones that it's hit in third year hit harder for, sorry this is in the four-year degree, I am talking about the four-year degree model. I know in the UK they commonly have a three-year model and they find in the second half of second year then the students start to have that same reality check. Then those in the third year who haven't thought about it, it hits them hard.
>
> Whenever that reality starts to hit is largely, I think, influenced by their experience. Students can only imagine what's within their knowledge, they can't imagine things they don't know to imagine, it is somehow exposed to them through their regular gigging, or by getting out there and seeing things, or maybe by amazing teachers who have exposed them, then they start to develop all kinds of good ideas. They don't always tell us about them of course.

Nigel acknowledged these trends also reflected their engagement with their tertiary education. In particular, he noticed a dramatic reduction in second-year attendance in all degree courses, and a subsequent shift in attitude during third year:

> [During second year] they don't come. It takes them a year to work out they are not at school, they actually don't need to go, they can leave, they can walk out halfway through, no one is going to say anything even. Amazing!.… They realise that there are probably some subjects they can probably skate by or they

> just generally think they are just too good. In my opinion, some of them might be, some of them are not. And then they get to third year and they go ‘Fuck! I actually do need to come and I am actually not very good and these people are actually very useful because they know lots of people and have actually done it and I should come’. By that stage, it’s either too late or they have dropped out or the good ones are still there.

Nigel refuses to teach any industry courses in second year: ‘I avoid them on purpose because I am so over them’. One could attribute this to teacher-related class disengagement, but just days prior to our interview Nigel had visited every second-year course and each demonstrated ‘fairly average attendance’ [Australian idiom for ‘bad’].

5.4.7 Industry lecturer skills.

Both Zac and Nigel believe an industry lecturer needs to have previously been, and to remain, active in the industry. The latter was largely owing to the ongoing environmental impact on industry change and subsequent knowledge feeding one’s course. Nigel recognised that the students valued his class delivery that engaged with personalised and recent case analysis. Zac also suggested that one’s industry activity needs to be within a variety of contexts in addition to performance, including: ‘producing and having served on boards, administrative functions, someone with a really broad skill set who has also managed to hold it together as a performer or a producer’. Lilian argued that while the industry lecturer needs the knowledge attained via industry connection, this could be achieved via many forms such as ‘working with the Music Council or within community music, or with their students in the community, as well as performing, but not all of those things’. She wondered what defined an inactive performer: ‘if they haven’t performed for six months, do they no longer count? Or is it six years or is it 10 weeks?’

Lilian also felt that someone teaching MLaaM needs further skills that aligned with education design and career counselling:

> The ability to listen, and be responsive to student needs, a working knowledge of educational psychology and developmental psychology, not just working knowledge, you don’t need to be an expert but I think we all need to know enough that we understand the types of changes physiological and neurological

> and emotional that students are going through, traditional aged students, and a lot of patience, and organisational skills.

Therefore, those teaching industry subjects need to be active, proactive and multi-skilled musicians with a strong grasp of educational design, student awareness and superior knowledge of the diverse skill sets demanded of portfolio musicians. It would appear music industry lecturers face greater expectations than their academic peers, as they need to retain diverse private practice in addition to their full-time roles.

5.4.8 Student feedback.

Overall, student feedback on the participants' courses was communicated as positive. Zac said the students of his elective course indicated they appreciated the relevance of the assessment and its ability to be used in an immediate and ongoing fashion: 'So, they don't feel like they are doing assessment for the sake of assessment'. Nigel suggested some students resisted some of the tasks because compared to their performance assessment, 'there is too much writing' or 'the assessments are too hard' or 'things [are] moving too fast'. While he did adjust due dates of assessment to allow for more time, his response to such feedback was to inform students to 'suck it up' knowing that the assessment demands were far less than what they would face upon graduation.

Lilian also cited positive feedback on her work, particularly the reflective tasks and in-class activities: 'I think it gives them space to think about themselves and we don't do very much of that in higher education because we are so busy'. Of the minimal face-to-face complaints regarding relevance, she would challenge criticisms and ask the students:

> 'Who is your favourite composer? Go and have a look at what that composer did for a living'. They often say Bach, or Mozart or Vivaldi and that's fantastic, very useful. 'So, go and have a look, and you will find he did more teaching than actual composing, or performing'.

5.4.9 Summary.

The participants' responses indicated they were well informed about music industry and professional developments and accepted a responsibility to equip their students with skills to aid sustainable independent career management within diverse domains. Their recognised challenges of teaching vocational preparation within the higher education environment included appropriate teaching space, funding, student attitudes and lifecycle, a bloated curriculum, accommodating diversity, as well as subsequent time-poor course delivery sacrificing deeper learning, unrealistic expectations of the lecturer, performance faculty influence, and the ongoing development of course tools due to a changing industry. Their similar choice of assessment related to current and future trends of the music industry. For those implementing compulsory courses, it was recognised that non-attendance was detrimental to future employment capabilities irrespective of negative student feedback and included assessment strategies to mitigate absence. No course was larger than 45 enrolments or offered online, and the courses included very little online assessment. All the lecturers preferred in-person small classes delivered 'on the flat' for more engaged delivery and learning. They communicated some resistance to adopting career management skills from students who preferred either performance-focused outcomes or linear career aspirations. While these lecturers anticipated a positive yet challenging future for independent or portfolio career musicians, they recognised the industry was less conducive for eccentric geniuses and declining for orchestral musicians.

From these interviews, it can be concluded that the sequencing of content for vocational preparation courses within the student degree programme is crucial. An example of shifting focus throughout the degree could be: identity exploration in first year, increased performance skills and experiential community engagement in second year, and placing career and project management skills in the later years of the degree where related student career activity is more likely.

In summary, these industry lecturers were highly active within a variety of fields within the profession, worked closely with the students to understand their career development, and possessed educational design skills enabling revised course delivery to suit current and future trends. This situates them in an ideal position for superior education and industry perspective, arguably an underutilised resource that could positively contribute to curriculum and programme renewal.

5.5 Chapter Summary

There was no denying by industry leaders, higher music education directors, faculty and industry lecturers that technological, economical and sociocultural forces had predominantly influenced the music industry and subsequent profession. They agreed that musicians would need to further understand audiences' increased visual and selective approach to music consumption, possess excellent musicianship, adopt portfolio careers, travel beyond their current locations, develop an entrepreneurial mindset, consider careers beyond those within the linear domain, and engage with cross-genre collaboration. In other words, the message to musicians had changed to ‘if you want it all, you have to do it all’ and for static income. The skills required to support such employment sustainability were seen as significant; however, no participant mentioned the pedagogical skills required for teaching, common within many musicians’ employment portfolio. Therefore, a greater employability focus is required within undergraduate training. Aside from QCGU, tertiary music institutions seemed resistant to formalised and compulsory vocational preparation owing to pre-existing bureaucratic processes and faculty’s performance-focused approach versus an American approach to career management. A combination of both mindsets was never discussed. If anything, their faculty inadvertently prevented students adopting an employability mindset.

An education of students’ music careers was more likely to occur prior to higher education during entry auditions, with only nominal engagement during the students’ degree in the form of workshop discussions, the one-to-one relationship and arbitrary informal talks. Students’ career aspirations were largely initially unrealistic and faculty clearly communicated the realities of the profession, but did not usually incorporate strategies to navigate the industry. Faculty also acknowledged that career aspirations had changed over time from ‘I want to be a star’, to ‘I want to have a job’. They had also noticed a declining understanding of what it takes to succeed as a musician, and greater distraction of social media, creating a lackadaisical attitude to practice.

Despite mixed perspectives by faculty and higher education and arts leaders on the MLaaM description, lack of curriculum space and time, and the priority of artistic development were considered primary barriers for further vocational preparation focus by faculty. In addition, they expected ‘culture shock’ by the students, particularly in first year, as such courses and employability language were not previously common within undergraduate music training.

Industry lecturers’ vocational preparation courses demanded skills at times beyond the lecturers’ capacity and course budget, and potentially involved a reluctant student cohort, requiring compulsory attendance to be embedded within the assessment. Self-promotional business planning and grant writing were the most common assessment tasks. Classical students were more likely to resist business management and entrepreneurial education; however, many participants communicated their students had begun to shun linear career aspirations and adopt portfolio career attitudes, involving self-created employment and developing the Australian music art form. Industry lecturers reported an overall positive student response to their teaching and course assessment.

From the data, a timeline of vocational delivery relative to the students' approach to their identity, degree and industry activity was revealed: Career identity and exploration were more appropriate in first year, expanded music skills, community music and experiential learning for second year, and business and entrepreneurial skills for the final years of their three- or four-year degree. Vocation preparation that engages with mentorship and real-world examples could help minimise the degree-to-industry transition stress. Second year was considered by many as a time for heightened performance focus, discovery of independence and, to a certain extent, a denial of the realities of the profession.

The fact that vocational preparation courses need to prepare students for the employability trends of the future will be challenging to initiate in a conservatoire environment where, as the data has revealed, there is a need for further reform of solely performance-focused nineteenth-century undergraduate training. In addition, it would appear that there is a need to educate pre-tertiary, tertiary and current professional musicians on potential employment opportunities in the music industry and the skills required in order to break down the hierarchies of perceived success and attitudes to what is initially perceived as non-music skill acquisition. An online forum and informational site would be able to assist such facilitation.

While only one person continues to deliver MLaaM in large classes, staff will need to be more proactive in supplying experiential employability learning opportunities beyond the standard curriculum activities held within the conservatorium to validate MLaaM principles and create specific impact. If faculty were recruited for a shared model of course delivery, those more likely to champion the core purpose of MLaaM would be preferred and a budget to support this is needed. As it was recognised universities struggle to supply funding for such initiatives, private funding will need to be sought to aid such developments.

Chapter 6: Western Art Musicians' Attitudes and Industry Practice Relating to Vocational Preparation Design

6.1 Introduction

Musician and blog author Christine Beamer (2016) enthusiastically invited student musicians to embrace 'the age of the portfolio career' and advocated the benefits of multiple short-term contract and/or *protean* approaches to employability rather than long-term linear career expectations. Be it by choice or by default (Mallon, 1998), many more musicians are carving out diverse careers owing to the many environmental forces affecting the music profession and industry. This chapter will explore the music training and employment experiences of Australian musicians currently and previously active within the music profession, and their implications for vocational preparation course design.

6.2 Research Participants and Tools

Fifteen portfolio career musicians residing in South-East Queensland participated in one-to-one semi-structured interviews. Their pseudonym, age, gender, instrument family and fields of employment are described in Table 6.1. They are referred to by their pseudonyms throughout this chapter.

Their transcriptions were analysed and categorically coded in themes which in turn influenced the design of a survey tool of 75 questions directed to 569 Australian musicians residing in Australia and abroad. These active, exited or retired music professionals were purposively sampled from my employability networks and had current or historical portfolio musician activity. Full-time orchestral musicians and teachers were included but not specifically targeted, and they added a linear rather than non-linear career component to the data set. Two hundred and sixty-one finalised survey responses were collected between 21 December 2016 and 15 January 2017, arguably a high response rate of 45.87%. Respondents included Australian musicians working in the areas of jazz, classical, opera, composition and technology. Questions concerned demographics, training, employment activity, income, skills acquired and used, career aspirations and sustainability. The results influenced the design of a vocational preparation strand in a conservatoire environment (see Chapter 7). All survey participants are referred to in this chapter with the abbreviation 'SP' and a participant number (e.g. 'SP33' for Survey Participant #33).

Table 6.1

Descriptions of One-to-One Interview Participants

Name	**Age**	**Gender**	**Instrument family**	**Fields of work and genre**	**Category**
Aaron	39	M	Strings	Performance, composition and production in multi-genres including technology	Self-instigated/ contract
Bruce	39	M	Composer	Composition, performance and teaching in multi-genres including technology	Self-instigated/ contract
Robert	39	M	Strings	Performance (full-time orchestral and session musician): in multi-genres	Full-time and contract
James	40	M	Woodwind	Performance, production, composition and sound design, teaching: in multi-genres including technology	Contract/self-instigated
Darryl	45	M	Woodwind	Performance, education, and instrument sales: classical and music theatre	Contract
Simon	47	M	Brass	Performance and education: classical and music theatre	Contract
Troy	52	M	Brass	Performance, teaching (multi-genre) and owner of a non-music franchise	Contractor
Derrick	54	M	Percussion/ Drums/ Wind/ Keyboard	Performance, teaching	Self-instigated/ contract
Chris	46	M	Opera	Performance, teaching and production: classical	Self-instigated/ contract
Jane	33	F	Keyboard/ Voice	Performance, conducting, teaching: multi-genre	Contract/self-instigated
Lula	34	F	Voice	Performance, teaching, composition, production: jazz	Self-instigated/ contract
Heidi	36	F	Strings	Performance, teaching: classical and folk	Contract/self-instigated
Tina	40	F	Strings	Performance, teaching, community music: multi-genre	Self-instigated/ contract
Nerida	49	F	Voice	Performance, composition, production and retail assistant: jazz and world music	Self-instigated/ contract
Margaret	42	F	Wind/ Electronics	Performance, teaching, production: multi-genre	Self-instigated/ contract
	Average: 42.33	M:F 60:40%			

6.3 Demographics

The survey participants were between 22 and 87 years old, although two chose to withhold their age. The average age disclosed was 42.85 years (see Figure 6.1).

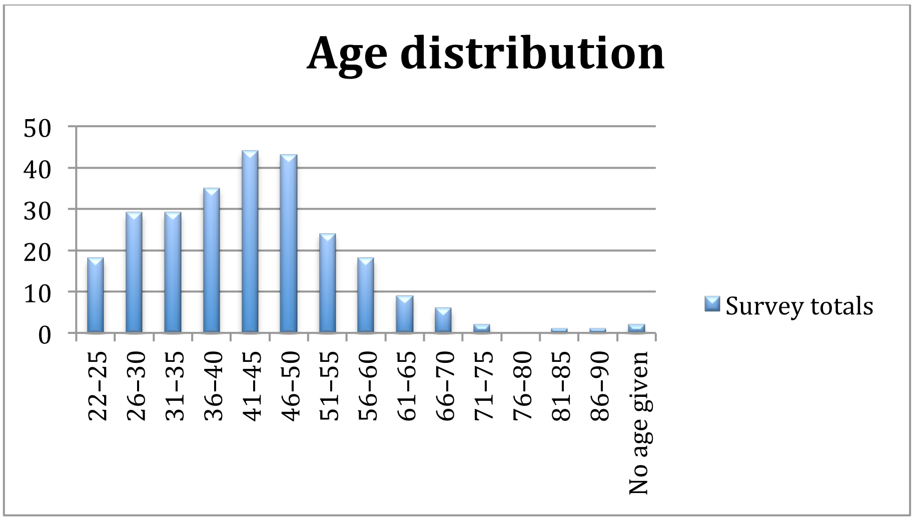

Figure 6.1. Age distribution of survey participants.

The male-to-female ratio was 166:95, or 63.6% male to 36.4% female. Over 91% were located in Australia, and 8% resided in Europe, Asia or the US (Table 6.2).

Table 6.2

Location of Survey Participants

Country/Continent	**State**	**City/Region**	**Participants**	**%**
Australia	ACT	Canberra	1	0.38
Australia	NSW	Sydney	36	13.79
Australia	NSW	Metropolitan	1	0.38
Australia	NSW	Regional	5	1.92
Australia	QLD	Brisbane	144	55.17
Australia	QLD	Metropolitan	8	3.07
Australia	QLD	Regional	8	3.07
Australia	QLD	Rural	1	0.38
Australia	SA	Adelaide	1	0.38
Australia	TAS	Hobart	1	0.38
Australia	VIC	Melbourne	26	9.96
Australia	VIC	Regional	1	0.38
Australia	WA	Perth	6	2.30
Europe	n/a	n/a	11	4.21
US	n/a	n/a	7	2.68
NZ	n/a	n/a	1	0.38
Asia	n/a	n/a	2	0.77
Transient	n/a	n/a	1	0.38
Total			**261**	**100%**

One participant lived a transient existence overseas. The majority of participants (61.69%) resided in Queensland, of which 89.44% were in Brisbane. Of the Australian residents, 3.76% lived in metropolitan townships and 5.86% in regional areas; only one lived in a rural location. (Classifications are as defined by the Australian Institute of Health and Welfare, and based on population. See http://www.aihw.gov.au/rural-health-rrma-classification/). Australian capital cities (82.37%) were the most common locations, indicating the likelihood of music-related employment is geographically dependent. No survey participants resided in the Northern Territory.

The majority of participants were in relationships (79.8%) (see Table 6.3) and living with their partner (72.5%) (see Table 6.4).

Table 6.3

Relationship Status of Survey Participants

Which of the following best describes your current relationship status?	**Response %**	**No. of responses**
Partnered	79.8	206
Single	15.9	41
Divorced/separated	3.5	9
Widowed	0.8	2
	answered question	**258**
	skipped question	**3**

Table 6.4

Living Arrangements of Survey Participants

Please select whether you live:	**Response %**	**No. of responses**
With partner	72.5	187
Alone	15.5	40
In a shared house	7.4	19
Other living arrangements	3.1	8
With parents	1.2	3
With another family	0.4	1
	answered question	**258**
	skipped question	**3**

Most of them (95%) had experienced tertiary music education, of which 58.78% studied at the QCGU and slightly fewer had (54.29%) graduated from it (see Table 6.5).

Table 6.5

Tertiary Study of Survey Participants

Have you ever studied at a tertiary music institution?	**Response %**	**No. of responses**
Yes	95.0	248
No	5.0	13
	answered question	**261**
	skipped question	**0**

The majority (76.2%) reported classical undergraduate training, 17.62% reported jazz undergraduate training and the rest reported varied training such as informal, cross-genre, performance-focused, arts administration and army training (Table 6.6). Although some misunderstood the question and mentioned other performance degrees, 32.95% of participants had completed non-music tertiary education, including graduate certificates, postgraduate diplomas (education the most common), bachelors, masters and doctoral accreditation in health (audiology, speech pathology, midwifery, nursing, optometry, psychology); law and court reporting; IT; business, marketing and economics; engineering; and arts and humanities (theatre, creative writing, education, languages, journalism).

Table 6.6

Undergraduate Training of Survey Participants

Undergraduate training	**No. of musicians**	**% of total**
Classical	199	76.25
Jazz	46	17.62
Informal	4	1.53
Opera	4	1.53
Army training	3	1.15
Popular	2	0.77
Arts administration	1	0.38
Classical/jazz	1	0.38
Instrument making	1	0.38
Total	261	100

Almost three quarters (73.3%) had been in music-related employment from 16 to 60+ years (Table 6.7), indicating they were highly experienced with understanding of the notable changes the Australian music industry and profession has undergone.

Table 6.7

Duration of Music-Related Employment of Survey Participants

How long have you experienced music-related employment?	**Response %**	**No. of responses**
Less than 1 year	0.0	0
1−2 years	0.0	0
3−5 years	5.0	13
6−10 years	12.6	33
11−15 years	9.2	24
16−20 years	14.2	37
21−25 years	14.6	38
26−30 years	19.2	50
31−35 years	9.6	25
36−40 years	7.3	19
41−45 years	4.6	12
46−50 years	1.5	4

51−55 years	1.1	3
56−59 years	0.4	1
60+ years	0.8	2
	answered question	**261**
	skipped question	**0**

6.4 Career Stages and Employment Trends

Survey participants' first music-related employment began between the ages of nine and 33. The average age was 17.7625 years. Females were marginally below the average at 17.44 years with an age span of 10 to 30 years, and males were marginally above the average at 17.95 years with an age span of nine to 33 years. The majority of these experiences occurred during secondary school (40.8%) or undergraduate tertiary education (40.8%). Only 5% claimed first employment following graduation (between one day and 10 years following) and 1.9% during primary school (see Table 6.8).

Table 6.8

First Experienced Employment of Survey Participants

Was this first experience during:	Response %	No. of responses
secondary school	40.8	106
undergraduate tertiary education	40.8	106
after secondary school (no degree experience followed)	9.2	24
after undergraduate education	5.0	13
other	2.3	6
primary school	1.9	5
pre-primary school	0.0	0
	answered question	**260**
	skipped question	**1**

First employment experience during primary school was largely busking, 'gigging' (string quartet) and live performance (restaurant/weddings/corporate function). During secondary school, less busking occurred and employment was somewhat more professionally oriented in the form of church organist, accompanist (dance classes, ballet, other students/exams), hotel lounge/bar pianist/singer; string quartet (gigging, restaurants, functions, weddings); bands (big bands, rock groups, trios)—nightclubs, RSLs, parties, corporate functions; private teaching; and professional, amateur (usually below award) and community music theatre performance. One mentioned casual work with a professional orchestra, another at a music festival, and two mentioned live television performance. There was reference to referral by teachers and opportunities initiated by family members. Pay was generally described as equal or below award, and/or cash in hand. Work for those who did not attend tertiary education following secondary school was very similar to those in secondary school, including instrument making, training orchestra engagement, and composition commission.

In addition to the types of employment previously mentioned, participants indicated increased professional activity and higher remuneration during undergraduate education compared to the employment experienced during secondary education. This included professional casual and full-time work with their local orchestras, established band residencies, professional music theatre performance, gigging work via agents, composition commissions, sound design and work in music school businesses.

Using the categories identified by Throsby and Zednik (2010b), the majority of the surveyed musicians (59.2%) considered themselves to be established (Table 6.9).

Table 6.9

Professional Identity of Survey Participants

I currently consider myself to be a:	**Response %**	**No. of responses**
Beginning/starting out musician (e.g. very early in my music career—my foot is on the first rung)	0.8	2
Emerging musician (e.g. starting to get my name known, getting work and my work is gaining momentum)	9.2	24
Established musician (e.g. people know who I am and what skills I possess, work is relatively consistent and/or I know most people I work with)	59.2	154
Established but working less than before (e.g. I have been in the industry for a while and am happy to pick and choose my work)	20.8	54
Someone who was a musician but has **left the profession**	5.4	14
Other	4.6	12
Please feel free to comment on your answer		82
	answered question	**260**
	skipped question	**1**

Survey participants began their careers either in a contract or sessional context (63.78%), created their own work (18.9%), or entered full-time (10.24%) or part-time (5.12%) employment (see Table 6.10). Musicians' current employment notes a decline in contract/sessional (by 21.82%) and self-created (by 7.92%) work and an increase in full-time (by 16.03%) and part-time (by 4.29%) employment. A small percentage had exited the music profession completely (2.35%), or remained in some kind of music-related employment while conducting full-time non-music careers (5.49%). Those within the *other* category (3.5%) discussed a variety of full-time and part-time teaching, and non-music and performance work.

Table 6.10

Initial v. Current Employment of Survey Participants

	Initial		**Current**		**Change**	
Answer options	**%**	**n=**	**%**	**n=**	**%**	**n=**
Contract or sessional work i.e. short-term employment by others (with no holiday or sick pay)	63.78	162	41.96	107	-21.82	-55
Self-created i.e. I was my own employer, sought my own work and I perhaps employed others	18.90	48	10.98	28	-7.92	-20
Full-time i.e. I was full-time employed by an institution/business (with employment benefits such as holiday pay)	10.24	26	26.27	67	+16.03	+41
Permanent part-time i.e. part-time employed by an institution/business (with employment benefits such as holiday pay)	5.12	13	9.41	24	+4.29	+11
Other	1.97	5	3.53	9	+1.56	+4
I am full-time employed in a non-music profession, but engage with a music career outside of these hours as a contractual or sessional musician			3.14	8		
I have left the music profession completely (i.e. no engagement whatsoever)			2.35	6		
I am full-time employed in a non-music profession, but engage with a music career outside of these hours via self-instigated work			2.35	6		
I am full-time employed in a non-music profession, but engage with a music career outside of these hours via self-instigated work in a permanent part-time position			0	0		
Total respondents		254		255		

Surveyed musicians predominantly relied on the referral networks of their friends and colleagues, teachers and older musicians for their initial employment (see Table 6.11). A third either auditioned for, or sought employment (33.5%), and just under a third (29.6%) created their own. As indicated in the description of their first experience of paid work, non-music friends and family also played a part in providing their early employment experiences. Table 6.11 demonstrates that musicians' employability networks developed over time to become strong and heavily relied upon (81.1%). Irrespective of the increase of full-time positions, they are increasingly self-reliant and seek to create their own work (44.5%). There is less reliance on older musicians (34.6%) and teachers/mentors (29.1%) to aid their employment and family members (3.9%) are not as functional in referring/providing employment opportunities. Auditions (19.3%) are not as valued or relevant, whereas *other* participants discussed applications and interviews, tenured appointments, word-of-mouth referrals, headhunting and artistic collaborations that enabled more employment.

Table 6.11

Survey Participants' Strategies for Gaining Initial v. Current Work

	Initial		**Current**		**Change**	
Answer options	**%**	**n=**	**%**	**n=**	**%**	**n=**
Referral/(reputation) − music/similar experienced friends and colleagues	61.1	157	81.1	206	+20	+49
Referral – teachers (past and present) and mentors	45.1	116	29.1	74	-16	42
Referral − older experienced musicians	40.5	104	34.6	88	-5.9	16
Audition	33.5	86	19.3	49	-14.2	-37
Sought/seek employment − networking/ approached others/advertisement/social media	33.5	86	31.9	81	-1.6	-5
Created my own	29.6	76	44.5	113	+14.9	+37
Referral − non-music friends and colleagues	17.1	44	15.0	38	2.1	-6
Referral − family	8.9	23	3.9	10	5	-13
Other	2.7	7	9.8	25	7.1	+18
I do not engage with music as a profession anymore			3.5	9		
Please feel free to provide details		47		44	-3	
answered question		**257**		**254**		**-3**
skipped question		**4**		**7**		

6.5 Identity: Scrutinising the Portfolio Career Job Description

As determined in Chapter 2, there are many definitions of the term 'musician' spanning from ambiguous to rather limiting and not indicative of current contexts of music making, such as technology. Bennett's (2008c) definition embraces a holistic perspective embodying the term 'portfolio career': '[a] person who practises in the profession of music within one or more specialist fields' (p. 102). To explore this definition further, survey participants were asked to describe their current career identity (see Table 6.12).

Table 6.12

Self-Acknowledged Career Identities of Survey Participants

No. of career identities	**No. of musicians**	**% of N = 261**
7	4	1.53
6	4	1.53
5	11	4.21
4	25	9.58
3	62	23.75
2	106	40.61
1	45	17.24
0 (retired)	4	1.53
Average roles – 2.490421		Total = 99.98%

Identities ranged from zero (retired) to seven roles with an average of 2.49 career identities for the survey group (n=261). A portfolio of performing and teaching was the prevailing career description.

Many scholars have concluded that more musicians will need to adopt the portfolio career as an employment strategy, but they have not examined the diverse array of applications implied by the term ‘portfolio’. One could perform, teach, compose and uphold a portfolio spreading financial risk from the more guaranteed (teaching) to the more perilous (e.g. composition). Conversely, one could have a portfolio of performance that, like a share portfolio, may be set for higher risk for higher financial and/or artistic return. For example, in performance a variety of contract, self-instigated and full-time employment could still be classed as a portfolio of income and artistic activity. Without full-time employment, the risk portfolio increases. The level of risk can also be subject to factors such as music genre, location, versatility of skill set (music and non-music), artistic and/or financial values, plus flexibility of lifestyle.

The interviewed musicians’ descriptions of their careers similarly ranged from simplistic to complex. Some opted to indicate one primary area of employment using specific categories (e.g. associate musical director, casual teaching staff). Others used more encompassing terminology such as ‘independent musician’ (Tina). However, some divulged careers that were quite complex and hard to qualify, described by scholars as ‘messy’ (Bennett & Freer, 2012). Aaron offers an example of this:

> I am currently employed as a freelance musician who happens to play predominantly the violin, but string-related instruments. So by that I mean viola, obviously related to the violin, and occasionally guitar, and occasionally piano, some arranging, some composing … it all mixes into what’s called a freelance musician slash slash slash. So, like a ‘slasher’ is another way to describe me, because I can’t just say ‘oh yeah I do violin for a living’ because it’s a jigsaw puzzle of work—one minute I have got a violin gig and the next minute I am playing piano for something or a [composing for and with a] high school opera or something and then it will be back to viola or something with [my electronic string quartet]. It mixes up so, I’m what’s called a ‘slasher’ in the industry, but for the sake of what I do most of the time I am a ‘violinist’.

Other interview participants acknowledged their diverse portfolios, citing broad areas of employment: ‘I am a performing musician: a viola player and sometimes a violinist (very rarely), and I am a music teacher' (Heidi) and 'I am a freelance oboist in Brisbane and I work in various orchestras from popular musicals and classical/baroque orchestras. I also teach in a variety of schools from primary to senior school' (Darryl).

With my prior knowledge of their careers, I prompted further responses if only one employment area (e.g. teaching) was mentioned. Lula explained, 'Outside of that I would like to think I am a full-time musician and so I do gigs and a little bit of private teaching', indicating her identity as a musician could change depending on available and secure work, or the predominance of the activity. Similarly, James described his employment in a hierarchy from stable (low-risk) to unstable (high-risk) work:

> First is, I am a senior [school] music teacher at the [a school] teaching classroom [music] and looking after the extracurricular program—but that is a shared role, so there is two of us who look after the program. I am also a casual lecturer or sessional lecturer for [a tertiary institution] lecturing a third-year subject in Game Audio and additionally I am a freelance musician primarily a saxophonist and I double on flute and clarinet working a variety of different shows, genres, sometimes orchestral stuff. Heaps of different stuff: sometimes festivals sometimes corporate, sometimes … whatever.

Derrick gave two versions of his self-identification, 'Musician and teacher. Or music teacher and musician', Simon, a portfolio musician, initially excluded teaching:

> On a contract basis, whether it be with the Symphony Orchestra or a stage show, that's basically my main thing are those two orchestras. (Simon)
>
> Teaching? (Diana)
>
> Oh and yeah teaching. Even that is contract basis from year to year, so I have actually not ever had a full-time job or a position. (Simon)

Heidi listed a portfolio of extensive performance work ranging from high to low risk: 'Session musician for recordings, and contract player with the orchestra, for freelance, for pit work and concert stage and visiting artists and I do quartet work, or trio work for weddings and corporate functions'.

The interview participants' answers further confirm the 'messiness' of portfolio music careers in description, preference and hierarchy. The survey participants' responses revealed three categories of career terminology that can indicate the individual's employment identity and subsequent approach to their career:

1. *Specific*: This relates to their core skill identity with descriptors such as audio engineer and producer, cellist, composer, flautist, band manager, classroom music teacher, instrumental teacher, and private studio tutor.
2. *Employment status*: This represents the level of financial risk in their portfolio and included terms such as casual, full-time, sessional, freelance, gigging or contract musician.
3. *Career image*: This describes a broad category of the profession projecting their perception of artistic value: performer, performing musician, professional musician, self-employed musician, independent musician, session musician, studio musician, touring musician, commercial musician, jazz musician and portfolio musician.

Portfolio careers are messy, but identities may at least begin to be diagnosed using these three subcategories.

Although the survey was entitled 'The Australian Portfolio Musician 2017', 'portfolio musician' was only used by four of the 261 survey participants, compared to simply 'musician' (86) or 'performer' (53). In spite of the participants leading their lives as 'portfolio career musicians', the term was yet to be widely adopted. However, the term 'musician' seemed contentious for some. Only one out of the 10 musicians who had trained as composers used the term 'musician'; others remained with the more specific term 'composer' as their identity. Singers also preferred to be identified by their voice with only five out of 13 using 'musician' in their career description. Likewise, 13 out of 21 drummers and percussionists preferred to be identified as drummer/percussionist rather than 'musician'.

As Lula indicated, 'full-time' did not always equate to the security of employment by generic assumptions. While many used it to indicate their employment with teaching or performance institutions (schools, universities, orchestras, police bands etc.), four established portfolio musicians preferred this term (see Table 6.13). They indicated a portfolio of work that has created low financial risk.

Table 6.13

Survey Participants Use of 'Full Time' in Relation to Non-Linear Career Employment

Participant No.	Description	Gender	City
9	Full time [*sic*] cello tutor, conductor, composer, arranger, director and performer	F	Brisbane
79	Full-time [*sic*], professional, Trombone player	M	Sydney
124	Full Time [*sic*] Sydney based professional saxophone and woodwind instrumentalist performing in jazz ensembles, pit orchestras, TV and studio session recording	M	Sydney
153	Full time [*sic*] musician − pianist, conductor	M	Sydney

Understandably, new and emerging musicians did not use this terminology. A larger research study would determine if the use of this term was geographically influenced; however, given that most survey participants were from capital cities, it is reasonable to assume that the possibility for 'full-time' freelance performance employment is greater in more populated locations. It is interesting that only one participant used it to refer to a portfolio of diverse types of employment.

6.6 Examining the Career Motivations: Initial to Current Aspirations.

6.6.1 Initial motivations to pursue music.

Survey participants were asked to consider their initial motivations to pursue a career in music (see Table 6.14) by selecting all applicable music employment domains as identified in *The Australian Guide to Careers in Music* (Hannan, 2003).

Table 6.14

Survey Participants ' Initial Motivations v. Current Employment Activity

	Initial		Current		Change	
Category	**%**	**n=**	**%**	**n=**	**%**	**n=**
Performance	90.27	232	85.38	216	-4.89	-16
Teaching	38.91	100	77.47	196	+38.56	+96
Composition	24.12	62	32.81	83	+8.69	+21
Production	7.78	20	17.00	43	+9.22	+23
Arts Administration	3.89	10	16.21	41	+12.32	+31
Writing and Research	4.48	11	16.21	41	+11.73	+30
Music Business	5.84	15	10.28	26	+4.44	+11
Broadcasting	3.11	8	4.74	12	+1.63	+4
Digital & Online	0.78	2	4.35	11	+5.13	+9
Instrument Making and Repairing	1.17	3	3.95	10	+2.78	+7
Other	0.78	2	3.95	10	+3.17	+8
Retailing and Wholesaling	0.00	0	2.37	6	+2.37	+6
Libraries, Archives and Information Services	1.56	4	1.19	3	-0.37	-1
Music Therapy	2.72	7	1.19	3	-1.53	-4
Total respondents:		254		253		-1

For this theme, 90.27% of respondents suggested a *Performance* career was the primary motivation to pursue a career in music, followed by *Teaching* (38.91%) and *Composition* (24.12%). There was limited interest in other categories and *Retailing and Wholesaling* was not considered. One participant chose *Other,* suggesting *Arranging,* while the other gave a non-descriptive answer.

6.6.2 Current motivations to pursue music.

Regarding current employment *Performance* (85.38%), *Teaching* (77.47%) and *Composition* (32.81%) remained most common. Comparatively the *Performance* category decreased by 4.89% as did *Music Therapy* (1.53%) and *Libraries, Archives and Information Services* (0.37%). All other categories increased, most notably *Teaching/Education* by 38.56%. Understanding the nature of each category may not be straightforward. For example, of those stating *Music Therapy*, only one was actually engaged as an accredited therapist. Given the employment activity of the other two participants, they had chosen to view their music making as therapy, rather than the formal understanding of the employment.

6.6.3 Initial v. current roles and domains of music employment.

Musicians initially aspired to work an average of 1.85 (i.e. one to two) domains of music employment (see Table 6.15).

Table 6.15

Survey Participants' Initial Aspiration v. Current Reality

No. of employment categories chosen	**Initial aspiration (no. of participants)**	**Current reality (no. of participants)**
0 (retired)	0	3
1	122	45
2	84	77
3	40	53
4	11	39
5	1	20
6	1	11
7	2	2
8	0	2
9	0	1
Not answered	4	8

Where the average number of *self-identified employment roles* for a portfolio musician was 2.40 (two to three, more likely two), surveyed musicians suggested they currently experienced 2.84 *domains of music employment*, that is, also two to three, but more likely three.

Initial aspiration did not necessarily reflect current reality. In addition, survey participants were asked to respond to the statement: ‘My current career represents my initial/early music career aspirations’ ranking out of five, *Strongly disagree* (1) through to *Strongly agree* (5). Of the 257 respondents, the weighted average[2] resulted in 3.52, where 65.49% answered positively and 26.07% answered negatively (see Table 6.16).

Table 6.16

Survey Participants Current v. Initial Career Aspirations—Likert Rating

Q33 My current career represents my initial/early music career aspirations							
Answer options	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Rating average**	**No. of responses**
	24	43	24	107	59	3.52	257
	9.34%	16.73%	9.34%	41.63%	22.96%		
answered question							**257**
skipped question							**4**

To illustrate the negative, none of the seven who aspired to become a music therapist was currently active as accredited therapists. One had experienced the training and employment, but exited that field of work to teach instrumental music full time.

Twenty-seven survey participants initially aspiring to a performance career were not currently active in that field. Five had exited the profession completely, one was retired, two were working predominantly in repairs and retail, two were composers, seven were teachers, four worked in arts administration, five worked in higher education and one worked in allied health. Of note, two had not chosen the performance category; however, elsewhere within the survey they had identified active performance employment. Therefore, what constitutes *Performance* employment is most likely influenced by a financial perspective, that is, whether they are paid. One further commented that a move to a different city had caused him to cease performing. One expressed remorse at not continuing with performance as a core practice: ‘My playing is no longer related to my employment (something I regret, and half-heartedly look for ways to rectify)’ (SP68, established musician). Some reported conducting performance and composition activity, but did not feel it justified choosing the related category.

Ten survey participants who chose *Teaching* as an aspiration declared they were no longer active within this field. One had retired, two had exited the music profession, four chose to support their composition, project management and performance activity with non-music occupations, and only two reported solely freelance performing work. One did not choose this category but declared himself a university lecturer. They did not choose to comment on this career decision in these two questions, and neither did the 96 survey participants who initially did not aspire to teach and were currently doing so.

These considerable changes from initial aspirations to current activity indicate an obvious shift in career path and greater portfolio of employment. Further investigation into the contributing influences follows.

6.7 Understanding Career Strategy

Participants were asked to respond how they had approached their career in Q. 35 of the survey. Highest to lowest preference is displayed in Table 6.17.

Table 6.17

Survey Participants Career Path Approach

Q35 During my career I have (please check all that apply)	**Response %**	**No. of responses**
Always said 'yes' to opportunities presented to me	76.5	195
Set attainable goals	59.2	151
Set large 'dream' goals	56.9	145
Been realistic about my capabilities and possible employment	52.2	133
Remained focused on art/music rather than finance	47.5	121
Avoided planning, rather decided to see where life takes me	25.5	65
Other	2.0	5
Please feel free to comment on your answer		46
	answered question	**255**
	skipped question	**6**

Further to this, in Q.62, I asked survey participants to comment on the statement, *To date, I have sustained my music career by (please check all that apply).* The most common responses were maintaining a high standard of work (93.31%), and maintaining professionalism (90.94%) (see Table 6.18). It makes sense that maintaining a high standard will ensure continuing employment, supported by ongoing professional relationships and a reputation as someone who is easy to work with and reliable. Many scholars and music professionals agree this is a key role in sustainability.

Table 6.18

Survey Q62: Portfolio Career Musicians' Methods of Sustainability

Category	**%**	**n=**
Maintaining a high standard of work	93.31	237
Maintaining professionalism	90.94	231
Being versatile within the profession	79.13	201
Accepting work that may lead to other opportunities	75.59	192
Adopting new skills and knowledge	64.96	165
Nurturing my networks – remaining mutual and connected	62.99	160
Saying 'yes' to all opportunities	55.91	142
Accepting unpaid work	50.79	129
Specialisation	44.88	114
Supporting it with an alternate income	29.92	76
Adopting a 'fake it 'till you make it' attitude	14.96	38
Other	1.57	4
None of these choices	0.59	2
Total respondents: 254		

The following will discuss the career approach and strategic planning of musicians. This discussion will also affirm common music career adages such as 'say yes', 'playing the game', 'fake it 'till you make it', 'earn your stripes' and 'it will be good for exposure'.

6.7.1 'Say yes'.

As a developing portfolio career musician, it was impressed upon me to grasp every opportunity, as one did not know what or when future possibilities could arise. In a competitive and network-based freelance environment, this process of increased visibility maximised my likelihood of employment, thereby decreasing risk within my portfolio of work. I have been 'fondly' referred to as a 'gig whore' or 'gig pig' and perhaps less insultingly, 'versatile', 'busy' or 'a hard worker'. Yet, my career approach has resulted in a diverse array of learning, teaching, life and musical experiences, genres, travel and income. Unfortunately, it has also contributed to breakdowns, burnout, illness and exhaustion.

Notably, the 'say yes to everything' employability mindset appeared to lie at the crux of many of the interviewed portfolio musicians' career choices, career trajectories, industry attitudes and experiences, and they advocated current graduates still needed to follow this mantra. Indeed, it was the most popular choice (76.5%) of career approach (see Table 6.17). From this question, only four of the 25 beginning/starting out and emerging musicians did not elect the 'say yes' method. One who was developing a concert soloist career justified his choice by acknowledging the beneficial influence of financial security: 'I've always been careful to say no to things that I felt were not helpful to advancing my career or didn't reflect the level I was at, at the time. Fortunately, I've been financially OK so I didn't need to do that' (SP119, emerging musician). It could also be argued that, given the profile of this musician, he was established, not emerging.

While interview participant Tina acknowledged that the 'say yes' strategy advantages emerging musicians' careers, she also questioned the benefit for established musicians, concerned that the resultant distractions 'can all take you away from actually what you should be doing'. Thus, such a process required an expiry date. One survey participant suggested 'say yes' could support the employment mindset of remaining open to new experiences, rather than an action strategy: 'Although I have ticked the always said yes box, it is meant as more of a state of mind—one can't say yes to everything, nor should one! However, I have always believed in taking genuine opportunities when offered to me'. (SP216, established musician).

Yet, it can be argued that early career *and* established musicians working in the music industry can rarely afford to say 'no'. However, undergraduate students are perhaps yet to understand what they should be doing and 'saying yes' is more conducive to the *exploratory phase* (Super, 1980) of their career. As one musician affirmed 'early in my career I would have ticked "always said 'yes' ..."' (SP15, established musician). Commentary to this question also included a need to believe in oneself in order to 'say yes' and that some outcomes were not initially envisaged (see Table L.1 in Appendix L).

It would appear that 'say yes' (55.91%) is a career sustainability strategy as well as a career approach but comparatively less so than *accepting work that may lead to other opportunities* (75.59%) (see Table 6.18). Commentary (see Table L.2 in Appendix L) indicated conditions in choosing the 'say yes' strategy existed. Participants were often selective of their opportunities dependent on where the opportunity would lead to (new networks or worthwhile experience) or whether 'saying yes' would cause overload.

Aaron advocated the 'say yes' approach as a means of career discovery and rationalised that emerging musicians 'will learn so much from an environment that perhaps is not what you want to do'. While it is understandable that vocation preparation educators would feel the responsibility to pass on this advice, there is trepidation in doing so considering an already overloaded tertiary music curriculum and their possible accountability for student burnout.

A common theme throughout all the musicians' interviews was the tolerance required for accepting work that was either considered the 'bread and butter' of the portfolio work (e.g. teaching) to mitigate the 'feast or famine' phenomenon or perhaps work that would lead to other opportunities. For example, Troy, aged 53 from the baby boomer generation, described his tenacity with teaching (22 years) and performing: 'There was a period when I was going through certain bands night after night that I just ground my teeth and did it for the money'.

However, accepting all available work suggests an element of martyrdom to which Weller (2014) does not see generation Y and those following subscribing. Her 2013 study of recently graduated American musicians revealed those following their mentors' advice to take all work offered were quite disenchanted and began to strategise ways to continue their personal creative pursuits while maintaining work-life balance. Concerning mostly popular music participants aged between 22 and 26 years, she wrote:

> Those who prioritized stability first through full-time work, either in music or another field, focused on fewer, but higher quality performance opportunities, sacrificing artistic time to achieve their financial goals. Financial stability also afforded these individuals time and peace of mind, enhancing original composition and projects. For the artists who prioritized art-making, creativity and selectivity took precedence. Comfortable with less financial stability, they determined a personal balance of work-for-hire or teaching to balance performing occasionally for little or no pay and increasing time for creative work. (Weller, 2014, p. 101)

In contrast, this study demonstrated those aged between 22 and 30 years strongly preferred to sustain their music career by accepting work that may lead to other opportunities and, although less so, saying 'yes' to all offered employment (see Table 6.19). This difference could perhaps be because the majority of my survey participants were classically trained and worked within contract employment, as opposed to Weller's (2013) study of predominantly popular musicians seeking independent work.

In support of this hypothesis that music genre influences career strategy, of the 47 jazz-trained musicians answering Q. 62 on accepting all work, only 40.43% adopted the *work that may lead to other opportunities* strategy and 57.45% the *saying 'yes' to all opportunities* strategy (Table 6.18). These results are significantly below the overall survey average of 75.59% for *accepting work that may lead to other opportunities* and marginally higher than the 55.91% *say 'yes'* categories. All other age group results listed in Table 6.19 were comparably less than those aged 22 to 30 years, except those categories with only two people. Those comparatively early in their career were clearly conscious that they cannot afford to say 'no' in the current employment environment.

Table 6.19

Survey Participant Sustainable Career Strategies by Age Range

Age range	**Answered n= 254**	***Accepting all work that may lead to other opportunities* n= (% of age range)**	***Say 'yes' to all opportunities* n= (% of age range)**
22–30	43	39 (90.69%)	32 (74.42%)
31–40	62	44 (70.96%)	27 (43.55%)
41–50	86	66 (76.74%)	46 (53.49%)
51-60	42	30 (71.43%)	25 (59.52%)
61–70	15	9 (60%)	10 (66.67%)
71–80	2	1 (50%)	0 (0%)
81–90	2	2 (100%)	1 (50%)
No age given	2	n/a	n/a

Notwithstanding the influence of external environmental forces, music genre and demographics on career decision-making, it would be interesting to see how a 'quality not quantity' mindset affected career progression compared to those with an inverse approach. Regardless, many musicians faced the dilemma of when to 'say no' to employment, and how to recognise potential opportunity in what would otherwise be viewed as 'lesser' employment. Discussions of employment viability and career theory within undergraduate programmes would facilitate conscious decision-making, goal-setting and potentially satisfactory career outcomes.

6.7.2 Setting goals.

Although survey participants mostly preferred the seemingly arbitrary 'say yes' approach to their career, a substantial number appeared to possess clear, defined goals that motivated them to continue their career. Conversely, some musicians acknowledged an element of fate factored in their career paths. This is reflected in the results from Q. 35 in Table 6.17 as: *set attainable goals* (59.22%), *set large dream goals* (56.86%), *been realistic about my capabilities and possible employment* (52.16%), *remained focused on art/music rather than finance* (47.45%), *avoided* *planning, rather decided to see where life takes me* (25.49%) and *other* (1.96%). One participant observed, ‘Guidance and awareness in this area was non-existent in my music education’ (SP229, established musician), but did not indicate whether it was negative or not. The commentary on this question shed further insight on these results.

6.7.2.1 Setting attainable v. dream goals.

Dream goals were considered long-term goals that were amenable to change, potentially surpassed and, for one, possessed but she was unclear as to its process of achievement. For some, attainable goals were considered small and the result of reverse engineering the dream or larger vision. Often goals, realistic or otherwise, were not chosen with the consideration of financial outcome—although this was appreciated—or fame, but chosen to foster personal artistic satisfaction and improvement, not ‘could’ or ‘should’ expectations. ‘Success’, in whatever form, was a by-product of the career path. The ‘orchestral dream’ was described as elusive (see Table L.3 in Appendix L).

6.7.2.2 Considering reality and financial influence.

For one, unawareness of career realities meant career planning was difficult. It was also apparent that participants’ negative or challenging financial experiences before and during tertiary education influenced a more realistic or financially aware approach to career. This usually involved a reduced-risk employment portfolio (i.e. less performance and composition) and created conditions on the ‘say yes’ strategy.

Conversely, others recognised it was their choice of music genre that drove a more realistic outlook of their career path, which in turn led to the decision to leave the profession or turn to more secure aspects of the music profession such as teaching. One suggested that her dream goals were realistically adjusted upon the confirmation of ‘the available resources and time’ (SP259, established musician). Some participants seemed to view the adoption of realism as preventing higher achievement or confined to one’s qualifications. However, it was also viewed as a means to be capable to fund one’s artistic interests. One also indicated that at times the focus on finance was mainly to achieve non-music life goals (see Table L.4 in Appendix L).

6.7.2.3 Avoiding planning.

Just over one quarter (25.5%) of the surveyed musicians *avoided planning, rather decided to see where life takes me,* which may suggest that a career in music was viewed as beyond one’s control and approached fatalistically. One confirmed her health directed this approach: ‘Since my injury I’ve avoided planning, rather decided to see where life takes me’ (SP68, established musician). However, the commentary largely resonated with Krumboltz’s (2009) Happenstance Learning Theory and confirmed a need to remain open to opportunity, from which personal and professional outcomes occurred. One participant used an interesting choice of words: ‘wander forward’ (SP34, established musician), indicating an element of chance combined with direction as represented by the Chaos Career Theory (Bright & Pryor, 2005). Another suggested that as planning was not consciously considered early in the career, avoiding it was not ‘so much a decision as a consequence’ (SP20, established musician). By no means were these musicians any less ‘successful’ than the others, although this category included two out of the seven that had left the profession (see Table L.5 in Appendix L).

6.7.2.4 A multidimensional approach to career.

Many participants indicated they adopted a mix of the offered approaches. One errantly thought these were ‘either or’ choices but did usefully propose that choosing one approach ‘limits creativity’ (SP259, established musician). Despite being contradictory, one suggested these can occur ‘alternately or simultaneously, deliberately or not!’ (SP195, established musician) (see Table L.6 in Appendix L).

6.7.2.5 Factors inhibiting planning and sustainability.

Higher priorities such as family commitments were only mentioned by women as a strong influence on their career choices. One suggested this prohibited her from consistently adopting a ‘say yes’ strategy, one stated she placed her family before her creative needs, suggesting her artistic freedom was irrelevant, and another had prioritised her family and abandoned her career dream (see Table L.7 in Appendix L).

6.7.3 Examining career versatility.

> *You have to live spherically—in many directions. Never lose your childish enthusiasm—and things will come your way.*
>
> Federico Fellini (1920−1993), Italian film director and screenwriter

Few in-depth studies consider the challenges associated with choosing to adopt multiple identities, genres and forms of music expression, and the ramifications of these aspects on vocational preparation. For Q.62, *to date, I have sustained my music career* *by (please check all that apply),* the third most common response was *being versatile within the profession* (79.13%) (see Table 6.18). When considering styles of music in Q. 54, the most common genre they were paid to engage in was Western Classical (see Table 6.20). This is no surprise considering the majority of undergraduate training of the survey participants was classical. Six musicians did not answer and five suggested they had only worked within education and not performance or composition. Three others suggested they only worked in music education, but elsewhere in the survey they indicated active performance and composition employment.

Table 6.20

Styles of Music Professionally Engaged in by Survey Participants

Q54 To date, I have been paid to engage with these broad styles of music (check all that apply):	**Response %**	**No. of responses**
Western Classical (including all styles)	89.4	228
Music Theatre	79.6	203
Contemporary Art Music	63.9	163
Jazz (including Latin, Blues, RnB, originals in the style of)	62.7	160
Film, TV and Video Game Music	54.5	139
Popular Rock	49.0	125
Folk/Ethnic/World Music	42.4	108
Independent Music (i.e. Indie)	33.7	86
Techno	9.4	24
Other	7.1	18
I have only worked within music education	3.1	8
Other (please specify)		17
	answered question	**255**
	skipped question	**6**

The 250 relevant surveyed musicians were most likely to engage with three or four styles of music, predominantly Western Classical music (see Table 6.21). Once again, owing to the training of the surveyed musicians, this is unsurprising.

However, those who had experienced employment within five styles of music largely engaged with Music Theatre. Those employed within six styles of music reported predominantly Classical and Music Theatre engagement, those in seven styles identified Jazz, and those in eight styles equally included Western Classical, Jazz, and Contemporary Art Music. Therefore, these musicians demonstrate a tendency to be employed in areas outside of their original training.

Table 6.21

Survey Participants' Versatility of Engagement and Predominant Style

No. of styles engaged with	**No. of musicians**	**Predominant style (no. of musicians of this category engaging with the predominant style)**	**% of musicians of this category engaging with the predominant style**
1	5	Western Classical (5)	100
2	32	Western Classical (28)	87.5
3	38	Western Classical (33)	86.84
4	48	Western Classical (43)	89.58
5	37	Music Theatre (33)	89.19
6	23	Western Classical and Music Theatre (23)	100
7	21	Jazz (21)	100
8	33	Western Classical, Jazz, Contemporary Art Music (33)	100
9	13	All styles (13)	100
Total	250		

Comparing undergraduate training to the styles of music musicians engaged with, 21.69% of those classically trained engaged with four styles of music. For those with undergraduate jazz training, 21.74% engaged with eight styles of music. These were the highest percentages within the categories possessing the highest populations (see Table 6.22). The style amounts are highlighted in bold and underlined. These results suggest that those who are jazz trained are likely to engage with twice as many musical styles. It would appear this has no correlation to potential income (see Section 6.8.2).

Table 6.22

Survey Participants' Undergraduate Training and No. of Styles Engaged With

Undergraduate training	**No. of musicians**	**No. of styles musicians engaged with***
Army training	3	1 x **3**; 2 x **5**.
Arts administration	1	1 x **5**.
Classical	199 (10 n/a)	5 x **1**; 27 x **2**, 29 x **3**; 41 x **4**, 25 x **5**; 15 x **6**; 14 x **7**; 23 x **8**; 10 x **9**.
Classical/Jazz	1	No answer.
Informal	4	1 x **3**; 1 x **5**; 2 x **6**.
Instrument making	1	1 x **3**.
Jazz	46	4 x **2**; 4 x **3**; 7 x **4**; 7 x **5**; 4 x **6**; 7 x **7**; 10 x **8**; 3 x **9**.
Opera	4	1 x **2**; 2 x **3**; 1 x **6**.
Popular	2	1 x **5**; 1 x **6**.
		*The style amounts are highlighted in bold and underlined.

The survey did not thoroughly explore the number of instruments one could incorporate within their employment, yet this was explored within the interviews. For Derrick, 'uber-versatility' had positive ramifications for diverse employability. However, he struggled with compromising his high standard of work and the realities of achievable performance outcomes for both drums and vibraphone. For example, Derrick suggested the broad assumption that percussive skill is transferable throughout the entire instrument family was inaccurate and misconstrued: ‘But they [drum kit and vibraphone] are nothing like each other’. Likewise, James, who identified as a versatile woodwind doubler[3] jazz musician, had worked for 22 years in the field of education as an instrumental and classroom music teacher serving many years as a full-time Director of Music in a private school. Most recently, he chose a permanent part-time school position to allow one day a week for sound design employment, and part-time tertiary music lecturing of the same topic. Throughout his career, he has performed as a band musician (predominantly jazz rock, and pop) and has been employed frequently in professional music theatre productions. Although not complaining about his busy work life, he did describe the pressure he experienced when all areas of his employment life were active. James reported that there were compromises:

> So that’s just something you have got to get used to and embrace. And I guess it never rains but it pours so that’s all going to happen at about the same time and you just got [*sic*] to step up to the plate and do your best.

Although surveyed musicians valued *being versatile within the profession* (79.13%) higher than *specialisation* (44.88%), they did comment that both were useful sustainable career strategies (see Table L.8 in Appendix L).

In spite of promoting the portfolio career to undergraduate musicians as something to ‘embrace’, a functional portfolio career, where every skill is at a level of excellence, takes significant time to initiate, build and maintain. Furthermore, such a timeline for professional multi-skill development is longer than a three- or four-year degree; thus foundational learning of one’s initial craft from which to build other skills is crucial. In promoting the benefits and necessity to live such a portfolio life, the effort and time investment required needs to be made explicit to avoid disillusion. Students should be encouraged to plan and sequence the adoption of new skills within their career, rather than attempting to succeed at all of them simultaneously.

Recently, there has been growing research into the physiological, aural and mental health of musicians (Ackermann, Driscoll & Kenny, 2012; Chesky, Dawson & Manchester, 2004; Dobson, 2010; Hallam, Cross & Thaut, 2009; D. Kenny, Driscoll &

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[3] A woodwind doubler is one who performs many woodwind instruments, often found in musical theatre genres.

Ackermann, 2014; O'Brien, Driscoll & Ackermann, 2013). Rather than portfolio musicians, participants were mostly drawn from orchestral institutions or conference participants for easier accessibility of data collection. Regardless, these studies imply that inconsistent workloads are not sustainable for personal health let alone employment quality and satisfaction. This knowledge compounds the conundrum of how much reality one needs to include in a vocation course and the health ramifications of instructing students to 'say yes' and embrace the occasionally chaotic life of a portfolio careerist. If anything, James's employability is indicative of the work of a successful musician, to which some students may aspire. James concedes his over-commitment and inherent fear of saying 'no' resulted in a poor performance with a professional symphony orchestra. He considered this incident a career 'low' and reflected some alcohol consumption prior to the performance may have helped 'to take the edge off'.

James's example indicates the pressures that have historically led musicians to poor health from contributors such as stress-induced alcohol over-consumption and the prevalence of performance anxiety within certain genres of music (Dobson, 2010; D. Kenny et al., 2014). Considering the lack of formal stress and illness leave available to most portfolio musicians, working at less than optimum health is not ideal but requires no choice. Unpaid sick-leave is either financially impossible for some or, as evidenced by the survey results, drives others to choose full-time or non-music careers. Fostering more health awareness in vocation courses may begin to enable a culture of graduating musicians who set workload boundaries and are sympathetic to those 'saying no'. However, portfolio musicians' common mindset that 'you are only as good as your last gig', as brutally experienced by James, adds to the drive to excel in all domains of their portfolio. The financial uncertainty of such a career adds to the 'say yes' career strategy and, in turn, encourages musicians to take on more than they should, particularly if they wishes to remain visible within their employability network.

6.7.4 Proactive v. subconscious networking.

'Let instrument speak not mouth'

The above is a phrase I had initially heard from one of my undergraduate lecturers during the 1990s, a British timpanist who worked in the London Philharmonic Orchestra for several years. The meaning was clear: Let one's work speak for itself, all other methods of self-promotion were distasteful. I have encountered this sentiment many times throughout my career and it would appear to be still prevalent among established musicians in Australia. Surveyed musicians' commentary on Q.62 reflected their high priority on *maintaining a high standard of work* (93.31%) and *maintaining professionalism* (90.94%) over *nurturing my networks* (62.99%), as well as healthy relationships with people (see Table L.9 in Appendix L).

When asked what method they chose to seek out work, many interviewed musicians responded that they waited for the phone to ring, or expressed that their deliberate employment-seeking strategies made them uncomfortable. Given that these are established musicians who have worked in the field for at least 20 years, one can safely assume that networks have been well-established, enabling ongoing work. These musicians also built their careers in a time when, by their own admission, there was more work available and it was easier to develop a reputation based on one's performance.

James also placed value on his network and the 'say yes' mindset but realised that for his most recent addition to his portfolio career, video game design, he may have to reconsider his processes and be more strategic and less fatalistic: 'It hasn't definitely not been something that I've pursued per se, as in a deliberate way. But it's possible that now I am thinking I could do some more of that'.

For new graduates in the current music industry environment, the 'say yes' strategy is challenging if employment offers are not made. With opportunities for 'on-the-job' training diminishing (Cottrell, 2004; Coulson, 2010; Mills, 2007), the art and value of ethical and collaborative networking needs to be included in vocation preparation courses. Preferably, this would occur within first year so that professional behaviour may be established throughout the degree experience (Bridgstock, 2009), facilitating the degree-to-industry transition process (Lizzio, 2011).

Heidi realised very early in her career how much one's network overrides the job application process when applying for peripatetic teaching employment in the private school environment. After struggling to find teaching work for several years, her two school positions were obtained via her colleagues' recommendation rather than her CV: 'I don't think it was how I came across in any interviews'. Superior interview technique may seem redundant to teach at undergraduate level, particularly as Australian orchestral employment remains solely audition-based and contract work is by word-of-mouth recommendation. Nevertheless, an increase or influx of graduates seeking teaching work in a diminishing performance environment may create greater competition where the deciding factor for employment is interview presentation. This suggests that vocation preparation courses should include content based on industry relevance inclusive of future trends.

Darryl, a portfolio musician who had been overseas for 20 years, discovered his lack of membership of the Australian musician network to be a barrier to gaining teaching employment. He found ‘cold-calling’ via email did not produce results, so he lost confidence and was unsure as to the next process:

> [Y]ou can’t just walk into a school. Because in this day and age they don’t want strangers walking around schools and I think if you enter a section they still wouldn’t let you see anyone. So, I didn’t know how else to approach them which makes it difficult.

From my experience, alternative measures would include finding out the names of the school’s Head of Music and ringing them during the morning tea time when staff are not in class, politely introducing oneself, and following up the conversation with an email and attached CV. Some networking strategies include joining associations of which instrumental teachers are members, such as the Australian Band and Orchestra Association and volunteering as a committee member. Likewise, with performance work, attending concerts or gigs and connecting with the performers afterwards demonstrates interest and industry activity. However, what appears common sense for one is new knowledge for another, particularly for someone such as Darryl who is used to long-term contracts and not educated in the skills of initiative. His emotional strain may have been avoided had such simple procedures been discussed during his undergraduate study.

Aaron was aware of several processes for self-promotion such as the elevator conversation, the website and the sales pitch, but preferred ‘a very relaxed way to it’. He considered his career evolved organically by responding to opportunity as a ‘yes person’, and identified with a more protean approach (Hall, 2004) to employability:

> So if someone says something to me like ‘do you want to do this, here is an opportunity’, I am like ‘I am there, absolutely, yes, let’s do it’. Right so how do I do it?’ I’ll figure that out and I’ll learn on the job very quickly. (Aaron, portfolio musician)

6.7.5 Fake it ‘till you make it.

Saying ‘yes’ had been a determinant of Aaron’s perceived career success while employing a ‘fake it ‘till you make it’ methodology, where one accepts the work and learns the skills on-the-job. As it was, 14.96% of surveyed musicians identified with this strategy (see Table 6.18). In some ways, *fake it ‘till you make it* can be described as a bi-product of ‘saying yes’ and a way to uphold the ‘let instrument speak not mouth’ agenda.

Surveyed musicians also offered commentary explaining their choice of career path strategies (see Table L.10 in Appendix L). *Fake it ‘till you make it* was considered more appropriate to those earlier in their careers but detrimental to one who was more established: ‘*Fake it ‘till you make it* probably worked when I was an immediate graduate. Don’t think it would work now’ (SP178, established musician) and ‘You may need to fake it initially, but to get future work, you have to “make it” quicker’ (SP107, emerging musician).

For Margaret, following the completion of her doctoral scholarship she perceived there was no work available and had to consider brave proactive measures to remind her networks of her employable strengths. She wrote emails, contacted colleagues for coffee, remained informed of those in hiring positions to assist her employment status and work ‘trickle[d] through from there’. However, these methods did not sit well with her: ‘That is another thing I hate doing: it just feels really contrived’. Those designing and implementing vocation preparation need to be mindful of the cultural considerations of their students, for failing to do so is to the detriment of students’ engagement with whole-of-course learning. Students would be better introduced to these strategies as options, rather than industry norms.

Although Simon considered social media such as Facebook a sincere and useful method ensuring network visibility, like Margaret, he felt discomfort with strategic employment seeking: ‘I have never been one to “play the game”, meaning go for beers with the guys and make sure you are popular. That’s that high school mentality that doesn’t come naturally to me, and in fact I loathe it’.

It would appear ‘proactive’ as opposed to ‘accidental networking’ is a necessary but last resort tool in the Australian musicians’ career management toolbox. Those who do adopt this, do so bravely hoping that it does not diminish the perceived value of their skills or personal integrity. These musicians demonstrate that the power of the network and how one builds and ethically maintains it are explicit processes that need to be presented within students' vocation preparation education. This is particularly pertinent considering the comparatively competitive environment graduates now enter. 'Let instrument speak, not mouth' may be rephrased to become 'be seen, be heard, be read', encompassing all forms of online (passive/proactive) and in person (active/proactive) presence in the music industry network. Disturbingly, this adage 'let instrument speak, not mouth' may pervade the current generation of undergraduates owing to their mentors' past experience, causing a performance-focused approach to training that is resistant to any non-music support skill education. Students in this study have demonstrated that the influence of their teachers' opinions is strong in the master-apprentice conservatoire environment. To minimise the barriers to the successful teaching of employability skills, vocation preparation education needs to include faculty.

6.7.6 Unpaid employment: Devaluing the vocation to create a valuable career.

But it will be great exposure!

Who knows where this will lead!

Earn your stripes.

In addition to musicians' individual perception of success, a number of factors cloud the credibility of music as a professional vocation, including the lack of formal qualifications required for many areas of music employment (Hannan, 2013), recreational musicians performing in professional venues (see, e.g. Weekend Warriors, 2016), non-trained musicians creating a strong online following, and the necessary but costly strategy of building professional networks early in one's career via unpaid or low-paid work. Early career musicians hope this modest beginning will lead to higher paid and quality employment. Performing non-paid work in colleagues' projects, and low or unpaid community work as an early career musician, has been viewed as a 'rite of passage' or 'earning one's stripes' for my generation (X) of musicians. In fact, 50.79% of the survey participants reported *accepting unpaid work* as one strategy to aid their career path (see Table 6.18). Umney's (2016) study of jazz musicians in London and Paris acknowledged the practice of established musicians willingly offering their services to independents for little financial remuneration, valuing the ‘potential to build contacts, which serves both a creative and an economic purpose … and the attraction of deepening relationships with artistic kindred spirits’ (p. 721).

From my industry observation, this ongoing development of social capital is a necessary investment in one’s career to ensure sustainability and it is relevant irrespective of genre, locality and generation. Such processes need to be acknowledged at the undergraduate level to allow students the opportunity to supplement their education with performing experiences to assist the development of their professional networks and realistic career expectations. The same can apply for peripatetic teaching. Following a series of unpaid work that did not produce further paid performance employment, Troy reported: ‘Straight out of the Con there was very little [paid work]. I remember there being literally just a handful of gigs in that first year and realising that hey, it probably wasn’t going to be’. Following this, he obtained a teaching job in a private school, and performance work simultaneously increased. Owing to the peripatetic nature of instrumental teaching, Troy’s interaction with other music teachers allowed him to remain connected to his industry network, as is often the case (Coulson, 2012; Mills, 2004; Teague & Smith, 2015). When asked about his job-seeking processes, Troy also confessed to waiting for the phone to ring, acknowledging this as a passive approach to his career: ‘I’ve never ever gone looking for it and maybe that’s why it took a little bit longer for it to come good’. However, Troy considered he would receive the phone call only if worthy of the work:

> I remember when [de-identified colleague] was in the early days doing all the stage work here and pit work and he sort of used to share the jobs around.… We were doing a gig one day and he mentioned this show was coming up and he said ‘I suppose it’s your turn’ and I said ‘I don’t want the gig because it’s my turn. Only hire me if you want me’.

Presumably Troy’s visible presence in the industry, albeit unpaid, was enough to launch his performing career over 30 years ago. However, whether this is a best-practice strategy in an environment of increased numbers of musicians, limited venues, fluctuating economy and distorted value perception of music (Page, 2015) remains questionable.

During her career, Nerida has accumulated many stories of disrespect to musicians regarding fees for services, back-of-house (dis)organisational management, and incorrect assumptions on advertising opportunity:

> You know the whole, 'it will be great for you', 'it's exposure', 'it will be really good for your career'. That just doesn't cut it, especially if you are approaching an established band who already has a profile and a career. So whenever anyone says to me, 'it will be really great exposure', I go 'I am so exposed to the point where possibly I am over-exposed'.

Yet, Nerida understood that navigating one's career as an emerging musician is challenging, considering the need for exposure and subsequent career development. She proffered the solution, 'you have to ask questions all the time, ask questions and be informed'. The difficulty for students to know the correct questions to ask, and of whom, provides further argument to include such explicit conversations within an undergraduate degree. Derrick disclosed his undergraduate students were often taken advantage of without realising it, as all they wanted to do was perform, irrespective of remuneration. He recognised that the work was similar to what he first experienced: 'They are all out there doing gigs and hustling up stuff and playing in bars'. When asked if it was well-paid, he replied, 'no, not at all. I mean I look at them and I don't see any difference to what I was 30 years ago, just the same sort of vague, just playing music, and not thinking too much ahead'.

Current student musicians may continue to follow Troy's model and encounter similar success and progress to higher paid performance work. Yet, Derrick's example suggests this increasing competition for passion-based employment may drive student musicians to perpetuate the practice of accepting lower paid work in lieu of no work at all after graduation. Following this, some may continue this practice while incurring income from music-related employment such as teaching or acquiring non-music employment, often classed as a 'day job'. This hobbyist approach to music adds to the influences threatening the music industry that musicians cannot afford to uphold if they wish to be valued professionally. Rather, students should be informed of the options and benefits for accepting unpaid work, but also know what their time and efforts are financially worth.

Accepting unpaid work was also a point of contention for many survey participants (see Table L.11 in Appendix L). One recommended avoiding it as a dominant strategy: ‘Don’t take too many unpaid gigs!’ (SP194, established musician). Another did not feel it had ‘helped to sustain my career’ (SP129, established musician), and one felt ashamed in doing so: ‘I dislike my own “accepting unpaid work” admission’ (SP68, established musician). Likewise, some justified that their established status did not require them to adopt certain career-forming strategies: ‘Early on I would have been more amenable to accepting an unpaid job for “experience” and said yes to most opportunities. Now at this stage in my career I would avoid those situations’ (SP41, established musician). One suggested there was a culture of resistance to this strategy in his city justified by the high cost of living; however, local charities and community music suffered the consequence. He also noted the negative impact where not accepting unpaid work fostered ‘an elite attitude at an early stage of undergrad training without a corresponding level of ability or reliability’ (SP12, established musician). In some ways, not accepting unpaid work could be detrimental to career development and sustainability. Another participant acknowledged that unpaid performance work often led to other types of music employment: ‘Often playing for a local community orchestra has helped me make more contacts with other clarinettists in the industry and led to teaching opportunities even if the initial work with the orchestra was unpaid’ (SP4, established musician).

Rather than continue to accept lower-paid work in fear of otherwise de-skilling, graduate musicians need to be equipped with the confidence to discover where appreciative audiences reside and create new opportunities for themselves and their colleagues. In order to seek out reputable venues and be remunerated at least within the Live Performance Award guidelines (Fair Work Ombudsman, 2010), not only do they need to be informed of such, but require the skills of price negotiation and communication of self-worth to industry stakeholders. A challenge remains for those seeking traditional venues as Music Australia acknowledges that ‘continued pressures on live music venues’ (Page, 2015) exist in Australia. Therefore, students will need to think creatively and conceive new performance and presentation spaces.

6.7.7 Summary.

In considering the portfolio musician career, one question arises: Does living spherically come at a cost to the ‘childish enthusiasm’ required to sustain a portfolio career? Emergent themes from the portfolio musicians’ reflection on training and employment clarified often-used clichés within the music industry, and contribute to the implications of designing a vocational preparation strand to better prepare musicians for challenging portfolio careers.

6.8 Exploring the Value of the Portfolio Musician

'Get a real job!'

The interviewed musicians considered, irrespective of financial outcome, their career choices held value but were yet to be understood by their mentors, colleagues and broader social environment. Although Bennett (2008c) defined 'success as a musician is the achievement of sustainable practice' (p. 149), achieving highly competitive full-time linear employment still held consideration among some of the classical music participants. My jazz interview participants did not admit any concept of 'success' or lack thereof.

Bennett's (2008c, p. 87; 2012c) study of classical musicians acknowledged such a hierarchy of career aspiration and achievement, that is, soloist, chamber musician, orchestral performance with teaching represented as a 'fallback' career. Earlier studies in the field of jazz indicated less regard for the commercially driven (Stebbins, 1966) and O'Reilly et al. (2013) noted the respected 'relationship between music creator and performer is one of the most complex in the music industry' (p. 79). Perhaps this hierarchy has evolved from musicians' feared possible selves (Markus & Nurius, 1986) and negative self-concept conceived before and developed during their undergraduate study. There is no research specifically relating to this hypothesis to date. Conversely, the UK-based Investigating Musical Performance study involving jazz, popular, Scottish traditional and Western classical musicians and undergraduates determined that an ideal musician requires versatility in addition to absolute expertise, personality factors, commitment to excellence and performance skills (Creech & Papageorgi, 2014). This bodes well in promoting the portfolio career to undergraduate musicians. Yet my research has revealed a long road to recalibrating career value within and beyond the music industry. In Australia, this will need to be introduced at an early age and include music educators of all levels in the dialogue, in addition to parents and mentors.

6.8.1 The value of a portfolio career: Interviewed musicians' experiences.

Heidi's (portfolio musician) story represented the generic attitudes towards non-linear career musicians:

> I have a friend who doesn't play with the orchestra and has a lot of friends who do and they will do gigs together. She is a fabulous player and so people always ask 'are you with the orchestra?' and she will say 'no I am not' and people go 'aawww' [sympathetically].

Tina additionally noticed the preference for perceived status positions in the younger generation, and the lack of value for other forms of employment: 'What I often see is people feeling just because they don't achieve a full-time job that somehow they don't have value and I think that's a real shame to see in our young musicians because they are the future'.

It would appear musicians' lack of endorsement for non-linear careers do themselves and others no favours in generating a positive perception of a portfolio career. During his undergraduate degree, James was active in the music industry as a peripatetic teacher and gigging musician, and began to question the functionality of his music education. James's perceptions of career success influenced his portfolio lifestyle choice and he suggested his university teacher's advice inspired him to complete education qualifications and seek full-time school employment:

> He said 'Matt, you don't want to be 50 and playing in a pub band because you've got no choice' and I really thought about that and I *was* playing in pubs and I thought 'yep, you're right. I don't want to be doing this just trying to survive'.

He did manage to obtain a sabbatical and pursue life as a cruise-ship musician for a short term. However, it did nothing to convince him to leave his full-time education employment at the time, particularly after witnessing negative experiences and poor professional behaviour:

> Seeing other full-time [freelance performing] musicians and some of the struggles they had, the sacrifices they were prepared to make in order to follow their dream that they then chose to forgo owning their own home, things like that, living life a little bit tougher from my perspective …(James)

Life experiences aside, he also acknowledged 'because there are no salary positions, you are always working—surviving off the skin of your pants, scratching for gigs, going off on a cruise ship [and] being exposed to lots of temptation [alcohol and drugs]'.

Overall, many interviewed musicians suggested they were content with life as a portfolio career musician and justified their pathway with the benefits of learning, experiences, travel and personal achievements. Ange commented she was never one who had planned her career according to financial gain or critical success, instead maintaining the mindset that 'this is the path I am on, let's see where it goes … and it's just taken me amazing places'. Aaron also valued his career choices irrespective of external opinion and rather considered it a career 'other people would be jealous of, and then you get to turn around and say that's what I do for a living'. Derrick defended the value of his opportunities, particularly regarding the world travel and musical experiences generated by his employment: 'You just can't buy that. If I added up all the flights and free travel I have had in the last 30 years it would come to a lot of money and I haven't paid for a cent of it'.

6.8.2 Objective v. subjective income.

C. Cooper and Wills' (1989) UK-based study of male popular professional musicians explored predominant causes of career stress. One participant explained his anxiety was instigated by the lack of societal value of musicians: 'The public judge a musician *only* by the money he earns. If he's rich, he's a great man. If he's poor, he's a time-wasting parasite who should get a "real" job'.

Twenty-seven years on and the musicians from my study convey that this sentiment has not changed. However, the non-musician may find it challenging to perceive a musician's success as it is founded on subjective perception, 'how a person identifies themselves (how they see themselves)' and 'their vision for the future', and objective fact, 'the time spent on different activities' and 'the proportion of income generated from these activities (recognising that these may well be different)' (Perkins, 2012, p. 14). Nagel (1988) described this subjective success as 'psychic income', which 'often appears to support psychic needs even if it paradoxically sabotages economic security' (p. 69). James indicated this struggle with being an artistically and financially successful portfolio musician in a society where '"having" defines "being"' (O'Reilly et al., 2013, p. 78):

> You want to be able to live in this society and you want to be able to go to a bank and get a mortgage and you actually need a salary to do that easily. It's very difficult to do it as a contractor working for yourself.… I've just gone in for another mortgage and they only looked at my [teaching] salary—they didn't

> even look at things that I had, group certificates for shows because they are just temporary.

In this respect, James was fortunate he had his permanent teaching employment in his portfolio of work. However, the problem is further exacerbated for those that do not possess full-time work in their portfolio. Derrick and his musician wife, Nerida, sought advice from financial planners and described the lack of understanding for their vocation: ‘They would just look at you and shake their heads and look down at you and say “why don’t you just go and get a job?”’. Another accountant viewed their earnings and suggested, ‘you know you can get the dole?’ Rather than commending their proactive approach to financial planning, Derrick described their lack of respect for their employment choice as ‘condescending and horrible’.

Survey participants were asked to rate the statement, *I consider a portfolio musician’s career (i.e. a musician that sources their financial income from a variety of areas in the music profession) to be a respectable profession*, using a Likert scale of one, *Strongly disagree,* through to five, *Strongly agree* (see Table 6.23). With a weighted average of 4.57, 94.42% answered positively with only 1.6% disagreeing; 3.98% were not committed to an opinion.

Table 6.23

Survey Q70: The Portfolio Musician’s Career—Likert Results

Response	**Strongly disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0.80%	0.80%	3.98%	29.48%	64.98%		4.57
n	2	2	10	74	163	251	

The results indicate a high level of professional self-respect. However, musicians further communicated a range of values by musicians and non-musicians impacting their careers, and revealed the conflict they experienced as musicians. Regardless, there was advocacy for a portfolio career, that it is ‘vital’, ‘critical in fact’, and ‘necessary in today’s industry’ (see Table L.12 in Appendix L).

One musician chose *Strongly disagree*:

> Not because this is not the reality, but because there is a huge level of snobbery within the profession. In the classical world, certainly in Australia, there is still the lingering perception that the best musicians are those employed in orchestras. (SP259, established musician)

This hierarchy, represented in Bennett's (2005) doctoral research, appears to prevail. Another musician alluded to the various areas of the arts industry as somewhat classist: 'With such limited employment opportunities in what some might call more "purist" settings, I believe [the portfolio career] has become necessary in order to sustain a music career' (SP235, established musician). Further conflict within the profession was evidenced by the comment 'musicians now are self-serving egotists'. (SP1, established musician)

Survey participants were further prompted to rate the statement, *I consider a portfolio musician's career (i.e. a musician that sources their financial income from a variety of areas in the music profession) to be a respectable profession by* ***non-musicians*****,** using the same Likert scale (see Table 6.24).

Table 6.24

Survey Q71: Non-Musicians' View of the Portfolio Musician's Career—Likert Results

Response	**Strongly disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	3.20%	16.40%	32.00%	34.80%	13.60%		3.39
n	8	41	80	87	34	250	

At 3.39, the weighted average was substantially lower than the previous result of 4.57. Just under half (48.4%) of the respondents answered positively, whereas 19.6% disagreed with the statement. Thirty-two per cent were not committed to a positive/negative opinion but some did offer an explanation of their quantitative response.

Generally, it was felt that the Australian non-music public largely misunderstood the musician, were ignorant of the work, skills and lifestyle required to sustain a music career and did not realise that a respectable income was possible. Because of this, non-musicians romanticised the concept of being a musician. Consequently, the musicians' experience of non-musician respect for the profession varied from none to overwhelming admiration. Musicians perceived those more educated in the arts as possessing greater understanding. For example, they found that European cultures possessed greater acceptance of the portfolio career musician than in Australia, where the concept is yet to gain traction. Heidi also confirmed the societal value of music industry participants was location-specific:

> When I am in [European country] and you are a musician it's like 'that's awesome'. Or you are a teacher, 'that is awesome'. But in Australia it's like 'oh

> that's very hard'…. Which I find hilarious because … when I speak to people studying law—they are the most depressed people…. They are saying [to me], 'when am I going to find a job?!'

Heidi not only corroborated student employability concerns within other non-music sectors (Tomlinson, 2007), but the reluctance of society to recognise the world economy increasingly functions on the activities of 'portable ("portfolio") career[s]' (Templar & Cawsey, 1999, p. 72) and the 'gig economy' (Marin-Guzman, 2016).

Once again, the issue of professional hierarchy and disrespect in the working music community arose in the survey commentary. Orchestral musicians were seen as possessing a superiority complex, whereas others experienced disrespect of the portfolio career lifestyle by fellow musicians. It was understood that this form of employability might take some time to be accepted in an Australian society struggling to broadly accept the arts unlike their European counterparts. Table L.13 in Appendix L aligns the survey participants' commentary with their Likert rating, categorised within the emergent themes of *public perception of the profession*, *public romanticism of the career*, *respect for the profession* (including positive and negative commentary), *hierarchy and the industry community* and *Australian cultural and artistic climate*:

6.8.3 Summary.

In disheartening students with such case studies and industry culture in first year, there is the threat of student attrition or unwittingly steering some to choose safer, less artistic paths, discouraging potential unrealised career ambitions. This research also indicates a generic misconception of the portfolio musician's life by non-musicians. Therefore, aspiring musicians choosing to work in the higher-risk areas of the music industry such as independent practice and/or project management require negotiation skills in the language of the non-musician in order to communicate their value. These skills are particularly pertinent when seeking funding from non-government institutions and potential stakeholders in support of independent arts projects. If anything, all musicians (training, new, emergent and established) would benefit from greater public education and awareness of Western art portfolio music careers.

Musicians' commentary indicated the challenges in designing a vocational preparation strand for a conservatoire. That is, a broad structure involving career awareness, degree engagement, career tools and industry transition may be applicable to any music higher education environment. However, it is necessary to adapt the curriculum to suit the student culture and the influencing demographic attitude to music vocation. Furthermore, discussing the value of a music career would require a staged approach throughout a degree to align with the student music career perceptions from initial decision-making to embark on a music career (pre-tertiary and tertiary entry level) through to the later degree years when viewing their possibilities through a more realistic and financial lens. This is particularly meaningful as students compare themselves to their non-music colleagues and consider 'life on the outside' with trepidation—irrespective of their vocation preparation. In order to sustain their careers, student musicians will need to supplement their resilience toolbox with this knowledge when considering vocation choices influenced by financial and critical expectations. As Bennett (2008b) advised, 'Self-identity is crucial to finding intrinsic success and to building sustainable careers' (p. 2).

6.9 How Much Does an Australian Portfolio Career Musician Earn?

6.9.1 Highest and lowest experienced earnings (interviewed musicians).

Interviewed musicians were asked to estimate their highest and lowest before tax yearly income and comment on their earnings trajectory. It was revealed that six of the 15 highest income earners qualified below the Australian 2013 average of $57,980 but remained above the tax-free threshold. The highest figure reported was $170,000 while overseas undertaking full-time orchestral work and a portfolio of sessional performing and teaching employment. Trajectories were described as 'upward', 'plateaued', 'peaks and troughs', with interruptions primarily involving migration to another country, having children or major career changes. Those who supplemented their income with teaching experienced more financial stability and the larger salaries were attributed to music theatre and orchestral employment activity.

Applicable knowledge regarding tax allowances (Simpson & Munro, 2012) for musicians with fluctuating and sporadic earning trajectories as represented in Table 6.25 would be particularly useful to graduates struggling to navigate their emerging career. In addition, such knowledge would provide an understanding or reassurance of predictive income to aid their career planning for, as previously shown, career decisions influenced by financial reality.

Table 6.25

Interview Participants' Income: Lowest to Highest Experienced Earnings and Related Trajectory

Pseudonym	**Lowest earned ($)**	**Highest earned ($)**	**Financial trajectory**
Bruce	20,000	40,000	Reactive to career change
Heidi	20,000	50,000	'Going up a little'
Derrick	5,000 – 8,000	50,000	Become more secure
Darryl	Tax threshold	60,000	Return to Australia created a downward trajectory
Tina	Moving to Australia	160,000–170,000	Move to Australia created a downward trajectory
Nerida	17,000	30,000	Peaks and troughs
Aaron	< 6,000	50,000	Steadily maintained with some fluctuation
Lula	12,000	40,000	Steadily maintained/plateau
Troy	22,000	85,000–90,000	Upward
Margaret	20,000	50,000	Upward
Jane	'Paying tax from nothing'	106,000	Upward
James	20,000	100,000–120,000	Upward
Simon	Can't remember	80,000	Upward
Robert	30,000 – 40,000	80,000–90,000	Upward
Chris	n/a	100 000	n/a

6.9.2 Highest and lowest experienced earnings (surveyed musicians).

Surveyed musicians were also asked to state the highest and lowest before-tax financial income they had experienced. Some declined to answer in monetary figures, stating 'I earn a very comfortable salary by working very hard' (SP86, established musician). Others struggled to recall the information: 'In all honesty, I am unsure' (SP28, emerging musician). Of the 236 that responded, their highest income experienced was between $12,000 (emerging jazz vocalist and educator) and $350,000 (established freelance performer/conductor and educator, signed with an agent). Some musicians declared non-music or music-related income supplementing their work (for example, allied health, non-music academia and music retail employment) with others stating only their performance and/or music teaching income. Owing to the vagaries of the question, and the reliance on the recollection by the musicians, these numbers are naturally not accurate. However, they do allow for an insight into income possibilities. Of note, the second-highest experienced income was $300,000, followed by $230,000.

Of the 215 survey question respondents, the lowest experienced before-tax income ranged between negative $8,000 (a loss) (established jazz musician) and $170,000 (established orchestral musician and university lecturer). Fewer musicians responded to this question suggesting tax records would need to be consulted, it was too long ago to recall, or the number was only nominal and not enough from which to make a living. Some participants seemed confused by whether to state the amount earned during undergraduate study or when they began employment as a 'professional', as what constitutes 'professional' was considered subjective, and the question open to interpretation. Therefore, there were many question mark glyphs inserted after answers and the word 'approximately' describing the amount appeared several times. In addition, although participants were asked to specify the year highest/lowest income was earned, many did not. Therefore, inflation cannot be factored into the salary averages (e.g. $80,000 earned in 1990 is of differing value in 2017). Nevertheless, considering the number of participants indicating their salary was increasing, stabilising or fluctuating over time, the averages are a broad indication of earning possibilities.

From this, the average highest experienced income was $85,059.29, the lowest: $24,226.76, with female musicians averaging lower ($76,523.17 and $18,822.22) and male musicians averaging higher ($89,920.10 and $26,986.53). Those experiencing their highest incomes lower than the Australian average wage were largely emerging musicians, jazz musicians and those who only declared their creative income (performance, conducting and composition, not teaching). Those who experienced beyond the national average income undertook a portfolio of work that, similar to the interviewed musicians, largely included musical theatre, orchestral work, and full-time teaching (schools and tertiary). Their core/undergraduate music training and corresponding range of experienced income is represented in Table 6.26.

Table 6.26

Survey Participants' Core/Undergraduate Music Training v. Income Range

Training/undergraduate education environment	**Highest experienced salary range ($)**	**Lowest experienced salary range ($)**	**n=**
Army	80,000–150,000	12,000–60,000	3
Arts administration	70,000	25,000	1
Classical	18,000–350,000	1,000–170,000	199
Crossover (classical/jazz)	45,000 (emerging musician)	7,000	1
Informal	17,500–28,000	5,000–11,000	4
Instrument making	44,000 (established musician)	10,000	1
Jazz	12,000–140,000	LOSS–65,000	46
Opera	15,000–160,000	8,400–45,000	4
Popular	70,000–150,000	34,000–40,000	2

Those with classical training appeared to have the most potential for higher income, though this may be unfounded given the larger percentage of the total survey cohort. Those with informal (i.e. not degree-based) training appeared to have less income, but three of these four participants did not declare their 'day job' income.

Regardless of the vagaries in the responses, these musicians indicate a strong potential to create financial security from a career in music. However, a large percentage (77.82%) teach, and the remainder work in arts administration, non-music employment or full-time defence force, music theatre and orchestral employment. Only seven make a living completely from their creative practice of performance and composition, of which four reside overseas, two in Sydney and one in Brisbane.

When considering respondents' stage of career, the data indicate a considerable increase from emerging to established musicians' highest and lowest average experienced incomes (see Table 6.27).

Table 6.27

Survey Participants' Career Stage v. Highest and Lowest Experienced Incomes (Averaged)

Employment	**n=**	**%**	**Highest average $**	**Lowest average $**
Beginning/starting out	2	0.8	29,000	14,000
Emerging	24	9.2	46,250	12,870
Established	154	59.2	91,366.91	27,446.56
Established but working less than previously	54	20.8	89,702.13	21,904.55
Exited	14	5.4	80,888.89	19,714.29
Other	12	4.6	69,333.33	16,666.67

Regarding the trajectory of earnings, half of the survey participants suggested their income had increased, factoring inflation into consideration (see Table 6.28).

Table 6.28

Survey Participants' Income Trajectory v. Career Satisfaction

Income $ Trajectory	n=	%	Career Satisfaction **Fluctuated**	Career Satisfaction **Increased**	Career Satisfaction **Decreased**	Career Satisfaction **Stabilised**	Career Satisfaction n/a
Increased	127	50.00	38 or 29.92%	70 or **55.12%**	3 or 2.36%	17 or 13.39%	
Fluctuated	93	36.61	50 or **53.76%**	26 or 27.96%	7 or 7.5%	9 or 9.67%	1 or 1.07%
Stabilised	18	7.09	5 or 27.78%	8 or **44.44%**	1 or 5.55%	4 or 22.22%	
Decreased	16	6.30	3 or 18.75%	5 or **31.25%**	5 or **31.25%**	3 or 18.75%	
N/A	7						
Total satisfaction n= 255			96	110	16	33	1
Total satisfaction %			37.65%	43.14%	6.27%	12.94%	
Total trajectory	254	100					

A further 36.61% suggested their income had fluctuated, with only 7.09% suggested it stabilised and 6.30% reporting it had declined. There was no opportunity to comment within this multiple-choice question. However, when comparing income trajectory versus career satisfaction, a correlation can be perceived between the two in some categories. For example, 55.12% of the 127 participants reported their income trajectory and career satisfaction increased throughout their career. Likewise, 53.76% of the 93 participants reported their income and career satisfaction fluctuated throughout their career. Interestingly, 44.44% of the 18 participants with stabilised incomes suggested their employment satisfaction increased throughout their career. Equal percentages (31.25%) reported increased and decreased career satisfaction for those whose income had declined over time. Of note, those who did experience decreased career satisfaction in this category included those who had transitioned into other non-music related professions and orchestral musicians. Of the three participants who reported increased income versus decreased career satisfaction, all were full-time employed in defence force, orchestral and academic fields. Those reporting fluctuating income and decreased career satisfaction had either exited or were seriously considering exiting the music profession, were working in part-time/full-time non-music or music-related (retail) employment, or were orchestral musicians. This indicates that increasing financial remuneration may be related to ongoing career satisfaction, but it is not necessarily found within full-time employment. This knowledge is pertinent when discussing career planning with student musicians and for how they choose to engage with their degree.

6.9.3 Does money matter?

There was some apathy when discussing finance with the interviewed musicians. Robert’s full-time orchestral position potentially added to his complacency: ‘I haven’t really been looking for [my income] to be consistent, I have just kind of almost just accepted what’s been handed to me without having to look too hard for it’. Aaron was financially aware and content: ‘it has stayed within a bracket that is pretty average. There is nothing that has gone extreme[ly high], or that’s gone extreme poverty’. Some suggested earnings were not acknowledged until the time to complete the tax return and many had a fatalistic approach to their income. Jane described her trajectory as ‘lucky’. Heidi said, ‘I don’t know what this year is going to be like but it usually kind of evens out. It is really funny the way that works’. Two of the three female interviewees who had children noted their income dropped during early child rearing. The survey results support this, considering the below-average comparable income data for females: 'return to part-time casual teaching post baby' (SP123, established musician), '$0 this was while I was having children' (SP147, established musician) and '$30,000 (became a new mother)' (SP261, established musician). Tina rationalised:

> It doesn't matter what industry you're in you are always going to take a hit because it just does tend to be that the women end up being the one staying at home and choosing to adapt their lifestyle in order to have a family even in our modern day.

Only three of the 15 interview participants mentioned shared financial strategies with their partners to accommodate their career. For example, Greg had full-time non-music employment following his undergraduate tertiary music studies. When he considered a return to a music career, his wife offered to be the main income provider if he quit his telecommunications job to become the child-minder and develop his craft from home. A doctoral scholarship and personal savings further enabled this and led to freelance composition and sessional tertiary teaching. Only one of the 261 surveyed musicians indicated a similar scenario:

> I ended up teaching five days a week at five different schools and driving 800km/week to do so; and so completely drained that my personal practise almost completely ceased. When my wife and I had children, we looked at each other's earning capacity verses child care expense and made the decision that I would become the primary carer/homebody and my wife would be the primary earner. From this point on I became immeasurably more happy and my artistic growth accelerated enormously. (SP256, established musician, but working less than before)

While perhaps 'marrying up' is not an ethical aspect to include in vocation course design, Greg's example highlights the variety of funding options available to musicians, including savings and scholarships. Many others commented on subsidising their artistic work with grants and awards and students should be made aware of these opportunities. This dialogue further indicates the determination and adaptability required to 'make it work' for one's passion irrespective of low employment earnings and family commitments. Therefore, the data reveal a priority of music-making over financial consideration and the support required to enable creative sustainability.

6.9.4 Navigating salary peaks and troughs: ‘Feast or famine’.

During class, undergraduate students expressed their motivation for a career in music was not influenced by financial concern. This is understandable considering the minimal financial commitments for most compared to those who have left home and/or have family responsibilities. Indeed, most musicians interviewed expressed reasons beyond financial motivation to follow a music career and were satisfied with their employment choices. However, in spite of the lack of concern for the amount earned, it was a lack of financial consistency that caused anxiety. The data indicated that financial stability fluctuated for 36.61% of survey respondents. Nerida, married to Derrick, aspired to the ‘regular money’ she had experienced when working in retail and yet considered herself lucky ‘unlike some musicians’:

> We have never been destitute but we’ve been very close to having nothing in the bank and just waiting on that next cheque or that next payment from that next gig to come in so we can get things back on track again.

Within the industry, this type of earning is commonly referred to as ‘feast or famine’ and mostly relates to freelance/contract performance employment where income is non-salaried owing to the varied employment sources. The temptation to ‘get a job’ would be understandable for some musicians, but, for Derrick, attaining the ‘real job’ was a last resort and not a repeat option as ‘he hated it’ (Nerida) when forced to find a solution to paying the mortgage. For some musicians, tolerating a non-music occupation is virtually impossible, but for others there is no choice: ‘We have done stuff that’s not music related because we just have to’ (Nerida). This concurs with several studies discussing artists adopting employment outside of their domain (see Bennett, 2005; Cunningham et al., 2010). Derrick suggested it was the driving motivator to continue with music rather than a catalyst to leave the profession:

> Just the reality of getting up at 6.00am and hopping into a car or public transport and going off to a job or something like that and you just go ‘it’s not for me’. And it never was for me. I wasn’t good at working eight hours a day when I was younger … and working for my Dad [printer]—I lasted a week. I just couldn’t do it… it wasn’t hard or anything it was just doing stuff, but just knowing you only had four weeks holiday a year, I just couldn’t do it. I am just a hedonistic bastard [laughs].

Derrick had not experienced or aspired to earnings beyond minimum wage non-music employment, but realistically had potential to obtain higher quality work and pay given his transferable capabilities such as project management, communication and team skills (Bassett, 2013).

6.10 Skill Analysis and Transferability

Surveyed musicians were asked to select a series of listed skills applicable to their music-related career (see Table 6.29).

Table 6.29

Non-Music Skills and Knowledge Needed to Assist Music Careers (Multiple Response)

Answer choices	**%**	**n=**
Interpersonal skills—i.e. your ability to get along with others while getting the job done	86.61	220
Time management	81.10	206
Intrapersonal skills—i.e. having awareness of how your actions affect the world/people around you	77.56	197
Education knowledge	75.98	193
Networking	74.02	188
Finance—e.g. tax and superannuation	69.29	176
Persuasive writing (communication) skills—e.g. CV/web copy/email newsletters/press releases etc.	68.90	175
Health management (ears, body, mind)	67.32	171
Self-promotion—e.g. using web/social media and/or print media	66.93	170
Negotiation	66.14	168
Finance—e.g. savings and investment	63.78	162
Event planning management	59.84	152
Persuasive speaking (communication) skills—e.g. presenting to prospective sponsors/investors for financial or in-kind support or phone conversations with presenters/press/radio interviews etc.	56.69	144
Marketing—e.g. audience development	53.94	137
Grant writing	46.06	117
Contract law—reading and/or writing contracts	44.88	114
IP/copyright	44.88	114
Other	3.94	10
I have not needed any of these skills	0.79	2
Total respondents: 254		

Commentary included surprise at, and defence of, the quantity of non-music skills possessed and actively used (see Table L.14 in Appendix L). Some lamented they have needed all of these skills, yet were trained in very few; they desired a greater non-music skill set to support their career. Musicians chose to comment further on the value and necessity of ‘being easy to work with’, budgeting, languages other than English, technology knowledge, writing skills and health management.

Networking was reported as necessary but described by some as not so much a learned skill, but something that has naturally evolved through the course of life as a musician. Another, more senior musician, abhorred the concept: ‘I hate the idea and never do any intentionally’ (SP168, established musician). Yet another wished their networking skills were stronger.

Outlining the skill transferability of musicians, the professionalism and value of arts practitioners for undergraduates may instil further employability confidence irrespective of music employment degree outcomes. In addition, musicians such as Derrick may seek non-music vocations that are potentially more enjoyable, while not compromising their primary vocational passion. That Nerida and Derrick were paying a mortgage suggests they have spent time considering future financial goals they were unwilling to sacrifice for the sake of their music career. However, developing long-term and contingency employment planning, financial awareness and savings strategies may better prepare those musicians who are either ambivalent towards their finance or choose ‘higher-risk’ portfolio career activities as outlined in Section 6.3.3.1.

6.11 Career Sustainability

Overall, the musicians’ responses revealed many factors influencing their perceptions of career sustainability. These included locus of control, the music industry and economic environment, artistic values, peer and mentor exemplars, family commitments and the perceived barriers to self-instigated employment. Aside from the terms protean and portfolio careers, these musicians revealed defined subcategories of *contract* versus *self-instigated* careerists. Discussion of this with undergraduate students can assist their formulation of professional self-concept (Kadushin, 1969; Markus & Nurius, 1986) and perception of employment capability, and determine appropriate career possibilities. Tasks and authentic experiences during undergraduate training that develop the capabilities required for self-instigated work may improve employability confidence, shift student musicians’ locus of control from external to internal, and inspire further career considerations including teaching.

6.11.1 The ongoing threat that the phone will stop ringing: Perceptions of career sustainability by contract v. self-instigated musicians.

The majority of the portfolio musicians interviewed were very confident to continue their career until retirement age. Similarly, 64.40 % of survey respondents (n=250) confirmed they could not see themselves retiring from music, whereas 14.80% suggested they would like to and 20.80% were unsure. Unlike the field of sports (B.

Kenny, 2015) or dance (Menger, 1999; Moyle, 2016), many of the interviewed musicians did not consider a finite time-frame to their career. However, there was an awareness of potential physical injury, the competitive nature of the freelance music industry and an indirect consideration of ageist attitudes. In addition, there were distinct differences in self-employment self-efficacy between those who conducted primarily contract work and those who instigated their own employment projects.

As a result, the interviewed musicians' approaches to retirement were significantly polarised. Those who considered music-making inherent to their life could not conceive of a world without it and felt ending their career was a personal decision uninfluenced by others, thus exhibiting an internal locus of control (Judge & Bono, 2001). This group were not planning to retire and felt very comfortable instigating and producing their own work. For example, Jane felt confident she would continue her music career indefinitely. In addition to her contract music theatre employment, she experienced independently setting up chamber concerts, a music theatre diploma course as well as small musicals: 'I think when you are passionate about something you find a way to make it happen'. This could be classed as an 'it's what you make of it' mindset (see Section 6.13.1), otherwise termed by Bridgstock (2013b) as 'passionstance'. This confidence stemmed from her upbringing where music was intrinsic to her culture in addition to being surrounded by siblings and grandparents who also work in the music profession in self-initiated employment. 'Granddad is about to turn 80 this year so it is a good inspiration [to continue with music]' (Jane).

Others desired financial independence later in life. In placing comparatively more importance on the potential impact the music industry had on their ability to sustain their career, they exhibited an external locus of control (Judge & Bono, 2001). This group identified themselves more as *contract musicians* within the term *portfolio musician*. Troy's response illustrated the mindset of this category and indicated he would not invest the effort in reigniting his career should the opportunity arise after a period of latent employment:

> I know the day will come when the gigs will dry up or the phone will stop ringing. And after a time, I will realise that it's probably not going to ring again. And if it does ring again, it's been so long since I played it that at that point I would probably just say no and I will probably tell [my instrument] that we are no longer together.

In communicating limited control over his career, Troy believed circumstance or 'fate' decided when to retire as a musician and the stigma of 'it's who you know … and also who knows you' (Bridgstock, 2011a, p. 14) remained a valid cliché representing a networked, and at times fickle, music industry. Scholars would argue that there are many avenues to sustain a career in music performance (Bennett, 2012a; Creech, 2014; Hallam & Gaunt, 2012; Hannan, 2003); however, Troy was not interested in instigating his own performance projects as he has other work (his non-music franchise). As a worst-case scenario, he acknowledged he would return to music teaching.

6.11.2 Adopting 'skills of initiative'.

Interestingly, Jane proposed she was more comfortable as a contractor but would feel confident to initiate her own work in case of 'low times'. Many interviewed musicians also recognised the barriers of hard work and time involved in developing independent performing opportunities. Robert felt his lack of experience was also prohibitive yet acknowledged the skills required were 'simple', whereas some musicians had developed these *skills of initiative* without realising it. Heidi stated, 'I am a contractor, definitely. I don't run my own string quartet and I am not very good at instigating work'. However, during the interview it was revealed she developed her own recitals. Upon my suggesting this was self-initiated work, she expressed surprise at this realisation and replied, 'Yes, that's right. That is. That's true!'

Simon recognised that the absence of contract performing work 'would probably force me to [instigate my own projects]' but indicated a lack of confidence in doing so: 'I've never been that brave'. Darryl also described the process as 'a bit daunting'. Surprisingly, Lula expressed self-doubt, in spite of demonstrating herself as a very capable and self-reliant musician who had released several albums commercially and worked in three bands who toured nationally and internationally:

> I feel I don't know how to do anything other than music, but I guess I had to get better at the business side of things. And when I went through [the Conservatorium] that wasn't taught—how to send invoices, how to write a bio, how to email people about jobs, how to write grants, all of that any sort of accounting skills I guess. I still feel that I am no good at that stuff, but I make myself do it now whereas before I avoided it all.… I think I do that generally in my life, because I want to be really good at what I do and so I don't like doing things I am not very good at. Anything that's not music.

It could be argued that many other musicians have Lula's 'eat your peas' approach to developing and utilising non-music skills. This initial avoidance could also be adopted by undergraduate students, and remain a distinct barrier to learning vocational preparation. Throsby and Zednik (2010b) identified a lack of confidence by artists with business/career support skills, but the reasoning behind this has not been explored in depth. The challenge lies in promoting the value of developing skills of initiative and career management. Perhaps Lula's self-efficacy would be more developed had she begun to foster these skills during her undergraduate degree. Either way, it is evident that the musicians are engaging with a diverse array of independent employment throughout their career, requiring equally diverse skill sets.

Some interviewed musicians consider that if one is to sustain life as a musician in the current economic climate, student musicians need to embrace these skills and capitalise on core strengths and the resources available. Tina confirmed:

> But it's just incredibly important! I mean you just can't be an artist anymore because you have to have support. Gone are the days of rich dowagers giving you thousands of dollars just so you can create a string quartet. Occasionally they are around, goldmines when you find them, but we need a lot more than just one person to say 'right let's make a quartet'.

Nerida concurred, justifying with industry reality: 'Unless you have a manager and most people don't, then all of those skills are going to be really, really important'. She also acknowledged that students might deem a course irrelevant within their degree if unable to engage with content unrelated to one's music ability, and/or one's current or near-future career activity, stating: 'They are going to have to develop at a level commensurate with how your musicianship is developing and how your career is developing'. Therefore, the vocational preparation educator needs to consider what skills are applicable to the majority of students' diverse approaches to their own music-making and employability interests.

6.11.3 Self-created employment perceptions.

Surveyed musicians were asked to respond to the Likert question, *I feel confident I could create my own music employment opportunities if required*, from *Strongly disagree* (1) through to *Strongly agree* (5). With an overall weighted average of 3.85, 71.35% agreed or strongly agreed to this statement. Just fewer than 10% disagreed or strongly disagreed, and 18.90% were ambivalent (see Table 6.30).

Table 6.30

Survey Q44: Confidence Regarding Employment Self-Creation

Response	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total	Weighted average
n	5	19	48	120	62	254	
%	1.97%	7.48%	18.90%	47.24%	24.41%		3.85

Throughout the commentary, musicians expressed confidence in creating self-employment, but expressed doubt in its financial sustainability, suggesting it was more viable to create their own teaching employment. However, some did mention healthy networks, community ties and contacts that would aid their success. Echoing the interviewed musicians' concerns, there appeared to be a perception of a lack of supporting business skills, a consideration of a prohibitive industry environment, and an industry exit strategy should work 'dry up' (see Table L.15 in Appendix L). Early career musicians seem to engage with self-created work to kick-start their networks and employment. That self-instigated work is considered unviable for macro-environmental reasons needs further investigation, particularly regarding music genre and location. Regardless, it is obvious confidence does play a part in enacting skills of initiative, and this confidence needs to be developed early within undergraduate training.

6.11.4 Contract work perceptions.

The musicians were less enthusiastic about contract work (3.38) versus instigating their own creative projects/employment (3.85) (see Table 6.31).

Table 6.31

Survey Q45: Preference for Contract Work v. Creative Project/Work Instigation

Response	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total	Weighted average
n	6	36	96	86	29	253	
%	2.37%	14.23%	37.94%	33.99%	11.46%		3.38

Within the qualitative commentary, musicians explained the higher *Neutral* result with their preference for both types of work, suggesting that while contract work provided the financial stability, the creative work satisfied their need for autonomy and artistic freedom. Musicians further affirmed the lack of financial reward, stress and time involved in creating their own employment, yet the current work climate had influenced their decision to prefer contract employment (see Table L.16 in Appendix L).

6.11.5 Perceptions of full-time work.

Despite its perceived stability, more than half of the surveyed musicians did not prefer, or were ambivalent towards, full-time work compared to all other possibilities of employment, resulting in a weighted average of 3.18 (see Table 6.32).

Table 6.32

Survey Q46: Perceptions of Full-Time (Institutionalised) Employment

Response	**Strongly disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
n	19	62	61	76	35	253	
%	7.51%	25.51%	24.11%	30.04%	13.83%		3.18

Qualitative commentary revealed musicians had not always considered full-time employment as valuable, but justified their preference citing growing family commitments, ageing, the associated benefits (holiday pay, sick pay, superannuation) of job and financial security (see Table L.17 in Appendix L). Conversely, others perceived full-time employment did not supply the flexibility and variety valuable to personal career satisfaction and *was* conducive to family commitments. Those commenting as *Neutral* saw significance in all forms of employment. They were also interested in full-time employment provided it was a particular field (orchestral, opera, university) and allowed them the flexibility of other artistic pursuits. For one, there was a preference for full-time performing work other than teaching. For another, a non-music full-time position was preferable if one needed to make that choice.

6.11.6 Fallback careers or teaching-artists?

He who can, does. He who cannot, teaches!

George Bernard Shaw (1903/1946)

Investigations into the lives of musicians have identified the inclusion of non-performance work, primarily teaching, and non-music work within their employment portfolio (Bartleet et al., 2012; Bennett, 2005; Coulson, 2012; Mills, 2004; Throsby & Zednik, 2010b; Weller, 2004). Perspectives of teaching employment ranged from ‘fallback’, where teaching is viewed as a supplementary career choice when performance employment is non-viable, unfeasible or intermittent, through to ‘performer-teachers’, that is, ‘performers for whom instrumental (including vocal) teaching is integral to their professional identity’ (Mills, 2004, p. 245). As to how and when these integrated performer-teacher identities are initially formulated and if this attitude is particular to a type of musician, is yet to be explored in depth.

The first-year QCGU students consistently exhibited a strong unprompted desire to include teaching within their portfolio of career aspirations, described in their Week 1 MLaaM 1 LSA. For some, this was a means for guaranteed financial support, and for others this was something they planned to do later in life. The latter concurs with Manturzewska's (1990) proposition that the desire to teach towards the end of one's career was a natural progression of the performing musician. A large majority of students expressed their wish to pass on the positive education they had experienced from their inspirational and supportive teachers, identifying their value for teaching and the shared experience of music. It was very rare for a student to claim that teaching was not an option. This is indicative of a potential change in the 'fallback' paradigm. However, shifts in attitudes towards teaching were not successfully studied throughout these students' degree programme as part of this study.

Bennett's (2008c) charge for musicians to accept that being a music teacher should be an integral part of the musician identity, prompted the question to this study's participants: 'Do you consider teaching to be part of the profile of the term *musician*?' It was designed to discover whether the cliché 'those who can't: teach' is something learned from, or perpetuated by, mentors and employability environments, and how those experiencing education employment viewed their portfolio identity. The question was perceived by some as confusing. Perhaps redesigning it to 'Do you consider *teaching* to be part of the profile *of being a* musician?' may have clarified the intent. For the survey, the question was rephrased using Bennett's (2008c) definition: *One definition of a musician is 'a person who practises in the profession of music within one or more specialist fields'. Do you believe this to included teaching music?* Of the 261 respondents, 88.12% answered 'yes' and 11.88% 'no'. There was no opportunity for qualitative commentary for this question. However, it can be noted that 41.93% of those choosing 'no', compared to 19.13% of those stating 'yes', did not include teaching in their employment portfolio. This topic was discussed at length in the interviews.

Although the majority of interviewed musicians communicated a positive outlook on teaching as an accepted part of the musician identity, some debated teachers' performance standards and reflected on prior/current experience with educators. The argument for teaching-artistry versus fallback-teaching appears yet to be resolved.

Lula considered that if one has had to do the performance training required to become a teacher ‘they shouldn’t be thought of or think of themselves as not a musician’. However, Troy spent 22 years teaching in a boys’ private school and witnessed some very poor teaching, usually by those he considered were poor music performers and did not engage with their instrument. Aaron agreed the terminology of *musician* and *teacher* should be independent, defending the different abilities required for each:

> There are some teachers who are very good at explaining music and can use their brain and their mouth and use the power of English like I would use the power of the violin, to describe what to do, and be very effective communicators, then they don’t even need to play the music. So those people don’t necessarily have to be great musician to be a great music teacher. But, there are people out there who are great communicators and not necessarily great musicians. You would be shocked to hear them play. You would be like ‘what??!! You talk the talk but don’t walk the walk’.

Tina had a more holistic perspective, describing herself as a ‘teaching-artist’, as ‘both things [teaching and performing] have always occurred very naturally for me’ and viewed it as a cyclical process where one practice informs the other. Conversely, Darryl had lived and worked in Germany for over two decades as a full-time music theatre musician. Upon returning to Australia, he noticed a cultural attitude where one can only be categorised as either a teacher or a performer. Choosing to teach can have an impact on one’s performing career ‘and then you’re not playing anymore, and then you are in the cupboard, in the drawer, as a teacher’ (Darryl).

Of the 257 survey respondents, 77.82% were actively engaged in some form of teaching. These participants were further asked to determine their ratio of teaching versus other work (where the teaching percentage is placed first) (see Table 6.33).

Table 6.33

Ratio of Teaching v. Other Work by Survey Participants

Teaching: Other Work	Response %	Response n=
50:50	12.56	25
80:20	9.05	18
70:30	9.05	18
10:90	8.54	17
60:40	8.04	16
5:95	7.04	14
30:70	6.03	12
90:10	5.03	10
25:75	5.03	10
85:15	4.52	9
75:25	4.52	9
100:0	3.52	7
20:80	3.52	7
95:5	3.02	6
65:35	3.02	6
40:60	3.02	6
15:85	2.51	5
55:45	1.51	3
54:55	0.50	1
35:65	0.00	0
0:100	0.00	0
Total respondents		199

As Table 6.33 reveals, 56.29% of those respondents have teaching included between 50 and 100% of their employment portfolio. Of the 7.04% (14) stating 5:95, only two were full-time orchestral musicians. Presenting teaching as an accepted and positive component of a musician's identity to undergraduates may lessen the previously identified 'mid-degree slump'. Furthermore, relating evidence that musicians can potentially gain income in a variety of ways while still achieving a satisfactory music career affirms the value of their transferable skills, which in turn enables career and employability confidence. An institutional and pre-tertiary culture supporting this view would be more successful rather than relying solely on a vocational preparation strand to do so, particularly as there are some occupations that do not engage with teaching at an early career level (e.g. music production).

6.11.7 Non-music employment.

For the statement, *My yearly income includes non-music employment*, 23.74% stated 'yes' (257 total respondents). This included a large variety of non-music employment in academia, administration and management, business, engineering, health services, law, property development and real estate, education, rental/investment income, IT, sales, marketing, public service, language translation, librarian roles, editorial and copywriter, retail/hospitality, ushering, and factory labour. This means almost one in four musicians is confident to work outside of the music profession and has either re-skilled or transferred current skills to do so.

6.12 Attrition and Perseverance

As identified in Chapter 2, research has extensively acknowledged motivations to initially pursue or leave a career in music, but research concerning what motivates a musician to persevere in the profession *despite* serious career challenges is minimal.

The majority of the interviewed musicians communicated they were happy with their career, possessed diverse career skills, were healthy, and were not lacking in employment. Those earning less did not indicate a desire to leave the profession, and they enjoyed their diverse opportunities and looked forward to the unknown. The irregular working hours were not mentioned; nevertheless, commentary on the hard work, commitment and type of employment involved was common, particularly as most worked longer hours than those in linear performance careers. Troy had full-time non-music employment in addition to his music theatre work. Realistically, he did not need to be active musically but would not cease or limit his involvement: ‘I wish I wasn’t working so hard on my outside music career but you have to keep doing it because ...’. Simon preferred a life solely performing and would exclude teaching to minimise his workload if allowed the opportunity: ‘I have done [teaching] all my life, all my career life, and I’d like to play and not have to work quite so many hours to earn a living’.

As a multi-instrumentalist, James expressed his desire to balance his portfolio with more musical theatre work to avoid deskilling: ‘It’s really really hard just to keep that stamina and gig readiness’. Troy concurred, stating although conscientious with his practice, it was ‘easier when gigs are coming in. It’s really hard to keep motivated when there is nothing’. These concerns could be rectified if these musicians strategised creative self-initiated employment to supplement their skill-maintenance. However, as previously expressed, the workload required to do so was prohibitive for some.

Many interviewed musicians suggested they had never considered leaving the profession; however, they had been concerned when employment was declining or certain elements of their portfolio created an imbalance in their lifestyle. Tina argued the temptation to leave the profession was more prevalent for portfolio careerists and she felt like doing so ‘every day’ ‘because it is hard … particularly as an independent musician you have to choose it and it has to be a conscious choice every day'. She disbelieved those who claimed not to have doubts about such a vocation 'because you have got to doubt it. It's not necessarily that I doubt my ability, it's my doubt of 'can I really do this?' Can I actually fulfil everything I want in my life through this one art form?' Nerida admitted that she did not consider quitting, but like Tina reflected on the sustainability of her profession and its broader contribution to society.

Surveyed musicians were asked to answer 'yes' or 'no' to the statement, 'during my career I have left or considered leaving my music/music-related profession'. Those who responded 'yes' (50.19% of 261 respondents) were invited to select answer choices that best influenced their consideration to exit their music career (see Table 6.34) and comment on their decision. Answer options were derived from musician interviews, Bennett's (2005) research results and the more recent report to Entertainment Assist by van den Eynde et al. (2016).

Table 6.34

Survey Q24 Factors Influencing Musicians to Leave/Consider Leaving Their Profession (Multiple Response)

Answer choices	**Response %**	**Response n=**
Low financial rewards	56.25	72
Lack of public value or understanding of arts/entertainment/music education	35.94	46
Employment dissatisfaction − people/co-worker-related	33.59	43
Burnout	33.59	43
Employment dissatisfaction − task-related	28.13	36
Family commitments	28.13	36
Psychological distress	25.78	33
Irregular working hours	25.00	32
Career anxiety	23.44	30
Challenge of maintaining high performance expectations	22.66	29
Lack of career mobility	19.53	25
Work overload	18.75	24
Insufficient regular employment due to lack of diversity in skills	17.19	22
Work underload	15.63	20
Reduced challenges	14.06	18
Performance anxiety	13.28	17
Other	12.50	16
Injury	8.59	11
Total respondents		**128**

There is a saying in the freelance music industry when deciding to accept employment: 'A good gig will have one, two or all of the following: good music, good people and good pay. If it has none of these factors, don't accept it, it won't make you happy' (source unknown). It would appear the five most common choices reflect this statement to some degree. *Low pay* and *unsatisfactory co-workers* are the antithesis of ‘good pay’ and ‘good people’. *Lack of public value or understanding of arts/entertainment/music education* suggests ‘good’ or ‘like-minded people’ are not present, and certainly *employment dissatisfaction − task-related* indicates the musical activity was not satisfactory.

At 56.25%, *low financial rewards* ranked the most popular reason for potential or actual attrition. Like those interviewed, many surveyed musicians commented how challenging the ‘feast or famine’ lifestyle can be, for example: ‘While you have the work, the pay is great, but once it stops, that’s it’ (SP194), and ‘the nature of freelance work places a lot of pressure on the individual to have the fortitude to suffer the lean times, and frugally enjoy the good times’ (SP57).

Lack of public value or understanding of arts/entertainment/music education (35.94%) was explained by one survey participant as coming from the music industry itself, rather than externally via non-music entities and related more directly to *Employment dissatisfaction − people/co-worker-related*:

> A lack of respect and understanding of freelance independent musicians and small companies (their business undertakings, the negotiations they need to make, and a belief that freelance musicians are not entitled to create own careers) seems to be permeating from some large organisations, some universities and self-destructive competition. This is in contrast to many other art form sectors. (SP54, established musician)

Another concurred and was unhappy with the networked-based nature of the industry and employment success. Unwilling to participate, he retrained to work in a non-related industry: ‘The [music] industry is highly toxic. Prospects are governed by personal relationships and not by merit. It was, to be honest, too much effort, and fundamentally dishonest to undertake the networking required to progress’ (SP70, exited musician). In short, these musicians did not consider the industry to possess ‘good people’.

General public perception included the aforementioned treatment of portfolio musicians by financial institutions: ‘I could not get a mortgage when I was a freelance composer. The moment I secured a job as a school teacher, and even before the teaching term began, the bank lent me the money' (SP48, established musician, but working less than before). Lack of public engagement with the arts was also a driving factor:

> Occasionally it was frustrating to prepare so hard for a concert or performance of some kind, only to have an abysmally small audience. This regularly resulted in a feeling of 'Well why did I even bother?' particularly if it was a low [-paid] or unpaid gig. (SP194, established musician)

One could ask what was done to initially promote the concert and whether underdeveloped promotion skills contributed to this outcome. Regardless, this was certainly a perceived and valid catalyst for leaving the profession.

Others felt their music education careers were undervalued: 'I was always a high achiever at school and university and it seemed that being an instrumental music educator or classroom music educator wasn't very valued. By others, and even by myself—I found myself questioning my career choice' (SP62, established musician). Another suggested music education in Australia was an 'elite affair, and I have often felt that I should use my skills in work that has greater social and political meaning' (SP36, established musician).

This consideration that one's skills and work ethic would be better suited elsewhere was not uncommon: 'At times in the past I've felt like my skills are under appreciated and that my years of training was time wasted. I've felt I could have achieved much more with my efforts in other fields' (SP44, established musician), and a 'general feeling that other careers would be more personally rewarding/challenging/meaningful' (SP244, emerging musician). Some musicians expressed simple curiosity: 'I'm interested in many areas completely outside music' (SP151, established musician).

Given the nature of the portfolio career where two to three domains of employment are engaged with, it was no surprise that one third of those who had considered exiting the career selected *burnout* as an influence. The survey has indicated musicians juggle many types of employment for remuneration that is not representative of the many hours invested. Those experiencing higher salaries are often working one or two full-time jobs plus a strong portfolio of additional work. Overall, they need to navigate their daily life within a non-supportive work environment and therefore subject themselves to significant workplace stress requiring high resilience to persevere.

Surveyed musicians confirmed that a number of external influences on the music industry, such as economic, social and technological factors, had a negative impact on their employability during their careers (see Table 6.35). The most popular was *reduced arts funding*, reported by 54.18% of musicians. Internal industry factors such as ageism, *my age* (25.5%), *increased musician population* (22.31%) and *employment specialisation* (19.92%) were reported to also have a negative influence on employability. *Gender* was reported by 9.56% (n = 24) participants; 16 of whom were female.

Table 6.35

Survey Q59: Negative Influences on Music Employment

Q59 In the past, I have noticed my opportunity for music employment has been negatively affected by (check all that apply):	**Response %**	**No. of responses**
Reduced arts funding	54.18	136
A change in audience attitude to the arts	31.47	79
Global financial crisis (or similar events)	29.48	74
Change in government policy (e.g. Fringe Benefits Tax)	29.48	74
My age	25.50	64
An increase in the population of musicians	22.31	56
Technology	19.92	50
Employment specialisation	19.92	50
The musician network	17.13	43
None of the above	14.34	36
File sharing/digital downloads	13.55	34
My gender	9.56	24
Natural disasters (e.g. Brisbane floods)	7.57	19
Other	7.57	19
My appearance	7.17	18
Please feel free to comment on your answer		42
	answered question	**251**
	skipped question	**10**

Conversely, surveyed musicians confirmed a number of internal or independent influences, such as *professionalism* (83.67%), *the musician network* (68.13%) and their *versatility of music skill set* (63.75%), had a positive impact on their employability during their careers (see Table 6.36). Funding and support opportunities also had a positive impact on musicians' careers, including *government arts funding* (50.60%), sponsorship (24.30%), *patron/s' support* (21.12%), *product endorsement* (11.55%) and *crowd funding* (16.33%). The latter is not a surprisingly small response considering that it is a comparatively new initiative. Given the ongoing reduced government arts funding, it is possible to expect this percentage to rise. *Gender* was reported by 11.6% (n = 28) participants to have positively influenced their career; 19 of whom were male.

Table 6.36

Survey Q60: Positive Influences on Employment Sustainability

Q60 My music employment has positively benefited from (please check all that apply):	**Response %**	**No. of responses**
My level of professionalism	83.67	210
The musician network	68.13	171
Versatility of music skill set	63.75	160
Government arts funding	50.60	127
Sponsorship	24.30	61
Patron/s' support	21.12	53
Crowdfunding	16.33	41
My appearance	13.94	35
Product endorsement	11.55	29
My gender	11.16	28
Centrelink	4.78	12
None of these	1.59	4
Other (please specify)		21
	answered question	**251**
	skipped question	**10**

6.12.1 Measuring resilience.

Recognising 'resilience' is a key factor to career sustainability (Hallam & Gaunt, 2012), all survey participants were asked to rate the statement, *In general, I consider myself a resilient person*, on a Likert scale from *Strongly disagree* (1) through to *Strongly agree* (5). The weighted average for all participants was 4.18 (see Table 6.37).

Table 6.37

Survey Q51: Perception of Personal Resilience

Response	**Strongly disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0.39%	0.39%	7.48%	64.57%	27.17%		4.18
n	1	1	19	164	69	254	

For those who selected *burnout*, their weighted average for *resilience* was marginally lower (1.6%) at 4.10 (see Table 6.38), indicating an overall lack of predisposition to this type of psychological distress.

Table 6.38

Survey Participants' Burnout v. Resilience

Response	**Strongly disagree**	**Disagree**	**Neutral**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0.00%	2.38%	9.52%	64.29%	23.81%		4.10
n	0	1	4	27	10	42	

Meanwhile the industry phrase ‘you’re only as good as your last gig’ perpetuates the *challenge of maintaining high performance expectations* (22.66%). Furthermore, as Table 6.34 and the musicians’ commentary suggest, *psychological stress* and *career anxiety* drive many to consider ‘day jobs’ and/or exit the career completely. This prompts the question ‘In spite of considering career exit, what influences these musicians to continue?’ To discuss this further, the concept of passion versus burnout shall be closely examined.

6.12.2 Passion v. burnout.

Robert felt *burnout* caused him to quit the profession, explaining:

> I’ve stopped it a few times, I stopped when I finished school, I stopped [for 18 months when studying another course] and I’ll probably be stopping, I will probably be changing from my full-time job within, well it was going to be quite soon, but possibly within a couple of years but it depends how the other work pans out. I won’t stop completely but I will definitely be stopping full time.

Taught by his parents from an early age, Robert gained a reputation similar to a child prodigy. Throughout his interview, he indicated his strong goal-setting approach to his music and, unlike his colleagues, admitted his source of enjoyment for music purely stemmed from achieving an error-free performance. He explained further his relationship with music:

> It’s never actually been a passion to do it myself. So, for me it was through school just something I always did because I could get good grades out of it. We’ll see when I leave for a while if I actually miss it in any way.

Scholars have identified that passion is one driver of music career sustainability (Bennett, 2008c; Throsby & Zednik, 2010b). Bennett (2012b) further argued that it ‘is perhaps the most crucial attribute of all. Without a passion for music, a career is unlikely to succeed and is almost certain to be unhappy’ (p. 73). Vocation consultant Keith Abraham (2016) suggested there is work one can ‘love to do’, ‘like to do’, ‘have to do’ and ‘hate to do’ (p. 37). He recognised that the first category retains the strongest emotional attribute, namely ‘passion’, a term he suggests can be interchangeable with ‘energy’, ‘By pursuing your passion, you re-energise yourself’ (Abraham, 2016, p. 31). This naturally aligns with motivation, which can also maintain a psychological relationship with the term ‘energy’. Robert’s continued ‘have to do’ ambivalence towards his music career suggests that he was an at-risk candidate for music career attrition.

To explore the degree of vocational passion musicians experience, survey participants were asked to rate the comment, *In general, I consider I am passionate about music*, from *Strongly disagree* (1) to *Strongly agree* (5) (see Table 6.39).

Table 6.39

Survey Q53: Passion for Music

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0.00%	0.79%	4.33%	29.13%	65.75%		4.60
n	0	2	11	74	167	254	

The weighted average of 4.60 indicated these musicians are indeed passionate about music. The term *passion-based careers* may be appropriate in this context. Of those who disagreed with the question statement, one had exited a classical music profession completely and the other was a portfolio career musician predominantly working within orchestral/music theatre performance and private teaching. Those that chose *Unsure*, largely worked in full-time employment (academia, arts administration, orchestral), or possessed a non-music related 'day job', within their portfolio careers. One emerging musician found orchestral work and the objective outcomes it provided to be 'unhealthy' and threatened his passion for music. He subsequently adjusted his career strategy:

> I also found once I started undertaking professional work in orchestras I was extremely unsatisfied with the work.… I have now been able to find my passion within music and the music industry, which is what I am currently pursuing (SP28, emerging musician).

Another completely left the profession to safeguard her passion for music: 'Was upset to see how much those doing music a profession had grown to hate their previous passion. Didn't want to end up like that, so left—which means it will remain a passion for me' (SP143, exited musician).

In Robert's case, his relationship with music was not passion-based; he viewed his career dispassionately and was content to continue his 'have to' role until it became his 'hate to' employment. Yet, his accomplishments—full-time orchestral employment, a sound reputation and high demand sessional performer—no doubt left him able to continue with music should he want or need to.

6.12.3 Career anxiety.

Conversely, other interviewed musicians and 23.44% of surveyed musicians felt *career anxiety* in the form of a questioned or re-evaluated career future, and *psychological distress* (25.78%) caused them to consider to exit the profession. This was particularly significant upon the realisation that further hard work was required to attain career goals. This plight of the independent or portfolio career musician is further summarised as:

> One of the limitations of working as an independent artist is that a sense of career advancement can sometimes be elusive. Additionally, the Australian cultural context is extremely poor in terms of policy and real resources for mid-career artists who are not working with the major performing arts companies—there are limited freelance opportunities and a large talent pool that is augmented every year with more music graduates. (SP259, established musician)

When asked to rate the statement, *In general, I consider myself a confident person,* the surveyed musicians responded lower than their passion and resilient weighted average scores: 3.87. However, over 80% had responded positively (see Table 6.40).

Table 6.40

Survey Q48: Degree of Confidence

Response	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Total	Weighted average
%	0.4%	3.56%	15.42%	69.96%	10.67%		3.87
n	1	9	39	177	27	253	

Likewise, they considered their capability for bravery (*In general, I consider myself a brave person)* less than their passion, resilience and confidence weighted average scores: 3.82. However, over 75% had responded positively (see Table 6.41).

Table 6.41

Survey Q49: Degree of Bravery

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0%	7.11%	17.39%	62.06%	13.44%		3.82
n	0	18	44	157	34	253	

Of those who had reported they had either exited or considered exiting their music-related careers, both confidence and bravery weighted averages were marginally less than the total weighted averages of the participants (see Tables 6.42 and 6.43).

Table 6.42

Exited Musicians' Reported Confidence

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0.8%	2.4%	20.8%	69.6%	6.4%		3.78
n	1	3	26	87	8	125	

Table 6.43

Exited Musicians' Reported Bravery

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0%	8%	20%	61.6%	10.4%		3.74
n	0	10	25	77	13	125	

Of those who had reported they had not either exited or considered exiting their music-related careers, both confidence and bravery weighted averages were more than the total weighted averages of the participants (see Tables 6.44 and 6.45). Positive responses for *confidence* were substantially higher than those musicians who had exited or considered exiting the profession.

Table 6.44

Non-Exited Musicians' Reported Confidence

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	0%	4.69%	10.16%	72%	14.84%		3.95
n	0	6	13	90	19	128	

Table 6.45

Non-Exited Musicians' Reported Bravery

Response	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Total	Weighted average
%	0%	6.26%	14.84%	62.5%	16.40%		3.89
n	0	8	19	80	21	128	

From this, it can be proposed that those possessing greater confidence and bravery are more likely to continue in the music profession. It also reveals an opportunity to further explore confidence and its relationship with career support development in training musicians, that is, those who possess strong career support skills versus those who do not.

6.12.4 Catalysts to continue.

Derrick's knowledge that non-music employment was not for him (his feared possible self) in addition to timely employment prevented him from actioning thoughts of leaving the profession: 'I don't know maybe I just got a phone call and a gig came in or something'.

Margaret found she entertained thoughts of taking up a day job, when 'I haven't really known where to go next, and it's been particularly in those down times when work is really sparse'. Like Derrick 'usually an opportunity will come along or someone will send me a new score or something will happen'. It was almost as if 'fate' stepped in. In reality, the social capital that drives the success of arts individuals (Bridgstock, 2013b) had been well developed by both Margaret and Derrick to ensure ongoing employment. Despite a competitive and hierarchical employment environment, 68.13% of surveyed musicians did suggest that they had positively benefited from the musician network (see Table 6.36).

Following burnout, some surveyed musicians shared they had experienced life outside of the music sphere but decided to return again as 'I found office life and KPI's not to be something I valued as much as music and making a difference in young people's lives' (SP106, established musician). Others suggested the negative career perspective passes 'when my schedule lightens' (SP44, established musician). A 'quit and start again' strategy was identified by many musicians. One explained, 'I briefly stopped playing, separated my perception of teaching and performance work, and stopped investing so much of my personality in music and related aspects of performance' (SP244, emerging musician). Although some had considered leaving the profession owing to *family commitments* (28.13%) (see Table 6.34), others continued, perceiving elements conducive for child rearing: 'Now that I have a young family I find that music teaching gives the flexibility I like' (SP123, established musician). Related to performance, an orchestral musician stated: 'Work hours [are] always restricted to 24 hour week so [it is] not always so bad for family life' (SP211, established musician).

6.12.5 Ageism.

Simon perceived ageist attitudes within his industry network and very recently experienced the motivation to quit because he was 'sick of the struggle and all the things I talked about before: political garbage, being made to feel like a has-been'. One could suggest this is a mere excuse for declining skill or capability, low professionalism inhibiting contract work or macro-environmental forces impacting industry trends. However, Simon continued to work in a variety of contract performance employment, nationally and internationally, suggesting this was not the case. When asked to respond to, *In the past, I have noticed my opportunity for music employment has been negatively affected by (check all that apply)*, 25.5% (n = 64) of survey participants chose *age* (see Table 6.35). Those aged between 22 and 25 responded above the overall average at 27.78% (see Table 6.46).

Table 6.46

Age as a Career Sustainability Prohibitor

Age range	**Survey totals**	**n= choosing *ageism***	**% within age range choosing *age***
22–25	18	5	27.78
26–30	29	5	17.24
31–35	29	0	0
36–40	35	3	8.57
41–45	44	9	20.45
46–50	43	16	37.21
51–55	24	9	37.5
56–60	18	8	44.44
61–65	9	4	44.44
66–70	6	4	66.67
71–75	2	0	0
76–80	0	0	0
81–85	1	1	100
86–90	1	0	0
No age given	2	n/a	
Total	261	64	

Participants described the dilemma of being young and beginning a career: ‘One employer said I looked great on my CV, but in reality I lacked experience. This was when I first started’ (SP16, emerging musician). Another suggested his experience or ability made no difference to ageist attitudes:

> Once I was shortlisted (final 6) and invited to trial for the [instrument] position in an overseas orchestra—the chief conductor very noticeably lost interest with me during a conversation after he found out how old I was (only 24—too young). (SP235, established musician)

From age 41, the perception of ageism increases. Survey participants suggested it was not just how others perceived them, as Simon suggested, but also as one became older, time availability for performance decreases. It remains unclear as to whether declining skill is a contributing factor. In addition, one’s close employability network simultaneously ages, retires or, at worst, dies: ‘Ageism is a definite factor, the music industry is a hard industry to get old in! My network is either retiring or going through much the same things as me’ (SP22, established musician).

Aside from financial and ageist reasons, Simon had chosen to continue his profession as he was ‘not … brave enough to go and venture out into something else’. One surveyed musician aged 60 concurred stating: ‘It’s all I know’ (SP142). Like Simon, other interviewed musicians suggested their motivation to persevere was fuelled by a lack of confidence that another career was achievable, echoing Lula’s ‘because I am not good at anything else’ statement. This was not necessarily feared possible selves, rather the fear of the unknown. Heidi was unable to conceive another occupation: ‘It kind of feels like, I’m not comparing myself to a nun, but it kind of feels like something that I’m stuck ... it’s like your calling’.

6.12.6 The ‘calling’ of a music career.

Using the same Likert format, surveyed musicians were asked to respond to the statement, *I believe music is my calling* (see Table 6.47). Those answering positively (78.21%) indicated the drive to commit to a music career was intrinsic. Lipman’s (1992) somewhat passionate discussion regarding music vocation defined a difference between ‘living off music’ versus ‘living for music’ (p. 54). Although his argument lacks researched findings and possessed a questionable hypothesis, it is similar to Keith

Abraham's (2016) 'love to' and 'have to' relationship with employment, whereby Lipman's 'living for' concept embodies idealism and 'living off', realism.

Table 6.47

Survey Q37: Vocational 'Pull'—Response to 'I believe music is my "calling"'

Response	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Total	Weighted average
%	1.56%	5.45%	14.79%	29.57%	48.64%		4.18
n	4	14	38	76	125	257	

Of those four who *Strongly disagreed*, three were portfolio musicians and one had exited the profession for a career in IT. Of those 14 who *Disagreed*, nine had either exited the profession or also worked within non-performance related employment such as allied health, beauty therapy, IT, research, instrument repairs and sales, and arts administration. Those *Unsure* also represented a similar profile to *Disagreed*, but more than half included teaching and performing as employment. Those who *Agreed* and *Strongly agreed* possessed higher levels of performance and composition (creative practice) within their portfolio. While the correlation of increased creative practice indicates an increased calling, more research involving a larger data set is required to validate this observation.

In summary, Heidi's commentary represented many of the musicians' sentiment that in responding to the 'call' of the music career, one is choosing a 'living for music' vocation rather than 'living off music' employment. The latter suggests retirement or a finite time span, while the former implies an infinite relationship with music. Indeed, the majority of the interviewed and surveyed musicians indicated retirement was not a consideration and could think of no justified reason to leave the profession beyond injury and lack of contract work (see Section 6.11.1). However, many did aspire to financial security during retirement.

6.12.7 Exploring perfectionism.

Although it has been identified that resilience (Bennett, 2004; Creech, 2014) and persistence (Throsby & Zednik, 2010b) are key factors in career sustainability, Robert's perfectionist approach to his music represents a good example of many other musicians I have witnessed who leave the profession for reasons beyond those mentioned or underdeveloped career management skills (Bridgstock, 2009, 2011a, 2011b). After asking the student musicians ‘what do you love about music?’ (see Section 4.1.2.1), I was keen to ask the interviewed and surveyed musicians the same to discover if their responses could be correlated and furthermore, predict a career preference.

Interview responses were very similar to the students’ in that they appreciated the sound, emotion, beauty, story-telling and pleasure that music provides. For some, it was the challenge and self-satisfaction of perfection in performing music. Others replied it was a vehicle for engagement, sharing and escapism, or considered its evolutionary and unpredictable nature. Greg found the question very hard to answer as he felt it was an innate part of his identity.

It was encouraging that these musicians’ passion had not diminished, in spite of working tremendously hard and, for some, for little remuneration. It also appeared their portfolio careers continue to feed and underpin their motivations for following a music career. For example, Aaron loved that music was unpredictable and lived his personal and musical life with that ethos permeating the styles of music he performed. He enjoyed the travelling required, and regarded his career as ‘a jigsaw puzzle of work’. Likewise, Margaret’s core interest in new music reflected her response: ‘There is always something new and something different’. Darryl had spent two decades in a genre that is not considered as complex as orchestral music (music theatre), but saw the beauty in a simple tune: ‘[It] can be played really boring but it can also be beautiful. And to find that difference and where it is and how to reproduce that and capture people’s attention–that’s the beauty of music’. James loved ‘everything’ about music and still wanted to expand the workload of his already complex portfolio career.

Conversely, Robert admitted burnout and wanted to transform his music into a hobby. He confessed he did not consider the audience when he performed; rather, he was inspired when ‘the actual performance goes well’ and motivated by well-prepared perfection. This approach to his music was at complete odds with Tina’s, whose work in ‘teaching-artistry’ and community engagement was fuelled by her fundamental philosophy ‘that every community deserves some kind of quality arts experience’. It is no surprise that her core inspiration for music was ‘engagement, that beautiful buzz word, sharing, connecting, it makes you feel good’. It would be interesting to see whether Robert’s mindset shifted when working in an area of music that required direct engagement with passionate people. As it was, he was studying to become a [de-identified occupation]. When asked what he loved about it, Robert replied:

> It’s the people to be honest. I mean I love working on myself but it’s also the people. Because you’re in an atmosphere which you don’t get so much, say, in an orchestral situation … [whereas in this new employment] you’re in an atmosphere where people are so motivated, so enthusiastic, everybody’s there because they want to change something and they are really really motivated.

As mentioned in Chapter 4, contemplating one’s intrinsic motivation is a method for developing the worthwhile practice of reflexivity for any music student. In addition, the musicians’ responses revealed potentially predictive information of how one’s intrinsic motivation can indicate one’s likely career path. For first-year students, this is highly beneficial to assist their formative and exploratory career stage. In eradicating elements of such uncertainty can enhance self-confidence, self-awareness and, in turn, degree-engagement. Unfortunately, this correlation was undetectable within the survey, as seen in Table 6.48.

Table 6.48

Survey Q72: ‘What I Love About Music’

Q72 What do you love about music? (Please check all that apply):	**Response %**	**No. of responses**
Its transformative power (on myself, on the audience etc.)	78.0	195
Creativity	77.6	194
Its capacity for collaboration and non-verbal communication with others	77.2	193
The emotion it creates	76.8	192
The way it makes you feel	76.4	191
Its beauty	74.8	187
Its capacity for enabling self-expression	73.6	184
The satisfaction it provides in learning and achieving	70.8	177
The sound	69.6	174
The challenge it provides in learning and achieving	67.6	169
Its capacity for story-telling	65.6	164
Its capacity for entertainment	65.6	164
The rhythm	62.8	157
The thrill/adrenalin rush it enables	62.8	157
Its capacity for escapism	59.6	149
That it is continually evolving	59.6	149
Its ability to help and heal	59.2	148
Its unpredictability	53.6	134
It is just who I am, it’s innate, it is in my blood	43.6	109
Its accessibility	38.0	95
Its capacity for perfection	30.0	75
The competitive opportunities it provides	17.2	43
Other	1.2	3
Feel free to comment on your answer		18
	answered question	**250**
	skipped question	**11**

The *transformative power* of was the most prevalent choice (78%) for what survey participants loved about music, and the *capacity for perfection* (30%) for which Robert aspired was the third least popular. Nevertheless, this was almost a third of respondents and their sentiment possibly contributed to the high potential attrition rate (50%), in short, burnout from trying to be perfect in all roles. As it was, 33.59% (n = 44) of those who had or considered exiting their music careers, chose *capacity for perfection.* However, *the competitive opportunities music provides*, arguably an outlet for perfectionism, was only appreciated by 17.2% of total surveyed musicians.

6.12.8 Summary.

While further research is needed to present a more informed perspective within vocational preparation curriculum, the topic of attrition runs the risk of distracting students from their career goals particularly during first year. Second- and third-year students are beginning to comprehend career realities and would more likely tolerate this discourse. However, I would argue that during these 'fight or flight or freeze' years, conversations relating to career exit are better placed within a one-to-one environment. Furthermore, such attrition facts may be of interest to faculty, providing them with additional knowledge to mentor students within and beyond their degree should the opportunity arise. Within a larger cohort such as MLaaM, the learning objective should remain focused on career sustainability.

6.13 The 'Gig' Economy: Has the Industry Changed For the Western Art Musician?

Concurring with the literature, interviewed and surveyed musicians suggested professional behaviour and mindfulness is as important as, if not more important than, quality of work in order to remain employed (see Table 6.18). Those interviewed noted industry change affecting the availability and security of work in addition to audiences' relationship with music, which have had an impact on many dimensions of the industry network. Influences include less available contract work and linear careers, economic recalibration, technological advancements and social media, employment territorialism, the rise of festivals, and the emergence and demise of performance venues.

6.13.1 A shrinking and territorial industry.

Margaret had noticed the industry 'really shrinking. I've noticed opportunities diminishing, of course orchestras diminishing [laughs] in their number and their size'.

Tina lamented that there had only been two cello positions advertised in the state orchestra for the previous 13 years. Likewise, Heidi, who worked in the orchestra as a casual musician, noticed positions that were simply not being filled. In addition, during her studies there had been two full-time professional orchestras to aspire to, now reduced to one. Simon did not feel overly confident for the orchestra's future considering its heavy reliance on government funding (Queensland Symphony Orchestra, 2015) and described the medium as a 'dinosaur', predicting 'whether we have the QSO in 20 years' time, I very much doubt it. There will be some sub-version of it somewhere'. Heidi argued the 'art for art's sake' orchestral business model did not fit with the current economic mindset: 'There is so much more talk about how things need to be profitable which doesn't really work in [the orchestral genre] that's not why it is there'. Chris commented on opera: 'They are cutting down everywhere. So it is just the way of the world with opera, whether it is going to turn around or whether it is a dying art form.… They are all trying to reinvent it'. In short, even if one is to obtain the rare full-time orchestral or opera career, these positions are not guaranteed.

Interviewed musicians valued the portfolio career and the benefits of employment risk distribution. To illustrate, Aaron explained his [chamber group] previously enjoyed several national and international engagements in spite of its high operational overheads. However, without possessing government funding or sponsorship, the 2007–2008 GFC did have a significant impact forcing him to reconsider its delivery. He reinvented a less-expensive version of the concept and was able to turn to other areas within his portfolio of work to continue employment.

Troy also experienced the effects of self-imposed ageism, the GFC and revised fringe benefit tax laws: 'Over the last umpteen years the corporate work's dried up'. He turned to musical theatre as a financially beneficial form of employment, preferring it to music more appropriate to the younger musician: 'It's where the money is … unless you want to do rock bands, and I'm a bit old for that now and it's not regular enough money to call that a career'. Yet Robert noticed that music theatre had not increased their pay rates for some time: 'It used to be that shows were paid extremely well compared to orchestra. Now it's pretty much levelling out. So perhaps show rates should increase again'. Unfortunately, there is no reason for professional music theatre companies to increase pay when they are already remunerating above the Live Performance Award (Fair Work Ombudsman, 2010). To avoid misunderstanding and underpayment, students should be made aware of the relevant industrial awards and the fee structures common in small-to-medium and large arts enterprises.

Lula confirmed the impact of technology for the independent portfolio musician: ‘And that’s affected whether you make an album, or do you just make it digitally available? You know, album sales are slower’. She also noticed the shift in the trend of hiring musicians for entertainment: ‘You used to have a fair few gigs around December and then you would have a break but that has slowed down’. Lula’s view of digital downloads, online access and streaming services such as Spotify is somewhat fatalistic:

> But I also think there is not that much we can do, it’s happened now and hopefully with the people who still want to buy albums and hold them and buy artwork you know for the albums themselves keep doing that.

Nevertheless, a quick Internet search indicates that the hardcopy CD is still viable as a promotional/merchandise tool (Disc Makers, 2016) and vinyl sales are growing (Bartmanski & Woodward, 2015). In addition, while income from digital downloads is more profitable for high-profile mainstream musicians, the CD or vinyl is still a valid strategy for self-promotion and income for the independent musician, particularly when touring (Dredge, 2015). Nerida affirmed:

> People always buy CDs at our gigs but yes the Internet has definitely changed how people sell their music, and how people expose their music. Because it used to be only through gigs—gigs and radio, and if you were lucky you got your clip shown on Rage (which we did which was fantastic). (Nerida)

Jane has witnessed first-hand the impact of technology on ‘recording and session work and composing as well as everyone having a home studio now’. However, she noticed its impact more on the amount of performance work available and the effect on the industry network dynamics. One survey participant ventured the impact of technology was detrimental to the trial-and-error process of the musician: ‘Technology, loss of anonymity/ability to fail (even publicly) without shame (everything is possibly captured by social media)’ (SP102, established musician, but working less than previously). Jane also found the music profession more political and territorial than previously experienced and believed it was challenging to navigate as a new entrant ‘and how to go about that in a diplomatic way’.

For a new or emerging musician, the adjustment to any new employment environment is known to take time and sensitivity when developing networks (Myles-Beeching, 2010a). When asked if music industry territories are more defined than previously, Jane replied:

> Very much. People really want to grab on to what they have. I feel ... I feel strange having an opinion about it because I am such a gypsy and I move around a lot and I sort of want to be sensitive enough to these territories that exist already but also I think it's healthy for everyone to sort of you know get with the times a bit and just … lose the borders.

Jane noted that in Australia the contract work available has declined, causing musicians to be more protective of their industry network referrals. Unfortunately, this change in supply and demand cannot allow musicians to 'get with the times', as Jane suggested. If anything, musicians are reacting to the trends to defend their contract work and sustain their career. Simon also recognised that gate-keepers governed the finite amount of contract employment available and had experienced its negative effects: 'especially in the last couple of years, there are fewer and fewer people having more and more say on who works where and what. And that frustrates the hell out of me'.

Surveyed musicians were asked their opinion about the music industry using the above themes (see Table 6.49).

Table 6.49

Survey Q61: Beliefs About the Music Industry

Q61 I believe the music industry is currently ...:	**Response %**	**No. of responses**
Shrinking—i.e. one or all of: less employment opportunities overall, less venues/festivals, too many musicians, lowered/unchanged pay rate	38.1	93
Becoming territorial higher competition for employment opportunities, impenetrable employment networks, key people monopolising local employment	30.7	75
Growing—i.e. one or all of: more employment opportunities overall, more venues/festivals developing, increasing pay rate	11.5	28
Other	10.7	26
Stabilised—there are enough employment opportunities and venues/festivals for enough musicians	9.0	22
Please feel free to comment on your answer		71
	answered question	**244**
	skipped question	**17**

Overall the surveyed musicians confirmed the music industry was shrinking (38.1%) owing to technological and economical drivers, and in turn, becoming increasingly territorial (30.7%). Throughout the qualitative commentary, there was strong concern for declining pay, greater musician-to-available-employment ratio, larger arts institutions claiming work otherwise given to contract musicians, lesser quality musicians entering the industry and profession, and an artistic scene dumbed down by a social media '"like" culture in which critical mass influences public opinion; in which popularity begets popularity and is somehow confused with artistic quality' (SP67, established musician). Survey participants described territorialism as an innate musician instinct irrespective of industry trends and claimed this in turn affected the ongoing quality of the profession:

> Essentially, musicians, once a 'patch' has been established are quite territorial. Unfortunately, this can lead to stagnation of standards as a 'comfort zone' comes into play, whereby employment is given to those who are seen as friends. I also wish to comment that some very mediocre musicians are also quite fiscally adroit, and, as a result quite manipulative when in a position of control. (SP122, established musician).

Those suggesting the industry was growing adopted an 'it's what you make of it' (SP203, established musician) mindset, charging musicians to drive the industry from within by adopting a stronger independent, entrepreneurial, flexible and professional approach. Emerging musicians conveyed they were unsure of the industry trajectory being so early within their career and perceived a welcoming industry devoid of territorialism:

> Tricky to comment on the industry as a whole as I'm mostly involved in the jazz scene, which seems to be growing—maybe this is because I'm young [aged 22] and lots of my friends/colleagues are entering the industry. No one seems to have a problem getting gigs—Brisbane has a small scene, but it is good with more performance opportunities popping up all the time! (SP170, established musician)

Another established musician working within the same genre concurred location was a defining factor when considering the industry trajectory: 'Unlike most other capital cities, Brisbane's music scene is not full of cut-throats and under-cutters and nasty competition. I consider myself very lucky to have begun, developed and sustained a very satisfying career in this city' (SP105, established musician).

Pre-tertiary music teaching was also perceived to have grown, thereby continuing to support music industry talent growth. However, shifts in generational perspectives of music education did not bode well for the future of Western art music:

> Lack of tenacity with students learning instruments: they seem to give up as soon as it seems hard, their parents don't make them follow through, or they prefer to spend the time playing video games or being on their phones—students preferring popular instruments rather than traditional band instruments—students teaching themselves popular instruments rather than desiring lessons on band instruments through teachers at school. (SP62, established musician)

For classical musicians, there was a strong perception that the industry was comparably more conducive to successful employment abroad: 'If considering overseas markets, growing substantially, if musicians are willing to travel' (SP11, established musician). Regarding opera: 'In Australia I think it's very slow. Internationally I have a sense it's different, possibly more vibrant with more happening' (SP 60, emerging musician). It would appear the cultural attitude towards classical music was perceived as healthier in Europe:

> Here, in [Holland], there is more funding available from the Government (at least for now), audiences are generally younger, also audiences in general are more tolerant of contemporary classical music. I feel that since being here I've been able to sway my performance:teaching ratio far more towards performing that I perhaps would've been able to if I had stayed in Australia. (SP13, established musician)

Another described the US as possessing an employment-rich but financially stagnated industry, somewhat echoing Australian trends: 'In America there is as much work as 20 years ago, but that work is less well-paid. There are more musicians but a smaller pool of money. Dominant institutions hold the purse-strings' (SP171, established musician).

One related a disturbing Australian story of industry cannibalisation locking out emerging musicians, demonstrating a further lack of industry wellbeing:

> I was very surprised to recently hear a 'scratch' orchestra perform for a semi-professional ballet company. There were at least 20 musicians in that orchestra who have full-time positions in one of [capital city]'s professional orchestras.

> They were getting paid $70 a call for this work. I wonder why they would take this work when it is the perfect work for students to cut their teeth on. I spoke to a few and asked why they were doing it—they said they thought it was fun to play a low-pressure gig. (SP83, established musician)

Such unethical professional practice is of concern, particularly as a growing number of musicians are competing for diminishing employment opportunities. As one musician stated: 'Consequently there are certain performance opportunities which many younger musicians may not experience until much later than we did or if ever— such as orchestral or the musical scene' (SP257, established musician). As the opportunities current established musicians had to learn on the job are now in limited supply, it is the responsibility of tertiary music institutions to better prepare student musicians, not just for the present realities but the probable future realities of the profession. Furthermore, they need to instil a code of professional ethics in student musicians that promotes ethical behaviour within a shrinking and territorial industry.

When discussing with the students the advantages and disadvantages of linear versus non-linear careers, it would be easy to promote the creative and financial virtues of a portfolio career and disregard traditional musical employment. However, vocational preparation educators need to be mindful of their fellow educators and mentors who have spent the majority of their career in linear or plentiful employment.

The survey confirmed that the students graduating prior to the early 90s shared this experience. One survey participant now working in the field of jazz and popular music reminisced: 'There were more playing opportunities and venues I feel. You could be in one band and work six nights a week; now it's the opposite (be in six bands to work once or twice a week)' (SP163, established musician). Another who had graduated in the early 1990s commented on the industry change for classical musicians:

> When I left the Conservatorium of Music there seemed to be more practical employment opportunities e.g. two main orchestras, lots of freelance orchestral/pit work and chamber music ensembles. Now it's more of a closed shop, with keyboards replacing strings and traditional freelance work being given to full-time orchestral musicians. There also seems to be a push for experienced Instrumental teachers to get Education degrees to be able to teach classroom music. Also the social media aspect for networking and the need for constant self-promotion is overwhelming. (SP149, established musician)

Therefore, the students' aspirations may not be so quick to reform, considering the prior years invested in their career dreams, and they may resent the messenger of truth and disengage from all course content. For such students, framing sustainable skills as a strategy to add value to one's primary employment would be better received.

6.13.2 Exploring potential industry growth and positive change.

As the industry environment becomes more challenging and competitive for new industry entrants, trial-and-error learning opportunities will continue to decline or not be tolerated. Graduates will need to adopt 'skills of initiative' to create their employment and learning opportunities, in addition to the skills required for full-time or contract work, supplemented by the interpersonal skills required to navigate work territories. The current state of venues, festivals, social media, technology, and future industry trends were recognised as factors influencing vocation preparation curriculum design to allow students to foster industry growth and positive change.

6.13.2.1 Venues.

For graduates in Western art music creating their own performance opportunities, venues need to be in abundance and accessible. Following Lula's return to Brisbane after over a decade of absence, she perceived an increase, or at least a healthy turnover, of performance venues. Nerida, who ran a small [world music] band, disagreed, reflecting on the increased competition, less venues and performing opportunities. Derrick concurred, offering a longitudinal perspective on the performing industry competition for jazz musicians and the dynamics of his industry networks:

> In Sydney in the '80s no one thought about not having a gig. If you didn't have a gig on the weekend someone would ring up on the Thursday or Friday and you would be working. And then it did change in the '90s—it really just died and I think it just got tougher. And I think it is still tough … you got much more people playing but I don't think there are more venues

6.13.2.2 Festivals.

The increase of Australian music festivals (Delic, 2012; Gosnell, 2014; Reddy, 2015; Triana, 2012) hosting diversity within the larger classifications such as jazz and classical mitigates the venue concern to a certain extent. Nerida discussed her success with this medium: 'Now there is a multitude of festivals that a band like us could apply for: Folk and world and jazz, even normal music festivals would have us because we are a bit exotic and whatever'. However, Margaret warns that while festivals are providing musicians with performance opportunities, it is to the competitive detriment of independent production and provides an ambiguous understanding of the current health of cultural activity and audience's art appreciation. She summarised:

> Because they kind of give audiences an easy smorgasbord of things to choose from … 'Here is the [capital city] Festival, here are all the things you can do, choose one'. And I think that they have such a massive marketing juggernaut behind them that it makes it easy for people to say, 'ooh this is big and shiny and bright and sparkly and it looks exciting and interesting and we should go because it seems like the thing to do'. Whereas you know just your little independent performance doesn't have that massive marketing juggernaut behind it, it's not part of a big smorgasbord, so you have to work harder to try and find your audience and the audience has to work harder to get there because they see that it's not part of something big, so 'hmm is it worth going to? I don't know?'

These trends in contract and self-instigated employment provide further implications for vocational preparation design, such as the inclusion of marketing and promotion, festival application, audience development and retention, and potentially social media. Of the latter, Derrick is sceptical: 'The world just goes in the Facebook pattern of everyone patting each other on the back saying how fantastic they are. I think that's about the only thing that Facebook does'.

6.13.2.3 Social media.

One can speculate whether musicians are utilising their social networking tools efficiently or, as Nerida revealed, struggling with the administration time required to service so many available social media platforms: 'If we were really a constantly gigging band then you can justify having all of those things up and all of those places for people to reach you but every site mirrors the other'. Instead, Nerida strategised to limit her online presence, opting for quality rather than quantity: 'So we have got Twitter, we have Facebook, got a web page and SoundCloud. That's it and that's all you need'. Nerida's reasoning justified why one would not overwhelm undergraduates with in-depth social media education.

James conceded a more literal approach to social media was required in his field of sound design and regretted not utilising it more to contribute to his employment community: ‘So it’s not trying to suck up to other composers, it’s being part of the community with the people who are potentially going to make the next game and get to know you’. Greg admitted he had some success with this strategy in increasing his network among like-minded music technologists and believed online engagement offered something face-to-face interaction was incapable of achieving: ‘It’s people who become familiar with who you are in a way that the Internet allows us very uniquely’.

Margaret recognised that the use of social media is valuable to promoting her events. However, as a digital immigrant (Prensky, 2005), she appreciated it required more in-depth knowledge application that she did not possess:

> I print flyers and I make a Facebook event and I tell people about things and it’s really hard work to get people to come to gigs. And I think that’s not just me– it’s a general thing but some people do it better than others and I am not sure what their secret is.

It would be easy to assume that younger generations of musicians do possess these skills and it would therefore be an unnecessary addition within a vocational preparation course. However, with more of the younger generation leaving certain social media platforms (Andrus, 2015) and older age groups adopting social media (Lenhart, Purcell, Smith & Zickuhr, 2010), ensuring future musicians have the skills required to access potential online audiences is important.

6.13.2.4 Technological impact on the master-apprentice model.

It was interesting that several of the participants were active teachers, but only Tina considered the technological changes to education such as Voice over Internet Protocol (VoIP) delivery, Skype lessons, and pre-recorded YouTube links. The contentious issue of sound quality aside, these delivery modes provide a valid, globally accessible option to prospective students. Rather than viewing this as a threat to her portfolio career, Tina welcomed the deconstruction of the master-apprentice teaching model, citing it as ‘a very outmoded outdated way of delivering information’. Tina proposed that student musicians require ‘mentoring’ from a variety of means.

Regardless, it is interesting to note that these musicians did not consider their industry from a global perspective, and that teaching was not verbally considered part of their music profession, affirming the distinction between what Throsby and Zednik (2011) classified as ‘creative work’ (performance) and ‘arts-related work’ (teaching) (p. 9). Surveyed musicians were asked, ‘what non-music skills and knowledge do you consider graduating music students need to sustain a music career in the 21st century?’ (see Section 5.3.16). Any form of educational and pedagogical knowledge was deliberately omitted from the answer choices to further understand how musicians prioritised and categorised this skill. Only one participant commented:

> I note that you do not include teaching skills on the list above, and I suggest that these are essential in order for young musicians to decide whether they like teaching or not, and if not, to plan a strategy to deal with that early on in their careers. (SP259, established musician)

It could be speculated that musicians either considered pedagogy a music skill, and therefore not applicable to the question, or a non-music skill. As this participant demonstrated, it was valued more as arts-related employment or a secondary or ‘fallback’ role to the music profession. As technology continues to allow students choice of information, and therefore critical discernment, the relevance of the master-apprentice model may decline to be replaced by a teaching-artistry model whereby a variety of coaching and informational sources/styles is welcome to produce an independent and reflective musician.

6.13.2.5 The future of live music.

David Bowie recognised the impact of the digital music revolution, predicting:

> You’d better be prepared for doing a lot of touring because that’s really the only unique situation that’s going to be left. It’s terribly exciting. But on the other hand it doesn’t matter if you think it’s exciting or not; it’s what’s going to happen. (as cited in Pareles, 2002)

Aside from technology-driven change and the redefinition of industry networks, musicians noticed the early stages of a return to live music production. Nerida identified the trend where musicians and audiences alike were weary of presenting via online platforms and described the mindset as ‘let’s just do something real and solid and not put it out there in the ether, let’s just get back to doing real stuff’. Tschmuck, Pearce and Campbell (2013) explored this phenomenon called the ‘experience economy’ and invited higher education institutions to prepare for market need. Robert also recognised audiences were increasing: ‘In recent times it’s just been so many sold out concerts’ and mentioned one night in the city when there was heavy competition between ‘five massive events at the same time and every single one was sold out’.

CSIRO’s principal scientist in strategy and foresight, Stefan Hajkowicz, and his research team predicted a trend of ‘rising demand for experiences over products and the rising importance of social relationships’ (Hajkowicz, Cook & Littleboy, 2012, p. 3). They argued that while social media provided a cheaper platform between the masses and the individual ‘there is still a preference for face-to-face interaction’ (Hajkowicz et al., 2012, p. 23). The arts may be well placed within this growing trend of need for authentic experiences, which bodes well for current graduates. However, in what form remains to be seen.

Aaron advocated, ‘the core essence is the fact that people will always want to hear music, that hasn’t changed’. Nerida agreed: ‘Look, there is always going to be gigs, always, because people love live music’. Music Australia’s CEO Chris Bowen’s (2015) report confirmed that live music is not dead, but the ongoing problem of ageing and declining audiences as observed for major performing arts organisations, required a revised arts policy. He stated, ‘the independent artists, micro, small and medium companies draw in and develop new talent, drive innovation, and open up new possibilities for connecting and engaging with audiences’ (Bowen, 2015) and thus required support. However, Greg argued that the changes in technology over the last 10 years had affected audiences’ relationship with music. The national advocate, Music Australia, identified many recent challenges of the music industry, including a need to convince audiences to ‘valu[e] and respect music in our ‘get it for free’ age’ (Page, 2015). Greg reflected on this impact:

> What that means is that careers have changed too and because the careers are changing and … nobody knows exactly where the money is. It wouldn’t be true to say there is no money left in music, it’s just that people in their existing trajectories aren’t yet familiar with where the new possibilities are.… So in aid of all that I think students need to be encouraged to broaden their scope.

In spite of a future of potential employment opportunities, Greg’ statement suggests our upcoming musicians will need to be introduced to a broad array of career options, affirming that specialisation is not a viable option (Bennett, 2005). This is particularly for those students wishing to work within lower populated areas such as small metropolitan, regional or rural settings (Coulson, 2012). Tina also thought the requirements for the independent musician's modern-day toolkit needed to include self-instigative management: 'You just have to be very determined and very good at project management and very good at people'. However, realising these were not innate skills, she rationalised, 'probably not all classical musicians are good at that though'.

6.14 The Twenty-First Century Musician.

6.14.1 The 'business' musician.

Menger (1999) described arts careers as entrepreneurial, considering the similar independent business processes, risk-taking and commitment required. This study concurs with Coulson's (2012) view that musicians are 'accidental entrepreneurs', 'since most of them did not set out to start a business' (p. 251). When asked to rate, *In general, I consider myself an entrepreneurial person,* less than half (47.81%) responded positively (see Table 6.50), despite demonstrating enterprising careers, self-created work and adoption of non-music skills.

Table 6.50

Survey Participants' Self-Perception of Entrepreneurialism

Response	**Strongly disagree**	**Disagree**	**Unsure**	**Agree**	**Strongly agree**	**Total**	**Weighted average**
%	1.19%	25%	25%	39.68%	9.13%		3.31
n	3	63	63	100	23	252	

Coulson (2012) argued the nature of employment (e.g. full-time, contract and self-instigated) was contingent on career choice. I propose that this can influence a musician's knowledge and acceptance of business norms required for a sustainable career and, as demonstrated by the musicians' employment activity reported in my study, this begins prior to undergraduate training.

In revisiting the non-music skills and knowledge needed throughout musicians' careers, more than half of the respondents selected the diverse array of hard and soft skills presented in Table 6.51. Grant writing, contract law, IP/copyright were comparatively less used; however, at 45+% of this is still substantial.

Table 6.51

Survey Participants' Non-Music Skills and Knowledge

The non-music skills and knowledge I have needed to assist my music career includes (please check all that apply):	**Response %**	**No. of responses**
Interpersonal skills—i.e. your ability to get along with others while getting the job done	86.6	220
Time management	81.1	206
Intrapersonal skills—i.e. having awareness of how your actions affect the world/people around you	77.6	197
Education knowledge	76.0	193
Networking	74.0	188
Finance—e.g. tax and superannuation	69.3	176
Persuasive writing (communication) skills—e.g. CV/web copy/email newsletters/press releases etc.	68.9	175
Health management (ears, body, mind)	67.3	171
Self-promotion—e.g. using web/social media and/or print media	66.9	170
Negotiation	66.1	168
Finance—e.g. savings and investment	63.8	162
Event planning management	59.8	152
Persuasive speaking (communication) skills—e.g. presenting to prospective sponsors/investors for financial or in-kind support or phone conversations with presenters/press/radio interviews etc.	56.7	144
Marketing—e.g. audience development	53.9	137
Grant writing	46.1	117
Contract law—reading and/or writing contracts	44.9	114
IP/copyright	44.9	114
Other	3.9	10
I have not needed any of these skills	0.8	2
Feel free to give details		27
	answered question	**254**
	skipped question	**7**

The interviewed musicians proactive in initiating their own work appeared more knowledgeable about the industry environment and were able to discuss their non-music skills in detail. For example, Nerida described her strengths in producing promotional materials, Margaret had applied for over 30 grants, Aaron was highly conscious of intellectual property, copyright and image protection management, and Tina continually upgraded her business skills by online education. However, these business processes were not always embraced positively. Tina cited the administration of her work as a 'career low', 'spending way too much time sitting and developing projects rather than what I am actually really interested in doing which is rather the artistic process, the actual "doing of the thing"'.

Survey participants were asked their opinion of the supporting business skills required to sustain their career (see Table 6.52). The majority found these necessary (81.10%), but time consuming (52%) and, for some, challenging (39.8%) to manage.

Table 6.52

Survey Participants' Opinions of Business Skills

I find the business skills required to support/sustain a music career ... (Please check all that apply):	**Response %**	**No. of responses**
Necessary	81.1	206
Time consuming	52.0	132
Challenging	39.8	101
Interesting	22.8	58
Boring	17.3	44
Easy to adopt	14.6	37
Abhorrent i.e. inspiring disgust and loathing	6.3	16
Other	2.8	7
Feel free to comment on your answer		46
	answered question	**254**
	skipped question	**7**

Unfortunately, time-saving business strategies such as emailing were not always the most productive. Lula suggested her shyness led her to communicate via email rather than the phone: 'I find calling is hard, emailing is safer'. She mentioned she had varied success with record labels via this method. After suggesting that people will find it harder to say no to requests if it is a face-to-face conversation, she appeared surprised and stated: 'That's really good to consider—I haven't considered that'. Lula's example suggests that musicians' traits such as introversion, neuroticism and anxiety (Kemp, 1981; Lehmann et al., 2007) can prevent musicians from embracing the more extrovert business processes to the detriment of their employability. To this end, an exploration of the musician psyche and foundational career motivation would enable the understanding, and subsequent development, of undergraduate career confidence.

Aaron was more confident with adopting the business skills required, but, like Tina, found it hard to find the balance between administration and artistic activity: 'Less creativity, less practise, less music making, so that's not good for me, I need to have that in balance'. He found it sometimes prevented him from taking on more self-instigated work, rather preferring contractual employment. Arts administration was considered as time-poor and described by some as 'unpaid' (Aaron). Overall, these participants represented themselves as 'accidental entrepreneurs', and generally expressed a need, rather than desire, to upgrade their skills for more effective outcomes.

Surveyed musicians were asked how they had gained these non-music skills and knowledge. Table 6.53 indicates that *trial and error* (89%), otherwise considered as on-the-job training, and relying on *colleagues/friends* for advice (81.0%) was the most popular, with just over half using *online search* engines (51.6%) for information. It was interesting that some had gained this information via their further study and undergraduate education; however, the commentary of others demonstrated sincere regret their undergraduate training had not provided the opportunity for career management skills.

Table 6.53

Survey Q56: Acquisition of Non-Music Skills and Knowledge

I have gained this information via ... (Please check all that apply):	**Response %**	**No. of responses**
Trial and error	89.0	226
Colleagues/friends	81.9	208
Online search	51.6	131
Further study	37.8	96
My undergraduate training	35.8	91
Publications	29.9	76
Industry support initiated events/conferences (e.g. Arts Queensland, QMusic, Music Council Australia etc.)	26.8	68
Other	5.5	14
Feel free to comment on your answer		34
	answered question	**254**
	skipped question	**7**

Interviewed musicians engaging in contract work were not disinterested in the business processes of the industry but struggled to answer the question, ‘What non-music skills have you had to learn since your degree/diploma to support your career?’ Some gave unrelated answers, preferring to discuss musical concepts they wished they had learnt. Troy, who ran a non-music franchise, went so far as to indicate his music career and non-music business required separate management skills: ‘The business side of what I do was a huge learning curve but for music—there is not anything particularly that I can think of that comes to mind for music’. One could argue that organisation, finance and networking are fundamental to any career activity, music or not. However, it would appear these musicians managed successful and active careers, but were not familiar with the language associated with their business activities. Contrary to the surveyed musicians, the art of negotiation and grant writing were considered the most popular learned or required strengths to support their portfolio careers.

In the interests of creating a musician capable of interacting in the broader community and communicating their strengths, the usefulness of business language needs to be made explicit within a vocational preparation course. This is particularly pertinent in raising awareness of the value of the portfolio musician, which this study has revealed is romanticised and misunderstood. One surveyed musician who had experienced MLaaM suggested it had given her enough information to interpret the business language and realise what further knowledge she required and how to obtain it:

> My undergraduate training provided a great intro to a lot of these topics. I had enough information to know what knowledge I was missing—I could understand information on the web searches easily as I knew the general vocab, etc. to interpret the rest. My colleagues/friends are generally my port of call for everything—after I've found the information online I'll likely corroborate my findings with theirs (or their experiences). (SP170, established musician)

Surveyed musicians were asked what further knowledge they required to support their career. Table 6.54 reveals continuous learning of *Education/Pedagogy* (28.8%) was commented as fundamental to a successful education career and mitigated burnout: 'You have to keep learning, or you become stale' (SP209, established musician). It was interesting that health management was a comparatively lower priority (25.1%) irrespective of the growing understanding of an industry requiring reform in this area (van den Eynde et al., 2016) and the ongoing new discoveries concerning musicians' health (Ackermann et al., 2012; D. Kenny et al., 2014; O'Brien et al., 2013). Curiously, only 24.7% musicians required further knowledge of *event planning* compared to those currently using this skill (59.8%), possibly suggesting project management was considered a static skill. It appeared that other hard skills such as *IP/copyright*, *marketing*, *grant writing* and financial concerns continually evolve owing to changing environmental forces and were valued comparatively higher as professional development requirements than soft skills such as *inter/intrapersonal skills* and *time management*. Working with people and organising one's life seemed to be assumed skills by these musicians. A current-versus-future skill analysis is revealed in Table 6.54.

Table 6.54

Survey Q55 v. Q57: Current (n= 254) and Further Skills/Knowledge Required (n=243)

Current skills in use v. further skills/knowledge required for career sustainability.	**% in use**	**n= in use**	**% need more**	**n= need more**	**% change**	**n= change**
I have not needed any of these skills/ I feel I do not need more knowledge about the above	0.8	2	9.1	22	8.3	20
Other	3.9	10	4.5	11	0.6	1
IP/copyright	44.9	114	35.4	86	-9.5	28
Marketing—e.g. audience development	53.9	137	44.4	108	-9.5	29
Grant writing	46.1	117	36.2	88	-9.9	29
Contract law—reading and/or writing contracts	44.9	114	28.0	68	-16.9	46
Self-promotion—e.g. using web/social media and/or print media	66.9	170	40.7	99	-26.2	71
Finance—e.g. tax and superannuation	69.3	176	41.2	100	-28.1	76
Finance—e.g. savings and investment	63.8	162	34.6	84	-29.2	78
Persuasive speaking (communication) skills—e.g. presenting to prospective sponsors/investors for financial or in-kind support or phone conversations with presenters/press/radio interviews etc.	56.7	144	24.7	60	-32	84
Event planning management	59.8	152	24.7	60	-35.1	92
Negotiation skills	66.1	168	28.4	69	-37.7	99
Health management (ears, body, mind)	67.3	171	25.1	61	-42.2	110
Persuasive writing (communication) skills—e.g. CV/web copy/email newsletters/press releases etc.	68.9	175	26.7	65	-42.2	110
Networking	74.0	188	28.4	69	-45.6	119
Education/pedagogy	76.0	193	28.8	70	-47.2	123
Time management	81.1	206	17.3	42	-63.8	164
Intrapersonal skills—i.e. having awareness of how your actions affect the world/people around you	77.6	197	13.6	33	-64	164
Interpersonal skills—i.e. your ability to get along with others while getting the job done	86.6	220	13.2	32	-73.4	188

Musicians were then asked how they planned to seek this information. Table 6.55 reveals the industry network (61.4%) remained a strong source of information, as does online (49%). These could be perceived as the quickest strategies to attain such information. *Trial and error* was valued (44%), but not to the extent as previously experienced (89%), perhaps owing to the time taken in doing so or declining opportunities. Seventeen per cent suggested they did not plan for further training; but close to a quarter of the musicians were considering further study in support of skill attainment.

Table 6.55

Survey Q58: Musicians' Strategy for Future Non-Music Skill Attainment

I plan to seek out this information via ...:	**Response %**	**No. of responses**
Colleagues/friends	61.4	148
Online search	49.0	118
Trial and error	44.4	107
Publications	27.0	65
Industry support initiated events (e.g. Arts Queensland, QMusic, Music Council Australia etc.)	26.6	64
Further study	24.9	60
I do not plan to seek further information about the above	17.0	41
Other	5.0	12
Feel free to comment on your answer		22
	answered question	**241**
	skipped question	**20**

This data describing musicians' current and future skill acquisition describe not only what musicians are confident with, but what they recognise future industry trends will require of them and those musicians entering the profession. The higher need for *self-promotion* and *marketing* indicates communication with a broad audience is vital for sustainability, and affirms the perception of the misunderstood or lesser-valued musician by the general public. These skills also indicate an increasingly competitive environment owing to the shrinking and territorial industry, where new entrants will need to create innovative market niches within or beyond conventional forms of music delivery. Those seeking linear or contract careers will find trial-and-error learning to become virtually redundant and feel increased pressure to be employability-ready. In short, the gap between training and emerging musicians will shrink owing to increased competition; therefore, the pressure on tertiary institutions to train musicians alongside non-music skills will rise. Undergraduate students need to be reminded that increased career support training at tertiary level will reduce the need for the trial-and-error experience and create more time for the much valued and necessary development of core musical craft, which in turn fosters paid employability.

6.14.2 Perceptions of emerging musicians.

The interviewed musicians' consideration of current or recent undergraduate students described a notable change in attitude towards music and music education, largely influenced by technology, the master-apprentice conservatoire one-to-one model, and a privileged upbringing. Of the latter, Tina implied that in contrast to her free European training, the cost of learning music excludes potential future musicians, particularly those from lower socioeconomic backgrounds and regional areas:

> I am seeing in a regional area talent just not able to be nurtured and not able to come through into the system, just because there just isn't an opportunity for them to get trained or buy an instrument or you know experience it, which I think is a shame.

Heidi disclosed that she came from a lower socioeconomic background and marvelled at the lack of worldview current undergraduates possess, 'so they live at home, they don't have any idea what's going on … or what's involved for other people'. Heidi described her undergraduate experience living on Centrelink, when her inability to go on an international tour with the state youth orchestra was met by her peers with 'just ask your parents for the money!'

Heidi realised the cost of living had increased since her undergraduate training and questioned how students cope. Where resilience and resourcefulness appeared the core of sustainability for these musicians, Heidi felt the current generation of recent graduates was 'blinkered' to their opportunities and too selective, therefore requiring greater self-awareness 'to be a bit more flexible to possibility' and 'open to particular types of music'.

Tina confirmed this attitude occurred prior to tertiary study and discussed her incredulity at her students' willingness to say 'no' to certain paid work, not understanding the potential network and industry opportunities it could bring:

> What I find amazing is how many of my students even aged 17 who haven't gone through training yet in a [conservatoire] will say to me 'do you think I should bother playing at this wedding?' and I look at them and [say] 'you are about to earn $150 sitting playing some of the easiest chamber music that you will ever play in your life and you are going to be playing to a guaranteed audience of say 100 people who might actually say 'hey that was great can you come and play at our wedding?'

Tina's astonishment was no surprise considering the strong 'say yes' culture among her own peers. As Heidi implied, this student's response was more likely from a lack of awareness and a privileged upbringing rather than informed industry knowledge. Tina also noted that many musicians progress throughout their degree without understanding their primary motivations to do music:

> Out of the 25 young [de-identified instrumentalists at the Australian Youth Orchestra National Music Camp], when you ask them what do you want to do they all look at you as if to say 'well isn't it obvious I want to be a [de-identified instrumental] player?' But then when you start to actually ask them what does that mean, very few of them had actually thought that through and yet some of them are 23-24-25, they are already in the profession working, freelancing, independently creating work for themselves.

Tina's commentary demonstrates that career, motivation and identity awareness are not realisations that develop via professional experience or maturity alone. Furthermore, such conversations need to be part of reflective skill development within undergraduate training and inherent to the culture of the conservatoire. However, Tina noted an inhibiting flaw in the conservatoire master-apprentice model: 'I am always alarmed at how many young musicians I come across, in the classical music industry anyway, who really feel that just because their teacher said something that means that they are going to become that'. Vocational preparation courses instructing undergraduates to independently consider their careers would be challenging to acquit successfully without faculty 'buy-in'.

Tina suggested that students' choices regarding their education began too early and perhaps students are too young to think for themselves: 'for example I had a conversation with 12 and 13 year olds and parents about why they should continue with music when they have only done it a few years' and advocated the need for compulsory education. Although Simon felt the master-apprentice model was still relevant, the respect for the educator role had declined: 'I miss those days where the student d[id]n't criticise the teacher'. Aaron reflected that the master-apprentice model and the content taught did not relate to his current career, but there were no alternate forms of education: 'Back then there was just the highway or no way. You had to go that way. That was what was on offer and you just went "oh well, got to go that way I guess"'. Aaron identified that a music degree was now virtually obsolete if wanting a career in performance or composition, considering the variety of independent learning technologies available.

Considering the current Y, Z and Millennial generations are more discerning compared to those previous (McWilliam, 2005), vocational preparation courses not only need educators who will champion the cause but also need to integrate students' perceived ‘heroes’ to create further sustainable impact on learning outcomes. In utilising industry resources students can choose their mentors, who in turn offer industry education in addition to the master-apprentice experience. This strategy value-adds tertiary music education competing with the online education environment, strengthening the argument in favour of ‘why enrol in a music degree?’

Aaron and Lula questioned whether accessible online information had a negative impact on the depth of tertiary music students’ education. Lula commented that her major study and ensemble students’ approach to learning contrasted with her experienced method of saving to purchase music and ‘we listened to them until they were worn through’:

> They own a lot of content and they own a lot of material but just in general I feel like just a few really take the time to soak that up and spend time listening and studying it.… [They] have their collection and their friend’s collections all on their computers but they wouldn’t be able to tell you what they sounded like.

Justifications for this attitude may include students’ struggle with a crowded curriculum, personal financial demands driving part-time employment and realisations of a competitive music industry compelling increased practice at the cost of other learning activities. However, Tina found students were content with less preparation. She felt this was in contrast to what she had previously experienced in European and Asian countries: ‘I find them quite lazy … in all the time I’ve been teaching here in Australia it’s very rare to find a student who will actually be prepared and will have done more than requested’. Vocational preparation lectures will need to anticipate where a compulsory course with challenging content lies in the hierarchy of degree engagement. Lectures designed for maximum impact will include tasks aligning with Australian students’ core motivations for achieving a career in music, inspiring them to further engage in all areas of their degree.

Robert noticed this lazy approach to learning led to substandard behaviour in the professional workplace: ‘They come in without actually having prepared their parts properly or even having perhaps listened to the music’ and described graduate students as highly skilled but ‘extremely cocky’. Although advanced as performers, Robert considered their employability skills to be at novice level: ‘It’s not great because they come in as an absolute beginner without giving their respects to what they’re in’.

Resonating with Sinek's (2016) controversial online discussion of Millennials within the workplace, Tina added that students possessed 'a strong sense of entitlement … which I don't remember necessarily being around in my time, back in my day'. Lula also suggested the ownership and accessibility of content has created a 'now' culture and made the undergraduates 'entitled in that way'. She believed this had ramifications on their resilience levels and understanding of delayed gratification:

> And they get quite very disappointed when they don't get what they've gone for. So that's a hard reality for these guys because everything is a little bit more available to them but they haven't necessarily had to work really hard for it.

Nerida felt undergraduate talent had not changed, but the distraction of social media created a lackadaisical approach to class engagement (during which she demands all tertiary students put their phones away) and professional communication: 'Trying to get things organised and the lack of communication and the days and days and days of waiting to hear from someone when you are trying to ask about a gig. That's not professional'. Nerida rationalised she had not grown up with the technology but was unsympathetic: 'This is your job and your job isn't just to play music, your job is about everything else that is connected with being a musician and you can't be a musician if you don't do all the other stuff [professionally]'.

6.14.3 Adopting professional behaviour.

In advising students of correct professional behaviour, a 'back in my day' approach to vocational delivery poses the threat of disengaging the student more interested in current contexts. Indeed, while the stories these musicians tell may be considered interesting by some, the more self-aware student would deem it common sense and dismiss the entire course as unnecessary. While it would appear explicit knowledge of professional behaviour is valid to include within vocational preparation, it may be too late to trial these skills in authentic workplaces. Rather, real-world experiences within the degree, where professional behaviour is assessed, would ensure feedback in a safe education environment designed to have minimal negative impact on future careers. These experiences would further aid students' consideration of career pathways and networks. Whether these activities can be placed within a vocational preparation course or considered within degree programme reform is dependent on the time required to successfully acquit such activities, institutional funds available, willing industry networks, industry versus university timetabling, and the availability of mentors. However, care must be taken when planning such activities, as illustrated by Heidi's undergraduate degree experience of the St Martin-in-the-Fields' collaboration with the conservatoire's symphony orchestra. Although cited as a degree highlight, she found her professional desk partner to be 'the most miserable guy'—apparently his wife in England was ill and he was missing his daughter. Heidi acknowledged that this alone gave her insight into how hard life as a touring orchestral musician can be:

> I was like 'oh dammit I wish my desk partner was more fun' but it was probably quite a good learning experience just to sort of see that. At one point ... everyone gave us a standing ovation and I [said], 'oh this is really fun' and then he said 'oh maybe their bottoms got tired sitting down ...'

In addition, this process required no feedback from her desk partner beyond musical commentary exchanged within the rehearsal and performance process. Structured activities including referral letters and assessment reports from a variety of industry sources (conductors, colleagues, reviews) would ensure a more rigorous process and encourage further self-awareness of professional behaviour and procedures. Implementing such initiatives can incur legal hurdles as outlined by the Fair Work Act regarding internships, work experience and unpaid employment (Fair Work Ombudsman, 2016). For students to experience authentic professional environments external to their educational institution, they are effectively performing 'work normally done by paid employees' (Fair Work Ombudsman, 2016) and are not operating within an observation-only role and cannot choose their own hours. Unless the activity is part of their course, students by law are required to be paid. This presents nominal complications such as the workplace requirement for expensive personal instrument, public liability, and accident and injury insurance. Major concerns include the prospective replacement of more able and available established professional musicians, adding to the stress of an already competitive environment and potentially damaging future industry-institution networks. The solution is to create entrepreneurial course-embedded and student-driven authentic employment experiences.

6.15 Disparity

6.15.1 Marching to a different drum.

Many of the interviewed portfolio musicians stated they felt very 'different' to their peers during their undergraduate study regarding work ethic (stronger) and degree approach (more engaged). Margaret had felt the need to initiate her own projects early in her degree to avoid being funnelled into a career she had no sincere interest in: ‘I can see the benefit in a lot of the things that we were taught but we weren’t ever taught to really look beyond [orchestral performance]’. Jane’s approach to music changed from a solo concert pianist aspiration to something less isolated and more collaborative. As this mindset was unlike her classical pianist peers’, ‘I didn’t really bond with any of them, there were a couple in the early days in the first couple of years but then it was more sort of jazz musicians that I ended up making long-term friends from’. Lula called herself a ‘Miss Goody Two-Shoes’ who did as instructed and was ‘just here for the music. I wasn’t here to go to [the pub]’. Heidi’s peers also went to the pub, at times to reflect on career uncertainty. For Heidi, her own career concern rather motivated her practice routine, which her colleagues found surprising: ‘I would be at the Con at night and it would be “what are you doing here?”’. Tina, who had studied at the Royal Northern College of Music in Manchester, commented that her undergraduate colleagues were very dedicated practisers, ‘but at the same time they would be very shut off from the other experiences that that institution was creating’. In spite of these opportunities, teachers unwittingly thwarted her own attempts to become the musician she wanted to be. Rather, ‘they wanted me to please whatever agenda it was for them’:

> I can remember having this friction that this degree isn’t quite fulfilling all of the expectations I had and so therefore I was the one who would go to concerts or go to the jazz up late or start to create those networks for myself because there wasn’t those opportunities provided within the course. (Tina)

Likewise, Troy’s study did not integrate his commercial and music theatre interest. He reflected, ‘I actually did the classical course, and it was a bit of a square peg round hole sort of thing for me, so I did it and got through’. Instead, he added performing activities to his degree that he found more enjoyable.

This tolerance of a conservatoire model designed for linear careers implies that these musicians were not ones to follow the culture of their peers or be completely persuaded by their mentors. Rather, they were more driven by their intrinsic motivation and relationship with music, indicating key requirements of career sustainability. Beyond curriculum revision, explicitly introducing the optional pathways of degree engagement and career choice within a vocation course would allow more undergraduates the opportunity to plan their degree accordingly and defend their reasoning with researched evidence. Consequently, this would create a student culture of independent career consideration. In turn, this may act as a catalyst driving curriculum review of the master-apprentice model.

6.15.2 Gender.

Of interest, most of the male interview participants noted that their career direction and degree approach was initially undefined. Although Troy declared himself to be competitive and 'I can honestly say I would be the hardest practising one there' he initially did not know what career path to choose upon school completion: 'I was really a bit of a waffler'. His parents were the ones to suggest conservatoire enrolment after his exploration into council employment opportunities. Likewise, Robert's parents, who were instrumental teachers, directed him to begin a Bachelor of Music degree after he took a gap year delivering pizzas and working in bars. However, even a full scholarship could not persuade him to remain enrolled upon beginning casual orchestral work. Greg did not possess a clear understanding of his career path, and after realising the effort required for an orchestral [de-identified instrument] career, changed his major to composition. Even so, he took four years to complete a three-year degree 'because I was quite unfocused back in the early part' and failed a few subjects. James had initially begun a commerce degree and although regarded himself more mature than his music degree peers, felt he somewhat wasted his degree time. However, he argued that his life and professional experiences during that time were equally valuable. Chris also described himself as 'wasteful', wasting the opportunity to self-promote: 'so I was a bit backward in coming forward, people would probably say I was too self-deprecating I would never push myself to go forward'.

An opportunity therefore exists to begin vocational preparation in the pre-tertiary education domain, particularly for boys whose maturity and decision-making skills appear to be not as developed. For Greg, once he had made the decision to become a composer, his commitment significantly increased, regardless of his lack of ability: 'I wasn't as good a composer as most of my peers, even though I felt that was what I wanted to do, so I made a very strong commitment to it and that's sort of carried me through I think'. Likewise, for Troy, 'the academics were not my forte, but [the] practical side was, which was the course anyway and that was what I was hell bent on'. Conversely, Tina argued that being female had allowed her to be coerced into agreeing to do things just because it's an easier road to do that than to say, 'I'm not sure if I am interested in that yet' or 'why do I need to go practise for six hours just because there is a scale exam?'

For a further hindsight perspective, surveyed musicians were encouraged to think back to their time as an undergraduate musician and describe themselves using one word for their approach to their degree/training on day one. Responses were grouped into categories (see Table 6.56) indicating basic emotions, action emotions signifying goal preparation (positive and negative) and possible selves (positive and negative). Over a quarter (25.46%) of the respondents replied with categories possessing negative connotations (*Naïve, Negative, Negative—goal* and *Negative future self*), whereas 72.47% identified within the positive categories of *Positive, Positive—goal* and *Positive future self.* A small percentage (1.62%) felt the question did not apply to them as they did not achieve undergraduate study or could not conceive one word to describe themselves. Age did not appear to be a determinant of response.

Table 6.56

Survey Participants' Hindsight Perspectives of Initial Music Degree Engagement

Code	**Respondent descriptors**	**M:F**	**n=**	**%**
Naive	Clueless, green, no idea, innocent, naïve, starry-eyed, unaware	17:4	21	8.50
Negative	Confused, desperate, displaced, insecure, intimidated, overwhelmed	4:8	12	4.86
Negative future self	Anxious, apprehensive, nervous, petrified, scared, trepidatious, cautious, fearful, hesitant, nervous, resigned, stressed, terrified, worried	15:11	26	10.53
Negative—goal	Chaotic, puzzled, unfocused	4:1	5	2.02
Non Answer	Can't reply, n/a	1:3	4	1.62
Positive	Active, autodidact, creative, curious, eager, enthusiastic, excited, home, hungry, inspired, interested, keen, open, open-minded, passionate, positive, professional, proud, ready, unique	51:33	84	34.01
Positive—goal	Ambitious, committed, conscientious, dedicated, determined, driven, entrepreneurial, focused, hardworking, obsessed, ready, studious	61:24	85	34.41
Positive future self	Adaptable, courageous, hopeful, intrepid, malleable, optimistic, tenacious	5:5	10	4.05
Non response			14	
Total respondents			247	100

The ratio of male-to-female responses for most categories is representative of the gender of the total survey recipients. However, of the 21 respondents placed within the *Naïve* category, 17 (81%) were male. Likewise, four of the five male respondents fell within the *Negative—goal* category. These results are significant when considering the student response to career planning by interviewed males.

Whether pre-tertiary vocational awareness would have created improved degree engagement and career outcomes for either gender is yet to be determined. The question is whether it would have further dissuaded those facing career indecision. As the threat of increased university fees remains, exposing the truth about Western art music careers may be unwelcome not only to those considering it, but also to tertiary providers needing quality enrolments. Regardless, authentic real-world experiences within the degree time actioned beyond the conservatoire environment would help students not yet active in the industry to gain a realistic understanding of the complexities involved in the life of a musician. This working knowledge would create understanding of degree relevance to assist degree engagement, particularly for some males.

6.16 Professional Perspectives on Undergraduate Vocational Preparation Courses.

The support for conservatoires delivering a strand such as MLaaM was unanimous, commonly described as 'essential', 'it's long long long overdue' (Margaret), 'And it should be for the STAFF AND FOR OTHERS!' (Tina). Many defended their response, stating that there was much more to a music career than purely performance, and industry knowledge would have saved time spent 'learning the hard way', even though 'that in itself has built resilience' (Margaret). Margaret's comment incites the question, 'By introducing vocational preparation, are educators denying students the rite of passage that trains survival skills for a tough industry?' Yet Simon's comment, 'if you can give people as many heads up before they actually get out the [conservatoire] door they are not maybe going to make so many mistakes' concurred with Hannan's (2003) sentiment: 'Being thrown in the deep end is one way to learn, but it is more enjoyable and less stressful to be well-prepared' ('Preface'). Lula also realised the value of learning career realities in a safe environment among peers as opposed to the lonely trial-and-error method the older generations encountered. Her response suggested the age group of undergraduates necessitated such courses:

> When you are young it's hard to be realistic about your life. You know most people are thinking about the good parts of the jobs that they want to be doing and you are not as aware or willing to be aware of the harder times.

Robert was very mindful of the lack of full-time jobs available but believed MLaaM to assist all types of musician and teach transferable skills: 'Some will [obtain full-time employment] and that will actually help them as well, but the ones that don't specifically make it as players—that will give them many many skills to go elsewhere. So I think it's great'. Where James suggested that vocation preparation was the responsibility of the University 'rather than just pumping out naïve graduates', Darryl did speculate the benefit of such courses implemented 'superficial[ly] for the sake of having it' and wondered at the grading of professional skills: 'How do you assess that?'

When flagging the danger of introducing too much reality, all musicians suggested that they would have continued with their passion regardless. Furthermore, Troy pointed out his competitive nature and suggested a course like MLaaM would have had a reinforcing effect: 'I know I just would have been driven to do it harder'. Darryl's ambition was to be an orchestral musician, 'which I think might have been not realistic and also not realistically projected by my teacher at the time'. However, he was uncertain whether he would have changed his career choice if advised of the reality: 'It probably would have made me practise more and work harder … or … I don't know it is difficult to say but maybe I would have stopped and did something else, say the education side of it instead of performance'.

For Derrick, he inferred it would have tested his resilience but looking back, 'I still wouldn't have changed what I have done because even though through earning whatever $5,000, $10,000 in a year I still could not walk away from [music]. My gut was telling me to hang in there—it will turn'. He said the courses 'would have been good'. Many musicians I have encountered wondered why it had not been part of their own undergraduate training. Yet Heidi recognised the value of hindsight: 'I wish there had been something like that. Though, it is easy to say that once you have finished your study and you don't have to do it'.

When asked to consider their 17-year-old selves taking a compulsory MLaaM subject in first year, the responses resided on a continuum from apathy 'why do I need this?' (Heidi) and 'just want to play my instrument' (Simon), to the more appreciative 'I would have kissed their feet!' (Lula) and the advocates, 'so I would have been dragging people out of the bar playing snooker and pool and drinking pints at 12 o'clock on a Friday, "come on lecture's on, let's go"' (Tina). Some musicians realised their own naivety would have prevented their reception of MLaaM in first year, 'maybe [if] it was a third- or fourth-year final [course]—getting-you-out-the-door-preparation-[for]-the-realities. I think in first and possibly second year I would have not "got it"' (Simon).

Margaret agreed that towards the end of her degree she would have been 'more realistic about it and probably a bit more open to it'. Robert gave some insight to the course design, degree and industry transition, and the authenticity vocational preparation courses require and suggested he would have received it:

> Probably really well if it was presented in a way that showed the actual industry and showed all the different parts of it. It's probably perfect for actually realising where you're going with your degree in the first place and where you're going to end up because it is such an isolated thing being in uni sometimes where you are just practising and reading—so actually transitioning into the real world.

Nerida suggested that such courses could allow students to at least understand where to obtain the knowledge required 'whether you actually learn it all as you are learning it is irrelevant, as long as that information is there for you to access'. She also argued that such vocational information has more impact if used as applied knowledge: 'You can't just learn all this stuff instantly; a lot of this stuff is going to come with experience and time'.

Some mentioned they would have embraced music industry skills from first year, owing to their already developing business interest and real-world experience. For Matt, it was 'partly why I went into commerce first up—thinking about all of that'. Jane said she was 'already performing a lot and having a performing family. I think it wouldn't have felt too far removed from my knowledge ... of being a performer'.

Margaret reflected on her colleagues' potential approach as undergraduates: 'I don't think there would be many who would have really either taken it seriously or seen it as relevant'. However, Margaret also acknowledged only one from the flute players within her year had continued as a performing musician. She speculated an alternate outcome for the others who chose alternate careers:

> You wonder if that would have been different if they hadn't had that concept of the orchestra being the 'be all and end all', and 'that's the only way and if you don't do that you must be a failure', you know that kind of mentality. I wonder if it would have been different if they'd have known otherwise.

In addition to surveyed results where career support skills were viewed to be *necessary* (81.10%) but *time consuming* (51.97%) and *challenging* (39.76%) (see Table

6.52), participants further described these support skills as a ‘necessary evil’ (SP126, emerging musician) possessing a ‘fundamental conflict between creating my art and then selling it’ (SP48, established musician, but working less than before). An older musician (aged 67) reminisced: ‘I preferred the world in which it was not so’ (SP210, established musician). One emerging musician indicated this sentiment has not changed: ‘I'm consistently annoyed at the requirements of industry that I find quite distinct from the practice of music that I much more enjoy’ (SP244, emerging musician). Only 22.83% agreed business skills were *interesting*, 17.32% *boring*, 14.57% *easy to adopt* and 6.3% *abhorrent*. With all this in mind, one could expect MLaaM to be nothing but challenging for the students and the teacher.

When asked to reflect how their undergraduate colleagues would have reacted to a course exploring the realities of the music industry and learning related non-music skills, the response from industry musicians was conflicted, though many offered course design insight and experiential knowledge. ‘Positive’ engagement was suggested by 46.53% of respondents (see Table L.18 in Appendix L), whereas others identified further challenges: ‘It would be difficult to make such a course interesting but it could be very valuable’ (SP121, established musician).

The data revealed an understanding of the need for applied industry knowledge: ‘Quite well, particularly if there were external connections/real life implimentations [*sic*] to the course’ (SP12, established musician). 9.80% refused to consider their 17-year-old self, with some preferring to offer hindsight perspective: ‘It would have been welcomed. We had nothing like that available to us doing [*sic*] undergrad degrees’ (SP108, established musician). Such comments were coded as a ‘non answer’.

Just over 2% had experienced such a course and had a negative experience. No one suggested a wholly positive experience with such a course. One participant explained it was the lecturer (at another institution) who influenced their opinion of career management: ‘I experienced a terrible course with a deceitful lecturer, so made me more sceptical about such industry learning. I would have been more likely to learn those things but it was abhorrent after experiencing such a lecturer’ (SP104, established musician). Another suggested the content was too depressing: ‘With despair. I actually saw this happen in classes where teachers gave real-world examples’ (SP30, established musician). The latter supports the notion that real-world examples must be chosen with care to avoid a demotivating effect on students. Others noted the functionality of 'the dream', suggesting reality-resistance served a purpose:

> I would most likely have been disheartened. I think it was important for me to be oblivious to the difficulties of actually getting work, to keep fantasising about a [*sic*] great careers in music, and getting on with the skills development, networking and experience building that is SO important to do in your undergrad. (SP82, emerging musician)

Some (12.65%) were classified as possessing 'mixed' perspectives. They considered such reality to be equally functional and dysfunctional: 'Perhaps more would still be in the industry or would have dropped out sooner' (SP57, established musician). The complex nature of the student cohort was acknowledged: 'Depends on the student. There will always be a core of (string players in particular) who have a defined career path of joining an orchestra. These people would have little to gain from learning non-music related skills' (SP70, exited musician).

Nevertheless, the 13 full-time orchestral musicians responding to the survey would perhaps disagree with this statement, considering their additional portfolio of activity supplementing their income (teaching, lecturing, administration, health services, management). Table 6.57 indicates the non-music skills they reported as useful.

Table 6.57

Survey Q55: Orchestral Musicians' Non-Music Skill Set

Skills and knowledge	**n of 13**	**% of 13**
Time management	11	84.62
Interpersonal skills—i.e. your ability to get along with others while getting the job done	10	76.92
Intrapersonal skills—i.e. having awareness of how your actions affect the world/people around you	10	76.92
Education knowledge	10	76.92
Health management (ears, body, mind)	10	76.92
Negotiation	9	69.23
Networking	8	61.54
Persuasive speaking (communication) skills—e.g. presenting to prospective sponsors/investors for financial or in-kind support or phone conversations with presenters/press/radio interviews etc.	7	53.85
Persuasive writing (communication) skills—e.g. CV/web copy/email newsletters/press releases etc.	6	46.15
Marketing—e.g. audience development	6	46.15
Self-promotion—e.g. using web/social media and/or print media	6	46.15
Finance—e.g. savings and investment	6	46.15
Finance—e.g. tax and superannuation	5	38.46
Grant writing	3	23.08
Contract law—reading and/or writing contracts	2	15.38

IP/copyright	1	7.69
I have not needed any of these skills	1	7.69

However, on numbers alone, string musicians are more likely to gain orchestral work (be it full-time or otherwise) compared to their colleagues (musicalchairs, 2017). Yet, as interview participant Robert pointed out, orchestral work required knowledge of the business language:

> There [are] so many committees that you have to be kind of schooled in how they operate and instead of being suddenly thrust upon you are dealing with a management side of things and an orchestral side of things and you have to work out how to speak to the management part. For me personally I don't feel like I had any skills at all to support myself in that situation to deal with the CEO or an orchestral manager. So I imagine someone coming out of uni who has those skills gets a job early on is kind of learning all that on the job whereas perhaps it could be useful beforehand … even to be aware of the rights of the musicians rather than just thinking that you go into a job and you do whatever they say. I had no awareness of musician's rights at all, you are relying on the knowledge of the older musicians when you get in there rather than knowing for yourself.

Regardless, survey participants recognised a prioritisation of major study by undergraduate students: 'Some would relish it. Many would disregard it in favour of practicing [*sic*] their instrument' (SP61, established musician). Retrospective appreciation was discussed by only 4.08%: 'It would probably have been one of those things that students would not have appreciated much at the time but would have realised later how valuable it was' (SP216, established musician). One musician explained: 'I think we would all rather be practising/rehearsing to be honest. We didn't put much value in anything that wasn't practical study. Only now can I see the value' (SP19, established musician).

The conundrum is whether to avoid vocational preparation courses in an undergraduate Bachelor of Music programme altogether. Some survey participants recognised its validity later in the degree, but suggested that the complexity of the cohort defines the decision, and there is really no 'right' time for everyone:

> In first and second year—a very very bad reaction. For me I was too young and wouldn't have cared. Third year—'im [*sic*] too busy for this' fourth year—'oh fuck it's too late'. To be honest—all I really needed was an accountant to come

> take a short course and explain how to do tax properly for a musician. However I have friends who would love to have a more detailed course—especially the more creatives (jazzers). (SP166, established musician)

Some survey participants had experienced the MLaaM course in its first year of delivery and although I was not expecting a positive response, they conveyed useful insight into their colleagues' degree approach:

> Having been in the first cohort of MLAAM, I know there were mixed views. A lot saw the course for the benefits it provided however those with a view of an 'old style' con didn't adapt well to the course. (SP 107, emerging musician)

Another past MLaaM student acknowledged his student colleagues' sense of 'entitlement', its effect on their reception of career and business skill education, and commented on his colleagues' subsequent industry activity:

> Well my year was the first to encounter the introduction of business skills. Many many many did not respond well to it. However, I think that is more that they were conditioned to think the[ir] music career of choice (orchestral musician or otherwise) gets everything handed to them on a silver platter. I know that many of them who responded negatively are no longer in the music industry or went to a secure [a] job such as teaching, instead of their original aspirations. (SP28, emerging musician)

One musician who experienced MLaaM from 2013 commented she was happy with what her degree offered but found career planning to be lacking:

> I learnt so much at the Con relating to basics of music business and management, but after leaving the Con I've realised how hard it is to plan for things long term. Maybe it's just my personality, but I can't really see specifics of where I want to be the in the next 5/10 years. (SP170, established musician)

The same participant acknowledged that 'being realistic is very important—acknowledging the facts is a really important first step' (SP170, established musician). Perhaps this graduate would have benefited further from a later edition of the MLaaM courses, because during 2014 they included increased focus on detailed career planning and opportunity research, particularly in the first year. However, the 'messiness' of such a career in the current environment might make for difficult planning, regardless.

One survey participant highlighted the difference as, ‘I have always been led to understand that the practice of music is a ‘profession’ and not an industry—the business and recording component of music is the “industry”’ (SP122, established musician).

This commentary raises these questions: Is the delivery of MLaaM ahead of its time? Does the profession and industry need to further shrink and become increasingly territorial for such a course to be accepted as imminently relevant? Or is the resistance to such a course an indicator of potential career failure?

6.17 The Prac-ademic

The interviewed musicians suggested that in order to teach vocational preparation courses such as MLaaM, one would need to be an active well-connected musician working in many areas of the music industry, with experience in contract and self-initiated work in addition to management expertise. Furthermore, one would need to possess knowledge of the tertiary education environment, the community within which it resides and the broader arts landscape. Aaron advocated that being a qualified academic was not enough:

> [You need someone] who has perhaps done some degrees or whatever—great. But some seriously good chunk of [professional] time–that’s what backs it up. You can’t have just a pure academic person who has been in academia lecturing about real-world situations. So, you have got to have someone who has done both.

Robert also recommended those with authentic skills, as he had experienced tertiary courses that were less useful, utilising lecturers disseminating theoretical knowledge, ‘when I did the Industrial Design [bachelor’s degree] there were a number of lecturers who didn’t actually have any, well they did have design skills, but they had no real career experience in design’. He subsequently quit the degree. Derrick’s response suggested that lecturing required advanced presentation skills: ‘Maybe confidence is part of that too. Do an acting course, sometimes you have to tell yourself you’re just an actor’. One who was able to relate to the students and guide their careers was also considered valuable, ‘and a good knowledge of opportunities or paths that students could take and be able to identify’ (Margaret). Particularly pertinent was to be a currently active musician in the ‘ever-changing industry’ (Troy).

Tina recognised the challenges that could be encountered in teaching such a course in a conservative environment such that conservatoires uphold and recommended those who do required:

> Adaptability, flexibility, inspiration. They need to have huge listening skills, because let's face it they need to be able to completely alter someone's perspective, which is hard when maybe 70% of the rest of the time they are going to be told something else [by their major study teacher].

As a result, vocational preparation courses require teachers who possess 'an incredible sense of grit and pure determination' (Tina) for it to be a success.

Surveyed musicians concurred with interviewed responses and predominantly valued those with varied current and past industry experience, local knowledge and community understanding and an inspiring method of delivery. Qualifications in the form of doctoral and business accreditation were deemed less relevant (see Table 6.58).

Table 6.58

MLaaM Lecturer Skills

In order to successfully teach music industry/business and career management, a tertiary music lecturer would need to possess the following attributes (please check all applicable):	**Response %**	**No. of responses**
Have experienced multiple forms of music industry work (contract, self-initiated etc.)	81.8	207
Knowledge of the local music industry and the community of people driving it	81.8	207
An inspiring teacher	81.0	205
Be currently active in the music industry	79.1	200
Knowledge of multiple career paths and opportunities	78.7	199
Have knowledge of a variety of music styles	74.3	188
An understanding of the arts infrastructure of Australia (funding, policy etc.)	73.5	186
A strong network of industry professionals from which to share knowledge and opportunity	71.9	182
Music degree qualifications	58.5	148
Knowledge of the tertiary education environment, and curriculum and assessment design	56.9	144
Be previously active in the music industry	54.5	138
Grit and determination	46.6	118
Business degree qualifications	19.4	49
A PhD	5.1	13
Other	2.0	5
Please feel free to comment on your answer		37
	answered question	**253**
	skipped question	**8**

Similar to the surveyed musicians, interviewed musicians did not indicate a comparative high value for curriculum and assessment design or any other academic skills, possibly more out of unfamiliarity with university processes than deliberate omission. From experience, these are absolutely vital for effective course and lecture design, and understanding how to assess appropriately within the tertiary education environment.

The preferred skills outlined by the musicians are invaluable in bringing personal experience to the course that is real, relevant, relatable and, most importantly, inspiring. Such capabilities culminate in the term ‘prac-ademic’, where the teacher is university trained and employed, knowledgeable of the academic culture while simultaneously experiencing current ‘in the field’ employment. This enables real-world delivery, the capitalisation of professional networks and knowledge of relatable opportunities for the students. The prac-ademic adds to the human resource capital that is becoming increasingly pertinent in the current online environment, redefining the perceived value of higher education. It could be argued that someone possessing all of these required skills would be a rarity and that these positions would more likely attract those who have strong industry experience but limited tertiary teaching skills. In fact, following a UK CE conference on the study of current practice and attitudes towards enterprise curriculum in higher education, C. Carey and Naudin (2006) concluded:

> It was identified, however, that it is relatively hard to find a sufficient number of people who are competent, have a good range of relevant skills and specialist knowledge, to act as mentors and lecturers. The impact of this, was that there were considerable issues around increasing pressure for professional career advice or relevant business information, as placed on a small number of existing guest lecturers. (p. 524)

Furthermore, two recent graduates attending the conference offered their opinion describing the need for ‘“translators”, for individuals with an understanding of both worlds i.e. business and arts’ (C. Carey & Naudin, 2006, p. 526).

Therefore, training and support in course and assessment design and delivery would need to be offered in addition to recognition of and support for ongoing industry experience and business qualifications.

6.18 Required Twenty-First Century Musician Skills

When asked ‘what non-music skills and advice do current undergraduates need in the twenty-first century in order to sustain a music career?’ many of the musician participants' responses reflected their own industry experience. Troy was very reluctant to offer an opinion and stated, 'It's a hard one because the music industry is so weird and diverse and some people make money out of it in weird and diverse ways'. However, later in the interview, he was able to offer his own philosophy: 'Work hard and do your best and doors open and don't say no to anyone unless you have to, unless it's illegal'. Although I anticipated answers concerning the post-digital boom, only Darryl and James mentioned 'online presence' in spite of the topic discussed favourably by several participants in response to other questions. Darryl doubted how effective it would be to include online promotion in a course, owing to the perceived rapid turnover of social media technologies: 'There is that Myspace thing that's obsolete and it's not that old and other things are becoming obsolete. I think marketing on Facebook is overrated especially for musicians'. Yet for the emerging musician, it is an inexpensive option for self-promotion compared to off-line physical promotion.

The 'old school values' (James) of professionalism ranked highly among the musicians. These included punctuality, courtesy, dealing with double-booking and being mindful of the close-knit network. My observation of the music industry suggests that in the event of unprofessionalism or poor work standards, work colleagues will not discuss the problem; rather, they simply avoid employing or recommending the offending musician again. Jane affirmed these professional skills were not always common sense to everyone or explicitly articulated within the industry, and recommended a clear understanding of the workplace environment: 'There is always an unspoken way to go about things and I think it's good knowledge to have'. This knowledge would prove valuable to those struggling to grasp professional workplace cultures or seeking to gain strong positive first impressions in such a competitive environment. Nerida offered her strategy: 'If you do make mistakes learn to suck it up, accept it, apologise and immediately move on'.

Passion, persistence, resilience and adaptability were recommended 'soft' skills. Margaret had a 'karmic' approach to the industry and promoted a community of practice:

> Don't just be a taker be a giver as well and try and …. if someone gives you an opportunity then down the track, it doesn't have to be straight away, but find some way of giving back or paying it forward to the next generation or the next person.

Practice, hard work and preparation were also considered necessary skills. Omitted were 'hard skills' such as copyright, intellectual property management, marketing, audience development and the more 'business' side of music. However, Greg recommended various finance-related skills and was surprised to 'still get emailed by other composers who are really quite well established in terms of their skill, but they don't know what to charge somebody when they are asked to'.

Throughout the interviews, several mentioned the need for advanced negotiation skills (particularly when discussing finance), festival pitching and grant writing. Of the latter, some regretted not learning grant writing but were keen to do so and recognised its importance: 'for art music especially … funding is pretty important' (James). Aaron had successful grant application experience but declared himself 'lazy' considering there was 'a lot of work involved'. He declared, 'but I just haven't had any decent amount of spare time to warrant … to be in a position to think that's the approach [needed]' and said his workload kept him occupied enough. Lula relished the thought of such skills taught to undergraduate as her own discovery was quite time consuming. She also valued long- and short-term goal setting in a career that she did not consider 'normal', 'you [need to] have something to continue to work towards, so that you don't also lose your skills but you don't fall into a bit of a rut personally… you're going to be the driver of your work and your musical life'. Time management was also valued by Nerida 'because you just get this notion that [a musician's life] is just going to be practise and performance but no, there is everything else that goes with it'. Interviewed musician commentary is summarised in Table L.19 in Appendix L.

The surveyed musicians agreed on the value of soft skills: *professionalism* (89.7%), *work ethic* (83.4%), *resilience* (81.8%), *communication* (81.0%), *industry insight* (64.0%) and *passion* (62.1%). Hard skills such as *self-promotion and marketing* (70.4%) and *finance* (62.5%) were significantly valued but *entrepreneurship* (59.7%) *production management* (47.4%), *contract/IP/copyright law* (43.1%) and *fundraising* (41.9%) were comparatively less so (see Table 6.59). It was interesting that *finance* ranked marginally higher than *passion*.

Table 6.59

Non-Music Skills Required for Current Undergraduates

What non-music skills/knowledge do you consider graduating music students need to sustain a music career in the 21st century? Check all that apply:	**Response %**	**No. of responses**
Professionalism	89.7	227
Work ethic	83.4	211
Resilience	81.8	207
Communication	81.0	205
Self-promotion and marketing	70.4	178
Industry insight (cultural norms, unspoken rules etc.)	64.0	162
Finance	62.5	158
Passion	62.1	157
Negotiation	60.5	153
Entrepreneurship	59.7	151
Production management (recording, events, technology)	47.4	120
Contract/IP/copyright law	43.1	109
Fundraising	41.9	106
Other	4.0	10
Please feel free to comment on your answer		41
	answered question	**253**
	skipped question	**8**

Surveyed musicians reflected they wished their degree focused more on career planning (53.1%), and a variety of employability concepts (see Table 6.60). Only 11.2% of participants felt they required more major study training and 16.2% (mostly older musicians) were happy with what their degree offered. Stemming from their personal experience with linear careers, the core message of prioritising performance skills is echoed in this senior musician's response to what non-music skills twenty-first century musicians need today. After choosing *professionalism, communication, negotiation, resilience, work ethic* and *passion*, he avoided the business skills categories:

> Everything else I think you will have to learn on the job. There is not enough time in a undergraduate course to do much more than learn how to work, feed you passion and get as good at it as you can. All these other bits will be there to absorb as necessary. Spreading oneself too thin is a danger when really what you need to do most is practice. (SP168, established artist but working less than before)

One musician revealed that during his QCGU undergraduate study in the late 90s: 'I had an instrumental teacher [since passed away] who told me (forced me) to not go to any classes other than principal study' (SP54, established musician). Overall, the commentaries revealed a strong regret that their degree had not included a business course. There was some disappointment that the one-to-one teachers did not have, for example, 'the willingness and appropriate level of education to prepare his students for career pathways that would suit each individual, rather than reflect back his "success" as a teacher' (SP259, established musician), and that they were '[not] really connected to the industry' (SP201, established musician). Some recognised their skill at teaching and performing, but made no correlation to industry: 'While my mentors and performance training was exceptional, there was no speak of applying my training to the real world outside of orchestras and tertiary teaching jobs (of which there are so few)' (SP228, established musician).

Table 6.60

Survey Q64: Degree Reflection

Q64 In my undergraduate degree/diploma, I wish there was more focus on (please check all that apply):	**Response %**	**No. of responses**
Career planning	53.1	128
The music industry network	44.4	107
How to promote myself	43.6	105
How to obtain employment	42.7	103
Grant writing	42.3	102
Musicians' health	39.0	94
Versatility	35.3	85
Pedagogy	34.9	84
How to read/understand and write contracts	30.3	73
How to deal with problems such as non-payment for services rendered	28.6	69
Copyright	28.6	69
I am happy with what my degree offered	16.6	40
How to gain a recording deal with a label	16.2	39
My major study	11.2	27
Other	4.6	11
I did not do an undergraduate degree/diploma	3.7	9
Please feel free to comment on your answer		49
	answered question	**241**
	skipped question	**20**

The 'hard' skills such as finance, promotion, grant writing and intellectual property protection are adaptable and assessable within a tertiary vocational preparation course. The 'soft' skills are easily implemented within the course delivery via hypothetical peer discussions to capitalise on students' varying knowledge and experience of the music industry. However, assessing such skills that are subjective and at times ambiguous is problematic. My experience suggests it is very difficult to convince students to attend lectures that are not assessment-based, rather a 'beyond-assessment' culture of learning needs to be advocated. Likewise, the musicians' opinions of the graduate skills required for current Western art musicians vary greatly according to their own experiences and personal perceptions of their industry domain.

This suggests that a diverse cohort of musicians require consultation in the design of such courses, a valid argument exists for segregated classes (jazz/classical, contract/instigated etc.) and relying on the one lecturer to facilitate the course may not be optimal for learning and teaching outcomes.

6.19 Chapter Summary

The results discussed in this chapter are summarised as follows.

Surveyed musicians' ages ranged from 22 to 87, with an average age of 42.85 years. The male-to-female ratio was 63.6:36.4%. The majority of the musicians reported they were living with their partner in Australian capital cities, commonly located in Brisbane. A high proportion of musicians had had music degree education and was largely classically trained. Approximately one-third of those surveyed had additionally experienced non-music education. Three-quarters of the total musicians had experienced between 16 and 60+ years of music employment, representing a high level of experience. Only 2.35% had exited the profession.

Initial paid music employment most likely began before or during tertiary education. There appeared a distinct progression towards higher quality performance and teaching employment throughout primary, secondary to undergraduate studies and post-graduation. During this time, referral networks grew and became heavily relied upon. As musicians' career developed, full-time and part-time employment was more likely adopted; however, self-created employment increased.

Musicians identified with an average of 2.49 career identities, but they worked within an average of 2.84 career domains. Performance, teaching and composition were the most common concurring with Bennett's (2005) study of classical musicians. Initial aspiration to current career reality demonstrated a substantial increase in teaching, as well as other less common roles (e.g. arts administration and writing/research). Furthermore, 65.49% of surveyed musicians felt they had achieved their initial career aspiration. Given the diversity of their careers, musicians struggled to succinctly articulate their employment titles, but many described them as they were related to the employability risk within their portfolio of work. Their core skill, financial risk and career image were able to be ascertained from the description. The word 'portfolio' was yet to be adopted, and 'full-time' did not necessarily mean work from one employer or sole employment domain.

The predominant career strategy was to maintain a high level of professionalism and quality of work. Musicians recognised an initial approach to establish one’s career was to ‘say yes’ to all opportunities and develop versatility. Related to this, some musicians had also adopted a ‘fake it ‘till you make it approach’, demonstrating a confidence with their own abilities to adapt to new employment demands. Accepting unpaid work was recognised as an early career strategy to increase employability networks, but musicians were uncomfortable with this process. Additionally, musicians preferred a subconscious rather than proactive approach to networking and felt the latter was insincere.

Musicians’ approach to career planning can be summarised as dreaming big but realistically setting smaller achievable goals. A small number of musicians indicated their realistic approach to their career had potentially stifled otherwise successful outcomes. Others indicated that their planning was influenced by financial and family commitments. Career planning was considered valuable overall.

While the musicians valued and respected their own careers, they felt that society did not. Rather, they felt the general public did not understand their employment possibilities and possessed romanticised misconceptions about their lifestyle and earnings. However, within the music industry and profession, it would appear a hierarchy and snobbery exists between the full-time employed performing musician and the portfolio careerist.

Contrary to the stereotype, the surveyed musicians’ highest average experienced income ($85,059.29) was substantially above the Australian minimum wage. However, females’ highest average experienced income was less than the total average. There was a significant difference in experienced income between all emerging (lower) and established musicians, and between classical (higher) and jazz musicians. Financial gain was generally not considered a career motivator, though it did impact the reality of music-making possibilities, namely performance and composition. Consistent income was preferred, and some musicians chose to work in diverse areas of employment outside of the music industry.

Half the surveyed musicians had experienced an increasing income throughout their career. There was a correlation between those experiencing increasing income and increasing career satisfaction, but it was not related to full-time employment. Teaching was regarded by 77.82% of surveyed musicians as fundamental to career sustainability and, for over half of those, took up 50–100% of their career portfolios. Teaching music was an accepted employability component of the term ‘musician’ for 88% of respondents.

Although musicians did not consider themselves entrepreneurial, the non-music skills portfolio musicians had adopted and used to sustain their career were vast and consisted of hard and soft business skills. Many had learnt these via a trial-and-error process but lamented they had not received such education during their undergraduate education. Musicians were interested in further education of protection of IP/copyright, marketing, self-promotion (including social media), grant writing and financial skills. Rather than be formally trained, they would prefer to gain this knowledge via their network and online learning. However, the trial-and-error process was still valued to some extent.

Adopting such skills of initiative to instigate their own creative employment was regarded as possible by the majority of the musicians; however, they felt that owing to a non-supportive environment, there was no opportunity for financial gain and therefore it was not worth the time and effort. In addition, such non-music skills, although valued as necessary, were also considered time consuming and challenging. There was a preference for creative work beyond contract and full-time employment, despite the fact that many were employed in contract and full-time roles.

Just over 50% of surveyed musicians had exited or thought about exiting the profession, citing low financial rewards as the most popular reason. Societal perceptions, fellow musicians, perfectionism and burnout were also influences. Furthermore, environmental influences such as economic, social and technological forces were perceived to have a negative impact on music employability; musicians’ professionalism, employment network, versatility and access to a variety of funds assisted career sustainability. Burnout was unsurprising considering the many roles and high expectations of quality experienced by these musicians. Ageism was reported as affecting emerging musicians because of their limited employment networks, and mid-to-late career musicians because of exiting and less proactive development of social capital. One’s employment was more likely positively influenced if male, and negatively influenced if female. Career ‘calling’ and an understanding of non-music careers were also influential in discouraging attrition or in musicians returning to the profession. Surveyed musicians considered themselves passionate about music, and resilient. However, they were marginally less confident and brave, particularly those who had considered leaving the profession.

The music industry was largely considered to be shrinking and becoming territorial (68.8%), whereas 20.5% considered it stabilised or growing. These attitudes were considered dependent on various areas of the music industry; however, this was not made clear. Overseas opportunities were generally considered as more prevalent, but the remuneration was in question. Young and emerging musicians did not perceive they were entering a prohibitive environment, possibly because they had not experienced the realities of those longer established. There was some concern by established musicians about the number of new entrants in the industry. This will become increasingly relevant considering that a large proportion of survey participants did not wish to retire (64.4%). In the meantime, unethical practices of full-time musicians add to the 'cannibalisation' of certain areas of the music industry.

Future trends included increased live performance touring and the rise of Skype teaching as technology improves and the one-to-one teaching model becomes redefined.

The musicians perceived undergraduates to be entitled, lazy, over privileged and unaware of the professionalism required in the workplace. Interview participants also commented that technical drivers such as social media and file-sharing had added to this unproductive attitude. They considered their own degree experience had been one of independent thinking in spite of a one-size-fits-all music education, and had fostered a strong work ethic. The males considered it took some time to understand their vocational path; this was somewhat reflected in the survey results.

Overall, the musicians considered the concept of MLaaM a positive inclusion to the degree but recognised students could prioritise practice, and were concerned that too much realism could create a 'dream killing' effect that would demotivated students. Some suggested those aspiring for linear careers, such as classical string musicians, were more likely to disengage compared to those requiring a more independent and creative approach to their career such as jazz musicians. It would appear there was no 'right' time to deliver the course: First and second year was considered too early by some, and third and fourth year too late by others. Some considered such education was the responsibility of the one-to-one teacher. Experiential learning tasks were considered valuable to vocational preparation.

As to course content, musicians agreed a variety of soft and hard skills were required to sustain one’s career, but specific skills suited particular subcategories of the profession. Overall, they predominantly valued professionalism, work ethic, resilience, communication, self-promotion and marketing, and industry insight.

An MLaaM lecturer was considered to need current and past music experience in a variety of fields and therefore had to be highly experienced and skilled. In addition to possessing an understanding of the education environment, musicians suggested the MLaaM lecturer required a strong professional network from which the students could benefit, in addition to being able to deliver the course in an inspiring, rather than disheartening, manner.

Chapter 7: Employability Within the Curriculum

This chapter outlines my experience with the course design and teaching of the MLaaM courses from 2012 to 2017, and my attempts to embed vocational preparation concepts within extracurricular activities. In doing so, I draw on action research, autoethnography, interview and survey results, as well as formal and informal student course experience surveys. MLaaM 1 will be described in substantial depth considering its longer timeline of development, and differentiation from other industry subjects delivered within Australian Bachelor of Music curricula.

7.1 Championing Vocational Preparation

Recognising the need to improve my teaching skills for such a large, challenging cohort and topic, in 2012 I participated in the Griffith University-wide initiative of PRO-Teaching as a peer mentor and mentee. In 2013 I opted for a similar programme titled Peer Assisted Course Enhancement Scheme (PACES) as mentee. This training provided insights and enhanced my understanding of the environment within which I was trying to succeed.

The PACES programme succinctly identifies three main types of barriers ‘which can often cause courses to underperform’:

1. ‘Internal barriers’ involve intrinsic concerns that are usually defined by personal perspectives of reality,
2. ‘External barriers within your control’ can be defined as educational and cultural workplace practices, and
3. ‘External barriers outside of your control’ which can include anything from lack of student’s [*sic*] prior learning to the organisational psychological factors such as class size, room allocation and teaching equipment. (Carbone & Rae, 2012, p. 7)

7.1.1 Internal barriers.

7.1.1.1 Large-class teaching.

Internal barriers for this music-tutor-turned-lecturer included my reservations regarding my ability to teach a large and diverse class. In my first year of teaching MLaaM, I canvassed various lecturers of music literature subjects for their opinion of teaching 140+ students. No one in the conservatoire consistently taught such a large class within the institution beyond one or two lectures in a course.

My experience in teaching large vocational preparation courses has led me to believe that the conservatoire model, of which individual performance tuition is the cornerstone, is completely at odds with the large class medium. To clarify this further, the one-to-one teaching environment is now briefly discussed.

7.1.1.2 A one-to-one educational culture.

The one-to-one mode of teaching involves a relationship built on ‘trust and respect’ (Hallam & Gaunt, 2012, p. 82) usually over the course of a three- to four-year degree, described as ‘a cross between parenting and friendship’ (p. 83). The broadly designed curriculum ensures choice of repertoire can be a collaborative process between student and teacher based on students’ developmental stage, educational needs and artistic taste. Theoretical/declarative knowledge is immediately applied and, if not understood, then workshopped in a variety of ways using metaphor, imagery and analogy (Lehmann et al., 2007) until learning becomes more concrete. As a result, feedback from students is immediate, specific and usually respected by the teacher. Thus, this teaching and learning environment is intimate, dynamic and at first glance non-transferable to large-class teaching. As further affirmed by this study, traditionally the teacher has been ‘looked at as a role model and source of identification for the student’ (Jørgensen, 2000, p. 68) and independent learning is not just encouraged, but expected.

The current expectation in Australian universities is that students should devote 150 hours to a 10-credit-point course including all course-related activities. A full-time enrolment would normally include 20 Credit Points (CP) per year of performance tuition courses, resulting in a total commitment of 300 hours, as part of 40CP of courses in each of two semesters each year. By university standards, this would indicate that only 10 hours of practice per week in addition to one’s lesson (or 150 hours per semester, 300 hours per year) is required. However, it is generally understood that, to succeed professionally, more than this is needed. Not surprisingly, a study involving a comparable UK tertiary music institution discovered that ‘students found their principal study lessons to be overwhelmingly the most important factor in their improvement and development at college’ (Presland, 2005, p. 243). The students of this study confirmed this sentiment (see Chapter 3).

There are limitations to how responsive one's teaching can be within 50 minutes considering a student-teacher ratio of >140:1 for MLaaM 1 and the wide range of students' disciplines, career experiences, identities, and learning motivations. An intimate student-teacher relationship mimicking the one-to-one environment is virtually impossible, and even associating all the students' names with their faces presents a major challenge. Assessment feedback is slow by comparison, with limited understanding of the students' individual learning needs and idiosyncrasies.

7.1.2 External barriers outside one's control.

In contrast to the highly valued one-to-one experience, students place lesser importance on their classwork. Presland's (2005) study affirmed this, stating 'disappointingly, the direct benefits to playing of aural, harmony and history were hard for many to see' (p. 244). Another study affirmed, 'undergraduates viewed academic subjects, including music history, negatively, valuing only "practical subjects"' (Arostegui, as cited in Colwell, 2012, p. 607). One can therefore assume that, in spite of its practical application, MLaaM in its current form is not immune to this attitude. This hierarchical approach to one's undergraduate study, fuelled by the current master-apprentice form of teaching, potentially impedes the creation of the real-world culture of learning necessary for vocational preparation success in the twenty-first century.

7.1.2.1 Compulsory education.

MLaaM is a compulsory course in years one, three and four, for all Bachelor of Music students. Arts entrepreneur educator Gary Beckman (2007) warned that teaching creative entrepreneurship with an 'eat your peas' approach is distasteful to the current generation of student artists (p. 72). From experience, I would agree. However given the romanticised student career attitudes and the potential retrospective appreciation of courses like MLaaM, it is unfortunately an inescapable approach.

7.1.2.2 Student degree engagement.

It has been my experience that those who underperform in first-year MLaaM are more likely to be male (see Table 7.1).

Table 7.1

MLaaM Fail Rates by Gender

Year and course	M:F ratio	Male % of fail grades
2016 MLaaM 1	14:1	93.33

2015 MLaaM 1	11:2	84.62
2014 MLaaM 1	8:1	88.89
2013 MLaaM 1	8:5	61.54

One survey participant identified one reason behind the lack of male engagement with such courses: ‘I think they would not have appreciated [MLaaM] (particularly the boys) as they were a confident/cocky bunch that believed they were going to get a job in an orchestra’ (SP59, established musician). It is worth discovering how this employability assumption was developed.

Further to this, those with more defined career paths (e.g. string performers) or career paths that take longer to develop (e.g. opera students and pianists) are more likely to disengage from the course at all levels unless directed to experiential learning tasks.

7.1.2.3 Faculty educating within a changing professional landscape.

In 2011, there were many lecturers at QCGU who had experienced careers in an era when employment as a performing musician was comparatively plentiful with limited need for career planning or self-promotion. Given the full-time status of the ‘old-guard’ faculty, it can be assumed there was no need for personal adaptation to a changing music industry. Similar conflicting messages from faculty to the students no doubt compounds the resistance to such a course. In recent years, when senior staff have retired (Griffith University, 2016), replacement staff are likely to have worked within diverse areas of the music industry and largely initiated their own work.

7.1.2.4 Millennials.

As mentioned by the musicians and faculty, students’ perspectives of an entitled education were very evident, largely in their disengagement from course readings and other forms of assessment help, such as handouts. Further to this, the earlier years appeared blinkered to the reality that employment was not going to be readily available, or, even if it were, they might not be the most appropriate or skilled for the work. This was reflected somewhat in the course evaluations and initial lecture reflections, with a strong theme of ‘how does this apply to me?’ However, a positive shift in response to the courses is noticeable from SEC scores, particularly from 2014.

7.1.2.5 Learning environment—class size.

This overall negative outlook on core non-practical subjects is exacerbated by the fact that, for example, MLaaM 1 is delivered in a location normally used as a performance space, the only venue in the Conservatorium that can effectively house the number of people enrolled in the subject. Regrettably, the 225-tiered seating is steep, and offers no foldout desks for writing or power outlets for computer recharging. While there currently remains no alternative location for MLaaM 1, a notable improvement in the course delivery and SEC results of MLaaM 2 and 3 occurred when the class was delivered ‘on the flat’ in smaller classes and rooms. The reduced physical distance between student and lecturer created more opportunity for eye-contact and personalised conversation. Manipulation of the physical environment was made possible, group activities were less cumbersome, desks were available, and overall student participation and interaction increased. Lectures were noticeably more effective when all students had eye contact with each other and were seated at one table, promoting a relaxed atmosphere and contributing to a professional approach to the problem-solving activities of the courses. The smallest classes earned the highest SEC ratings, supporting the argument for smaller classes. The QCGU MLaaM classes, in particular MLaaM 1, are quite large by comparison to other institutions discussed in this study (see Section 5.4.4), which deliver music business and career courses.

7.1.2.6 Learning environment—class time allocation.

First-year MLaaM classes are the same duration as major study lessons, but as a subject of only five credit points, the work expectation is significantly less. In the eyes of a music student, the priority of this topic in the greater scheme of their degree has plummeted before even reading the course profile. Recognising the limited class time, I introduced non-compulsory assessment tutorials from 2014 to develop more clarity with the assessment tasks. Course evaluations notably improved from that year on. Some students have since further requested that weekly class tutorials be included in addition to the lectures for all MLaaM courses. For example: ‘I think tutorials each week could be useful’ (first-year student, SEC, 2014).

7.1.2.7 Learning environment—lecture medium.

Where major study lessons possess unusually focused and intense learning environments, large-class lecturers are warned that ‘what is learned after 20 minutes is likely to be learned at the expense of material learned in the first 20 minutes’ (Griffith Institute of Higher Education, 2008, p. 37). It is no coincidence that TED talks are 18 minutes long (Gallo, 2014). Indeed, one student gleefully informed me that if the first three minutes of a lecture does not engage her attention, Facebook is a much better place to be. As McWilliam (2005) asserted, the onus is on the lecturer to discover an attention-grabbing, engaged method of teaching and learning that aligns with students' current education expectations: 'They are on about lifestyle, image and being entertained' (p. 2).

7.1.2.8 Learning environment−learning motivations.

Three types of attitudes towards industry preparation have been identified (Tolmie & Nulty, 2015). Dependent on the students' current engagement with, and understanding of, the music industry/profession, these attitudes are:

1. 'I don't need this': Students have an 'art for art's sake' mindset in which the coursework would never be applicable; therefore, they think, 'I just want to pass the subject and focus on my major study'.
2. 'I need this in the future': Students understand they need MLaaM but are struggling with their identity as a current active musician.
3. 'I need this now': Currently active as a musician, or plan to be very soon, students perceive MLaaM information as immediately applicable.

The third category potentially becomes more prevalent by third year as this study has recognised 82% to 84% of MLaaM students are engaged in some form of early career professional activity.

7.1.3 External barriers within one's control: Lack of appropriate course texts.

Teaching MLaaM was made all the more challenging owing to the lack of an exemplar model and texts relating to a diverse cohort of classical, jazz, composition and music technology students. For example, Brabec and Brabec's (2011) *Music Money and Success: The Insider's Guide to Making Money in the Music Business* was recommended to me by an American colleague who lectured in music industry subjects. However, the Australian QCGU student cohort was less focused on the financial outcomes a music career could provide, and this text was not only inapplicable, but also abhorrent, particularly considering the opposing 'art for art's sake' influence from some of the students' lecturers (see Chapter 5). This presents the argument for 'professional preparation' versus 'industry preparation'.

In support of the 'profession', a large part of MLaaM 1 course content is based on career theory as applicable to the portfolio career musician. Following an online search, Australian courses in existence prior to MLaaM had been titled 'Music Industry

Studies' or similar, offered as an elective or delivered as a core course in the final years of a degree. As music vocational preparation research had only begun to gather momentum, it was not until late 2012 when a related book useful to MLaaM 1 was published: *Preparing for Success: A Practical Guide for Young Musicians* (Hallam & Gaunt, 2012). This text provided insight into career planning but was less focused on career management or basic business skills.

Simpson and Munro's (2012) *The Music Business*, now in its fourth edition, Cutler's (2010) *The Savvy Musician*, and Myles-Beeching's (2010a) *Beyond Talent* were available, but they are not ideally suited to the first-year context. Their target audience includes emerging and established musicians possessing an industry focus rather than training/new student musicians wishing to develop their professional identity. Conversely, Bennett's (2012a) *Life in the Real World* included excellent reflective exercises and tasks for those emerging in the profession. Considering the diversity of the class cohort, no single text could support the educational needs of all students; therefore, a diversity of readings from several texts are sourced. However, my experience with these courses is that primary content sourced independently via the students' exploratory assessment activities has greater impact on student learning (see Section 7.2.1.4).

7.1.4 Summary.

In summary, those embarking on vocational preparation education will find it challenging, particular if delivering such a course to first-year students. These contextualised teaching and learning barriers suggest that although large-class teaching is widely accepted throughout the university, it is less common within conservatoires. Therefore, creative methods of engaging students within the parameters of their vocational aspirations, employment activity and gender will need to be considered. Vocational preparation lecturers are limited by the culture of low priority for non-major study courses, compounded by the nineteenth-century teaching traditions and attitudes towards the profession. Programme and conservatoire directors need to be mindful of these limitations, as well as the fact that the sheer volume of skills and knowledge required for authentic industry preparation is impossible to achieve within an undergraduate degree. Music psychology educationalist Andrea Creech (2014) recognised the potential challenge for employability focus in a tertiary music environment, writing 'higher education music institutions face a tall order, taking responsibility for equipping music students for the music profession and also for supporting those whose transition pathways lead to alternatives to a performance career' (p. 361). As a result, a long-term vision is required when employing industry-experienced lecturers new to academia, as a period of adjustment to the tertiary education is inevitable. Given these barriers to successful teaching and learning of MLaaM, it needs to be recognised that learning outcomes and student career success may not be realised until long past graduation.

7.2 Course Design

The following is a description of the MLaaM course design, which was influenced by educational and career theory, faculty beliefs, student focus groups, course experience feedback, musicians' career needs, music industry course design, arts industry leaders' opinions and action research. A brief discussion of its evolution will explain the current iteration of the MLaaM strand. Note that student feedback is quoted in this chapter with sources presented in parentheses, using abbreviations for their year level (e.g. 1YS = first-year student), followed by the format (e.g. SEC), course code (if applicable) and year. 1020QCM is first year MLaaM, 2020QCM is third year MLaaM, and 320QCM is fourth year MLaaM. There is currently no offering of MLaaM to those enrolled in second year.

As mentioned in Chapter 1, the MLaaM strand is continually evolving. As the MLaaM courses initially needed to subsume a previous course within the programme structure, the subject 'Improvisation and Movement' was embedded within the MLaaM 1 course as a four-week section retitled 'Sound Making: Instrument and Body'. Its ethos was to create performers aware of their sonic surrounds and physical stage presence. Unfortunately, it had previously been an underperforming course and remained as such. Furthermore, within the MLaaM delivery, the music technology students (included in MLaaM 1 2012) and composition students struggled to find its relevance to their focus on production over performance. The sound-making element of the course was removed from 2013 onwards.

Other notable changes included a shift to second semester for both MLaaM 2 and 3 in 2014. MLaaM 2 was extracted from second year and transferred to third year, reducing the total number of courses to three. This created an opportunity for pedagogy courses to become compulsory where applicable, allowing further elective subjects for others. Second year, as the Conservatoire Student Lifecycle has exemplified (see Chapter 4), was not ideal for discussing career support when many students were mitigating their mid-degree slump, increasingly focused on their performance skills, coming to terms with the negative reality of their career, or continuing their process of career denial. For 2015, MLaaM 2 was removed from the Bachelor of Music Technology curriculum and no MLaaM courses are currently required in that program.

Following my research and an understanding that 'people learn best through experience' (Herrington & Herrington, 2006, p. 361), the MLaaM strand has evolved to include realistic and experiential tasks to enable students' current and future careers. The relevance of such tasks is important to align with students' current and future possible selves (Markus & Nurius, 1986) and respect students' career motives for tertiary music education. Rather than killing the dream, in turn deactivating their internal and external motivational drivers and work ethic, one teaching strategy is to inspire students to expand their ideas about possible futures and introduce authentic employability network investigation (Tolmie, 2014), and tasks actively seeking industry information and career opportunities. The overarching outcome is to foster intrinsic career confidence, understood to be the foundation of employability and career success (Knight & Yorke, 2003; Macleod & Chamberlain, 2011). My research suggests that to design and implement employability curriculum, one needs to adopt an ethos I have named the Real, Relevant, Respectful and Inspiring (RRRI) model: (see Figure 7.1). Given the students' professional activity and/or nascent entrepreneurship, it would appear that career and industry subjects such as MLaaM are placed in the middle of the continuum of practical versus theoretical courses. If the assessment is designed with an underlying focus on self-discovery and relevance, while being mindful of the creative values of the student musician, the stigma of a 'compulsory' course is somewhat diminished and the 'peas' are understood as 'good for you'.

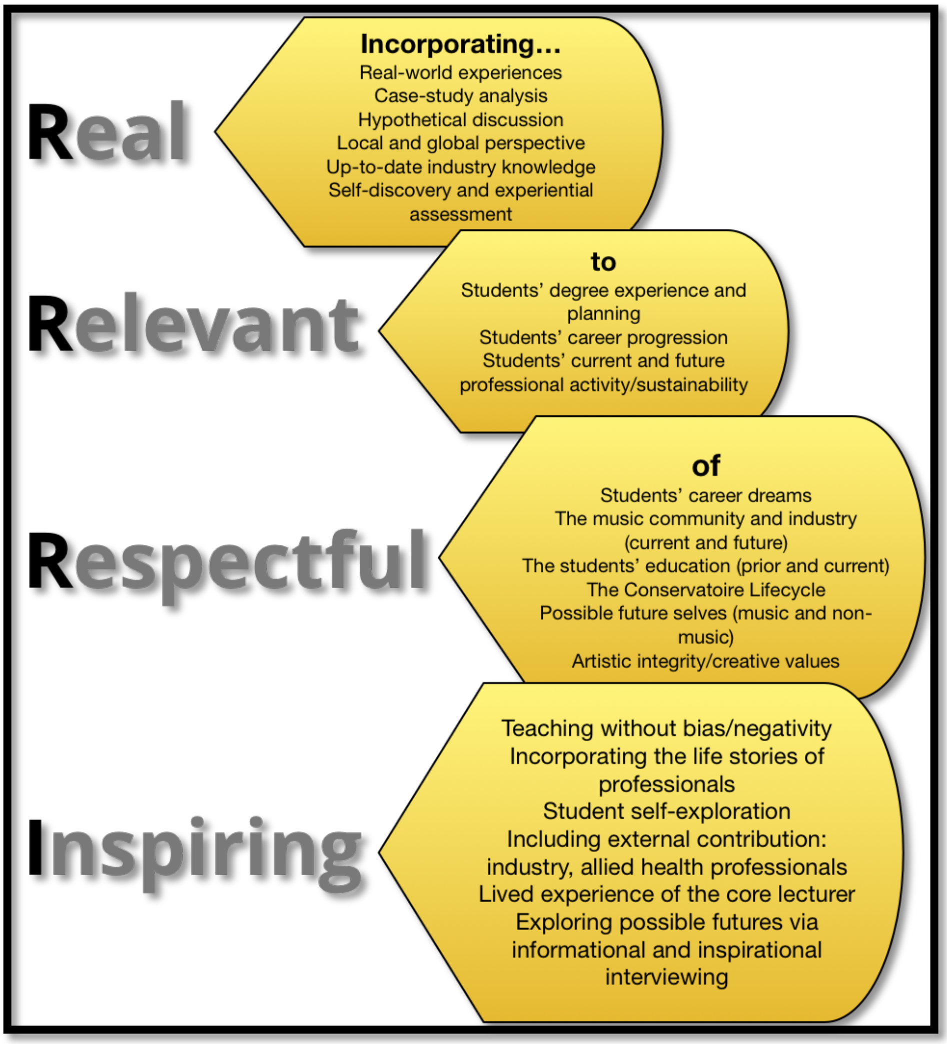
Real
Incorporating…
Real-world experiences
Case-study analysis
Hypothetical discussion
Local and global perspective
Up-to-date industry knowledge
Self-discovery and experiential assessment
Relevant
to
Students' degree experience and planning
Students' career progression
Students' current and future professional activity/sustainability
Respectful
of
Students' career dreams
The music community and industry (current and future)
The students' education (prior and current)
The Conservatoire Lifecycle
Possible future selves (music and non-music)
Artistic integrity/creative values
Inspiring
Teaching without bias/negativity
Incorporating the life stories of professionals
Student self-exploration
Including external contribution: industry, allied health professionals
Lived experience of the core lecturer
Exploring possible futures via informational and inspirational interviewing

Figure 7.1 The RRRI Model

MLaaM 1, 2 and 3 lecture activities, assessment, and learning outcomes will be discussed in what follows, with lecturer reflection and course feedback contributing to the action research of this study.

7.3 MLaaM 1

MLaaM 1 has evolved to consider five key elements of a music career: identity; pathways and options; degree and career progression; mind, body, aural and financial health; and employability networks/social capital. In response to the identified teaching and learning barriers, course content is delivered via a 'flipped lecture' process (Berrett, 2012). Therefore, students engage in peer discussions determining personalised understanding of the music industry, and problem solving via hypothetical case scenarios, online polling and contributing their already-formed knowledge base to the class. Videos of current, successful, local Western art musicians feature online and in class time to aid discussion. All in-class learning activities are supported by course readings from related texts. Technology includes the use of BlackBoard (an online course management tool), social media and online class surveys outside of class time.

At the time of writing, MLaaM course aims in the course profile were communicated directly to students in the second person with a clear message of degree engagement, career exploration and entry-level industry knowledge acquisition. For example:

> This course helps you to develop and use reflective-practice skills as a tool, allowing you to positively link your growing understanding of your current and possible future selves with music industry knowledge. It aims to ensure that you understand how to take full advantage of your degree, your environment and the Queensland Conservatorium Griffith University resources, by teaching you how to set strong career foundations for successful participation in the music industry. (Tolmie, 2017, p. 1)

To align with these aims, I specified four learning outcomes in parentheses, based on the first three levels of Bloom's taxonomy for learning (i.e. knowledge, understanding and application; see Anderson et al., 2001:

> After successfully completing this course you should be able to:
>
> 1. **Identify** the fundamental elements required for your music training and a sustainable career in the music industry (Knowledge)
> 2. **Outline** your music career-related attributes, planning and management (Knowledge)
> 3. **Discuss** the possible opportunities available for your personal degree and career planning, inspired by the real stories of other music professionals (Understand)
> 4. **Apply** the results of your networking effectively within the professional music industry and relate the outcomes pragmatically to your career planning (Application). (Tolmie, 2017, p. 2)

The outcomes of this study have determined the following lecture topics and sequence directly relating to formative and summative assessment (see Table 7.2). At the time of writing, the first teaching period contained 11 weeks, owing to the introduction of the trimester model and the public holidays interfering with the usual 12-week timetable.

Table 7.2

Lecture and Assessment Sequence for MLaaM 1

Week	Activity	Learning Outcomes	LSA & Assessment Due
1	Introduction and Overview	1, 2	LSA: Career reflection
2	A Career in Music—What Does It Take?	1, 2, 3	
3	Musicians' Health: Mind	1, 2, 3	
4	Choosing Your Career	1, 2, 3	Quiz 1 5%
5	Networking	1, 2, 3, 4	
6	Fundraising Principles	1, 2, 3, 4	Quiz 2 5%
7	Easter Holiday		5-year plan 30%
8	Introduction to Arts Marketing and Business Tools	1, 2, 3, 4	LSA: Invoice design
9	Effective Team Work	1, 2, 3, 4	
10	Business Tools 2	1, 2, 3, 4	Quiz 3 5%
11	Musicians' Health: Ears	1, 2, 3	
12	Musicians' Health: Body	1, 2, 3	Networking 50% Quiz 4 5%

Note: LSA = learning support activity.

The sequencing of these lectures is systematically structured to allow students to 1) develop clarity surrounding their intrinsic career goals, 2) understand the functionality of the network within which they will develop professionally, and 3) acquire standard entry level career management knowledge. The students have the opportunity to realise the value and relevance of Stage 3 during Stages 1 and 2. The lecture activities and assessment of MLaaM 1 has been discussed at length in Appendix M.

7.3.1 Lecture activities.

In the introduction and overview of the course, the first formative assessment item is discussed. As mentioned in Section 4.1, this optional LSA is a reflection exercise considering career motivation and the influences surrounding its sustainability. In exploring the 'possible selves' concept (Markus & Nurius, 1986), it allows the students to consider professional identity and self-concept with the secondary purpose of trouble-shooting basic assessment upload practices early in the semester. It is also useful because it provides the lecturer with an enhanced understanding of the students' sense of career purpose and literacy, enabling bespoke teaching methods to aid degree transition. Because this is non-compulsory, the level of engagement with this task has ranged from 55% to 79% of the class.

Week 2 concerns the philosophy of being a musician, the timeline and the behavioural traits of those sustaining their career, which is intended to enable students to understand future realities and enable realistic planning. Degree engagement is discussed and linked to the short- and long-term goal development outlined in the five-year plan.

This leads directly to Week 3, when a guest performing arts psychologist invites students to explore and identify 'the inner psych of musician behaviour, how to deal with career disappointment, and the psychology of motivation' (Tolmie, 2017, p. 5). This aids further understanding that a musicians' career is challenging and that success requires significant resilience and commitment, thereby further assisting the goal planning process.

During Week 4, collaborative discussion in class and online is centred on specific career possibilities and opportunities using Michael Hannan's updated online version of his 2003 publication, *The Australian Guide to Careers in Music*. Subjective and objective career outcomes (e.g. portfolio *v*. full-time linear employment) are central to the topic. In doing so, initial career aspirations are challenged, often with students reconceiving a career that includes more variety and flexibility.

Week 5 explores the concept of network-based careers and the development of mutually beneficial connections from which to source career support and sustainability, that is, social capital growth. This topic is vital considering the prevalence of collegial referral early in musicians' careers and its positive impact on the musician network (see Chapter 6).

The value of these networks is further discussed in the Week 6 topic of fundraising. Although grant and scholarship processes are not immediately applicable for most first-year students, planning for these and understanding how degree and music community engagement affects success outcomes are relevant for this cohort. As crowdfunding success is based on the health of social networks and can occur at any time throughout one's career, its best practice is discussed in class using conservatoire student examples (e.g. TwoSet Violin, 2017) and the QCSO EuroSax Tour (Tolmie, 2012).

An overview of arts marketing is introduced in Week 8. Core values relating to artistic integrity and the cultural cringe artists experience in adopting self-promotion are discussed to give students an opportunity to understand the performance versus career management approach to employability. The concept of branding segues into invoice and business card formulation, and social media presence. 2017 introduced the e-portfolio tool ‘PebblePad’ (2017) to enable students to develop a professional online presence connecting with many forms of social media, including YouTube, SoundCloud, and LinkedIn. The week’s LSA, invoice formulation, relates to the beginning/starting out musician. This task also monitors what students perceive to be industry standard fees.

Expanding upon the concept of network and passion-based careers, Week 9 challenges the concepts of effective teamwork, utilising hypotheticals and video footage of professional music ensembles (e.g. Eighth Blackbird). DISC theory (123test, 2017) is considered specifically to introduce the various possibilities of communication required for diverse personality types and students are invited to take the DISC personality test prior to the lecture and discuss their results.

During Week 10, basic business tools are further discussed, considering industry pay rates, recounting invoice feedback, and introducing basic sole-trader processes (e.g. ABN application), billing/saving strategies specific to musicians, debt collection and tax. It has so far been surprising that so many students have dismissed the invoice LSA as unnecessary and a ‘waste of time’ (online class feedback survey, 2016). Yet of the 55% that engaged with the task in 2016, many made basic errors. These were largely spelling mistakes from using American invoice templates and maintaining such titles as ‘Shipping Address’ when the service rendered was teaching. Billing costs were less than industry standard and general protocols such as professional greetings, terms and conditions, and form of payment were missing on many. All of these errors were made in spite of their clarification in the Week 8 lecture. It could be presumed that the relevant lecture was ineffective in communicating the invoice process. However, 88.98% of surveyed musicians claimed to gain their non-music skills/knowledge via a trial-and-error method, and a further 44.40% were planning to continue this method of non-music skills/knowledge acquisition. This would indicate students and professionals value the trial-and-error process as a preferred practice. To ensure further content relevance, it is communicated to the students that 82% to 84% of third years are active in performance and/or teaching employment in contract and sole trader capacity and use these skills. Although this lecture is high in content, some discussion is utilised to convey unpublished industry cultural norms regarding debt collection via case analysis and hypothetical discussion.

Weeks 11 and 12 include guest specialist lectures in aural and physical health. As damage from overuse and sound exposure has possibly taken place, one could suggest that this knowledge is imperative and better placed earlier in the semester. However, I incorporate the same lecturers in orientation week and introduce them yet again towards the end of this course. This is to capitalise on students' clearer conceptions of sustainable careers towards the end of the semester owing to this course and their successful transition into their higher music education environment. Repeating relevant topics such as health during this time ensures greater impact of such crucial knowledge with the by-product of higher lecture attendance towards the end of the semester.

7.3.2 Assessment.

At the time of writing, summative assessment included self-marking quizzes based on theoretical knowledge (20% of total course result), allowing students to transition themselves slowly from 'the factual recall skills which may have contributed to a student's success in [high] school' (Burland & Pitts, 2007, p. 290). This ethos aligns with Kift's (2009) understanding that 'the first year curriculum should assist students to make a successful transition to assessment in higher education' (p. 41). A self and career analysis linked to a five-year opportunity research plan (30% of total course result) incorporates positive psychology and goal-setting theory while aligning with the RMP model (Creech, 2014). Finally, an interview-based professional report (50% of total course result) supports the predominant rationale of network-based career success. These assessment items are discussed at length below.

7.3.2.1 Online quizzes.

The MLaaM 1 online theoretical quizzes are based on the course content and required readings of lecture clusters concerning musicians' health, career theory and basic business knowledge. With four quizzes in total, each consisting of 10 questions, this assessment is situated throughout the semester to ensure ongoing quantitative feedback and encourage lecture attendance. Each open-book quiz is to be completed within four and a half days. The core purpose for this medium is to encourage students to engage with the readings and lecture content from which to scaffold their learning for the other assignments.

7.3.2.2 Opportunity research plan (5 A4 pages).

Following the most popular 'say yes' strategy (76.47%) regarding career development (see Section 6.7.1), survey participants also valued setting attainable goals (59.22%) and possessing large 'dream' goals (56.86%). When asked what they retrospectively desired for their undergraduate studies, survey participants ranked 'career planning' as the most preferred (53.11%). Mindful that the majority of students possess a romanticised understanding of their careers, this task allows students to investigate the reality of career progression in support of their dream goal. As one successful surveyed musician affirmed, 'Always set a VISION for everything and br[eak] this down into small steps—always' (SP172, established musician).

Students are required to evaluate themselves in relation to their proposed long-term career utilising a revised Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis model (see Table 7.3). Rather than strictly follow the SWOT concept, students are encouraged to consider their personal strengths and propose the skills required in order to track towards their desired career. This positive language is adopted to mitigate the identified barrier of 'dream killing' and encourage deeper engagement with the task. Therefore, 'strengths and weaknesses' become 'strengths and developments' relating to their major study skill development and career aspiration. For 'opportunities', students consider what their current environmental situation can offer (e.g. grant funding, scholarships, summer schools, work experience, visiting scholars, self-initiated work etc.) to support their major study education. Using the same positive language, identified 'challenges', rather than 'threats' (e.g. lack of desired employment, limited audition opportunity, minimal funds etc.) require prevention or mitigation strategies in the five-year plan.

This adoption of positive psychology (Seligman & Csikszentmihalyi, 2014) combined with Drach-Zahavy and Erez's (2002) framing strategy where a challenge rather than a threat is more likely to be more conducive for complex tasks, aims to produce productive, rather than destructive, learning outcomes. Conversely, the SWOT remains unchanged in the career analysis, encouraging students to consider the career in its realistic static form and allowing objective 'what is', rather than subjective 'what I think it is', research of the career from related reputable publications and life stories.

Following Throsby and Zednik’s (2010b) acknowledgement that passion and persistence are the key drivers of arts career success, my research and others suggest that resilience and discipline are additional qualities contributing to the longevity of a musician’s career. Identifying possible opportunities and future challenges aids students’ ability to recover from the inevitable career disappointments and persevere with the work ethic required.

Table 7.3

Self and Career Analysis Template

Long-term career aspiration (as of Semester 1, first degree year):			
Self-analysis		**Career analysis**	
Internal		**Internal**	
Strengths		Strengths	
Developments		Weaknesses	
External		**External**	
Opportunities		Opportunities	
Challenges		Threats	

Students are then encouraged to write a five-year strategic plan, beginning with three years considered in six-month time-frames, followed by yearly goal setting. This assessment had been trialled with shorter goal durations, but the word count far outweighed the requirement for a five-credit-point course and some students did struggle with such independent and detailed planning. Most recently, years four and five are considered within the same parameters of goal setting, but portrayed in paragraph form, describing possible options and career paths. Goal setting is not solely focused on university life, and includes the vacation period when independent learning and work experience/employment can occur. The primary agenda is for students to research their opportunities and train themselves in career planning, rather than construct a fixed plan. During class, students are made aware that these plans will most likely change as this process creates increased opportunity awareness. Therefore, more opportunities will present themselves during their degree and career, which can affect the plan.

Students are required to design their goals around five fundamental domains, demonstrating an independent understanding of their transition through, in and out (Lizzio, 2011) of their degree into industry. These domains are: core skill development; degree engagement and lifelong learning; network building and personal health; independent enterprise; and finance. This process aligns with the RMP model, which details the components of a successful music career as knowing what, how, where, when, whom and why (Creech, 2014, p. 361).

The first domain, core skill development, aligns with the ‘what’ and ‘how’ of the RMP model. Considering ‘major study’ is the primary student focus of degree engagement (Colwell, 2012; Presland, 2005; Tolmie, 2014), goals are related to fundamentals such as technical development, repertoire preparation and memory work (i.e. the basic toolkit required as a professional musician).

The second domain, degree engagement and lifelong learning, aligns with the ‘what’ and ‘when’ of the RMP model. Students consider their degree design, such as elective course choices that strategically support career goals or mitigate recognised personal developments/challenges and current industry threats. Challenging goals such as GPA outcomes are also encouraged, provided the learning goals are made explicit (Latham & Brown, 2006) and are relevant to their career. Successful musicians exhibit a preference for lifelong learning (Smilde, 2009) and this study has further demonstrated that Australian portfolio musicians value this in their current employment. Students are encouraged to consider their ongoing education, be it formal or informal, beyond their three- or four-year undergraduate education.

The third domain, network building and personal health, aligns with the ‘where’, ‘when’ and ‘whom’ of the RMP model. Students are encouraged to research, identify and connect with mentors, key industry associations and stakeholders strategically throughout their degree to facilitate industry transition. This enables students to consider a broader social capital beyond their close colleagues and explore alternate employment territories of their profession. It includes work/life balance and anti-burnout strategies that aid personal health and non-music activities, which are perceived as vital in the development of the sustainable well-rounded musician possessing a sense of community awareness (Hallam & Gaunt, 2012). It could be argued that in remaining connected beyond one’s immediate music network, more informed public support of the music profession could arise.

Independent enterprise, the fourth domain, is reflected in the musician survey, in which 63.78% musicians were initially employed contractually and 18.9% created their own work. The latter figure is anticipated to rise, considering the perceived shrinking and territorial music industry. That is, more musicians will be required to create their own employment as the traditional forms of contract, let alone full-time, work diminish.

In addition, to avoid a 'music student' mindset, students are encouraged to develop personalised projects and enterprise, be it performance or education-based, enabling immediate professional application of degree knowledge and ownership of career path. Independent work may generate income for themselves and their fellow student musicians, but more importantly develop an employment history assisting future grant/festival/label applications or non-music project management employment.

Finance, the fifth domain is a concern because, in-class polling indicated students' low prioritisation for financial earnings, in spite of their common aspiration to travel post-degree and purchase expensive instruments and equipment. To avoid scholarship, bursary and grant dependency, saving strategies are included within planning. This is particularly pertinent for what is largely known among professional portfolio career musicians as 'feast or famine' employment patterns (see Section 6.9). Half of the musicians surveyed suggested they had either left or considered leaving their music career, citing 'low financial rewards' as their primary reason. In the event that students are faced with unemployment at the end of their degree, a financial safety net has been prepared.

In planning within these five domains, a conscious developmental plan of capability, connectedness, purpose, resourcefulness and academic culture is constructed (Lizzio, 2006). At the very least, this task primes the students, irrespective of their proactivity with the plan after the assessment. A 200-word writing reflection component invites students to consider their goal planning and opportunity research task. Students are to identify what they felt they have learnt and if their career goals have adjusted since writing their initial LSA.

7.3.2.3 Networking report (800 words) and reflection (200 words).

Bridgstock's (2011a) statement 'it's who you know … and also who knows you' (p. 14) aligned with Cutler's (2010) call for musicians to proactively develop, nurture and expand their social capital in support of their profession. Six years on and the present survey revealed the value of collegial referral (81.10%) in spite of the macro-environmental disruptors creating a perceived shrinking and territorial industry. For this assignment, students are required to interview three professional musicians within the industry whose career they aspire to, using five questions regarding career path, challenges and achievements, training, career sustainability and current industry advice for emerging musicians. Students are coached on how to write the initial email/phone script of the introduction and urged to expand their networks beyond their immediate university circle. The questions are presented below, including their core purpose in parentheses:

1. Describe your music career path to date (career opportunities)
2. What have been the highlights and lowlights of your career? (resilience preparation and career reality)
3. What do you consider the most important aspects of your tertiary study? (degree engagement)
4. How do you currently financially and artistically sustain your career? (sustainable career strategy)
5. What advice can you give an undergraduate musician in the twenty-first century? (mentorship)

Students are encouraged to begin this assignment early to synthesise course learning throughout the semester. Should the interviewees have more time the students are welcome to include their questioning in support of their career planning assignment. The intent is to instigate networks relevant to career, and potentially create connections for future collaborations and mentorships, thus connecting with a musician community valuable during and at the end of their studies. Central to this is the participation in 'active and collaborative learning' with members of the industry (Kift, 2009, p. 41), as they begin to actively develop their inter/intra personal skills, which are so highly valued by the surveyed musicians.

From the interview transcripts, students are required to write a critical written report (800 words) broadly discussing the key areas of career path, progression, success, resilience, sustainability and finance, supported by reputable resources and interview quotes. Students then provide a short reflection (200 words) of the process and describe any impacts on their five-year plan, and what strategies may be adopted in response. Interview transcripts need to be added as appendices to demonstrate evidence of the personalised interviews. Two interviews need to be face-to-face, or via phone or Skype, with only one permitted via email.

7.3.3 Reflection and student feedback.

7.3.3.1 Lecturing.

One student clearly explained ‘the content she covered was very broad sometimes and i [*sic*] found it difficult to find relevance to me so I would just stop going to lectures’ (1YS, 1020QCM SET, 2016). My broad approach followed student feedback from the inaugural 2011 course, indicating a content bias towards performance music genres that excluded students interested in other vocations within the music profession. The student’s critique is an alternate example of the ‘this doesn’t apply to me’ complaint in that it is either too broad, or too specific. Finding the balance in educating a diverse cohort experiencing differing stages of their career (new, emerging, established) is challenging. For example, in spite of the primary value placed on marketing knowledge (44.44% of surveyed musicians), students struggled with these specific concepts in their first year as they justifiably felt it was not applicable. The guest lecturer at the time did not take into consideration the stage of career of the students and offered no immediate application strategies of the knowledge relevant to the students’ professional activity.

Early MLaaM (2011 and 2012) student reflections also revealed that in inviting several guest lecturers, students perceived their genre was non-adaptable; for example, a new music composer discussing his life was not applicable to the opera student. They also described the content as repetitive of the core message that all artists should work hard, plan ahead, remain resilient and open minded to new opportunities. Unfortunately, irrespective of content briefing, each guest lecturer delivered this message as though it was new knowledge, previously not discussed within the class. To avoid this, I stopped inviting so many guest artists and switched the last lecture to a Question and Answer (Q&A) session in which students were able to ask direct questions to a panel of six professionals about life as a musician in addition to hearing personal stories and discussion among the artists themselves. Unfortunately, with no budget for this aspect of the course, guests appeared either as a favour to me or added extra time within already overloaded tertiary workloads, or they possessed an alternate agenda. In the case of James Morrison, he was happy to promote his World’s Largest Orchestra as part of the Queensland Music Festival in return for a guest appearance. I have found ‘pulling favours’ to be non-sustainable in the long term, as inevitably the network of the lecturer/convenor will be quickly exhausted. In some instances the promise of paid parking from my own finances was required. If anything, this practice endorses the perennial phrase heard by artists, ‘do you really expect to be paid?’

Students responded well to guest lecturers delivering the Musicians’ Health component: ‘the guest lecturers were interesting’ (1YS, 1020QCM SET, 2016), ‘I particularly found the lecturers on physio and audiology interesting and helpful’ (1YS, 1020QCM SET, 2016). The students appreciated the specialists had researched and worked with performing artists and the information was immediately relevant and applicable. I noticed greater success when the presenter possessed a further understanding of the university education environment, particularly in lecture delivery and subsequent assessment design of the quiz tasks. In support of this, when asked in the survey what attributes a vocational preparation lecturer would require, 15 of the 18 musicians (72.2%) working within a tertiary setting chose ‘knowledge of the tertiary education environment, and curriculum and assessment design’.

I came to appreciate that students require diverse learning strategies, and that a personalised learning experience is imperative to create a lifelong impression, particularly if it is based on self-discovery. In response to the ‘it does not apply to me’ mindset, I developed and increased diversity and quantity of case studies delivered within class; revised and personalised their assessment; developed inclusive ‘teaching language’; and researched and communicated understanding of current student industry activity (via focus groups and CV analysis of older students). This began to enable an all-inclusive education environment and the course evaluations improved.

This ‘it does not apply to me’ complaint became rare as the course evolved, but in trying to highlight the relevance of the content to the music technology students, my attempts were criticised as ‘hurtful’ (1YS, 1020QCM SEC, 2013). This taught me that lecturers are not able to please every student musician of this subject and will need to develop a thick skin to such opinions. They will also need to understand that irrespective of their broad music industry knowledge, there are bound to be gaps of information, rendering the lecturer unable to cater for all students. In response to the survey question, ‘A tertiary lecturer would need to possess the following skills and attributes’, one participant suggested, ‘I’d say that mostly you’d want to get people who are in each field to come in and give a couple of classes each. NO one person is going to be able to have all these traits and be able to advise on everything’ (SP119, established musician). Yet, with an average overall SET result of 4.54 (5 being excellent) for overall teaching quality of 1020QCM from 2012–2017, students affirmed, ‘Diana Tolmie did a really good job of covering a lot of things there were actually relevant to everyone, and did a good job of making it applicable to the different students—mutech, bmus, etc.’ (1YS, 1020QCM SEC 2013) and ‘I liked that the course not only catered for classical musicians, it also looked after and included Mutek [*sic*] students’ (1YS, 1020QCM SEC, 2016). The jury was still out.

One music technology student more recently recognised the dilemma in trying to teach such a broad cohort, given the fast-changing nature of technology and social media tools, and the varying states of students’ industry and technology engagement:

> As a music tech student, I feel as if a lot of the content wasn’t all that relevant to me such as some of the info on performance and practice—this isn’t really something that can be changed that much though, seeing as the course has to tailor to the majority of people studying an instrument or vocals. A lot of the material from the readings to do with social networking and the internet seems a bit outdated, but you get an idea of how you can take certain online networking concepts and apply them to new tools and websites. I would have liked to have learnt about certain other fields I was more interested in such as the recording industry and contracts, and more content on copyright laws and fair use in music. (1YS, SEC 1020QCM, 2016)

My observation and informal discussions with the Bachelor of Music Technology programme convenor revealed these particular students have not had the rigorous one-to-one training that the classical and, to a lesser extent, jazz student musicians have experienced (G. Carey & Lebler, 2008; Lebler & Carey, 2008). As a result, these students have had a more do-it-yourself (DIY) approach to their learning, are older, and possess diverse employment experience in their industry or community. Their adoption of technology and business skills is more advanced than their student peers. Meanwhile their employment ‘scene’, while still creative, has comparably more objective outcomes/ambitions than their classical and jazz colleagues and is more likened to popular music careers (Zwaan et al., 2010). Although these students were attentive in class and valued lecture attendance, they acknowledged that their relationship with the music industry is a different approach and perhaps comparatively farther along the career path. However, during assessment tutorials, students suggested that learning about the lives and career processes of their colleagues aided their understanding of future ‘clients’. Although the course did not apply to them, some held a larger and relevant perspective of it.

These concerns aside, when compared with another literature course in their programme curriculum, one music technology student saw more relevance of MLaaM: ‘This course is so much more useful to Mutech students than [another de-identified course]. Continue to have it’ (1YS, 1020QCM SET, 2016).

7.3.3.2 Quizzes.

If the high pass rate of the quizzes is any indication, students perceived this as an easily achievable task. However, in providing an ease of transition from secondary school assessment practices, I am not convinced that the online quiz method is the most effective to affirm theoretical content. Although the readings were available online and in physical form, there appeared to be a resistance to engaging with them. Biggs and Tang’s (2011) advice to ‘operate on high trust’ (p. 41) with assessment is possibly too optimistic in the current tertiary environment of Millennials who choose the path of least resistance. In 2016, one student finally clarified the rumour that cheating occurred:

> Everyone I know is cheating all the quiz tests. One person does the test and screen shots the correct answers to their friends and they get it all correct. I find this unfair to the people like me who actually do the readings. (Online anonymous survey, Week 7, 1020QCM, 2016)

Invigilated exams would ensure originality of work. However, aside from its time-consuming process, scholars agree the medium tends to promote surface learning and is not ideal for long-term retention (Biggs & Tang, 2011; Boud & Falchihov, 2006). For future iterations, a solution is to mimic online language course assessment, such as Teach International (2016), which uses a randomised series of questions generated from a larger pool of questions. Yet, if many of the students were cheating, then clearly this concept has not worked as well as anticipated and should perhaps be scrapped altogether, irrespective of the underlying motivation to increase lecture attendance. Lecture attendance was usually 100% from the beginning of the semester, waning to about 60% to 80% towards the end. This was comparably higher than those of my music and non-music colleagues at the university with similar-sized classes. Of note, for the 2017 quiz activities, the questions were sourced from a larger pool, randomised and appeared one at a time with no backtracking. The results were substantially more realistic than in the previous years.

7.3.3.3 Five-year career plan.

While the self and career analysis was viewed as a relatively simple personal task, the five-year plan produced some contention among students. For example,

> I usually don't plan a lot—it's just not the way I live and it's not the way my personal experience tells me I should live … Because of that, even completing the assignment was a big challenge. (1YS, MLaaM, personal communication, 2015)

Answering the question, 'How could this course be improved?', in the 2015 and 2016 SEC surveys, one of 56 (1.78%) and five of the 57 students (8.77%) commented the detail of planning was challenging after three years: 'Personally, I didn't really have ideas for years 4 and 5 as I don't know where I'll be at that point' (1YS, 1020QCM SEC, 2016). This student indicated that while tackling the perceived reality of the degree was possible, a hypothetical construction of the life beyond was not. It also indicated that some students misunderstood the core purpose of the task: researching future possibilities. Class and tutorial discussions indicated some students struggled to conceive a long-term vision as they had yet to transition from 'music as hobby' to 'music as employment'.

Yet 10.14% (2015) and 13.84% (2016) of SEC respondents commented positively on its purpose: 'It was helpful to make us genuinely look at our 5 year career plan which helps us stimulate our study during the course of our time at the Con' (1YS, 1020QCM SEC, 2016), 'What i [*sic*] found particularly helpful was the 5 year plan, in that it helped me to think about the future and possibilities' (1YS, 1020QCM SEC, 2016).

For others whose careers had a higher probability of employment than their peers, such as music teaching, a five-year plan was easier to structure. However, many were astonished at the opportunities available for student musicians: 'As someone who still isn't entirely sure what career they want to pursue, this course provided me with great insight and opened my eyes to many more options' (1YS, 1020QCM SEC, 2015).

Others appreciated the unfolding reality that the five-year plan offered: 'It's just a really good course to begin your time at the con [*sic*] with, as it brings your mind back down to earth and helps you to find a reasonable, realistic direction' (1YS, 1020QCM, 2016). Another student noted:

> It was helpful in giving me a reality check and providing helpful tips in realistic goal setting which will make my life as a musician much easier and fulfilling. Although it's important to want to achieve great things and have big dreams, you need to also stay grounded and make smart decisions (1YS, SEC, 2015).

Common themes within student reflections included greater understanding of self via the analysis, increased focus/purpose in major study, financial awareness and developing creative (legal) methods for increasing income, a realistic understanding of pathways and the need for plan B to mitigate disappointment, a move away from 'here and now' thinking, the value of the 'voyage rather than the destination', more informed choice of career options, and an action plan to maintain less reliance on the Conservatorium and therefore create extracurricular learning.

One past student kindly wrote to me describing her career planning outcomes:

> I remember one of the assessments was outlining a five-year plan through detailed research and organisation. To my surprise, after five years, I have achieved my plan as written. It is not exact, but definitely similar to the structure and goals I had set out to do. I am incredibly happy to see my successful outcome today. I believe the assessment has helped me to see my future with clarity and develop short and long term goals to reach each point. It definitely helped drive my passion throughout these years of struggle and doubt, and being able to see the possible options to get to where I want to be. It is incredibly useful, and now I'm setting out my next five-year plan. (2016 Honours graduate [De-identified], personal communication, 2017)

Further longitudinal study of students is required to gauge the impact and success of such a task.

7.3.3.4 Networking report.

Overwhelmingly, the networking reflections suggested students' connection with professional musicians was inspiring in spite of the harsh realities communicated. They expressed surprised at how much teaching, enterprise and finance knowledge was required to be part of sustainable arts practice. For many of the student interview participants, financial instability was indicated as a primary factor in career dissatisfaction or career lows, but others citing bad experiences suggested the career highs negated these and contributed to their resilience training. Advice also included: use one’s degree time wisely, work hard, maintain professional relationships to avoid marginalising future connections, be proactive and stay open to opportunity.

Overall, the students resolved to strengthen their resilience rather than change their career path, and adopt ‘plans B and C’ preparation in the event their romanticised dreams were not realised. Students often resolved to include some form of teacher training within their future skill set and/or increase their versatility. Two reflection examples are as follows:

> Conducting the interviews has been a great window into the professional lives of three established musicians, representing a range of career options within the music industry. There has been an emphasis on not only being proficient musically, but also taking a more entrepreneurial approach by taking control and forging a career path yourself. In order to do this, respondents advised to have good interpersonal, networking and business skills and to search for what makes one passionate. I feel that my initial career idea from my LSA to become a ‘well rounded performer proficient in a range of musical styles and methods of delivery, and to be a well-respected performer’ has changed to include teaching as well. (Student name withheld, LSA1, 20XX)
>
> I had included teaching later on in my five year plan as a means of gaining income, however I believe that after talking to Person Two and Person Three, my motivation for becoming a string teacher has changed, especially in relation to a statement made by Person Two that ‘for you to facilitate the enjoyment of somebody else is actually a better buzz for me’ (Person Three, personal communication, 30 May 2016). I am interested in pursuing a portfolio career, and I feel that I am now better equipped for the realities of becoming a full time musician and that ‘above all, you need to love—and be passionately committed to music’ (Hallam & Gaunt, 2010, p14). (1YS, year withheld to preserve identity)
>
> Interviewing three different musicians, all with different career paths has delivered an in-depth insight to the music industry and the career itself. The experience has been a real eye-opener in terms of financial sustainability, as I really had little idea that my ideal career trajectory would be near impossible to

> sustain with just classical performance. I originally wished to partake in solo, chamber and orchestral performance and really wasn't keen on the idea of jazz performance or doubling. However with that being said, I now have a greater comprehension of what a classical saxophonist must do in order to have a successful and fruitful career. I've been made aware that certain sacrifices must be made in order to do what you're most passionate about and to live comfortably doing so. The interview process has also opened my eyes to the art doubling, something I thought I would never say. This has unlocked a whole new world of knowledge and opportunity career wise. I still wish to complete postgraduate study abroad however I would now like to take a year off in order to further enhance my skills as a saxophonist and to also learn the skill sets of doubling and jazz. (1YS, year withheld to preserve identity)

The only SEC complaint regarding the networking assessment occurred in 2016 from a Bachelor of Music Technology student, which offered insight into the music technology community:

> I feel that the final assessment (with the interviews) was aimed primarily towards performing musicians, and as a music technology student I found it a little unfair towards us. This was mainly because most of the students in the course, as they would be looking for performing and teaching musicians, would be able to interview their past teachers or relatively easily find a professional musician in their local area who they could talk to personally or would quickly respond to emails. Professionals from the aspired fields of music technology students (such as sound engineers video game composers, DJs etc.) however are much more sparsely spread and closed off than performing musicians. Making it very difficult to find someone who would be available for an interview, and almost impossible to find two or more people in your local area who will be available for an in person interview. To be honest I can't think of a way that this could be improved fairly, but it's as much feedback as I can give. (1YS, 1020QCM, SEC, 2016)

However, one could suggest this student has not sufficiently persevered to connect with their employability network. He has indicated he kept his search within the 'local area', whereas other students accepted my challenge to step out of their immediate networks. For example, students successfully obtained interviews with members of the Sydney, Melbourne, Tasmanian, London and Vienna Symphony Orchestras, jazz trumpeter James Morrison, violinist Itzak Perlman, and members of popular rock groups such as INXS. Of concern by some students was what to do when their email was not responded to. Should they stalk them on Facebook? Send another reminder email? Some students complained the interviewees would only offer a half hour of their time and subsequently felt disrespected at being under-prioritised. These processes of professionalism and industry expectations were considered topics of conversation in class, online, informal meetings, and assessment tutorial sessions.

Although students did not resist the transcription of these interviews, many did complain about the time it took to do so. The lifelong worth of these transcriptions were impressed upon the students, promoted as documents to aid future career decision-making when re-reading with older eyes.

Professional musicians interviewed by students volunteered their opinion on the personal benefits of engagement with this assessment activity. For example:

> You often don't have the time to think about what it is to be a musician and why you keep on doing it. The students have interviewed me for a few years now and I have also noticed the changes in my answers, as my career has progressed. What I am doing now is very different to what I was doing then and I notice that my perspective and industry values have shifted as well. It has also been great to connect with the students, as it is nice to see what is coming through the ranks. (De-identified musician, personal communication, June 2015)

7.3.4 Overall implications of MLaaM 1.

From a teaching and learning perspective, guided self-discovery effectively tackles many course challenges such as the inability of the lecturer to teach all music career paths within class; the impact of industry flux; the diversity of student degree motivation; the varying stages of career students experience within first year (training, emerging, established etc.); and the personalised levels of career confidence the students are experiencing.

In spite of concentrated professional discussion throughout the semester, monitoring the interpersonal behaviours of a largely youthful class for the final assessment is virtually impossible. Unfortunately, this task poses the risk of substandard networking etiquette, potentially reducing future employment opportunities. A minority of professional musicians sent emails commenting on the lack of gratitude for their time, in addition to shock at over-familiar communication and poor spelling. These de-identified emails have served as examples of unprofessional behaviour in the following year's course delivery.

Conversely, there is the risk of less-than-desirable mentor advice. Yet, in the four years of setting the networking task, only one student (out of 710) received a negative interview but was pragmatic enough to recognise it as such. Not one student mentioned the task as either demoralising or demotivating. Nevertheless, there is the risk of 'killing the dream', dulling the attainment of music excellence, and at worst increasing the threat of student attrition. However, students do appreciate the reality:

> I found that the honesty concerning the industry in discussions was particularly good. I feel that I am more secure in my hopes, doubts, queries and dreams about my future career. (1YS, personal communication, 2015)

If the sentiment that students are worth the truth is made explicit, students do appreciate the care taken with preparing them for the realities of the music profession.

Another concern is that the assessment and content is too much for a five credit-point course. One student complained:

> I believe there is way too much work required considering it is a 5 credit point class. I don't have time to do the numerous pieces of assessment required when my 10 credit point classes are more important. My other 5 credit point class has one 750 essay and one other piece of assessment. Which I find a satisfactory amount. (Online informal survey, 1020QCM, 2016)

In reading this, I wonder whether this is a music student or a student musician. My research has revealed the magnitude of information and skills needed to sustain a career in music, be it artistically or financially, and it is hard to disassociate from the responsibility that these courses in sheer name adopt. It is therefore challenging to rationalise MLaaM in five credit points, when it is more likely that such courses need to be placed on an equal footing as the students' major study. I reason that the immediate applicability of the task and tools learnt is appreciated: 'This was very realistic and inspirational, being able to focus on myself with the assessment was really engaging and it didn't feel like an assignment' (1YS, SEC, 2015).

Overall, if I had to summarise the purpose of this course in one word, it would be to *recalibrate* student musicians' perceptions of their possible present and future selves.

7.4 MLaaM 2

Whereas MLaaM 1 largely considered university transition, degree engagement, identity recalibration and career pathways, MLaaM 2 aligns with traditional forms of music industry studies course electives as demonstrated by the music industry lecturers of this study and my personal research of the music industry electives delivered throughout Australia (Tolmie, 2013). The design of this course is further affirmed by the research findings of this study that musicians:

1. Have a preference for self-created employment over contract and permanent employment
2. Largely perceive the industry as increasingly shrinking and territorial, indicating that market niches need to be increasingly sought
3. Recognise an opportunity exists to educate the non-musician and linear career musicians about the value of the portfolio career within the current changing economy
4. Possess a strong passion to continue with their career despite identified adversities, and will seek independent action to do so.

This 12-week course, delivered in the second semester of the student's third year of study, includes the skills required for self-promotion, funds application, and project management. Rather than deliver the content as a traditional lecture, I prefer to inspire the student musicians with group discussion of current trends and events, plus hypothetical problem-solving utilising their current experiences and future aspirations. This is to build on their previous career planning and experienced realities, further develop their independent career confidence, enable them to communicate in the language of the non-musician, and expose students who are perhaps experiencing their mid-degree slump to a variety of further options and identities. The course profile outlines the intentions of MLaaM 2 as follows:

> This course aims to help you to develop practical skills that are applicable to your immediate employment and requirements in the music industry. In particular, this course will help you to effectively represent yourself as well as

> set up further fundamental processes for successful self-promotion, networking and funding opportunities. This course also gives the opportunity to delve into the art of entrepreneurial thinking that needs to be founded on planning, legal/political/technical and environment awareness and stakeholder needs. This allows you to reflect on possibilities within the music industry that while still artistic, may be considered non-conventional or non-linear in career path. Finally, this course allows you to explore the processes of independent artistic activity, as such that will impact your role and subsequent payment as a freelance musician. (Tolmie, 2016a, p. 2)

Aligning with the course aims, I specified five learning outcomes that utilise the upper levels of the complexities of learning, that is, application, analysis, synthesis and evaluation (Anderson et al., 2001). The lower-level processes such as knowledge and understanding are assumed as developed via students' existing learning based on prior MLaaM knowledge and their industry experience. For those who do not engage in industry activity, these processes are further revised within the lectures and provided in the course content reading. The learning outcomes are aligned with the assessment tasks, rather than following the sequential process of Bloom's taxonomy (Anderson et al., 2001):

1. **Demonstrate** a working knowledge of self-promotion, and persuasive writing tools (Application)
2. **Apply** self-promotion and persuasive writing skills to various mediums publicised to the broader community, government and commercial stakeholders (Application)
3. **Create** strategies to positively support your career ambitions (Analysis and Synthesis)
4. **Demonstrate** a working knowledge of budgeting (Apply)
5. **Use** your knowledge of planning, marketing and financial management tools to inform your career-related activities (Apply). (Tolmie, 2016a, p. 2)

The learning outcomes inspired by this study have determined the lecture topics and sequence of the course, which directly relate to the summative assessment (see Table 7.4).

The sequencing of the lectures and assessment progresses from a focus on self—personal promotional and fundraising needs for future career pathway activities—to an understanding of the broader music and non-music environment within which the musician operates. The musicians' interview and survey responses revealed a plethora of skills adopted throughout their careers and a need for professional and peer respect. Therefore, the most common hard skills are addressed within this course in the form of summative assessment, with formative tasks and soft skills workshopped within class. However, further soft skills such as interpersonal and intrapersonal skills are practiced within the second summative group task.

Table 7.4

MLaaM 2 Lecture and Assessment Sequence

Week	Activity	Learning Outcomes	Assessment Due
1	Introduction & overview, writing your biography	1, 2	
2	CV + EOI	1, 2	
3	The art of the 'Interweb' 1.Website planning, mapping and design 2.The art of writing web/social media copy 3. A closer look at social media–strategic uses	1, 2, 3	
4	Grant writing 1: A review of funding strategies. 1. Grants 2. Sponsorships 3. Endorsement 4. Fundraising 5. Acquittal	1, 2, 3	
5	Grant writing 2: The Ian Potter Cultural Trust Fund application, determining your proposal and budget	1, 2, 3	
6	Grant writing 3: Writing the grant and reference letters, and refining your biography and CV	1, 2, 3	Grant application 50%
7	Project planning 1: An overview of effective group management, forms of entrepreneurship, the macro-environment	1, 2, 3, 4	
8	Project planning 2: Legal structures, management positions, IP and copyright, publication processes	1, 2, 3, 4	
9	Project planning 3: Marketing and press release	1, 2, 3, 4	
10	Project planning 4: Operational timeline	1, 2, 3, 4, 5	
11	Project planning 5: Budget and financial analysis	1, 2, 3, 4, 5	
12	Project planning 6: Revision	1, 2, 3, 4, 5	Group project plan 50%

7.4.1 Lecture activities.

During the introduction and overview, discussions gauge student musician's industry activity, and perception of an 'art for art's sake' versus commercial approach to their music making. Further to this, the concept of the accidental entrepreneur is introduced. Exemplars of musicians' approaches and application of the course knowledge demonstrate possible artistic and financial sustainability processes. The goal of these discussions is to mitigate attitudes of ‘selling out’, revulsion against terms such as ‘marketing’ and ‘self-promotion’ in addition to exploring why, as this study has determined, musicians feel the supporting business processes are necessary, but time consuming and challenging. Rather than force the content and teach this subject as ‘something we have to do’, the purpose of creativity, personal and professional development is communicated. Biographical writing calibrates the students’ self-concept and allows an alternate method to the SDOC from MLaaM 1. Consideration of musical and non-musical strengths further facilitates the transformation from a student mindset towards an emerging professional identity.

Lecture 2 introduces the concept of the one-page CV often used for grant and employment applications. Further to this, the Expression of Interest (EOI) letter is also considered, utilising exemplars for diverse employment applications such as teaching, festival, opera and casual orchestral application. These are workshopped and discussed within class. Students are invited to submit EOI letters as a formative task.

Lecture 3 engages with online media. Website planning, mapping and design discussions include the current promotional trends, such as more visual and less written content, in addition to expected costs should one outsource these processes. Search engine optimisation is also highlighted. The creative and persuasive aspect of social media copywriting reveals how to generate effective public response evidenced by social media analyticals.

Lecture 4 introduces an overview of possible fundraising strategies, the commonalities of all approaches, and their current and future trends. Funding acquittal is further considered to reinforce accountability. Students’ career aspirations and immediate plans are workshopped to align with funding possibilities and processes of action.

Lecture 5 introduces the Ian Potter Cultural Trust Fund, the chosen $7000 grant for the assessment. An overview of the application process and the cost of interstate or international study and living expenses is considered. Within these discussions, I included personal and others’ experiences of international travel as a method to inspire the students and foster confidence to enact these opportunities.

Lecture 6 further workshops the grant assignment. The grant questions can be summarised as ‘what have you done?’, ‘what are you proposing to do?’ and ‘what are you proposing to do with the subsequent new knowledge and who will it impact?' The grant aids a general reflection and clarification of current industry proactivity, and understanding of future possibilities and pathways. In many ways, this is similar to the purpose of the MLaaM 1 career plan. Further to this, persuasive or creative writing skills are developed via how to write one's own recommendation letters and strategically identify key mentors to assist in endorsing the grant application process, and a networked industry is acknowledged as discussed and enacted within MLaaM 1. The CV, biography and website are further revised for the assessment.

The following series of lectures are sequenced to align with the sections of the project plan. Although the students are allowed to choose their own project, the content is applicable to all types. Lecture 7 introduces the project plan assessment, group assessment strategies, forms of entrepreneurship (cultural, social and business,)and the impact of the macro-environment in determining business viability, musicians' lives and creative ideas. Lecture 8 considers applicable legal structures and the management positions the students would hold, identifying the transferability of their current skills within these roles. Intellectual property rights, copyright and subsequent passive forms of income are discussed in addition to the publication processes of print and recorded music.

Lecture 9 discusses varying marketing strategies and builds upon the knowledge of MLaaM 1 with respect to core values of both the musician and the audience. Audience development and promotional processes build upon the personal promotional strategies investigated within the first three lectures of this course. The press release serves a dual purpose of further understanding the 'hook' required for print media (Myles-Beeching, 2010a) and determining the sustainable competitive advantage of the project plan idea.

Lecture 10 workshops the project plan timeline and the operational management required for a successful project acquittal. This segues to Lecture 11, during which the expenditure and income tools of the previous grant process are further refined in understanding the operational costs of the project. Lecture 12 serves as a revision lecture of the previous content and application.

7.4.2 Assessment.

The assessment has been designed to align the student musicians' current and near future employment activity to the current skills and future requirements of sustainable portfolio career musicians. The choice of assessment was a process of compromise in that not all skills will be applicable to all careers. However, considering that this and other research has determined the primary occupations are performance, teaching, composition and production, the skills are largely applicable to all. Concurring with the earlier findings from the interviewed industry lecturers' courses, students who continue to persevere with linear career employment have been the most disengaged with this course. To mitigate this cultural issue, the grant assessment has evolved to align with their overseas educational aspirations, utilising embedded, prerequisite self-promotional tools. As the project plan is a group assignment, personal commitment to the course is peer-influenced. The tools learned from the first assignment, such as promotion, finance and planning, are further developed during this second assignment and capitalise on the synergies of shared knowledge and experience.

7.4.2.1 Grants and self-promotional tools.

Although the interviewed and surveyed musicians indicated a decline in general arts funding, just over half (50.6%) suggested their career had positively benefited from such funding, wished the skill of grant writing had been taught in their undergraduate degree (42.3%), acknowledged the need for further grant writing skill development (36.2%) and valued it as something that graduates required (41.9%). Likewise, they recognised self-promotional skills positively assisted their own career (66.9%), required further understanding (40.7%), and should be valued as necessary graduate skills (70.4%). The assessment and criteria, with action words in bold and their cognitive level in parenthesis, is as follows:

Task Description:

> Complete the Ian Potter Fund http://www.ianpotter.org.au/ for yourself. The grant process will be workshopped in class. In addition to responding to the grant requirements regarding information, itinerary and budget, you will need to supply: 1) a one-page CV 2) a 200 word biography and 3) a screen-shot of your website front page. Word count: as specified within the Ian Potter template located on the Learning@Griffith site.

> Criteria & Marking:
>
> Will be on how well you can:
>
> 1) Comprehend the grant application process (comprehension). E.g. does the budget balance? Have you communicated your point of differentiation from other grant applicants?
>
> 2) Demonstrate your ability to communicate according to the normal conventions with respect to language use, grammar and referencing (application). Remember spelling and grammar errors are regarded as the handbrake of employment and grant funding—please do proofread thoroughly.
>
> 3) Apply persuasive writing skills to all aspects of the assignment task (application). E.g. does your biography have a sense of story line? does your CV capitalise on the strengths the audience it is intended for needs? Does your website possess a call-to-action? Have you given appropriate evidence of your activity as a musician that supports your grant request?
>
> 4) Integrate course content and knowledge to all aspects of the assignment task. i.e. have you demonstrated that you not only understand the knowledge given in class but also are applying it? and can apply it in a variety of mediums? (synthesis)
>
> 5) Justify your requirements for this grant. i.e. what is the likelihood of this grant being successful if submitted upon graduation? (evaluate) (Tolmie, 2016a, p. 7)

The use of the second level of cognitive complexity is to accommodate those students who are either new or resistant to such processes. As revealed from the musicians' interview dialogue, provided that the students have a basic understanding they will have the foundations to develop their non-music skills at a rate 'commensurate with how [their] musicianship is developing and how [their] career is developing' (Nerida, portfolio musician). The use of the sixth and highest level of cognitive complexity is incorporated in recognition of the real-world application of the grant. This level has been renamed 'to create' which involves 'putting elements together to form a coherent or functional whole' and usually personalised (Anderson et al., 2001, p. 84). Therefore, rather than assessing the student beyond the required learning outcomes, it can be argued that in this instance, the process of synthesis of the parts of the assignment produces a unique outcome of which the student can then ‘judge the value of material for a particular purpose’ (Drew, 2012, p. 2).

7.4.2.2 Project plan.

The group project plan is outlined below. Action verbs are in bold, and cognitive levels of learning are in parentheses within the assessment criteria.

Task Description:

Form a group of minimum 3–maximum 5 people and collectively submit a 5000 word Artistic Project Plan based on event OR touring OR recording OR business management. Specific requirements of your chosen plan will be communicated in class and via Learning@Griffith; however, all will include an income and expenditure budget and a one-page press release. This assignment is designed to help you identify and realistically discover or create a market niche for yourself or your idea, and plan its implementation with confidence. In addition, this assignment will be useful to you as a freelance/full-time musician to understand the processes in place that enable payment (or in some cases, not) of your services. A plan such as this is usually required by individuals and funding bodies, including government and financial institutions, when canvassed for financial or in-kind support. The project plan will be further explained in class and workshopped with guiding templates; however, must follow the structure as outlined on Learning@Griffith.

In addition: Each individual student needs to write a 200-word reflection describing what he or she learned during the process of this assignment. Topics need to include the consideration of the macro-environment, viability of the project, financial considerations and the group project process.

Criteria & Marking:

Will be on how well you can:

1) **Describe** your chosen assignment medium in a creative, professional, logical and well-presented manner (knowledge)

2) **Demonstrate** an ability to communicate according to the normal conventions with respect to language use, grammar and referencing (application)

> 3) **Defend** your chosen assignment medium as viable and realistic within music and non-music environs (comprehend)
>
> 4) **Construct** a convincing and effective press release (application)
>
> 5) **Apply** course knowledge e.g. marketing, environmental, logistical, financial and promotional tools etc. (application). (Tolmie, 2016a, p. 8)

One could suggest that a musician will rarely write a business plan in their lifetime. However, assessment outcomes include synergy of peer learning, shared lived industry experiences, an understanding of the interpersonal skills required to acquit such a task, an investigation into a wider community within which their current industry activities exist, and the planning/cost knowledge of an artistic event. The final element is most desirable considering that many great ideas do not come to fruition owing to lack of finance, physical resources and/or lack of market. The overall purpose and outcome of this exercise is to develop students' confidence in their ability to implement such a task and further appreciate their employment environment. Richer and deeper learning would be gained if the students acquit their business proposal as part of their assessment. Unfortunately, the short duration of the semester, 10-credit-point weighting, size of the class, and lack of funding/resources deem this impossible.

7.4.3 Reflection and student feedback.

MLaaM 2 in its current form has been consistent with minor revisions since 2014. During that year, the course enjoyed very high SECs but the group was small. The last two iterations, 2015 and 2016, are more reliable indicators of course success, considering class populations and consistency of delivery.

7.4.3.1 Lecturing.

In 2016, I began writing course improvement plans immediately following the finalisation of the course and assessment results. Answering the question 'What worked well?':

> Setting the scene that musicians are allergic to business and self-promotion related aspects of a music career, and that it will *never really change* worked well, particularly as I used my research and quotes—it allowed the students to think more objectively about the course and that it was a necessary but practical aspect of life as a musician. This year having me do all of the lectures worked

> better for the sake of consistency and relevance (e.g. APRA visitor in previous years discussed more the commercial side of copyright law etc. and did not really relate to jazz and classical). Also I was able to include personal experience with grants, and the opportunities it has afforded, plus the life of studying overseas in an inspiring way, allowing students to think beyond the grant requirements and actually perceive what a proposal will look like and acquitted (considering logistics etc.). The grant assignments performed much better than previous years. I liked the fact that the grant was a 360-degree look at the student's activity of their degree, how engaged they are in their community and what they would like to do with their life—it led on quite nicely from the first-year assignments and this was really valid to them and a way to continue to conceive their career in a positive fashion yet as a responsible community minded musician. Also in considering the 'power words' in the funding bodies' statements (for both the grant assignment and the mission statements of the project plan) was good for the students to see how words are crafted in a persuasive fashion.
>
> I was happier with the progression of the lectures this year and I believe the PowerPoint slides were more constructive for in-class discussion and activities. It was good to have the content specifically relating to each section—in particular I was impressed with the students' response to the transferable skills. I had 'sold' this as a way of pointing out they are not just 'useless musicians' but with an amazing skill set that is adaptable in many situations—the idea with this to build further confidence in fall back plans should they arise. One thing I did notice was that confidence increased in the students [*sic*]. Also, those that were not initially 'business' minded quickly develop the correct 'business thinking skills'—that was really cool to see. Also, those that were not overly confident of their playing increased their sense of capability within the industry.

There was one violin student, a high academic achiever, who confessed that although she enjoyed the lectures and realised the value of the course, she always left feeling depressed that she had chosen not to engage in the industry in any form, teaching or performance. She explained her teacher had told her not to. Yet upon reaching the end of her degree, she realised she was behind her professional development compared to her colleagues and was very fearful of graduation. Although I had impressed upon the students the need to professionally integrate themselves as soon as possible from first year, it would appear the opinion of her major study teacher had overridden this advice.

Initially, I did not feel qualified to deliver the grant-writing component of the course and farmed it out to other members of staff with varying degrees of success. When it was noticed that I successfully applied for a grant to pay for the grant lecturer, I was further instructed to cover the grant-writing process in class for 2016. The consistency of the lecturing was appreciated by the students, 'farming it out' to others was not as functional or appreciated, and course evaluations rose from 2015 to 2016. Some students appreciated 'working with others in groups for in-class tasks and discussions' (SEC, 2020QCM, 2016), the high interactive nature of the lectures, and the 'engagement with potential real world scenarios' (SEC, 2020QCM, 2016).

7.4.3.2 Grants and self-promotional tools.

For the most part, students embraced this task. I had adjusted the grant to include interstate and overseas travel for further study or mentorship and included those wishing to further their career in music therapy or educational skills, rationalising that all grants generally ask the same questions: who are you, what are you proposing, and how/whom will this impact? The majority of classical and composition students chose further international study or conference attendance in the UK, the US and Canada, and the jazz musicians likewise chose mentorships and festival attendance in Paris, New York and Los Angeles. Although it had been rigorously workshopped in the first lecture, the biographies were terrible. My course reflection notes stated: 'I get the feeling the students thought they knew what they were doing and therefore would not look at the supporting coursework/readings and negated any helpful commentary or advice I had to offer'. The CVs were functional, yet it was surprising what elements were missing for some, such as contact details. The website front pages were the best they had been since the initial iteration of this assessment component.

SEC commentary generally recognised the useful nature of this assignment, although the criticism from one jazz student was that he would have preferred to apply for something other than further study or international travel. This is a completely valid statement; however, asking students to choose their own grant application means a lack of consistency in assessment word count and further problems with comparable marking. An alternative measure is to construct a hypothetical grant, but it could dilute the experiential nature of the assessment. As it was, I demonstrated successful exemplars of students' grant assessment. That is, these students had gone on to submit their grant applications and succeeded in the award of funds. I had once previously paid Australia Council for the Arts grant assessors to mark the Art Start grant assignments but found their feedback to be unnecessarily brutal, and in some cases inappropriate to new or emerging musicians, and unlike the feedback usually given over the phone when inquiring about non-successful grants. Following this and the lack of funds to support this process, the practice was dropped. For the last three years, the grant assignment was viewed by students as a positive inclusion to their education.

While the following commentary demonstrates a student's transformational experience, it also positively corroborates the words 'forced to' from the focus-group study:

> Both assignments, particularly the first one, showed me that it would actually possible to do the things I was hypothetically planning. Being ***forced to*** create a good website, CV and bio, and getting feedback on those was really really great. I also take myself way more seriously as a skilled musician than I did at the beginning of the semester, and am going to be implementing the website for real in order to begin setting up my online presence. (2020QCM, SEC, 2016, emphasis added)

Conversely, this student also had a valid point to make:

> This course was a waste of time and money. The information this course provides can be found online for free and Griffith services could also be used for free to achieve the same learning result (e.g. writing a resume and cover letter)…. I am extremely disappointed that such a course is ***forced upon*** students. (2020QCM, SEC, 2016, emphasis added)

During the Griffith Employability Symposiums in 2014 and 2016, there had been much discussion about employability subjects that are 'delivered by subject lecturers (mandatory)' and employability assistance 'delivered by Careers and Employability Unit personnel (optional)' (Cranmer, 2007, p. 172). Those presenters delivering employability courses noticed that while these free employability services exist, students did not use them. Additionally, they claimed that informal course evaluations prior to the return of their CV assessment results ranked high, citing the validity of such skills learning, but they plummeted when results were received. Unfortunately, if these skills are not 'forced upon' the students, the question remains, when are they going to learn them? The trial-and-error process is not as appropriate as it once was, and it will not continue to be in future. Likewise, the survey participants of this study regretted that employability skills had not been addressed during their undergraduate education.

7.4.3.3 Project plan.

I had tried this assessment as an individual assignment in 2013 with disastrous results (Tolmie & Nulty, 2015). I tried it again in 2014 as simply an individual marketing plan for second-year students, with an equal outcome. As Griffith University aims 'to prepare its graduates to be leaders in their fields by being: Effective Communicators and Team Members' (as written on all course profiles), in 2014, I implemented it as a third-year group assignment in a smaller class, which had no problems with it whatsoever and enjoyed the process. The response of the last two years has been mixed.

The purpose of the project plan was to combine all of the identified required skills, 'soft' and 'hard', within one larger task acquitted via shared workload. Over the last two years, the students have chosen to acquit projects they deem most relevant to them. Some elected to construct a tour with their current performing groups, composers initiated a composers' cooperative of print music and performance, others represented recording and distribution of student projects, educational music camps, performances in public spaces in collaboration with the Brisbane City Council, festivals, and one group proposed an online school of rap.

Their reflections and course feedback revealed recognition of the value of the project plan; however, many were averse to working within groups during 2015. For example: 'Having a group assignment as the last assignment has been truly awful for me and I've had a really hard time trying to get in contact with people' (SEC, 2020QCM, 2015). In 2016, the complaint was on the size of the task and the weighting of the assessment. However, within the student reflections, some communicated transformational experiences. For example:

> I've learnt several things about myself and my potential as a market innovator. It's not always the words you write but the ideas you speak that can inspire the

> minds of others to do great things. As my group began brainstorming ideas for potential business models I sat amongst them harbouring personal concerns about whether I had the academic skill to achieve a high mark like that of my student counterparts.… However, my unease was put to rest when I piped up with an idea about a potential Rap Tuition business. The group latched on to the concept with surprising vigour and before I knew it I had four of the world's sharpest minds working ardently to bring my idea to life. As we came across various obstacles I found myself ever more confident in offering solutions or ideas on how to optimise our project's potential. (De-identified student reflection, 2016)

In one sense, the abhorrence to group work is surprising, considering the collaborative nature of their music making. However, to date, the majority of the musicians would not have had the experience of self-created work in a real-world group, let alone hypothetically. Despite priming the students with strategies for avoiding the various pitfalls of group work, such as lack of organisation and focusing only on one's contribution, these problems still occurred. Biggs and Tang (2011) recognised the value of group assessment in large classes in that it saves time in marking; however, they recommend problems such as 'plagiarism and its equivalent, freeloading' be mitigated by 'writing a reflective report on how well each thinks they have achieved the I[ntended] L[earning] O[utcomes]' (p. 244). This was included, but for future iterations the reflection should include:

> commentary on the others' work in the project plan and perhaps answer the questions, 'How does this project give you insight into your competitors' choices?' 'How does this relate/apply to your current and future life as a musician?', 'What did you *LEARN*?' (Tolmie, 2016, Course Improvement Plan)

Students also recognised the problematic nature of the assessment, such as rewarding the free-loaders with higher marks. As Ken (industry leader participant) had pointed out, there will always be such, but as L. Johnston and Miles (2004) observed, 'the extent to which students should be rewarded for the *process* of the project versus the *outcome* of the project is, however, a contentious issue' (p. 752). For this reason, I am reluctant to use peer and group assessment in the context of this assignment, as the group experience is already perceived as a burden. Furthermore, I am not convinced adding the stress of these assessment methods would be welcome. It is possible that this course in its current iteration will only achieve a certain success within the largely classical student culture consisting of aspirations for linear and contractual employment.

7.4.4 Overall implications of MLaaM 2.

Although I was heartened that no student commented that I was not equipped to teach all the complex aspects that this course covered, I am still concerned about teaching content that is not my specialist area. I also recognise that not all students are going to directly utilise all the skills and content or, conversely, they may need more than what has been covered in the course. The argument still remains that a segregated classroom (jazz, classical, composition) would perhaps be easier to teach, yet I am reluctant to introduce genre-ism. Further to this, considering the current trends and advocacy of cross and collaborative arts, I fear this would further impede future employment possibilities. In any case, the point is moot as there is no supporting budget. Overall, I feel confident that should the occasion arise, students from this course will at least feel confident to 'ask the right questions' (Nerida, interviewed portfolio musician) and perceive a way forward to sustain their artistic career should traditional pathways not reveal themselves.

7.5 MLaaM 3

Whereas MLaaM 2 largely considered enterprise and developing the skills required for career confidence, MLaaM 3 places higher value on creative entrepreneurship, and verbal communication. In addition to the scholarly discourse (Beckman, 2007, 2011; Beckman & Cherwitz, 2008; Beckman & Essig, 2012; Bridgstock, 2013a; Bridgstock & Carr, 2013; Coulson, 2012; Gustafson, 2011; Huhtanen, 2010; Klickstein, 2009a; Myles-Beeching, 2010b), entrepreneurship was deemed an important graduate skill by 59.7% of surveyed musicians. The course design attempts to align with the following 'Griffith Graduate Attributes':

1. Knowledgeable and Skilled in their Disciplines
2. Effective Communicators and Team Members
3. Innovative and Creative with Critical Judgement
4. Socially Responsible and Engaged in their Communities. (Griffith University, 2017)

The students enrolled in this subject have consistently demonstrated diverse capabilities and education expectations. They have completed their three-year Bachelor of Music and chosen to commit to a fourth year to further refine their performance skills. They have either chosen not to undertake the Honours course with its focus on research, or were not able to able to enrol because of their academic results. In addition, these students were either very engaged in the previous MLaaM classes, or not at all. There appears to be no middle ground. With that in mind, the course is designed to focus on creativity and possible futures, and involve as much industry collaboration as possible. Public speaking and group tasks form the core of the assessment process. The course aims are described as follows:

> This course aims for you to identify your broad applicable capabilities and independence as an arts worker, thus allowing you to approach the transition from your degree to the next stage of your career with confidence. In particular, this course will expand your existing non-music skill set required to sustain a fulfilling (artistic and/or financial) career in music. As a capstone course, this will allow you to consolidate and apply what you have learnt in the past MLaaM courses, plus your broader degree education, industry observations and knowledge. (Tolmie, 2016b, p. 2)
>
> This aligns with the learning outcomes:
>
> After successfully completing this course you should be able to:
>
> 1. **Recognise** innovation and creativity within the context of music industry enterprise and entrepreneurial activity (knowledge)
>
> 2. **Demonstrate** professional networking capabilities within the global music industry environment (application)
>
> 3. **Apply** analytical, strategic thinking and problem-solving skills to real-world/authentic music industry case scenarios (application)
>
> 4. **Consolidate** higher applied communication skills (written, oral, interpersonal and professional presentation) within a professional enterprise environment (application)
>
> 5. **Develop** personalised innovative and creative arts entrepreneurial proposals benefiting future arts employment creation and sustainability (synthesis) (Tolmie, 2016b, p. 2)

7.5.1 Lecture activities.

As the class cohort is generally significantly smaller than the other MLaaM courses, ranging from five to 30 students, lectures are held in a boardroom, are discussion based, and include guest lecturers. Six lecture periods are designated per assessment. The first two consist of an introduction to the course, revision of entrepreneurship and guests discussing their creative entrepreneurship and innovative musical activities, inviting student questions and discussion. The following lecture is allocated as ‘fieldwork’ to facilitate the research of the students’ case analyses, after which students present their researched findings to the class during Weeks 4, 5 and 6. Weeks 7 and 8 further consider the concept of music as solving social problems. Students are given examples of previous years’ student work, in addition to discussing current and potential applications of disruptive technologies, industry deregulation, casualisation and mega-trends (Hajkowicz, 2015). Presenting a creative pitch, utilising persuasive speaking and presentation, and discussing the information that potential investors and interested stakeholders require builds on the project planning in MLaaM 2. Usually some revision of the previous year’s course content is required. The remaining weeks are reserved for the in-class group work and pitch presentations.

7.5.2 Assessment.

The assessment for MLaaM 3 has evolved since 2014, primarily in response to discussions with the students at the end of each course implementation. Bound by the restrictions of time and budget, I wanted the students to experience the opportunity to step out of their conservatorium comfort zone to meet enthusiastic arts workers and gain insight to the ‘back end’ of the industry to which they are aspiring; therefore, I chose assessment that incorporates ‘learning by doing’. I also recognised there is much information that cannot be gained via course readings or online, as arts entrepreneurs or those acting entrepreneurially tend to constantly push the boundaries of traditional methods or seek new pathways. I was not much throwing the students into the deep end with these networking or presentation tasks, as they were equipped with their knowledge from MLaaM 1 and 2. However, I always anticipate some students will find this daunting.

7.5.2.1 Case-study presentation and analysis.

The first assessment for MLaaM 3 is a straightforward presentation and report of a case analysis requiring interaction with industry administration professionals. The cognitive education levels are indicated as with the previous courses:

Weight: 50% Marked out of: 50

Task Description:

The purpose of this assessment is four-fold. It allows you to:

1) Create new, or affirm current, contacts within your developing professional network

2) Develop your understanding of the activities of independent arts workers and job-creators

3) Conceive and develop your professional communication skills

4) Be introduced to employment opportunities otherwise not considered.

Students are invited to choose a currently active music enterprise that has been operating for longer than 2 years and present an analysis in the form of a 10-minute presentation AND a 1500-word report. Within this analysis, the assessment needs to consider at least the following:

1) An outline of the enterprise lifecycle

2) An identification and analysis of the business structure, key personnel, funding strategies and operations

3) 2 significant events within the lifecycle that represent successful artistic outcomes and catalysts for future events

4) Suggested recommendations for the enterprise's future activities.

A guiding template for this will be available on Learning@Griffith. Guest presenters will be following the assessment format and students are required to take notes via the guiding template.

Case-study choice criteria:

1) Must be a currently active music or cross-disciplinary enterprise

2) Must be approachable and available for interview, observation and artefact collection

Presentations will be conducted during Weeks 4,5, and 6 and form a compulsory formative component of your assessment. All students must attend all presentations and will be assessed (this forms 10% of the total course result i.e. allowing 40% remaining for this assignment) on their engagement during question time (of both students and guest presenters) and their online engagement providing feedback to the case presenters. Feedback will be a combination of presentation and oral communication critique, in addition to suggestions/discussions on how to improve the case-study analysis and further recommendations. Smart phones, tablets and computers will be required for class. The 1500-word document relating to the presentation will be due end of Week 6 and **must not** be a direct transcription of your presentation.

IMPORTANT: Students cannot 'double-up' on case-study topics i.e. in order to support relevant peer learning no case study can be repeated by another student.

Criteria and marking will be on how well you can:

1) **Demonstrate** your ability to communicate in a written and oral context according to the normal conventions with respect to appropriate language use, grammar and referencing. (Application)

2) **Demonstrate** an appropriate and relevant choice of case-study topic aligning with the course aims and outcomes. (Application)

3) Effectively and clearly **present** your oral task with appropriate visual aid and handouts. (Application)

4) Professionally **analyse** and critique your chosen case-study topic, and others, in written and oral form. (Analysis)

5) **Create** innovative, creative and realistic industry recommendations for your case-study topic. (Synthesis) (Tolmie, 2016b, p. 8)

7.5.2.2 Creative pitch presentation and report.

Recognising the challenge of teaching such a diverse cohort of students demonstrating extremes of class engagement, the second assessment for MLaaM 3 is delivered in the pedagogical style of gamification (Dicheva, Dichev, Agre & Angelova, 2015; Iosup & Epema, 2014). In this instance, students conceive a creative entrepreneurial concept and 'pitch' it to an industry panel in a very similar process to the *Shark Tank* (2017) reality television show. The course profile description is as follows:

> The purpose of this assignment is to exercise your creative thinking (and hopefully have some fun too!). The past assignment allowed you to explore the non-conventional activities of the music/arts industry and now it is your opportunity to apply this knowledge and represent your entrepreneurial development.
>
> You will need to formulate a group of minimum 3 to maximum 5 students and develop an arts enterprise idea based on creative entrepreneurial considerations discussed in class. As a group you will present this 'creative pitch' to the class in a 15-minute presentation accompanied by a 2000–2500-word report. Following each there will be a 10–15 minute question and discussion session (online and in person). The 2000–2500-word report will be due end Week 13 (28 October 2016, 5 pm) and must not be a direct transcription of your presentation. However, it will include the same elements as your presentation, but not be limited to:
>
> 1) Your creative/innovative idea—a description and explanation of its formulation, environmental situation, purpose and artistic activities
>
> 2) A proposal for its competitive sustainability and claim for innovation—the creative need
>
> 3) A description of the proposed key personnel and their contributing strengths
>
> 4) An overview of set-up costs involved and proposed funding sources
>
> Presentations will be conducted during Weeks 11, 12 and 13 and forms a compulsory formative component of your assessment. All students must attend all presentations and will be assessed (this forms 10% of the total course result i.e. allowing 40% remaining for this assignment) on their engagement during question time (of both students and guest presenters) and their online engagement providing feedback to the pitch presenters. Feedback will be a combination of presentation and oral communication critique, in addition to suggestions/discussions on how to improve the creative idea and further

> recommendations. Smart phones, tablets and computers will be required for class.
>
> IMPORTANT: To avoid 'double-ups' of ideas—proposed pitch presentation topics must be emailed to Diana Tolmie
>
> Criteria and marking will be on how well you can:
>
> 1) **Demonstrate** your ability to communicate in a written and oral context according to the normal conventions with respect to appropriate language use, grammar and referencing. (Application)
>
> 2) Effectively and clearly **present** your oral task with appropriate visual aid and handouts. (Application)
>
> 3) **Defend** your arts concept convincingly in written and oral form, based on industry knowledge and awareness. (Analysis)
>
> 4) **Identify** realistic set-up costs and funding sources. (Analysis)
>
> 5) **Develop** an innovative and entrepreneurial artistic enterprise idea. (Synthesis) (Tolmie, 2016b, p. 9)

7.5.3 Reflection and student feedback.

As this course engages in peer learning (i.e. the assessment doubles as presented content to the class), the reflection combines the lecturing and assessment presentation.

7.5.3.1 Lecturing and assessment presentation.

Ever mindful of the students' reasons for remaining an extra year, I sought to utilise the more entrepreneurial performance staff to present their work as case-study presentations to the students. Faculty have presented on their own retail businesses, touring new music ensembles, and given insights into the related timeline, structures, pitfalls, highlights and future plans. I have employed external guests, either via my own personal funds, my teaching award funds or favours. One year, I invited and paid student graduates who had some public success with their duo. My reflections noted:

> They did not read the brief, turned up late and made the rookie error of telling the students how to 'be'—'you've gotta be entrepreneurial, you've gotta set yourself apart from the others, there's no point aspiring for an orchestral career'—as opposed to inviting the students to communicate what knowledge

> they had accumulated over the past years. Beyond seeing these musicians as a role model, there was very little useful learning from this experience. (3020QCM Course Improvement Plan, 2016)

The students did not comment to me or within the SECs about this incident; however, I could see some students disengaging from the lecture. Conversely, the class was very animated and receptive to a guest production manager who was able to discuss the trends of project management: funding, audiences and future initiatives.

The case analysis presentation was a very efficient method to discern between effective and non-effective public speaking and to educate the class regarding the current industry environment and future directions. Students' questioning was usually engaged when face to face but not online. In 2016, the students were given a set of criteria of which they had to rate and comment on both presentations. This formative peer assessment of others contributed to 10% of their own mark. I had used paper-based surveys in 2015, which were illegible and non-functional. I introduced Survey Monkey surveys in 2016 to ensure all had participated and then pass on the ratings and commentary to the presenting student with the opportunity to amend their written report prior to submission. This practice was similarly adopted for the creative pitch presentation. Interestingly, although it was worth 10% of their overall mark, students did not engage with the online feedback for the second assessment as much as the first. My reflections noted:

> I think the online feedback worked for the first assignment but I am not convinced it was good for the second. I think for the second assignment it needed to remain panel feedback only, with the 10% used for self-group reflection. I consider that the students will turn up for the panel as they will be very curious as to what they have to say. (3020QCM Course Improvement Plan, 2016)

The use of an industry panel for the pitch presentations was introduced in 2016. My reflections included:

> The industry panel was a hit and that was where the learning magic truly happened. Students felt the pressure to perform well, and realised they were about to receive excellent feedback that could not be gained via a textbook or online. The panel was CEO of QPAC and Brisbane Powerhouse, and two

> management representatives from Opera Queensland. The formative feedback was a good idea as some of the suggestions were put into place within the final report. Report style writing overall improved by the end of the course. (3020QCM Course Improvement Plan 2016)

I was mindful that I instigated this process at great risk not just to my own credibility with the panel members, but to the course and institutional reputation. The students were mindful of this as well, with one suggesting to me after the first day of presentations, ‘Oh my God, I felt so nervous for the first group! I felt sick!!!!’ I felt the same way. I did not know what to expect of their feedback but I was initially very heartened by the panel members’ willingness to volunteer their time. Their only communicated concern when hearing about the Shark Tank gamification strategy was, ‘We won’t have to give them any money will we?’ The panel members were very tolerant of some of the students’ grand aspirations, and were able to highlight any errors while providing creative solutions based on their personal experience and proactive understanding of the arts industry.

7.5.3.2 Case-study presentation.

Students chose to explore a variety of institutions from the more conventional—QSO, Opera Queensland, Musica Viva, and local chamber ensembles—to the more diverse such as Underground Opera, a semi-professional opera company that performs in an abandoned water reservoir; Deep Blue, a multi-media choreographed orchestra; a professional cabaret act that also runs an educational outreach programme for schools; performing arts academies; music festivals; and community music programmes. Students were able to choose what most interests them, or that they saw as most functional in broadening their employment social capital or industry insight. My reflections revealed the students’ recommendations for their chosen institutions still required a more creative and outward-looking approach: ‘Many students are still thinking inwardly about their music venture and not considering the wider environment/economy. Creative recommendations for the first assignment were not very out-of-the-box and needed to be more daring, and the core of the first assignment’ (3020QCM Course Improvement Plan, 2016).

In general, the students were quick to realise that so many of their chosen institutions are either publicly funded, reliant on in-kind support, or, if start-up groups, the musicians do not get paid. While this news may not be considered positive, it does give them more insight into discerning the viability of their creative pitch.

7.5.3.3 Creative pitch.

The students represented some very creative pitches for this task. Highlights included a fundraising dinner in the Melbourne Aquarium utilising hydrophones and specifically composed new music; an Opera-on-the-Go performance event situated throughout Brisbane's entertainment precinct of South Bank utilising mobile application technology similar to the Pokémon craze, combined with Trivia Night game rules; a sound installation event situated in the Sunshine Coast hinterlands mountains, tapping into the environmental care and rock climbing market; and a completely acoustic orchestral concert celebrating Earth Hour, where the musicians perform all works by memory. While all presentations were not necessarily financially viable, they were for the most part well-researched and well-defended. Students 'pitched' for funds, collaborative support, in-kind venue donation, and partnership. Overall, the students' level of professionalism and willingness to take this task seriously increased in 2016 upon the introduction of the industry panel.

7.5.4 Overall implications of MLaaM 3.

The SECs dramatically improved from 2015 to 2016; however, substantially fewer students participated in the survey. My reflections documented an attitudinal shift throughout this course:

> What I like seeing is the development and growth in attitude towards a course like this towards the end of their degree—the relevance and revelations seem to occur irrespective of their 'capabilities' [lack of MLaaM engagement or academic ability] first indicated. I think the group assignment has great impact on those that need to be inspired to improve. I only had one high performing student achieve a lesser-than-expected mark as a result of his group and his overseas leave when the assignment was due. (3020QCM Course Improvement Plan, 2016)

Given the highly engaged nature of the course, it is very hard for a student to be otherwise. This is 'forced upon' the students, but perhaps less arduously. Interestingly, there were significantly less complaints regarding the group assignment. Of note, this course does not use course texts, but industry sites, lecture presentations, handouts and the formative feedback from the panels, which overrides the problem of lack of specified texts.

There is great potential within the course for the students to enact their creative strategies or do something similarly authentic, particularly as there are such willing industry mentors available. However, when I proposed this to the students during our review of the semester it was not welcome:

> Last class debrief of the course, as well as consideration of future ideas: The idea of having a budget and presenting a project In Real Life (IRL) was shot down in consideration of performance exams. As was designing a project that was acquitted by the entire class. However, they liked the idea of going to a different venue for the pitch presentations (such as the Boardroom of the Brisbane Powerhouse or QPAC). (3020QCM Course Improvement Plan, 2016)

7.7 Chapter Summary

This chapter has explored vocation preparation education within one conservatoire environment. This included MLaaM 1, which consists of degree transition and engagement, career planning and the development of employability networks via online and self-exploratory assessment. MLaaM 2 consists of enterprise management in the form of self-promotion, fundraising and project planning and capitalises on peer networks and industry exploration. MLaaM 3 investigates entrepreneurship utilising the advice of highly informed industry professionals via networked and industry panel interaction, plus peer learning. The opinions and attitudes of all participants in this study have either informed or affirmed the design of these activities.

Barriers to the success of these MLaaM courses have been recognised as:

1. Alienating large-class teaching requirements
2. Pervasive priority of the master-apprentice conservatoire education
3. Compulsory requirement of MLaaM
4. Predominantly first-year male disengagement from career planning
5. Ongoing linear career aspirations and expectations
6. Slow-to-change faculty attitude towards vocational preparation
7. Entitled Millennial students' opinions of education and employability

8. Physical education environments
9. Changing nature of education delivery influenced by accessible technology
10. Students' current industry engagement or lack thereof
11. Lack of appropriate course texts

These barriers have been overcome to a certain extent by adopting an RRRI approach to vocational education. However, enforced or extracurricular approaches to employability education have demonstrated that students will always perceive a conflict between 'university life' and its demands, and the 'real world'. Team-based education is more likely to be successful when including an experiential, rather than theoretical, element, but there are limits as to what this can entail. It is more likely to be successful if centred around high-profile goals within a long time-frame, which does not interfere with major study education and performance recitals.

Chapter 8: Conclusion

This study was informed by an extensive literature review concerning the development and employment activities of the student and professional musician, the current Western art music industry, recommended vocation preparation design and supporting texts, career theory and models, and higher education in Australia. The review revealed further research opportunities to inform the design of a vocational preparation strand for fostering industry-prepared musicians. Subsequently, from 2013 to 2017, I conducted a mixed-method study scaffolded by a grounded theory approach. It involved the thematic analysis and triangulation of data collected via:

1. Autoethnography regarding my life as a portfolio career musician
2. Participatory action research on the design, development and delivery of the MLaaM vocational preparation strand over five years, verified by course reflection, assessment analysis, and course and teacher experience surveys (SECs and SETs)
3. Face-to-face interviews with 12 QCGU faculty members, three arts leaders, three higher music education and three music industry lecturers
4. Focus groups with first-, second-, third- and fourth-year QCGU student musicians (N=44) and paper surveys with open-ended and Likert questions
5. A quantitative survey using 75 closed, open, Likert and multiple-choice questions resulting in 261 responses from portfolio musicians, the majority of whom reside in Australia (excluding the Northern Territory).

8.1 Research Summary

Following the introduction, literature review and methodology chapters, Chapter 4 reported the findings of the investigations of students' aspirations, degree engagement, employment activities, and the extrinsic and intrinsic motivational contributors to their professional musician identity formulation. From this, a Conservatoire Student Lifecycle was ascertained. This was further affirmed in Chapter 5, which discussed the results of interviews with QCGU faculty, Australian arts leaders, Australian higher music education leaders, and Australian music industry lecturers. Participants revealed a mostly negative view of a diverse and dynamic current and future arts employment environment and the supporting tertiary music education system, which was slow to adapt because of the different educational agendas of staff and students. Of note, faculty noticed less ‘I-want-to-be-a-star’ to more ‘I-want-to-have-a-job’ student dialogue.

Chapter 6 reported the findings from the musicians’ interviews and surveys conducted to gain a more focused understanding of the demographics, career, identity, sustainable career strategies and subsequent input to vocation preparation design. These results influenced the practitioner action research study described in Chapter 7, which discussed the design and delivery of the MLaaM vocational preparation strand.

From this research, conclusions concerning the student-to-professional transition, musicians’ employability experiences, the acceptance of vocation preparation and its best-practice design within a conservatoire environment can be made.

8.1.1 Student-to-professional transition.

The investigation into tertiary student musicians’ career aspirations, identity and attitudes towards their degree and professional preparation revealed a process of identity transformation from music student to student musician, and some experienced a mid-degree slump. This process involved a recalibration of their romanticised career aspirations—categorised as Realist, Dreamer, Artist and Unsure—plus self-concept, self-efficacy and professional identity. This transitional period was exacerbated by the perceived conflict between the demands of university life and the employment realities experienced. Male students were more likely to be slower to adapt to their developing awareness of career and employability.

Enterprising and entrepreneurial activity among undergraduates revealed entry-level employment activity that was very similar to the musicians’ first experiences during their undergraduate training. Furthermore, the data revealed that by third year, 82% to 84% of the student musicians were active in some kind of music-related employment. This related to the professional musicians’ data where 83.5% experienced their first music-related employment prior to graduation. These results contradict Throsby and Zednik’s (2010b) finding that 50% of musicians experienced their first employment prior or during basic training. My study further differentiated between contract and self-initiated employment, which were more likely to be adopted by classical and jazz student musicians, respectively. Such employment seems to be ongoing and available despite musicians perceiving a shrinking and territorial industry;

however, the quantity of students' work experience was not determined. The students' employment portfolio also developed throughout their degree in terms of breadth and quality. Some accepted unpaid performance work to lead to paid performance employment, a practice that established musicians felt reluctant to continue. Students initiating entrepreneurial activity were more likely to do so out of dissatisfaction with elements of their undergraduate training and sought to learn from these experiences, and—similarly to the professional musicians—to maintain or increase their employment capital, or satisfy their artistic needs.

There seemed to be no distinct student preference for compulsory vocation preparation in the course evaluations and the student focus groups, but the majority were happy with the MLaaM courses. However, concurring with findings by G. Carey (2004) and Juuti and Littleton (2010), they still questioned the relevance of their degree in their later years. This related to their performance assessment and the request for degree flexibility that reflected an evolving music industry. Some of the faculty questioned whether what students' desires conflicted with students' needs because of their initial lack of career knowledge. Yet, students' advice to their younger colleagues to seek help, remain connected, work hard, avoid comparative thinking, maintain professionalism, consider time management, stay open and remain independent echoed many of the musicians' understandings of career sustainability. Whether this knowledge was gained by MLaaM education was not ascertained. This study revealed that while deep learning was gained by experiential performance-based employability education, students were more likely to professionally approach this form of education if paid.

8.1.2 Musicians' employability experiences.

Drawing inspiration from the investigations of Australian artists and musicians by Bennett (2005), Bridgstock (2007b), Throsby and Zednik (2010b), van den Eynde et al. (2016) and Parker (2015), this study's research into Australian portfolio musicians revealed and analysed focused and detailed data of career identity, pathways, financial earnings, industry attitudes and expectations of vocational support. The most common domains of employment concurred with Bennett's (2005) study of classical musicians who engaged with performance, teaching and employment. For this study, they were likely to engage in 2.84 domains, 77.82% taught and 65.49% felt they had achieved their initial career aspiration. Very few of the musicians in my study achieved a career solely from performance, and 88% were happy to include teaching within the definition of the term ‘musician’. A progression of earnings from new through to established musician appeared to be evident, based on averaged highest and lowest experienced income. Furthermore, the majority reported their yearly earnings as either increasing or, to a lesser extent, fluctuating, and most likely remaining above the Australian minimum wage. This strongly contrasts with Throsby and Zednik’s (2010b) and van den Eynde et al.’s (2016) results, owing to a different research questioning approach.

Perhaps the statement that the industry is ‘in severe distress’ (van den Eynde et al., 2016, p. 1) is rather an extreme description for the art-music profession, but the musicians in this study did reveal there remains an opportunity to educate their professional and non-music colleagues in the value of the portfolio music career, and create a community of respect devoid of the hierarchical perceptions of career success, as identified in Bennett’s (2005) study of classical musicians. The maintenance of professionalism and quality of work, initiated by a ‘say yes’ and, to a certain extent, ‘fake it till you make it’ culture, driven by strong passion for music, has determined a combination of *happenstance* (Krumboltz, 2009), or *passionstance* (Bridgstock, 2011a), and *chaos* (Bloch, 2005; Bright & Pryor, 2005) career approaches. However, my research found that these methods are inherently non-sustainable for the portfolio careerist, correlating with Parker’s (2015) findings that they contribute to burnout and, for over 50% of the musicians in my study—subsequent thoughts of exiting the profession. Concurring with Bennett’s (2005) findings, ‘low financial rewards’ was the most common reason for anticipated attrition; hence many opted for full-time institutionalised employment later in their career despite preferring contract and especially self-created employment.

Although confident they were able to conduct their own creative projects, many musicians doubted the current economic and artistic environment was receptive to such practices, citing lack of time, resources and a pessimistic expectation on the return on their investment. Therefore, the majority of musicians acknowledged the potential value of learning career planning as an undergraduate, particularly as they rationalised a heavily networked yet shrinking and territorial industry, compounded by an influx of new entrants and static income, vastly affecting available full-time and contract employment. Those with find-a-niche or create-a-niche skills—termed in this study as ‘skills of initiative’—expressed more career confidence and, in addition to emerging musicians, perceived the music industry as stabilised or growing. Generic supporting non-music skills were considered necessary, time consuming and challenging by the majority of musicians. A minority considered these to be abhorrent (6.3%). Overall, the musicians felt their professionalism, strong and visible network, versatility and access to various forms of funding had a positive impact on their careers.

While the musicians agreed the experiential learning of hard and soft skills during undergraduate training would have greatly assisted the development of their careers and saved time by otherwise trial-and-error learning, some questioned how their younger selves would appreciate formal undergraduate vocational preparation education. In general, they did not consider themselves entrepreneurial despite acting so, concurring with scholars understanding of a 'nascent' (Weatherston, 2013), 'enforced' (Bennett & Bridgstock, 2014) and 'accidental' (Coulson, 2012) approach to their entrepreneurial careers. In summary, the musicians valued professionalism, work ethic, resilience, communication, self-promotion and marketing, and industry insight as the foundation of a sustainable music career.

8.1.3 Vocation preparation and best-practice design.

By investigating the lack of formalised industry preparation in Australian tertiary music institutions' undergraduate curricula, this study revealed the assumption by many that the responsibility to introduce the employment realities of the profession to students resided with the one-to-one performance or composition teacher, yet the students perceived their teachers did not initiate many discussions regarding employability or work referral. Irrespective of the fact that the majority of these educators understood the current and future trends of the industry, many suggested they did not have the time beyond their current performance education activities, preferred informal conversations, or adopted an 'art for art's sake' pedagogical practice that prohibited students' embracing a proactive approach to employability. Likewise, the students and musicians confirmed that conversations with their one-to-one teachers regarding career realities were either non-existent or discouraging. Further to this, it would seem that conversations regarding career realities are uncommon prior to conservatoire auditions or, at best, of low impact.

The primary reason for a lack of formalised vocation preparation implementation was the competitive curriculum space and lack of funds. Where music industry electives or core courses existed, an individual lecturer was expected to deliver all course topics, unless funds for guest lecturers were externally sourced. The participants indicated that a vocation preparation educator would need to possess a vast array of skills and knowledge, be an active musician and be able to deliver the course in an inspiring manner. They also questioned whether this was humanly possible.

While the faculty and musicians approved of the concept of vocational preparation, they observed a culture of students possessing unrealistic vocational aspirations and apathy towards their education fuelled by social media, as well as variations in students' perceived relevance of such courses over time and an assumption that diverse career paths required bespoke industry education despite wishing to avoid genre-ism. Those teaching industry preparation courses further understood that student musicians with linear or other unrealistic career aspirations were more likely to disengage. Yet, teachers aimed to negotiate a dense curriculum to support everything they perceived the independent musician required via experiential assessment, including concepts of self-promotion, grant-writing and business planning. This research has revealed that there is a lack of supportive Australian-based art-music industry publications, and those that do exist can quickly become obsolete owing to an industry in a state of flux and fast-changing technologies that are influencing music production and consumption. Rather, deeper learning can be better achieved by setting guided self-discovery and experiential assessment in which the students search and gain primary and relevant knowledge via online and print publications, from industry professionals, mentors and colleagues, and by contributing their professional lived experiences.

8.2 Research Conclusions: MLaaM Design

In my attempts to answer the primary research question—Taking into account current and future realities for music professionals in Australia, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?—participatory action research has identified 11 barriers to the potential success of delivering a vocational preparation strand within an Australian conservatoire environment. Involving internal and external educational influences, these results expanded upon Beckman's (2007) findings of faculty resistance, student attitudes and a misunderstanding of the term 'entrepreneurship', further affirming Myles-Beeching's (2010b) claim that the design of vocation preparation is dependent on the culture of the institution. A learning and teaching ethos of an RRRI course design and delivery has subsequently contributed to the design recommendation in Table 8.1 based on an adaptation of Lizzio's (2011)

Student Lifecycle, faculty and student observations of students' degree engagement, students' industry engagement, and the recommendations of industry professionals. Compromises to authentic and appropriate assessment design are largely governed by time limitations, lack of resources, size of the class, and the priority given to core performance education by students. Embedded employability programmes are possible; however, such resource-intensive practices are reliant on strong leadership, long-term planning, and a high proportion of student musicians versus music student within the ensemble population.

Table 8.1

An Aligned MLaaM Vocational Preparation Strand with the Conservatoire Student Lifecycle

Year level	Degree stage	Degree approach	Career considerations	Industry activity	MLaaM overall course aims	MLaaM learning objectives	MLaaM assessment
1	Transition in	Music student	High/clear aspirations in general.	50%: teaching, performance or non-music employment. Core skill development and a restrictive curriculum inhibits further work.	1020QCM: Degree transition and engagement, career planning, and the development of employability networks.	**Identify** the fundamental elements required for your music training and a sustainable career in the music industry. **Outline** your music career-related attributes, planning and management. **Discuss** the possible opportunities available for your personal degree and career planning inspired by the real stories of other music professionals. **Apply** the results of your networking effectively within the professional music industry and relate the outcomes pragmatically to your career planning.	Assessment design: Theoretical and experiential learning utilising self-discovery and professional/mentor advice. Assessment: 20% Quiz Portfolio 30% SDOC/SWOT and opportunity research plan 50% Networking report and reflection Embedded non-music skills: Professionalism Communication – verbal and written Industry insight Passion Basic business skills Technology – PebblePad
2	Transition through	Music student => student musician *(mid-degree slump)*	Considering more study, a mix of realistic and high aspirations, a greater focus on performance skill.	80%: developing a portfolio of teaching and/or performance and/or non-music employment (transition from unpaid to paid work).		MLaaM is not offered during this year	MLaaM is not offered during this year
3	Transition through/out	Student musician *(mid-degree slump)*	Considering more study, a mix of realistic and high aspirations. Recalibration of	80–84%: increasing portfolio of teaching/ composition/ performance	2020QCM: Enterprise management and written communication education in the	**Demonstrate** a working knowledge of self-promotion, and persuasive writing tools. **Apply** self-promotion and persuasive writing skills to various mediums publicised to the	Assessment design: Peer-learning and industry exploration. Assessment: 50% Grant application (including biography, CV and front-page website)

			professional relationship with music, consolidation of skills.	and non-music employment (some choosing less unpaid music employment). Quality of professional experience improving. Increased self-created activity.	form of self-promotion, fundraising and project planning.	broader community, government and commercial stakeholders. **Create** strategies to positively support your career ambitions. **Demonstrate** a working knowledge of budgeting. **Use** your knowledge of planning, marketing and financial management tools to inform your career-related activities.	50% Creative project plan – group assignment plus personal reflection Embedded non-music skills: Professionalism and team work Work ethic Communication – verbal and written Self-promotion and marketing Industry insight Finance Passion Negotiation Production management Contract/IP/Copyright Law Fundraising Recognition of skill transferability Technology—website
4	Transition out	Student musician => Music professional	Consideration of personal happiness and further professional development. A realistic understanding of future pathways.	100%: increasing and diverse portfolio of teaching/ performance/ composition/ non-music employment (mostly paid). Many students involved in high-quality professional employment and self-created activity.	3020QCM: Creative entrepreneurship and verbal communication.	**Recognise** innovation and creativity within the context of music industry enterprise and entrepreneurial activity. **Demonstrate** professional networking capabilities within the global music industry environment. **Apply** analytical, strategic thinking and problem-solving skills to real-world/authentic music industry case scenarios. **Consolidate** higher applied communication skills (written, oral, interpersonal and professional presentation) within a professional enterprise environment **Develop** personalised innovative and creative arts entrepreneurial proposals benefiting future arts employment creation and sustainability.	Assessment design: Industry network and panel interaction, plus peer learning. Assessment: 50% Case analysis (including 10% peer review) 50% Creative Pitch (including 10% peer review – changed to personal reflection for 2017) Embedded non-music skills: Professionalism and team work Work ethic Resilience Communication – verbal and written Self-promotion and marketing Industry insight Finance Passion Negotiation Entrepreneurship Production management Contract/IP/Copyright Law Fundraising Recognition of skill transferability

8.3 Research Limitations

Beyond the biases outlined in Chapter 3, one limitation to this study is that the student participants resided within one conservatoire environment; however, their reported aspirations and degree experiences were similar to other studies reviewed that were located in European, US and Australian tertiary environments (G. Carey, 2004; Daniel & Johnstone, 2017; Hallam, 2017; Juuti & Littleton, 2010; M. Long, 2013; J. Miller & Baker, 2007; Parkes & Jones, 2011; Pitts, 2002).

It must also be recognised that this is but one teacher's perception of course design and evolution. However, as the vocational preparation strand begins in first year, there was no comparative data set from which to draw upon. In addition, as the lecturers have evidenced, very little about the strand was understood, rendering my status as an 'expert' for this study.

Owing to the evolution of courses, the MLaaM 1 course provided comprehensive data for the plan–act–evaluate–reflect–recycle method of practitioner research, but the MLaaM 2 and MLaaM 3 courses comparatively less so. Further time and research would benefit the ongoing development of these courses.

Survey participants were sourced from my professional networks, which could be seen as a study limitation; however, as argued in Chapter 3, it could conversely be a benefit. Moreover, as the respondents were high-quality portfolio musicians operating largely in the performance, teaching and composition of diverse genres, I was assured of predominantly Western art musicians with high professional capability. This was one less factor to query when examining the data, particularly in reference to their non-music employment activities and when considering financial earnings.

8.4 Research Contributions

Despite the strong dialogue on embedded vocational education in support of musicians' undergraduate training, it has not been widely enacted. This research is the first of its kind to explore the design and implementation of a vocational preparation strand over five years within a conservatoire environment. It can be applied in other areas of the tertiary environment, arts or otherwise.

In addition, this study contributes to the focused research on musicians' careers by Bennett (2005), Weller (2013), the PLAY and IMP UK research projects and others.

The DRA? model further relates to Huhtanen's (2004) study and the related intrinsic motivations of Parkes and Jones' (2011) value-expectancy application of students' career aspirations. My research into tertiary lecturers' attitudes and opinions offers a perspective outside the evolving area of master-apprenticeship research, and contributes to the studies and discourse on curriculum reform. Lastly, where the state of the music industry is largely measured by popular music sales and radio broadcasts, this study has provided insight into the current health of the industry from the Western art musician's perspective, contributing to the discourse on industry change.

8.5 Recommendations

Irrespective of whether the Australian music industry is shrinking or growing, it is clear that the number of musicians is growing and will continue to do so for some time, increasing competition for traditional employment opportunities. Therefore, niche employment areas including the elements of touring and technology need to be created for musicians to retain their core practice of performance, composition and teaching to support themselves. This practice will be challenging to initiate and maintain, given the perceived lack of societal value and industry respect for independent Western art musicians. Training musicians will need to formally learn career support skills because of the declining opportunity for trial-and-error industry experiences. However, for the various reasons discussed in Section 8.1, musicians' relationship with their entrepreneurial identity is tenuous, indicating that at all levels of education, courses such as MLaaM are likely to be problematic, regardless of their delivery and alignment with students' employment before and during tertiary music education. This is particularly pertinent in the current education environment where the likelihood of disengagement is high.

Considering the current state of the music industry, there is a strong argument for compulsory vocational preparation that teaches professionalism and industry respect within an experiential non-genreist environment that does not cannibalise current practices. Experiential learning activities need to be focused on job creation rather than taking the place of existing musicians, as is the case with most WIL and internship programmes. An alternative, albeit time-consuming and costly, process, is for faculty to adopt an authentic and embedded employability approach. This should be introduced during second year, when students' sense of performance and compositional focus is most prevalent. If a cultural change can be made within the training stage of the musicians' careers, then perhaps the industry will begin to develop a healthy community of practice that could communicate the positive aspects of the music profession to the broader public, encouraging greater participation.

Those considering implementing a vocational preparation strand similar to the MLaaM courses would benefit from a whole-of-programme approach, whereby course concepts are embedded throughout all courses and all faculty include the dialogue of employability within all student-teacher interactions. In addition, MLaaM would benefit from smaller classes and tutorials for more engaged and informed learning, capitalising on the nascent strengths of performance and composition staff. A healthy budget for experiential learning and engaging industry interaction, mentorship and guest lecturers would assist the professional identity development of musicians.

A student musician's professional identity formation is influenced by many factors, and the educational environment plays a significant role (Hallam, 2017). In abiding with the RRRI model, I have experimented by referring to student musicians as simply 'musicians', with positive results. I recommend a shift from the master-apprentice hierarchical pedagogy to a more collegial, shared educational experience. This would facilitate student musicians' professional self-concept, and self-efficacy, offering them diverse role models from which to formulate realistic career perceptions.

An opportunity also exists to consider vocation preparation in the pre-tertiary environment. I have begun conducting MLaaM talks within this domain with positive outcomes. The introduction of compulsory music employability sessions prior to conservatoire auditions may regulate the message of career reality and allow for the student-to-musician identity shift to begin prior to degree commencement. Informing career counsellors within schools, and family members during tertiary open days will allay misconceptions about the portfolio profession and may assist students' negotiation of their professional identity, thus potentially minimising the mid-degree slump.

I agree that one-to-one lecturers could instigate a more proactive approach to employability, but would argue that as with aspects of musicians' health, they are sometimes ill-equipped and not aware of the psychological foundations of career counselling. It is unrealistic to expect undergraduate students' one-to-one performance and composition teachers to be the sole resource of employability skills development. Therefore, staff training in the form of seminars and professional development opportunities need to be introduced as part of change management when transforming an institution of nineteenth-century ‘art for art’s sake’ values towards a twenty-first-century ‘smart for art’s sake’ hybrid of artistic and professional enterprise education.

8.6 Future Research

Studies such as this one are not only useful to determine the design of the course within a particular educational environment, but also to gauge the employment context about which to realistically inform the students. Ongoing research is advisable because, as this study has revealed, the experiences of one person, while useful, are not necessarily sufficient for a diverse student cohort. However, without a longitudinal study of graduating students, the true impacts of such courses cannot be confirmed. As the Happenstance Learning Theory (Krumboltz, 2009) and Chaos Career Theory (Bright & Pryor, 2005) exemplify, the sustainability or success of careers can be affected by related or unrelated incidences, so identifying the specific impacts of vocational training may be problematic. Therefore, research considering student and faculty experiences prior, during and post curriculum reform concerning formal and informal employability would more likely accurately gauge the effective impact of such strand implementation. There is also an opportunity to research the implications of vocation preparation in postgraduate study with perhaps a more real-world agenda given the age-group and assumed professional experience of those enrolled.

Research into the correlation between engaged learning and student buy-in, that is, student consultation with course and programme design, is appropriate considering the increasing user-pays tertiary environment, and a landscape of student learning driven by technological change. This is particularly useful when delivering a course such as MLaaM that may be construed as contentious. Likewise, this study has implicated a gender-based study in approaches to employability education, regarding which there is currently very little research.

Considering the growing employability agenda of tertiary institutions, the lecturer’s role will continue to change. This study has discussed the relevance of the prac-ademic, and the need for further investigation into the benefits the occupation could bring to the tertiary environment and the considerations required in support of it. This may have ramifications for tertiary employment policy. As many baby-boomer academics are reaching retirement age, this is a topic worth considering.

8.7 Final Word

It must be remembered that although these courses have aimed to foster industry-prepared graduates, in many ways graduates will never be fully prepared for an employment environment that is constantly adjusting to macro-environmental influences. However, they are more likely to create strategies to adapt and thus lead sustainable and satisfying careers if their abilities to do so are inculcated through processes such as those described in this study.

Appendices

Appendix A: MLaaM Course Evolution and Class Population

	Course code	**Semester**	**Credit points**	**Year**	**Programme**	**Embedded course**	**Enrolment no.**	**Room**
2011	1020QCM	1	5	1	BMus	SM	114	IHRH (MLaaM)/ Tutorial spaces (SM)
2012	1020QCM	1	5	1	BMus BMusTech	SM	148	IHRH/ Tutorial spaces
	2020QCM	1	10	2	BMus BMusTech	n/a	82	IHRH
2013	1020QCM	1	5	1	BMus BMusTech	n/a	160	IHRH
	2020QCM	1	10	2	BMus BMusTech	n/a	137	IHRH
	3020QCM	1	10	3	BMus	n/a	70	IHRH
2014	1020QCM	1	5	1	BMus BMusTech	n/a	143	IHRH
	2020QCM	2	10	3	BMus	n/a	12	Boardroom
	3020QCM	2	10	4	BMus	n/a	5	Boardroom
2015	1020QCM	1	5	1	BMus BMusTech	n/a	147	IHRH
	2020QCM	2	10	3	BMus	n/a	94	Repeat Lectures – 1.39 and 1.21
	3020QCM	2	10	4	BMus	n/a	31	Boardroom
2016	1020QCM	1	5	1	BMus BMusTech	n/a	159	IHRH
	2020QCM	2	10	3	BMus	n/a	92	Repeat Lectures – 1.39 and 1.21
	3020QCM	2	10	4	BMus	n/a	22	Boardroom
2017	1020QCM	1	10	1	BMus	n/a	125	IHRH

Notes. SM = Sound Making; BMus = Bachelor of Music; BMusTech = Bachelor of Music Technology.

Appendix B: Consent Forms

B.1 Tertiary music educators.

RE: Postgraduate research project information and expression of consent.
GU Ref No: QCM/11/12/HREC

Dear Tertiary Music Industry Educator,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled 'Designing a tertiary music institution course to prepare for contemporary career realities' the topic will be investigating 'Taking into account 21st century realities for music professionals in Queensland, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?' In particular I am seeking to gain the attitudes and opinions of tertiary music students involved in the My Life as a Musician course as well as those not enrolled or included. In addition industry musicians, tertiary music industry educators, Queensland Conservatorium staff, key arts administrators and advocates attitudes and opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what skills and information is required to become an employable musician; as well as best-practice delivery for music vocational education. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students and musicians with an entrepreneurial interest.

To conduct this research I ask for your consent to participate in one 45-minute open-ended question face-to-face interview. Please feel free to peruse the following information then complete, sign and return the form to me or to my pigeon hole at your convenience on level 2 QCGU South Bank. Your participation with this research.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be emailed to you prior to the submission of the thesis.

Thanking you in anticipation
Diana Tolmie

Privacy Statement
The conduct of this research involves the collection, access and/or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal and other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safe guarded. For further information consult the University's Privacy Plan at

http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or (07) 3875 5585.

Project title
My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie (Master of Philosophy student undertaking this research)
Contact: d.tolmie@griffith.edu.au

Huib Schippers: co-principal supervisor
Contact: h.schippers@griffith.edu.au

Don Lebler: co-principal supervisor
Contact: d.lebler@griffith.edu.au

Participants
The participant pool will include Queensland Conservatorium Griffith University undergraduate Bachelor of Music students. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, and key arts advocates and leaders will be invited to participate.

Data and Collection
The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative surveys will be made available online via personally emailed web-link.

The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. Case study (ensemble) observation will be at their place of activity. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5−20 minutes to complete, 1:1 interviews approximately 30−45 minutes, and focus groups 45 hour. All data gathering will take place over a period of 1−5 years dependent on course up-grade.

Consent
To conduct this research I propose to ask your consent to interview you before first semester commences or after it finishes. I may wish to seek your opinion of the My Life as a Musician course content, compare it to your relevant courses, discuss your observations as an industry educator and opinions of the music industry past, present and future.

Statement of Consent
By signing below, I confirm that I have read and understood the information above and

- I give permission for Diana Tolmie to interview me in 2013 for her proposed research project;
- I have had all questions answered to my satisfaction;
- I understand that by participating in this research there are no employment risks involved to myself;
- I understand my participation in this research is voluntary;
- I agree to be identified in all resultant research publications YES NO (please circle);
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I understand that my interview will be audio-taped;
- I understand that only the research team will have access to this tape;
- I consent to extracts and transcriptions from my recording being used in conference presentations and publications or for instructional purposes;
- I understand that I will be shown for approval the extracts from my recording that may be used for conference presentations, publications or for instruction purposes;
- I understand that, after transcription, all audio-visual material will be destroyed upon the finalisation of the research degree;
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 or email researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:

Contact Details:

Signature:

Date:

B.2 Musicians.

RE: Postgraduate research project information and expression of consent.
GU Ref No: QCM/11/12/HREC

Dear Musician,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled ‘Designing a tertiary music institution course to prepare for contemporary career realities’ the topic will be investigating ‘Taking into account 21st century realities for music professionals in Queensland, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?’ In particular I am seeking to gain the attitudes and opinions of tertiary music students involved in the My Life as a Musician course as well as those not enrolled or included. In addition industry musicians, tertiary music industry educators, Queensland Conservatorium staff, key arts administrators and advocates attitudes and opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what skills and information is required to become an employable musician; as well as best-practice delivery for music vocational education. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students and musicians with an entrepreneurial interest.

To conduct this research I ask for your consent to participate in one 45-minute face-to-face open-ended question interview. Please feel free to peruse the following information then complete, sign and return the form to me in person, my pigeon hole at your convenience on level 2 QCGU South Bank or post to Queensland Conservatorium Griffith University: 140 Grey Street, South Bank, PO BOX 3428, South Brisbane, QLD, 4101. Your participation with this research is entirely voluntary.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be emailed to you prior to the submission of the thesis.

Thanking you in anticipation
Diana Tolmie

Privacy Statement
The conduct of this research involves the collection, access and / or use of your de-identified personal information. As outlined elsewhere in this information sheet, your de-identified personal information may appear in the publications/reports arising from this research. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-

identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone the Manager, Research Ethics (07) 3735 4375 or email researchethics@griffith.edu.au

Project Title
My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie—student researcher
Contact: d.tolmie@griffith.edu.au

Huib Schippers: Co-Chief Investigator
Contact: h.schippers@griffith.edu.au

Don Lebler: Co-Chief Investigator
Contact: d.lebler@griffith.edu.au

Participants
The participant pool will include Queensland Conservatorium Griffith University; University of Queensland; Queensland University of Technology; and Queensland Conservatorium Undergraduate Bachelor of Music students including those enrolled in 1020/2020/3020QCM My Life as a Musician Strand where applicable. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, key arts advocates and leaders, and high profile music ensembles will be invited to participate.

Data and Collection
The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative Likert surveys will be made available online via personally emailed web-link. The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. Case study (ensembles) observation will be at their place of employment. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5 minutes to complete, 1:1 interviews approximately 30–45 minutes, and focus groups 45 hour. All data gathering will take place over a period of 1 to 5 years dependent on course up-grade.

Consent
To conduct this research I propose to ask your consent to interview you. Upon analysis, I wish to understand your requirements and skills needed in order to survive, thrive and sustain a career in music. Topics such as income, career aspirations, personal attributes and career advice will be sought.

Statement of Consent

By signing below, I confirm that I have read and understood the information above and

- I give permission for Diana Tolmie to interview me for her proposed research project;
- I understand I will be identified within the research and subsequent conference presentations and publications unless otherwise requested;
- I have had all questions answered to my satisfaction;
- I understand my participation in this research is voluntary;
- I agree to be identified in all resultant research publications YES NO (please circle);
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I understand that my interview will be audio-taped;
- I understand that only the research team will have access to this tape;
- I consent to extracts and transcriptions from my recording being used in conference presentations and publications or for instructional purposes;
- I understand that, after transcription, all audio-visual material will be destroyed upon the finalisation of the research degree;
- I understand that I will be shown for approval the extracts from my recording that may be used for conference presentations, publications or for instruction purposes.
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 or email researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:

Contact Details:

Signature:

B.3 Arts industry leaders.

RE: Postgraduate research project information and expression of consent
GU Ref No: QCM/11/12/HREC

Dear Arts Industry Leader and Advocate,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled ‘Designing a tertiary music institution course to prepare for contemporary career realities’ the topic will be investigating ‘Taking into account 21st century realities for music professionals in Queensland, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?’ In particular I am seeking to gain the attitudes and opinions of tertiary music students involved in the My Life as a Musician course as well as those not enrolled or included. In addition industry musicians, tertiary music industry educators, Queensland Conservatorium staff, key arts administrators and advocates attitudes and opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what skills and information is required to become an employable musician; as well as best-practice delivery for tertiary music vocational education. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students and musicians with an entrepreneurial interest.

To conduct this research I ask for your consent to participate in one 45-minute open-ended interview. Please feel free to peruse the following information then complete, sign and return the form to me in person, my pigeon hole at your convenience on level 2 QCGU South Bank or post to Queensland Conservatorium Griffith University: 140 Grey Street, South Bank, PO BOX 3428, South Brisbane, QLD, 4101. Your participation with this research is entirely voluntary.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be emailed to you prior to the submission of the thesis for to seek your approval of your representation in the research document.

Thanking you in anticipation
Diana Tolmie

Privacy Statement
The conduct of this research involves the collection, access and / or use of your identified personal information. As outlined elsewhere in this information sheet, your identified personal information may appear in the publications/reports arising from this research. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent,

except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone the Manager, Research Ethics (07) 3735 4375 or researchethics@griffith.edu.au

Project Title
My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie—student researcher
Contact: d.tolmie@griffith.edu.au

Huib Schippers: Co-Chief Investigator
Contact: h.schippers@griffith.edu.au

Don Lebler: Co-Chief Investigator
Contact: d.lebler@griffith.edu.au

Participants
The participant pool will include Queensland Conservatorium Griffith University undergraduate Bachelor of Music students including those enrolled in 1020/2020/3020QCM My Life as a Musician Strand where applicable. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, key arts advocates and leaders, and high profile music ensembles will be invited to participate.

Data and Collection
The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative Likert surveys will be made available online via personally emailed web-link.

The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. Case study (ensembles) observation will be at their place of employment. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5−20 minutes to complete, 1:1 interviews approximately 30−45 minutes, and focus groups 45 hour. All data gathering will take place over a period of 1 to 5 years dependent on course up-grade.

Consent
To conduct this research I propose to ask your consent to interview you during January and February 2013. I wish to seek your opinion of the music industry in Australia,

where it is placed in a global context as well as your perspective of past, present and future direction, in addition to your understanding of what a music vocational education preparation strand should entail.

Statement of Consent

By signing below, I confirm that I have read and understood the information above and

- I give permission for Diana Tolmie to interview me in 2013 for her proposed research project;
- I have had all questions answered to my satisfaction;
- I understand my participation in this research is voluntary;
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I agree to be identified in all resultant research publications YES NO (please circle);
- I understand that my interview will be audio-taped;
- I understand that only the research team will have access to this tape;
- I understand that, after transcription, all audio-visual material will be destroyed upon the finalisation of the research degree;
- I consent to an extract from my recording being used in conference presentations or for instructional purposes;
- I understand that I will be shown the extracts from my recording that may be used for conference presentations or for instruction purposes.
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3875 4375 or researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:
Contact Details:

Signature:
Date:

B.4 Faculty.

RE: Postgraduate research project information and expression of consent.
GU Ref No: QCM/11/12/HREC

Dear Queensland Conservatorium Griffith University Music Lecturer

I am undertaking research for a Master of Philosophy at Queensland Conservatorium Griffith University. Titled ‘Designing a tertiary music institution course to prepare for contemporary career realities’ the topic will be investigating ‘Taking into account 21st century realities for music professionals in Queensland, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?’ In particular I am seeking to gain the attitudes and opinions of tertiary music staff involved in the Bachelor of Music course as well as those not enrolled or included. In addition industry musicians; tertiary music industry educators; Queensland Conservatorium students; key arts administrators and advocates attitudes and opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what skills and information is required to become an employable musician; as well as best-practice delivery for music vocational education. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students and musicians with an entrepreneurial interest.

To conduct this research I ask for your consent to participate in (45-minute face-to-face open-ended questions) interviews. Please feel free to peruse the following information then complete, sign and return the form to me in person, my pigeon hole at your convenience on level 2 QCGU South Bank or post to Queensland Conservatorium Griffith University: 140 Grey Street, South Bank, PO BOX 3428, South Brisbane, QLD, 4101. Your participation with this research is entirely voluntary.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be emailed to you prior to the submission of the thesis.

Thanking you in anticipation

Diana Tolmie

Privacy Statement
The conduct of this research involves the collection, access and / or use of your de-identified personal information. As outlined elsewhere in this information sheet, your de-identified personal information may appear in the publications/reports arising from this research. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent,

except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone the Manager, Research Ethics (07) 3735 4375 or email researchethics@griffith.edu.au

Project title

My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie—student researcher
Contact: d.tolmie@griffith.edu.au

Huib Schippers: Co-Chief Investigator
Contact: h.schippers@griffith.edu.au

Don Lebler: Co-Chief Investigator
Contact: d.lebler@griffith.edu.au

Participants

The participant pool will include Queensland Conservatorium Griffith University undergraduate Bachelor of Music students including those enrolled in 1020/2020/3020QCM My Life as a Musician Strand where applicable. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, key arts advocates and leaders, and high profile music ensembles will be invited to participate.

Data and Collection

The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative Likert surveys will be made available online via personally emailed web-link.

The location of 1:1 interviews, and focus groups will be held onsite for tertiary staff and students. Case study (ensembles) observation will be at their place of employment. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5 minutes to complete, 1:1 interviews approximately 30–45 minutes, and focus groups 45 hour. All data gathering will take place over a period of 1 to 5 years dependent on course up-grade.

Consent

To conduct this research I propose to ask your consent to interview you between January 2013 and February 2013. I wish to seek your opinion of the My Life as a

Musician course content, your observed relevance, your perceptions of the industry your students will be entering, your understanding of the music industry and its' relationship with yourself as a major study lecturer and the Bachelor of Music course. Your responses will be anonymous and you will not be identified in any way during this research.

Statement of consent

By signing below, I confirm that I have read and understood the information above and

- I give permission for Diana Tolmie to interview me in 2013 for her proposed research project;
- I have had all questions answered to my satisfaction;
- I understand that by participating in this research there are no employment risks involved to myself;
- I understand my participation in this research is voluntary;
- I agree to be identified in all resultant research publications YES NO (please circle);
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I understand that my interview will be audio-taped;
- I understand that only the research team will have access to this tape;
- I consent to extracts and transcriptions from my recording being used in conference presentations and publications or for instructional purposes;
- I understand that, after transcription, all audio-visual material will be destroyed upon the finalisation of the research degree;
- I understand that I will be shown for approval the extracts from my recording that may be used for conference presentations, publications or for instruction purposes;
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 or email researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:
Contact Details:
Signature:
Date:

B.5 Assessment audit: Students.

RE: Postgraduate research project information and expression of consent.
GU Ref No: QCM/11/12/HREC

Dear Queensland Conservatorium Griffith University My Life as a Musician Student,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled 'Designing a tertiary music institution course to create industry-ready graduates' the topic will be investigating which elements, based on contemporary working realities for musicians, can be incorporated into a tertiary music industry preparation strand and how. In particular I am seeking to gain the opinion of tertiary music students involved in the My Life as a Musician course as well as those who are not enrolled or included in their tertiary course curriculum. In addition freelance musicians, and key arts administrators and policy workers opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what interview procedures should be delivered during tertiary recruitment auditions; what it takes to become an employable musician; as well as how to best deliver a course such as My Life as a Musician and the varying potential replicas in other Australian and International Universities. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students with entrepreneurial interest.

To conduct this research I ask for your consent to allowing my access and observation of your course assessment. I will be seeking information that is of relevance to understanding student career aspirations and planning as well as gauging the entrepreneurial and industry activity within the undergraduate music degree. I will also be endeavouring to understand these themes from the use of broad statistics of student work (class results, broad/recurrent themes etc.). This may also require reproducing relevant direct de-identified quotes and samples from student assessment. Please feel free to peruse the following information then complete, sign and return the form to me in person, my pigeon hole at your convenience on level 2 QCGU South Bank or post to Queensland Conservatorium Griffith University: 140 Grey Street, South Bank, PO BOX 3428, South Brisbane, QLD, 4101. Your participation with this research is entirely voluntary and without risk to yourself or your tertiary results.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be communicated to you during the course of your degree.

Thanking you in anticipation
Diana Tolmie

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Project title
My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie—student researcher
Contact: d.tolmie@griffith.edu.au

Huib Schippers: Co-Chief Investigator
Contact: h.schippers@griffith.edu.au

Don Lebler: Co-Chief Investigator
Contact: d.lebler@griffith.edu.au**Participants**

The participant pool will include Queensland Conservatorium Griffith University Bachelor of Music/Music Technology students including those enrolled in 1020/2020/3020QCM My Life as a Musician Strand where applicable. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, key arts advocates and leaders, and high profile music ensembles will be invited to participate.

Data and Collection
The location of one-to-one interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative Likert surveys will be made available online via personally emailed web-link. Case study (ensembles) observation will be at their place of employment. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5 minutes to complete, 1:1 interviews approximately 30−45 minutes, and focus groups 45 minutes. All data gathering will take place over a period of 1 to 5 years dependent on course up-grade/extension. All data and subsequent documentation will be verified by participants.

Consent

As previously mentioned, to conduct this research I propose to ask your consent to access to your course learning activities and assessment.

Statement of Consent

By signing below, I confirm that I have read and understood the information above and

- Provided my identity will not be released, I give permission for Diana Tolmie to audit my assessment for her proposed research project;
- I have had all questions answered to my satisfaction;
- I understand that by participating in this research there are no risks involved to myself nor my academic results;
- I understand that there is a clear distinction between the existing teacher-student relationship and the research activity;
- I understand my participation in this research is voluntary;
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I understand that only the research team will have access to my course results and assessment;
- I consent to de-identified extracts and transcriptions from my assessment being used in conference presentations and publications or for instructional purposes;
- I understand that I will be shown for approval the de-identified extracts from my assessment that may be used for conference presentations, publications or for instruction purposes;
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 or email researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:

Contact Details:

Current year in Bachelor of Music/Music Technology programme:

Major Study:

Signature:
Date:

B.6 Student focus groups.

RE: Postgraduate research project information and expression of consent.
GU Ref No: QCM/11/12/HREC
Dear QCGU Bachelor of Music Undergraduate Student,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled ‘Designing a tertiary music institution course to create industry-ready graduates’ the topic will be investigating which elements, based on contemporary working realities for musicians, can be incorporated into a tertiary music industry preparation strand and how. In particular I am seeking to gain the opinion of tertiary music students involved in the My Life as a Musician course as well as those who are not enrolled or included in their tertiary course curriculum. In addition freelance musicians, and key arts administrators and policy workers opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician—specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

The data collected through this research will provide material for discussion on what interview procedures should be delivered during tertiary recruitment auditions; what it takes to become an employable musician; as well as how to best deliver a course such as My Life as a Musician and the varying potential replicas in other Australian and International Universities. Further outcomes will include a handbook publication in support of the My Life as a Musician strand as well as an online tool and career support open to all tertiary music students with entrepreneurial interest.

To conduct this research I ask for your consent to participate in a 45-minute focus group.

A focus group is a form of qualitative research in which a specifically selected group of people are asked about their perceptions, opinions, beliefs, and attitudes towards a chosen topic—in this case music vocational preparation. Questions are asked in an interactive group setting where participants are free to talk with other group members. It is conditional upon participation to please respect the privacy of other participants and do not disclose the contents of the focus group meeting nor the comments of others. Please feel free to peruse the following information then complete, sign and return the form to me in person, my pigeon hole at your convenience on level 2 QCGU South Bank or post to Queensland Conservatorium Griffith University: 140 Grey Street, South Bank, PO BOX 3428, South Brisbane, QLD, 4101. Your participation with this research is entirely voluntary and without risk to yourself or your tertiary results.

Feel free to discuss any related component of this research further with me at d.tolmie@griffith.edu.au. A summary of the results of this research will be emailed to you prior to the submission of the thesis.

Thanking you in anticipation
Diana Tolmie

Privacy Statement

The conduct of this research involves the collection, access and / or use of your de-identified personal information. As outlined elsewhere in this information sheet, your de-identified personal information may appear in the publications/reports arising from this research. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone the Manager, Research Ethics (07) 3735 4375 or email researchethics@griffith.edu.au

Project title
My Life as a Musician: Designing a tertiary music education course to prepare for contemporary career realities

Research Team
Diana Tolmie—student researcher
Contact: d.tolmie@griffith.edu.au

Huib Schippers: Co-Chief Investigator
Contact: h.schippers@griffith.edu.au

Don Lebler: Co-Chief Investigator
Contact: d.lebler@griffith.edu.au

Participants

The participant pool will include Queensland Conservatorium Griffith University undergraduate Bachelor of Music students including those enrolled in 1020/2020/3020QCM My Life as a Musician Strand where applicable. In addition lecturers of music industry preparation subjects at various Australian tertiary music institutions will also be asked to participate. Major Study Queensland Conservatorium Lecturers, music industry career musicians, key arts advocates and leaders, and high profile music ensembles will be invited to participate.

Data and Collection

The location of one-to-one interviews, and focus groups will be held onsite for tertiary staff and students. The quantitative Likert surveys will be made available online via personally emailed web-link. Case study (ensembles) observation will be at their place of employment. The quantitative surveys (closed and Likert questions) will be made available online via personally emailed weblink. Practitioner Research involving music industry professionals and key arts advocates and leaders will be conducted within their own work environments for 1:1 video interviews. All data from field notes, interview transcriptions and surveys will be coded and triangulated for common and emergent themes. Online surveys will take no longer than 5−20 minutes to complete, 1:1

interviews approximately 30−45 minutes, and focus groups 45 minutes. All data gathering will take place over a period of 1 to 5 years.

Consent

To conduct this research I propose to ask your consent to a focus group session before first semester 2014 commences and/or after completion. I wish to seek your opinion of your understanding of the music industry and its relationship with yourself and the Bachelor of Music course. In addition I seek your opinion of what skills you feel you will require to assist your desired employment, your future aspirations and your relationship with music. There will be a paper-based survey to verify your responses within the focus group. Your responses will be anonymous and you will not be identified in any way during this research.

An example of the open-ended questions asked:

What are your music employment ambitions?
Aside from your chief practical study training, what skills and training do you feel you should possess for successful music employment?
What is your opinion of the music industry in Australia and Internationally?
What do you perceive as your current involvement in the music industry

Statement of consent

By signing below, I confirm that I have read and understood the information above and

- Provided my identity will not be released, I give permission for Diana Tolmie to interview me for her proposed research project;
- I have had all questions answered to my satisfaction;
- I understand that by participating in this research there are no risks involved to myself nor my academic results;
- I understand that there is a clear distinction between the existing teacher-student relationship and the research activity;
- I understand my participation in this research is voluntary;
- I understand my additional questions may be answerable by the research team;
- I understand I am free to withdraw from this research project at any time, without comment or penalty;
- I understand that I must respect the privacy of the participating members of the focus group and not disclose the responses of others;
- I understand that my interview will be audio-visually-taped;
- I understand that only the research team will have access to this tape;
- I consent to extracts and transcriptions from my recording being used in conference presentations and publications or for instructional purposes;
- I understand that, after transcription, all audio-visual material will be destroyed upon the finalisation of the research degree;
- I understand that I will be shown for approval the extracts from my recording that may be used for conference presentations, publications or for instruction purposes;
- I understand I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 or email

researchethics@griffith.edu.au if I have any concerns about the ethical conduct of the project; and
- I agree to participate in this project.

Name:
Contact Details:

Current year in Bachelor of Music programme:
University:
Major Study:

Signature:
Date:

Appendix C: Face-to-Face Interview Questions

C.1 Musicians.

1. Please state for the record your name and age?
2. Describe what you are currently employed as?
3. Would you describe yourself as a contract musician or a job creator/instigator?
4. Please briefly describe your career path from training to now?
5. What have been your career highs and lows?
6. Are you happy with what you are currently doing?
7. What has been the most and least $ you have earned?
8. When you were first training to become a musician a) how old were you and b) what did you want to do long term with your career?
9. What (if) has changed?
10. What were you like as a training musician (in your diploma, degree?) e.g. determined, focused, immature, naïve etc.
11. What non-music skills have you had to learn to support your career that you did not learn in your degree/diploma?
12. Are there more skills you would like to learn?
13. How do you currently financially and artistically sustain your career?
14. What methods do you use to find work?
15. What non-music skills do current tertiary music students need upon graduation? What advice would you give tertiary music students aspiring to working in the music industry?
16. What do you think about a conservatoire delivering a vocational preparation strand such as MLaaM?
17. How would you have reacted to a course introducing the realities and business basics required in the music industry when you were a student?
18. What skills and qualifications should a tertiary music industry vocational preparation lecturer possess?
19. Do you consider 'teaching' to be part of the profile of the term 'musician'?
20. What do you love about music?
21. Have you ever felt like quitting music? (when was that—at what age?)
22. Broadly speaking—on a scale of one to 10—how confident are you that you can continue being a musician until you choose to retire?
23. Hypothetical: if contract work such as orchestral, music theatre, session work etc. dried up—how confident would you be to instigate your own projects? Would you want to?
24. Is there a final life goal—something you have always been striving towards?
25. What is your impression of the music industry?
26. Do you have any other thoughts you would like to mention?

C.2 Faculty.

Questioning aims to discover what career paths major study teachers are encouraging students, what obstacles they envision their students to encounter in the music industry and what attitudes they have towards industry preparation in addition to unexpected themes that emerged from the industry musicians and student responses. This will be further compared to the active musician and music student responses.

About the staff member

1. What is your name and position at the QCM?
2. How old are you?
3. Describe your career path to date?
4. Describe the changes in the music industry have you experienced during this time?
5. How long have you been teaching tertiary education?

About tertiary education

1. Describe the changes in tertiary music education have you seen during your time as a tertiary music educator?

About their students

1. Describe your students' communicated career ambitions?
2. In what way (if at all) has this changed over the course of your employment?
3. Describe your impressions of their career ambitions?
4. How do you feel you contribute to their career reality?
5. Describe what you consider your successful students to be. (This will determine the fame, $ or personal success focus)
6. Describe your impressions of the future of music? And how that will affect your students?

About MLaaM

1. What skills do you think students need to have upon graduation?
2. What do you consider should be included in a tertiary music vocational education programme?
3. In your opinion, what stage can these elements be introduced into to a degree?
4. Describe what do you know about MLaaM?
5. What do your students communicate to you about MLaaM? Any other comments?
6. (Looking at the courses) What is your opinion of this version?
7. What skills and qualifications should a tertiary music industry preparation lecturer possess?

C.3 Industry arts advocates and education leaders.

1. Please state your name and your current role in the Arts industry
2. What has been your career path to date? (To gather length and breadth of industry knowledge)
3. (If not offended to be asked and if it has not come up in the conversation prior) How old are you?
4. What significant changes in the music industry have you noticed during this time?
5. What ramifications does this have on the future of the music industry and those musicians currently employed? (Please include your impressions of obstacles/threats, opportunities, strengths and weakness)
6. What do you feel that current tertiary music students should be learning to survive and sustain this environment?
7. What qualities do you observe that successful musicians possess?
8. (Define 'Success')
9. (Upon looking at the MLaaM course outlines) What is your opinion of a course such as MLaaM?

(DO NOT ASK HEADS OF INSTITUTIONS THIS UNTIL LATER IN THE INTERVIEW)

1. In your opinion—Should MLaaM be something all music institutions should adopt? Why?
2. What changes, additions, and/or subtractions would you recommend (course content, assessment and course activities)?
3. What advice would you give current graduating music students?

For Tertiary leaders:

1. What, to your knowledge has been the past history and content of music industry education and career information at your institution?
2. How have the students responded to these music industry course introductions?
3. What are the demographics of your student enrolments and what careers do they envisage themselves as possessing?
4. What careers does your institution currently train them for?
5. What careers does your faculty encourage?
6. What careers do the graduates most likely possess?
7. What positive or negative outcomes can you foresee a course such as MLaaM being implemented in your institution?

C.4 Music industry tertiary educators.

About your course:

1. Please state your name and Music Industry Course Title/s and Institution/s where you teach?
2. How long have you been teaching this course?
3. Could you please:

- Describe your course and its aims
- Delivery of the course—compulsory within the undergraduate degree, elective, availability to post graduate students, online/on campus
- The enrolment—male/female ratio; jazz/classical/mutech/composition etc.
- The assessment—and why you chose it
- What supporting texts do you use?
- What element of (if at all) and when is entrepreneurship discussed or encouraged?
- Can you describe (if applicable) the reflective element you use in your course?
- Do you have a tutorial process in conjunction with this course?
- What extra learning activities do you incorporate that do not appear on the course outline?
- What is your criticism of your own course?
- What is the students' positive feedback and criticism of your course
- Are there any assessment restrictions or conditions the University imposes on your course?

About you:

1. How old are you?
2. Please briefly outline your professional history and training to date
3. How would you broadly categorise your career—teacher, performer; jazz/composition/classical etc.
4. How has your income over your employable life transpired (upward trajectory, erratic, or downward)
5. Within your own employment—what is the approximate ratio of teaching to performance and how, if at all, has that changed over the years?

About the music industry:

1. In your experience as an active industry musician, what significant changes or trends have you noticed to date?
2. What implications do these have for the future of the music industry?
3. What skills do current tertiary music students need to possess in order to sustain a career in the music industry?
4. What skills and experience should a music industry studies lecturer possess?
5. Should a music industry studies lecturer remain active in their industry profession?

Appendix D: Focus Group Questions

1. How has the year been?
2. Has your music degree been what you expected?
3. How do you feel about graduating next year/year after? (where applicable to 2nd, 3rd or 4th years)
4. What industry activity are you/have you been engaged in so far?
5. Was it what you expected? How did it go?
6. What non-music skills have you needed for this activity?
7. What are you doing next year?
8. What non-music skills do you feel you will need to use?
9. Knowing what you know now, what would you say to next year's first years starting out?
10. What skills will you need by the time you graduate to sustain a career in music?
11. What challenges do you think are in store for you?
12. How will you overcome these?

Appendix E: Student Focus Group Paper Survey

Participant Name:
Participant Age:
Gender:
Major Study Instrument:
Years of major study training prior to Conservatorium entry:

I currently identify myself as (please circle a number):

	SD	D	N	A	SA
I am happy with my major study development so far					
I believe my undergraduate degree is preparing me for a career in music					
I am currently achieving what I expected to 9 months ago					
I feel confident I can successfully instigate my own creative projects if required					
I believe I have developed strong networks this year and can rely on these for future music employment					
The majority of my music industry activity has been offered via my Conservatorium lecturers					
The majority of my music industry activity has been offered via my Conservatorium peers					
My career ambition has changed since beginning Semester 1					
I envision teaching to be part of my career for the next 5 years					
I feel I have a solid understanding of the music industry					
I have a positive attitude towards the music industry					
I have strong inter/intra personal skills					
I believe non-music (business) skills are important to the sustainability of a career in music					
I will need to learn more about the business side of the music industry for future activities					

1. Full-time employment e.g. orchestral, teaching, opera
2. Contract worker & portfolio careerist
3. New-employment creator & portfolio careerist
4. Non-music ‘day job’ and casual professional musician
5. Non-music ‘casual job’ and no music industry activity
6. Non-music ‘casual job’ and some music industry activity
7. No employment at all—just focusing on my degree

In 5 years’ time I can see myself as (please circle a number):

1. Full-time employment e.g. orchestral, teaching, opera
2. Contract worker & portfolio careerist
3. New-employment creator & portfolio careerist
4. Non-music ‘day job’ and casual professional musician
5. Exited musician: musically trained and professionally experienced

Finish these sentences (and add more if you like):

1. What I love about music is …
2. The people that inspire me to be a good musician are …
3. Skills required to be a successful musician are …
4. By 2019 I would like to be ….

Appendix F: Musician Email Invitation and Survey Questions

Please see embedded pdf.

The Australian Portfolio Musician 2017

Survey Information and Disclaimer

GU Ref No: QCM/11/12/HREC

Dear Musician,

I am undertaking research for a Doctor of Philosophy at Queensland Conservatorium Griffith University. Titled “Designing a tertiary music institution course to prepare for contemporary career realities” the topic will be investigating “Taking into account 21st century realities for music professionals in Australia, which elements incorporated into a tertiary music industry preparation strand are likely to be most effective in preparing students for successful careers?” In particular I am seeking to gain information about active musicians, and those that have left the profession, in Queensland. In addition tertiary music industry educators, Queensland Conservatorium staff, tertiary music students, key arts administrators and advocates attitudes and opinions will be sought. The focus on this research is on the implications for tertiary music students seeking music employment within their degree and upon graduation. The research will involve investigating the Australian portfolio career musician – specifically the requirements and skills one needs in order to survive, thrive and sustain a career in music.

You will be asked to complete an online survey that should take no longer than 15 minutes of your time. You have been chosen as you are a member of my musician network and I have either worked with you in the past or know of someone who has worked with who identifies your participation (past or present) in the Australian music industry. The risk to you from participating in this research is no greater than that arising from daily living. As your participation is completely voluntary, you are more than welcome to withdraw from your participation in this study at any time without any further recourse or impact on the relationships within the music industry. Survey Monkey is the online survey tool of choice of many researchers, used for its privacy guarantee, encryption software and reputation for security. For more information on SurveyMonkey’s security policy please visit https://www.surveymonkey.net/mp/policy/security/ All respondent answers will be collected, stored and accessed only by the survey designer (Diana Tolmie).

The data collected through this research will provide material for discussion on what skills and information is required to become an employable musician; as well as best-practice delivery for music vocational preparation education. Further outcomes will include a handbook publication in support of the Queensland Conservatorium's My Life as a Musician vocation preparation strand as well as an online tool and career support open to all tertiary music students and musicians with an arts entrepreneurial interest.

The conduct of this research involves the collection, access and / or use of your de-identified personal information. Your de-identified personal information may appear in the publications/reports arising from this research. By participating in this survey you are allowing this to occur. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University’s Privacy Plan at http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone the Manager, Research Ethics (07) 3735 4375 or email researchethics@griffith.edu.au

Thank-you so very much!

I really appreciate your help with this.

Best wishes
Research Team
Diana Tolmie – student researcher
Contact: d.tolmie@griffith.edu.au
Don Lebler: Co-Chief Investigator Contact: d.lebler@griffith.edu.au
Huib Schippers: Co-Chief Investigator Con

1. I have read the above research statement and agree to participate in this survey. I acknowledge the risks involved and that my identity will remain anonymous.

○ True

○ False

The Australian Portfolio Musician 2017

2. Please describe your *current* career identity (include music and non-music employment where applicable)

☐

3. Please select your gender identity

○ Male

○ Female

○ Other

4. What city, state and country do you currently live in? (e.g. Brisbane, QLD, Australia)

☐

5. How old are you?

☐

6. Which of the following best describes your current relationship status?

○ Single

○ Partnered

○ Divorced/separated

○ Widowed

7. Please select whether you live

○ Alone

○ with partner

○ with parents

○ in a shared house

○ with another family

○ other living arrangements

8. Have you ever studied at a tertiary music institution?

○ Yes

○ No

The Australian Portfolio Musician 2017

9. Did you study at the Queensland Conservatorium?

○ Yes

○ No

10. Did you graduate from the Queensland Conservatorium?

○ Yes

○ No

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11. What is your highest MUSIC qualification?

○ Certificate

○ Diploma

○ Bachelor

○ Graduate Diploma

○ Masters

○ DMA

○ PhD

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12. Have you completed non-music tertiary education?

○ Yes

○ No

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13. Please state the diploma/degree title

☐

The Australian Portfolio Musician 2017

14. One definition of a musician is ‘a person who practises in the profession of music within one or more specialist fields’. Do you believe this to include teaching music?

○ Yes

○ No

15. How long have you experienced music-related employment?

○ Less than 1 year

○ 1-2 years

○ 3-5 years

○ 6-10 years

○ 11-15 years

○ 16-20 years

○ 21-25 years

○ 26-30 years

○ 31-35 years

○ 36-40 years

○ 41-45 years

○ 46-50 years

○ 51-55 years

○ 56-59 years

○ 60+ years

16. How old were you when you first began *financially* earning from music-related employment?

☐

17. Was this first experience during:

○ pre-primary school

○ primary school

○ secondary school

○ after secondary school (no degree experience followed)

○ undergraduate tertiary education

○ after undergraduate education

○ Other

The Australian Portfolio Musician 2017

18. How many years after graduating from your undergraduate degree was your experience of financially earning from music employment?

☐

19. Please describe your first music employment experience (i.e. that you were paid or received goods/services for your own services)

20. Approximately how much ($ or trade of services/products) were you paid for this employment?

21. For the same music service, approximately how much would you currently expect to be paid?

22. I currently consider myself to be a:

○ beginning/starting out musician (e.g. very early in my music career - my foot is on the first rung)

○ emerging musician (e.g. starting to get my name known, getting work and my work is gaining momentum)

○ established musician (e.g. people know who I am and what skills I possess, work is relatively consistent and/or I know most people I work with)

○ established but working less than before (e.g. I have been in the industry for a while and am happy to pick and choose my work)

○ someone who was a musician but has left the profession

○ Other

Please feel free to comment on your answer

23. During my career I have left or considered leaving my music/music-related profession

○ Yes

○ No

The Australian Portfolio Musician 2017

24. What influenced you to exit or consider exiting a career in music? (Please check all that apply)

☐ insufficient regular employment due to lack of diversity in skills

☐ lack of career mobility

☐ irregular working hours

☐ injury

☐ low financial rewards

☐ employment dissatisfaction - people/co-worker-related

☐ employment dissatisfaction - task-related

☐ psychological distress

☐ burnout

☐ reduced challenges

☐ challenge of maintaining high performance expectations

☐ performance anxiety

☐ lack of public value or understanding of arts/entertainment/music education

☐ work overload

☐ work underload

☐ career anxiety

☐ family commitments

☐ other

Feel free to comment on your selections and/or state why you returned to the music profession (where applicable)

25. Please state in $ your approximate *highest* before-tax income earned within one financial year and the related year

26. Please state in $ your approximate *lowest* before-tax income earned within one financial year and the related year

27. How did you gain your music employment when you were first beginning/starting out? (please check all that apply)

☐ Audition

☐ Referral - non-music friends and colleagues

☐ Referral - family

☐ Referral - music/similar experienced friends and colleagues

☐ Referral - teacher

☐ Referral - older experienced musicians

☐ Sought employment - networking/approached others/advertisement/social media

☐ Created my own

☐ Other

Please feel free to provide details

28. How do you presently gain your music employment? (please check all that apply)

☐ Audition

☐ Referral - non-music friends and colleagues

☐ Referral - family

☐ Referral/reputation - music/similar experienced friends and colleagues

☐ Referral - former teachers and mentors

☐ Referral - older experienced musicians

☐ Seek employment - advertisement/networking/approach others/social media

☐ Create my own

☐ I do not engage with music as a profession anymore

☐ Other

Please feel free to comment on your choice

29. Initially, the work in my music career was predominantly:

○ Contract or sessional work i.e. short-term employment by others (with no holiday or sick pay)

○ Self-created i.e. I was my own employer, sought my own work and I perhaps employed others

○ Permanent part-time i.e. part-time employed by an institution/business (with employment benefits such as holiday pay)

○ Full-time i.e. I was fulltime employed by an institution/business (with employment benefits such as holiday pay)

○ Other

Please feel free to provide details

☐

30. The music employment I engage with now, is predominantly

○ Contractual or sessional

○ Self-created

○ Permanent part-time

○ Full-time

○ I have left the music profession completely (i.e. no engagement whatsoever)

○ I am fulltime employed in a non-music profession, however engage with a music career outside of these hours as a contractual or sessional musician

○ I am fulltime employed in a non-music profession, however engage with a music career outside of these hours via self-instigated work

○ I am fulltime employed in a non-music profession, however engage with a music career outside of these hours via self-instigated work in a permanent part-time position

○ other

Please feel free to provide details

☐

31. My initial motivation to pursue a career in music was to work in one or more of the following fields - please check all that apply:

☐ Composition

☐ Performance

☐ Production

☐ Instrument Making and Repairing

☐ Broadcasting

☐ Music Business

☐ Retailing and Wholesaling

☐ Teaching

☐ Writing and Research

☐ Arts Administration

☐ Music Therapy

☐ Libraries, Archives and Information Services

☐ Digital & Online

☐ Other

Please feel free to provide details

32. I now work within (please check those that apply):

☐ Composition

☐ Performance

☐ Production

☐ Instrument Making and Repairing

☐ Broadcasting

☐ Music Business

☐ Retailing and Wholesaling

☐ Teaching/Education

☐ Writing and Research

☐ Arts Administration

☐ Music Therapy

☐ Libraries, Archives and Information Services

☐ Digital & Online

☐ Other

Please feel free to comment on your answer

33. My current career represents my initial/early music career aspirations

Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree
○	○	○	○	○

34. Please briefly summarize your career path to date (the basics will be fine):

35. During my career I have (please check all that apply)

☐ set attainable goals

☐ set large "dream" goals

☐ always said "yes" to opportunities presented to me

☐ avoided planning, rather decided to see where life takes me

☐ been realistic about my capabilities and possible employment

☐ remained focussed on art/music rather than finance

☐ other

Please feel free to comment on your answer

36. In my current employment I value the opportunities for (please check all that apply):

☐ promotion

☐ increasing income

☐ employment rank/title

☐ job security

☐ predictability

☐ job satisfaction

☐ autonomy

☐ self-awareness and adaptability

☐ learning

☐ flexibility

☐ diversity

☐ unpredictability

☐ variety

☐ personal achievement

☐ recognition

☐ increasing networks

☐ other

Please feel free to comment on your answer

37. I believe music is my "calling"

Strongly disagree	Disagree	Unsure	Agree	Strongly Agree
○	○	○	○	○

38. Looking back, my yearly income during my career has

○ Generally increased over time (beyond inflation)

○ Generally decreased over time (factoring the influence of inflation)

○ Fluctuated from year to year

○ Stabilised/remained a constant (factoring the influence of inflation)

39. Looking back, my career satisfaction has

○ Generally increased over time

○ Generally decreased over time

○ Fluctuated from year to year

○ Stabilised/remained a constant

40. Part of my total yearly income includes teaching

○ Yes

○ No

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41. My ratio of teaching vs other work is: (e.g. 60:40 i.e. 60% teaching vs 40% other work. NOTE: your teaching ratio is FIRST :))

○ 100:0

○ 95:5

○ 90:10

○ 85:15

○ 80:20

○ 75:25

○ 70:30

○ 65:35

○ 60:40

○ 55:45

○ 50:50

○ 45:55

○ 40:60

○ 35:65

○ 30:70

○ 25:75

○ 20:80

○ 15:85

○ 10:90

○ 5:95

○ 0:100

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42. My yearly income includes non-music employment

○ Yes

○ No

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43. Please describe your non-music employment

☐

The Australian Portfolio Musician 2017

44. I feel confident I could create my own music employment opportunities if required

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

Feel free to comment on your opinion

☐

45. I would prefer contract work than instigating my own creative projects/work

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

Feel free to comment on your opinion

☐

46. I would prefer fulltime work to all other possibilities of employment (e.g. part-time, contract/sessional etc)

Strongly Disagreed	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

Please feel free to comment on your opinion

☐

47. I find the business skills required to support/sustain a music career ... (Please check all that apply)

☐ Necessary

☐ Abhorrent i.e inspiring disgust and loathing

☐ Time consuming

☐ Challenging

☐ Easy to adopt

☐ Boring

☐ Interesting

☐ Other

Feel free to comment on your answer

☐

48. In general, I consider myself a confident person

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

49. In general, I consider myself a brave person

Strongly disagree	Disagree	Unsure	Agree	Strongly agree
○	○	○	○	○

50. In general, I consider myself a disciplined person

Strongly disagree	Disagree	Unsure	Agree	Strongly agree
○	○	○	○	○

51. In general, I consider myself a resilient person

Strongly disagree	Disagree	Unsure	Agree	Strongly Agree
○	○	○	○	○

52. In general, I consider myself an entrepreneurial person

Strongly disagree	Disagree	Unsure	Agree	Strongly agree
○	○	○	○	○

53. In general, I consider I am passionate about music

Strongly disagree	Disagree	Unsure	Agree	Strongly Agree
○	○	○	○	○

54. To date, I have been paid to engage with these broad styles of music: (check all that apply):

☐ Western Classical (including all styles)
☐ Jazz (including Latin, Blues, RnB, originals in the style of)
☐ Music Theatre
☐ Popular Rock
☐ Independant Music (i.e. Indie)
☐ Contemporary Art Music
☐ Folk/Ethnic/World Music
☐ Techno
☐ Film, TV and Video Game Music
☐ Other
☐ I have only worked within music education

Other (please specify)

55. The non-music skills and knowledge I have needed to assist my music career includes (please check all that apply):

☐ Finance - e.g. savings and investment

☐ Finance - e.g. tax and superannuation

☐ Contract Law - reading and/or writing contracts

☐ IP/Copyright

☐ Self Promotion - e.g. using web/social media and/or print media

☐ Marketing - e.g. audience development

☐ Event planning management

☐ Networking

☐ Persuasive writing (communication) skills - e.g. CV/web copy/email newsletters/press releases etc

☐ Persuasive speaking (communication) skills - e.g. presenting to prospective sponsors/investors for financial or inkind support or phone conversations with presenters/press/radio interviews etc

☐ Negotiation

☐ Intrapersonal skills - i.e. having awareness of how your actions affect the world/people around you

☐ Interpersonal skills - i.e. your ability to get along with others while getting the job done

☐ Grant writing

☐ Time management

☐ Health management (ears, body, mind)

☐ Education knowledge

☐ I have not needed any of these skills

☐ Other

Feel free to give details

56. I have gained this information via ... (Please check all that apply)

☐ My undergraduate training

☐ Publications

☐ Online search

☐ Further study

☐ Industry support initiated events/conferences (e.g. Arts Queensland, QMusic, Music Council Australia etc)

☐ Colleagues/friends

☐ Trial and error

☐ Other

Feel free to comment on your answer

57. I currently feel I require more knowledge about (check all that apply):

☐ Finance - e.g. savings and investment

☐ Finance - e.g. tax and superannuation

☐ Contract Law - reading and/or writing contracts

☐ IP/Copyright

☐ Self Promotion - e.g. using web/social media and/or print media

☐ Marketing - e.g. audience development

☐ Event planning management

☐ Networking

☐ Persuasive writing (communication) skills - e.g. CV/web copy/email newsletters/press releases etc

☐ Persuasive speaking (communication) skills - e.g. presenting to prospective sponsors/investors for financial or inkind support or phone conversations with presenters/press/radio interviews etc

☐ Negotiation skills

☐ Intrapersonal skills - i.e. having awareness of how your actions affect the world/people around you

☐ Interpersonal skills - i.e. your ability to get along with others while getting the job done

☐ Health management (ears, body, mind)

☐ Education/Pedagogy

☐ Grant writing

☐ Time management

☐ I feel I do not need more knowledge about the above

☐ Other

Please feel free to comment on your answer

58. I plan to seek out this information via ...

☐ Online search

☐ Publications

☐ Further study

☐ Industry support initiated events (e.g. Arts Queensland, QMusic, Music Council Australia etc)

☐ Colleagues/friends

☐ Trial and error

☐ I do not plan to seek further information about the above

☐ Other

Feel free to comment on your answer

59. In the past, I have noticed my opportunity for music employment has been negatively affected by (check all that apply):

☐ Natural disasters e.g. Brisbane Floods

☐ Global Financial Crisis (or similar events)

☐ Change in government policy (e.g. Fringe Benefits Tax)

☐ File sharing/digital downloads

☐ Technology

☐ Reduced Arts Funding

☐ My age

☐ My gender

☐ My appearance

☐ Employment specialisation

☐ An increase in the population of musicians

☐ The musician network

☐ A change in audience attitude to the arts

☐ None of the above

☐ Other

Please feel free to comment on your answer

60. My music employment has positively benefited from (please check all that apply):

☐ Government Arts funding

☐ Crowdfunding

☐ Sponsorship

☐ Product Endorsement

☐ Versatility of music skillset

☐ The musician network

☐ Centrelink

☐ Patron/s' support

☐ My appearance

☐ My gender

☐ My level of professionalism

☐ None of these

Other (please specify)

61. I believe the music industry is currently ...

○ Shrinking i.e. one or all of: less employment opportunities overall, less venues/festivals, too many musicians, lowered/unchanged pay rate

○ Growing i.e. one or all of: more employment opportunities overall, more venues/festivals developing, increasing pay rate

○ Stabilised - there is enough employment opportunities and venues/festivals for enough musicians

○ Becoming territorial - higher competition for employment opportunities, impenetrable employment networks, key people monopolising local employment

○ Other

Please feel free to comment on your answer

62. To date I have sustained my music career by (please check all that apply)

☐ Maintaining a high standard of work

☐ Saying "yes" to all opportunities

☐ Maintaining professionalism

☐ Being versatile within the profession

☐ Specialisation

☐ Accepting work that may lead to other opportunities

☐ Nurturing my networks - remaining mutual and connected

☐ Adopting new skills and knowledge

☐ Accepting unpaid work

☐ Supporting it with an alternate income

☐ Adopting a "fake it 'till you make it" attitude

☐ None of these choices

☐ Other

please feel free to comment on your answer

63. I believe my undergraduate degree sufficiently prepared me for a career in music:

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
○	○	○	○	○	○

Please feel free to comment on your opinion

64. In my undergraduate degree/diploma, I wish there was more focus on (please check all that apply):

☐ I did not do an undergraduate degree/diploma

☐ My major study

☐ Versatility

☐ Career planning

☐ The music industry network

☐ How to obtain employment

☐ How to promote myself

☐ How to read/understand and write contracts

☐ How to deal with problems such as non-payment for services rendered

☐ Grant writing

☐ Copyright

☐ How to gain a recording deal with a label

☐ Musicians' health

☐ Pedagogy

☐ I am happy with what my degree offered

☐ Other

Please feel free to comment on your answer

65. What non-music skills/knowledge do you consider graduating music students need to sustain a music career in the 21st century? Check all that apply

☐ Professionalism

☐ Finance

☐ Contract/IP/Copyright Law

☐ Self-promotion and marketing

☐ Communication

☐ Negotiation

☐ Fundraising

☐ Production management (recording, events, technology)

☐ Industry insight (cultural norms, unspoken rules etc)

☐ Entrepreneurship

☐ Resilience

☐ Work ethic

☐ Passion

☐ Other

Please fee free to comment on your answer

66. In order to successfully teach music industry/business and career management, a tertiary music lecturer would need to possess the following attributes (please check all applicable)

☐ Be currently active in the music industry
☐ Be previously active in the music industry
☐ Have experienced multiple forms of music industry work (contract, self-initiated etc)
☐ Have knowledge of a variety of music styles
☐ Music degree qualifications
☐ Business degree qualifications
☐ Knowledge of the local music industry and the community of people driving it
☐ Knowledge of multiple career paths and opportunities
☐ An understanding of the arts infrastructure of Australia (funding, policy etc)
☐ Knowledge of the tertiary education environment, and curriculum and assessment design
☐ A strong network of industry professionals from which to share knowledge and opportunity
☐ A PhD
☐ An inspiring teacher
☐ Grit and determination
☐ Other

Please feel free to comment on your answer

The Australian Portfolio Musician 2017

67. Thinking back to your time as an undergraduate music student on day one of your undergraduate degree/training ("training" = those who did not study) - please use ONE WORD to describe yourself (e.g. Focussed, determined, worried, curious etc)

68. Thinking back to your time as an undergraduate music student or musician-in-training, how do you feel your fellow students/colleagues would have responded to a course discussing the realities of the music industry (and learning related non-music business skills)?

69. Please describe the difference (if at all) of the music industry now, to when you first started out

70. I consider a portfolio musician's career (i.e. a musician that sources their financial income from a variety of areas in the music profession) to be a respectable profession

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

Please feel free to comment on your opinion

71. I consider a portfolio musician's career (i.e. a musician that sources their financial income from a variety of areas in the music profession) to be a respected profession by non-musicians

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
○	○	○	○	○

Please feel free to comment on your opinion

72. What do you love about music? (Please check all that apply)

☐ The sound

☐ The rhythm

☐ The emotion it creates

☐ The way it makes you feel

☐ Creativity

☐ Its capacity for enabling self-expression

☐ Its capacity for collaboration and non-verbal communication with others

☐ Its capacity for story-telling

☐ The challenge it provides in learning and achieving

☐ The satisfaction it provides in learning and achieving

☐ Its capacity for perfection

☐ The thrill/adrenalin rush it enables

☐ The competitive opportunities it provides

☐ Its transformative power (on myself, on the audience etc)

☐ Its ability to help and heal

☐ Its capacity for escapism

☐ Its capacity for entertainment

☐ Its beauty

☐ Its unpredictability

☐ That it is continually evolving

☐ Its accessibility

☐ It is just who I am, its innate, it is in my blood

☐ Other

Feel free to comment on your answer

73. Who most inspires you to be the musician you are?

○ Family member/s
○ Friends
○ Teachers/mentors
○ Fellow industry colleagues
○ Famous/well-known musicians - alive
○ Famous/well-known musicians - dead
○ Dedicated and passionate people
○ The audience
○ My students
○ Myself
○ No one inspires me
○ Other

Please feel free to comment on your answer

74. What do you wish to do long-term with your career?

75. Can you see yourself retiring from music?

○ Yes
○ No
○ Unsure

The Australian Portfolio Musician 2017

From me and the future students of the Queensland Conservatorium, thank you so very much for taking this survey. I will keep you informed of the results via newsletter updates and website promotion. Please feel free to keep in touch. In the meantime, happy holidays and all the best for a wonderful 2017! (Please hit "DONE" to submit and exit)
Diana Tolmie :)

Appendix G: Coded Responses for First-Year Advice

Table G.1

Coded Responses for First-Year Advice

Participant	**Year**	**Advice to first-year students**
		Seek help—remain connected
Holly	1	Don't be afraid to ask questions.
Maree	2	I could have talked to people in the same class as I were going through the same thing [so seek help?] So that's what we did, we just went into practice rooms and just practiced here and it's so much easier.
Noel	4	Don't be afraid to talk to people. Because if you just sort of shut yourself away, you know, it doesn't really lead to a good and long life, basically.
		Work hard
Jane	1	I think also—not to expect a day off.
Tim	1	I would say work harder … [this is reflective of the music industry] just that music is hard work and long hours.
Lenny	2	Work your ass off…I would not be... doing what I am doing, if I didn't work my ass off in the first year…Find like-minded people.
Kylie	3	Don't procrastinate … And just work hard but make it sustainable. Like [if] you don't have any time for yourself you are going to burn out and seriously be in a pretty dark place.
Jonothon	3	I probably would have worked harder in the first year, if I was doing it again.
Peter	4	Yeah I mean you could potentially say different things to different first years, like some first years might just need a kick in the butt 'go practice' kind of thing.
		Avoid comparative thinking
Taylor	2	Pick your battles …try and compare yourself to your peers all the time isn't going to get you any better. It will just burn you.
Harry	4	Don't spend your time worrying about the other person or don't worry about you not being good enough or comparing yourself to this other person.
Tom	4	When we get here and you see an older student and you think ... 'oh that's where I have to be, I don't know any of that, I am screwed', sort of thing ... put a lot of pressure on yourself.
Peter	4	If it was, me in first year I would probably just say to be patient and not try and work everything out too fast [laughs] you know and not feel like I have to be a complete product by the end of each semester.
Lauren	4	Yes you will have to kind of compare yourself to other people but don't ... you need to look at your own priorities, you can't get so caught up in what this person is doing …you have to be satisfied with your own progress.
Ian	4	I like to tell younger students that they are rebuilding their technique and they may sound bad at first but that is not a problem.
		Maintain professionalism
Shane	1	Catch on to the etiquette—common knowledge …As a professional musician, you have to be held up to a certain standard so you can be considered by potential employers as someone who will do the job and as you eloquently put it, 'be a decent human being' as well as being able to play your instrument.
Ronald	1	[Be a] reasonable human being [all laugh].
		Time management
Lily	2	I think breaking it into even just small bits of time … like small amounts—it almost consistently gets you over the line or far over the line but if you don't do anything at all you just lose like all confidence in yourself.
		Stay open
Liam	2	wipe your brain totally clear and be prepared to [learn] whatever you thought

		you know—[you don't].
Harry	4	I would probably say to them, not just in a degree but in life, learn as much as you can and take on as much and experience as much things because often a lot of young people these days are living in the now and not thinking for the future but you will be surprised at what experiences or skills you can gain.
Tom	4	If you are set on becoming an orchestral player or something, be open to do other things. Don't just say no to something because it's not [the] direct line you see as needing to be taken to get to where you are [wanting to go].
Lauren	4	Lots of people seem to have this really ... especially in first year, like 'Oh I am not gonna teach or play the viola'. I do both of those things and you know how much work I've got from them? But it's just ... get over your ego basically and you know ... look at things that are going to get you better, more work or that...
		Remain independent
Bert	3	Find out what you want to do and do your own stuff. And take every opportunity and do well.
Jonothon	3	do more stuff. Chamber music, especially chamber music.
Leigh	3	Start doing stuff now, like don't think it's all going to just happen or just come to you … Especially if you are not relying on a teacher to tell you what's wrong with it, you are actually starting to critique yourselves, yeah I think I am more for having that and actually being your own teacher as well so...
Astrid	4	You need to know how to practice.
		Other
Astrid	4	Invest in [your] instrument, because I think with strings especially there is a lot of disparity I guess but if you've got your $20,000 instrument you are kind of automatically at a different level, just because the instrument responds differently.

Appendix H: Focus Group Five-Year Goals

Table H.1

First-Year Focus Group Five-Year Career Goals

By 2019 I would like to be:
#1 Doing lots of different things in music, not only in the Con, but in the outside music community. I want to have a good practice/study routine. I want to be starting/organising my own projects in and outside of the con.
#2 Have a large portfolio of music that I'm happy with the sound of. I don't mind if I end up doing something else as a job, just as long as I still write music!
#3 Travelling overseas and playing chamber music.
#4 A travelling instrumental music teacher.
#5 Employed as a studio teacher and undergoing an early childhood and primary education degree at QUT.
#6 A concert pianist in the field entering competitions.
#7 Full-time high school music teacher and casual/occasional composition contracts/commissions.
#8 A more polished musician in all facets (intellectually). Preferably studying further abroad or as in an orchestral academy.
#9 Happy and enjoying what I'm doing.
#10 A professional musician doubling in musicals hopefully, perhaps teaching.
#11 Orchestral job.
#12 [no answer].
#13 Ready to audition for orchestra positions.
#14 In a performing and/or teaching position.

Table H.2

Second-Year Focus Group Five-Year Career Goals

By 2019 I would like to be:
#1 I would like to have done MMus and PhD. Like to be working as a teacher (private teaching or in a school), performing regularly. Working in schools as a teacher (highly unlikely due to my appearance) or possibly own a music school. Also have my band well and truly up and running (technical death metal).
#2 Doing my masters in the USA.
#3 Performing professionally with my quartet.
#4 Full time teaching, performing, own projects.
#5 Overseas, making enough money to support myself by working in a studio as either an assistance or head engineer.
#6 Playing in QSO.
#7 Performing with the [De-identified] Trio; [De-identified] Academy of Music; Working in a private school during the day—private tuition (instrumental).
#8 Teaching, gaining employment through my music and possibly helping people with music therapy.
#9 Performing contract gigs and touring with a group. Possibly a few more students.
#10 Working a big/large role in a private school and gigging. *Living comfortably.

Table H.3

Third-Year Focus Group Five-Year Career Goals

By 2019 I would like to be:
#1 In the United Kingdom :) [studying].
#2 Chief conductor of a major professional orchestra. Or on Broadway. Hopefully not on Centrelink anymore.
#3 Employed. Whether that's just casually preparing for something else. I want to have opportunities by then to do various amounts of things in music.
#4 Either studying abroad, freelance, have a job in the orchestra, or any combination.
#5 Earning an income primarily from music. Hopefully with the necessary skills to win a job. Continuing casual work. More portfolio work.
#6 Travelling around the world and performing in a show combining percussion and visual effects.
#7 Touring singer/songwriter; film composer; theatre performer; postgraduate in UK/US.
#8 Not sure.
#9 Performing on a 'bigger' scale; running a business (agency or teaching academy or entrepreneurial idea). Collaborating with like-minded musicians.
#10 not answered.

Table H.4

Fourth-Year Focus Group Five-Year Career Goals

By 2019 I would like to be:
#1 Doing something I don't hate—Ideally music.
#2 Competent.
#3 Make a financially viable and fulfilling music career.
#4 Working together with other performing musicians—creating performance opportunities together. Chamber, solo, teaching. Diverse as a pianist.
#5 Employed full-time in a job somewhat related to music, and teaching and performing in addition to this, particularly in theatre.
#6 doing things that make me happy.
#7 Studying or performing overseas. Working towards Dalcroze certification [for teaching].
#8 Teaching full-time while still performing in chamber ensembles, and have babies.
#9 Freelancing professionally. Teaching, contract work, chamber music, and orchestral auditions.
#10 I'm not really sure but I know that I would like to be doing something where I can work with others and gain some kind of satisfaction (something that I feel is meaningful). I think in the next 5 years I would like to have done/be doing more study and doing some work in performance and teaching. I am thinking about pursuing music therapy.

Appendix I: Paper Survey Results of Students' Required Career Skills

Table I.1

Paper Survey Results of Required Career Skills by Year

	1st-year students	**2nd-year students**	**3rd-year students**	**4th-year students**
1	Time management, determination, passion (you need to actually love what you do), to have contacts. COMMITTED.	People/interpersonal skills, knowledge of the industry, knowledge of music, skills with your instrument.	Very good technique! Good communication, organisation.	Organisation, Self-motivation.
2	In composition, the ability to find opportunities, commissions etc. As far as work goes, marketing is almost as important as the quality of music (I think …).	Time management, professionalism, integrity.	Everything, you're not just a musician. You have to be a good human.	Resilience, interpersonal skills, flexibility, confidence.
3	Tolerance, social skills, passion.	People skills, business skills.	Persistence and dedication to your instrument and field of study. Also good communication and professionalism, and being known as a reliable person.	Interpersonal skills, reliability.
4	Versatility and resilience.	Network, business, nice personality, virtuosity and musicianship.	Business, interpersonal, instrumental.	Dedication, concentration, bodily awareness, constant desire to learn more, sincerity, love for music—lot's more!
5	Reliability and passion.	People skills, aural awareness, digital awareness, comfortable taking risks, fast learner.	Business skills. Being competent at my instrument. Good networking skills.	Solid musicianship in all areas; good personal skills; self-confidence and drive.
6	Good communication skills, budgeting skills, actual real life skills hahar [*sic*].	Organisation, Business mind, empathy, intelligence, networking, personable.	Great technique. Ability to engage an audience.	Musical skills, people skills, communication skills, entrepreneurial skills.
7	Knowledge from a broad variety of areas of music and even non-music ones.	networking, reliability, being constantly at the top of your game.	Business skills and talent and aspiration.	Technical skills, perseverance, flexibility, critical thinking, forward thinking, understanding of pedagogy, ability to communicate emotion, punctuality.

8	Analytical thinking.	Motivation, dedication and talent.	Communication, teamwork, interpersonal skills.	Dedication, perseverance, networking, social skills.
9	Passion, proficiency, creativity.	Organisation, dedication, discipline.	Communication and 'people' skills; high level of ability/ musicianship; Easy going but professional attitude.	Resilience and perseverance, direction and goals and positivity.
10	Hardworking, diligent, business minded.	Punctuality, commitment, professionalism, people skills.	Didn't (possibly couldn't) say.	Resilience, passion, dedication, co-operation/ collaboration skills, patience, perseverance, enjoyment of music, being able to adapt to situations.
11	Differs.			
12	Musical, Business, Networking, Organisational, Promotional etc. …			
13	Good musicianship and technical skills etc., good attitude and personality, open mindedness and humbleness.			
14	Technical proficiency, networking skills, business skills, organisation and a motivation to be getting better all the time.			

Table I.2

Paper Survey Results of Required Career Skills by Major Study and Gender

Major Study	**Comment 1**	**Comment 2**	**Comment 3**	**Comment 4**	**Comment 5**
Classical Bass Trombone	(M) Time management, professionalism, integrity.				
Classical Cello	(F) Networking, reliability, being constantly at the top of your game.				
Classical Clarinet	(F) Versatility and resilience.	(F) Reliability and passion.	(F) Business skills. Being competent at my instrument. Good networking skills.	(M) Solid musicianship in all areas; good personal skills; self-confidence and drive.	(M) Resilience and perseverance, direction and goals and positivity.
Classical Flute	(F) Dedication, perseverance, networking, social skills.				
Classical Guitar	(M) People/interpersonal skills, knowledge of the industry, knowledge of music, skills with your instrument.	(M) Musical skills, people skills, communication skills, entrepreneurial skills.			
Classical Harp	(F) Good musicianship and technical skills etc., good attitude and personality, open mindedness and humbleness.				
Classical Horn	(F) Resilience, interpersonal skills, flexibility, confidence.				
Classical Oboe	(M) Business, interpersonal, instrumental.				
Classical Percussion	(M) Differs.	(M) Time management, determination, passion (you need to actually love what you do), to have contacts. COMMITTED.	(F) Network, business, nice personality, virtuosity and musicianship.	(M) Great technique. Ability to engage an audience.	
Classical Piano	(F) Good communication skills, budgeting skills, actual real life skills hahar [*sic*].	(F) Passion, proficiency, creativity.	(M) Dedication, concentration, bodily awareness, constant desire to learn more, sincerity, love for music—lot's more!		
Classical Saxophone	(F) Tolerance, social skills, passion.	(F) Hardworking, diligent, business minded.	(F) People skills, business skills.	(F) Persistence and dedication to your instrument and field of study. Also good communication and	(M) Communication, teamwork, interpersonal skills.

				professionalism, and being known as a reliable person.	
Classical Trumpet	(M) Technical proficiency, networking skills, business skills, organisation and a motivation to be getting better all the time.				
Classical Viola	(M) Analytical thinking.				
Classical Violin	(F) Organisation, Business mind, empathy, intelligence, networking, personable.	(F) Technical skills, perseverance, flexibility, critical thinking, forward thinking, understanding of pedagogy, ability to communicate emotion, punctuality.	(F) Resilience, passion, dedication, co-operation/collaboration skills, patience, perseverance, enjoyment of music, being able to adapt to situations.		
Classical Voice	(F) Very good technique! Good communication, organisation.				
Composition	(M) In composition, the ability to find opportunities, commissions etc. As far as work goes, marketing is almost as important as the quality of music (I think …).	(M) Knowledge from a broad variety of areas of music and even non-music ones.	(M) Everything, you're not just a musician. You have to be a good human.	(M) Didn't (possibly couldn't) say	
Jazz Saxophone	(F) Motivation, dedication and talent.	(M) Organisation, Self-motivation.			
Jazz Trumpet	(M) Organisation, dedication, discipline.	(M) Punctuality, commitment, professionalism, people skills.			
Jazz Voice	(F) Musical, Business, Networking, Organisational, Promotional etc. …				
Music Technology	(M) People skills, aural awareness, digital awareness, comfortable taking risks, fast learner.	(F) Business skills and talent and aspiration.			
Jazz Drums	(M) Communication and 'people' skills; high level of ability/musicianship; Easy going but professional attitude.				

Appendix J: Faculty-Recommended Graduate Skills for Music Employment

Table J.1

Faculty Recommended Graduate Skills for Music Employment

Bruce	• playing skills • teaching experience—education subject material, conductor training, leadership of ensemble training • have you got an ABN, insurance, GST [knowledge], business skills
Mark	• good communication skills • present themselves well • good literacy • adept at their instrument • well rounded in general knowledge, all theory, history • primary skill is to be socially aware and highly literate, and able to apply those skills broadly, not just focusing on music
John	• how to cook • how to multi task—it's the ability to not get stressed by doing 25 things at once.
Miles	• good communication skills • understanding of the workings of any situation they are in • the practical [music] skills of the highest level • punctuality • being aware of the structure that they are working in and how what they are doing impacts around them and to make it work • And I suppose the basics in the managing taxes and business stuff, all of that and to get ahead of it. I learnt slowly. It's important to get a process or a habit for that—otherwise it's a drag
Janelle	• how to play their instrument • develop knowledge about the music they are playing • people • be proactive and help themselves • be quick in learning things • if they are asked to do something they have to say 'yes' because they might not be asked a second time if they say no
Boris	• musical skills • musicianship skills • interpersonal and intrapersonal skills to be able to manage themselves in an environment where, which is relatively unstructured compared to other industries • personal resilience to be able see it all the way through • a broad awareness of the sector in which they are entering • stay open
Sharon	• book keeping • be flexible and play the hand as it's dealt

Appendix K: Music Industry Lecturer Course Assessment

Table K.1

Music Industry Lecturer Course Assessment

	Assessment description
Zac	**20%** Full press kit: full biography, short biography, press photo, press release, compile two databases: media contacts and venue contacts within their field. To be submitted via email as PDFs, so that they get into the habit of working the technology.
	30% Grant application. I have a friend who works at the Australia Council and he sends me a hard copy of their online grant applications [and] the students have to complete the grant application and do due diligence or they can write a 2000 word business plan for a teaching business or they can come and propose to me any other type of business that they would be interested in doing. Recently a music tech student wanted to set up a studio so his business plan was based around that, manufacture and insulation of equipment etc., and looked at his future and did a SWOT analysis of his business and a few other things, so that was an acceptable negotiated assessment.
	50% Plan and budget for a tour, and deliver a proper tour budget, so cash flow issues, logistics and income streams. It's quite complicated and we spend a couple of weeks going through budgeting.
Nigel INSTITUTE Business Studies 1	**30%** Portfolio: Create an annotated portfolio of documents—self-promotion, invoice, press release. All relevant material both provide and sourced, with analytical and reflective annotations
	30% Develop a marketing strategy for a prescribed event
	40% Business Plan
Nigel INSTITUTE Business Studies 2	**40%** Exam: short/long answer written exam. Understanding and explaining concepts and elements with publishing and copyright
	50% Grant submission: complete an application form to apply for funding for a specific purpose. Simulated grant submission
	10% Attendance
Nigel ACADEMY – description of assessment across the three courses (Business 1,2 and Specialist Projects Unit)	Copyright and publishing test, case study on an aspect of the industry, business plan, a presentation of the business plan, case study of a selected business element within the industry, project—submit a project and planning, goals, reflection report and press release, case-study report paper where they select an aspect of the industry and hypothesise on future directions and trends in the industry—over the three courses.
Lilian: Music in Community	The students had very practical and community work and they actually worked with music with the aged. I think they did community choirs, and they developed an original bit of marketing work during their project. So that they had a real or fictitious event and they had to develop a marketing plan. So we incorporate business skills. [Individual] Marketing portfolio of 2000 words plus supplementary information and a practical report that was a reflective journal based on field work, they had to have three to four practical visits with their field work and that was 2000 words plus an attendance diary and an appendix that detailed what the event was. Class attendance was compulsory or suffer a fail result.

Appendix L: Coded Survey Commentary

Table L.1

Q35 Coded Commentary on 'Say Yes'

	Say yes
216	Although I have ticked the always said yes box, it is meant as more of a state of mind—one can't say yes to everything, nor should one! However, I have always believed in taking genuine opportunities when offered to me.
183	Always believed in myself and taken every opportunity which came my way in whatever genre presented.
15	Early in my career I would have ticked 'always said "yes" **…**'
11	Have accepted opportunities wherever possible, but not always been able to say yes, sometimes because of other major performances. In other words, I was forced to say no to good opportunities in order to take others.
19	Honestly had no idea whether I would 'make it' or not. Always hoped and really did well as a freelancer. So unsure whether I really set goals for myself. Rather I just kept working and saying yes to everything. However from about the age 21 I had serious anxieties about my choice of career.
168	I am naturally and basically a performing musician which I love being and will happily do whenever I have the opportunity
228	I no longer say 'yes' to everything as I have in the past as certain things do not align with my artistic vision, regardless of pay.
28	I've always remained open and always taken opportunities to diversify my skill set. I am glad I did as I have a rather unique and desirable skill set according to many industry members and potential companies looking to hire me.
178	Largely said yes to opportunities, but have tried to be someone that makes and keeps commitments no matter what.

Table L.2

Q62 Coded Commentary on Saying 'Yes' to All Opportunities

	Saying 'yes' to all opportunities
71	Also—saying 'yes' to MOST opportunities.
12	As such I'll generally say yes to anything happily at least once knowing that it's at least another network bridge, but one I don't have to cross again if it's not worth it.
41	Early on I would have been more amenable to accepting an unpaid job for 'experience' and said yes to most opportunities. Now at this stage in my career I would avoid those situations.
194	Say yes to everything you can until you are about to start double booking.

Table L.3

Q35 Coded Commentary on Dreams and Attainable Goal Planning

	Dreams *v.* attainable goal planning
41	Along the way I have set both large and small goals. I've always pursued the path that I want to take rather than the one I 'should' take. I studied music because I loved it and wanted to improve as a musician and instrumentalist not because it might lead to financial security. Along the way I have both specialised but also attempted to somewhat diversify (conducting, doubling, improvising). This is partly to become more employable, but also because in genuinely interested in these areas of music. My idea is to be expert in one thing, but good at many other things as well.
172	Always set a VISION for everything and broke this down into small steps—always.
189	I am a happy (sometimes frustrated) blend of being a dreamy creative, and being highly motivated to set goals of creative achievement, but without a huge emphasis on the financial outcome of those goals.
201	I have been lucky that my dream work also looked after me financially. It is no longer my dream work, but my job. But I still wouldn't do anything else.
109	I have travelled the road less taken and am glad I did.
123	I probably did not learn to plan my musical career until I studied something completely different where direct career pathways are planned and made—it made me more aware of doing something like that in music.
107	I think most people would love to be employed full time in music however after taking many contracts in schools I know that full time teaching isn't for me. I've also never really had a desire to play full time in an symphony orchestra so never pursued this goal. My current goal is to become established in the field of audiology and then aim to get more work as a performing musician also.
232	Regarding the planning: I always have a plan with the full acknowledgement that it will change. My plans lead me to things I didn't expect.
188	The 'orchestral dream' proved elusive but along the way I played loads of chamber music and worked with a lot of musicians and learnt a lot. There is a place for every musician who is willing to work hard and who is reliable.
169	Though I have worked beyond some of my dreams, I am aware that I have imposed limits upon myself which has stopped me achieving as much success as I believe I am capable of. I cannot complain though, so far. And there is much more to do.

Table L.4

Q35 Coded Commentary on Realistic and Financially Influenced Approaches to Career Sustainability

	Realism
8	Applied for work that was attainable and realistic for me and my qualifications in the Brisbane area.
63	As much as I would have loved to perform professionally full-time, realistically, given the niche nature of the genre I predominantly perform in, sustaining myself financially would have been difficult. I also found that I lost the love of performing music when it was my sole occupation.
36	I was tempted to tick 'been realistic...', but actually I think I have always undervalued my capabilities and have not gone for 'dream' goals which might actually have been attainable.
	Art/Music focus
46	'remained focused on art/music rather than finance'—although I had established a small teaching business, my energies there were always secondary to studies and composition, and most of my income funnelled back into my own projects.
	Finance
233	Began not being aware of the reality of the music industry and I didn't have clear goals leaving uni. Had more of a dream to build a career on original music but for many reasons I turned to a more secure option of teaching with gigging on the side
57	I have always maintained a focus on finance and what my career would allow, have received very few grants or awards, and in the early years (whilst studying) undertook work outside music to supplement my living costs.
54	I have always tried to create a balance between art and finance. I have always had to pay my own way as a musician since I was 14... the thought of financial patrons and the idea of allowing others to support my own personal acquisitions and living costs has never been considered. As I do see the benefit the community can receive from my art and music creation, I am happy to apply for public funds to see myself paid for my music and creative production/s.
42	I only decline opportunities when they are financially inviable, otherwise I always try to say 'yes' to opportunities.
217	I'd like to say that I stayed focused on art/music instead of finance, however living a frugal existence for many years has influenced my music career deviation. Although, I can never quite give it up completely.

Table L.5

Q35 Coded Commentary on Avoided Planning

	Avoided planning
105	Being famous has never been a desired outcome of what I do. Being an accomplished and respected performer, has. With a life's work that sits outside of all popular music genres, I have simply been happy and satisfied to do my work to the very best of my ability. I am one of only a handful of women in Australia doing this, and the only professional artist with my particular musical training and skills on certain instruments. I have, over 18 years occasionally set some big goals (the o.s. trips) and have achieved everything I set out to do, with the exception now of writing and recording what would be a third, and probably final, album. Money, while always necessary, has never been the reason for doing this. If it was, I wouldn't be doing it. Being open to opportunities throughout my career, has led me to some amazing people and places, all of which has benefited my life personally and professionally.
34	I more identify with avoiding planning. Occasionally when I am changing directions I will consider doing something consciously to help change directions. But more often than not, I wander forward, and try to be open to opportunities.
20	Planning and goal setting seemed to be absent from my thinking in the first decade or more, so avoid planning wasn't so much a decision as a consequence..

Table L.6

Q35 Coded Commentary on a Mix of Career Approaches

	Mix
245	A healthy reasonable mix of approaches.
65	At one stage or another, all of these were true. The goals were usually set on the smaller scale (personal performance development, music-related activities), while on the larger scale I've been more interested in pursuing opportunities that presented themselves.
68	I need to define 'career' to tick any other boxes! Since my injury I've 'avoided planning, rather decided to see where life takes me'. Before that, I 'set large "dream" goals', and 'always said "yes" to opportunities'.
62	Just because you set goals doesn't mean you achieve them! I think it's important to set goals but also be flexible. I have said yes to opportunities—but not always!
106	Set attainable goals regarding further study, tried to set large dream goals but have been too unclear about their execution, been realistic about capabilities and possible employment which in turn has led to less regular performance work. Said 'yes' to many opportunities presented, but not all. Periods on remaining focused on finance rather than the arts/music in order to achieve other life goals.
119	Short-term and long-term goals. The long-term ones change slightly but generally the direction has remained the same. I've always been careful to say no to things that I felt were not helpful to advancing my career or didn't reflect the level I was at the time. Fortunately I've been financially OK so I didn't need to do that. I've been able to focus on art to some extent not having to worry as much as most about money, but I'm not ticking the box because finance is definitely something I think about a lot. Planning ahead and making sure there are enough concerts in the diary for the coming season, estimating how much of that will be taken out in manager's commission and tax, and then seeing if there's enough left to pay rent and food and then generally live!
195	Some of the above are contradictory in some ways—though I've experienced all at some point, alternately or simultaneously, deliberately or not!
259	This is a strange set of either or options. I have employed all of the above strategies at different times, because there is not a single strategy for success as a musician—rather, the whole point is being able to understand not just which musical skills but also which attitude will yield the greatest results given the circumstances. That might mean that I start a project with very large dream goals, but that once other parameters are confirmed such as resources/funding, that my goals shift towards a sense of what is attainable with the available resources and time. To be able to move between the approaches you list is the main criteria, because if you get stuck in one way of thinking about goals or opportunities or planning or being realistic it limits creativity.
122	I set out on a performance career in music in the knowledge that at some stage my capabilities would have to evolve in order to survive. Hence, I set out at an early stage in my career to be versatile in all forms and genres to be more employable, learning skills that would assist me in participating in any instrumental ensemble, and inevitably passing on my knowledge through teaching.

Table L.7

Q35 Coded Commentary on Family Commitments

	Family commitments
72	I think I could probably tick all of the above, but with exceptions to each. For example, I try to say yes to opportunities but sometimes it's just not possible with my family commitments. I have a balance of projects/employment, some of which I do purely for income, others purely for artistic satisfaction regardless of the $$ associated with it. And so on...
22	My career is very much at the mercy of my family commitments. While I have full support to pursue any opportunity presented to me, I place my family at the top of the list of priorities. If it doesn't suit our lifestyle choices, I don't do it.
209	The big factor that has limited my career has been my dedication to family. I had the opportunity to apply for 2 university positions at different times in the USA but I wanted to be a mother and I didn't want my kids to be in full time daycare so I didn't pursue those opportunities. I worked as an adjunct professor which is poorly paid and lower status. I also chose to come back to Australia so I would be present and available for my aging parents. I accepted the fact that this would probably be the end of my opportunities to teach at the university level.

Table L.8

Q62 Coded Commentary on Career Sustainability: Versatility v. Specialisation

	Versatility *v.* Specialisation
245	I include teaching with all other aspects of music in many answers. Diversification is as important as 'specialisation'.
171	Gosh, I don't know what has sustained my career, and this might be reflected in the seeming contradictions in my answers. I do believe that I have benefited from being versatile (speaking, writing, producing, playing), but also from being specialised (contemporary music)....
13	I've become more and more specialised in what I do. I think this has helped me reach a higher level of quality than I would've been able to if I had focused more on diversification. This in turn has helped me to focus on a career as a performer (mainly chamber music, saxophone and piano duo and saxophone quartet).
188	Skills, versatility and hard work.
62	Specialisation as well as diversification—I am a woodwind specialist, but also do multi instrumental; I am primarily involved with multi instrumental music but also do classroom and non-music relief teaching when required.

Table L.9

Q62 Coded Commentary on Career Sustainability: High Standard of Work and Professionalism

	Maintaining a high standard of work
194	If you work hard and maintain your relationships you make your own opportunities. Always work to better yourself in everything you are doing.
216	I feel that maintaining a high standard of work has been important for me over the years. Also, having a professional approach has been important, as have been being positive and taking opportunities.
	Maintaining professionalism
19	In my field a lot has to do with professionalism and how you get along with everyone. I see it even now in the casual musicians we employ at QSO. Yes, a casual might play great but if they're a pain in the butt to deal with they're not going to get the work.

Table L.10

Q62 Coded Commentary on Fake It 'Till You Make It

	Fake it 'till you make it
107	Not sure about the 'fake it till you make it' I think to some extent this is true but the key is you can't be faking it for too long. I haven't had a lot of jazz training however playing in shows often requires a stage band, style of playing which I've had to adapt to. Similarly I playing in an Iranian music group for a period of time and had to fit in there. Yes you may need to fake it initially, but to get future work you have to 'make it' quicker.
178	'Fake it till you make it' probably worked when I was an immediate graduate. Don't think it would work now.

Table L.11

Q62 Coded Commentary on Accepting Unpaid Work

	Accepting unpaid work
12	Particularly in Sydney unpaid work is very frowned upon (sometimes justifiably so when its clearly exploitative and factoring in the high cost of living—but sometimes also to the other extreme (e.g. charities) and tends to foster an elite attitude at an early stage of undergrad training without a corresponding level of ability or reliability). Community music suffers greatly as a result. I've received many extensive/long term and well-paid opportunities directly out of doing unpaid work. Also, sometimes when it's a musical project (rather than commercial) it can be a chance to bring something great to life that wouldn't be possible otherwise and encourages a community of mutual favours.
41	Early on I would have been more amenable to accepting an unpaid job for 'experience' and said yes to most opportunities. Now at this stage in my career I would avoid those situations.
194	And don't take too many unpaid gigs!
68	I dislike my own 'accepting unpaid work' admission.
129	I have accepted unpaid work however I don't feel it has helped to sustain my music career.
170	I have stopped accepting unpaid work—but I think that is integral in the beginning 'fake it till you make it'—by accepting work that I'm maybe not the best option for, but working hard leading up to the opportunity—using it as an excuse to learn something new (new music, new techniques, etc.)
4	Often playing for a local community orchestra has helped me make more contacts with other clarinettists in the industry and led to teaching opportunities even if the initial work with the orchestra was unpaid.

Table L.12

Q70 Coded Commentary on Musicians' Consideration of the Portfolio Career Profession

Survey participant No.	**Comment to Q70**
	Negative consideration
1	Musicians now are self-serving egotists.
5	I agree though I wouldn't want either of my children pursuing a music career.
159	Again, I think that making your passion/art into your main business is a bad idea from my experience. This quote really from T Ferriss really resonated with me, 'Converting passions into work is the fastest way to kill those passions' source: http://mashable.com/2014/11/19/tim-ferriss/#9ZgBqMlBNOqJ
259	Not because this is not the reality, but because there is a huge level of snobbery within the profession. In the classical world, certainly in Australia, there is still the lingering perception that the best musicians are those employed in orchestras.
	Positive consideration
3	It's a current *necessity* for many people
16	It is exciting, rewarding and varied, and open to possibilities
122	Yes
169	People find it interesting and cool.
170	I believe this is *necessary* in today's industry
172	*Critical* in fact.
178	Pretty much the only way to go if you can make it work financially.
186	*vital*
188	If this is the career and it's successful, then the person is very respectable.
211	Music is very important in all societies. Neurological studies are constantly finding new reasons to support this. A fundamental part of our psyche with deep connections to many areas of the primitive brain. Educationally and therapeutically we are only at the tip of the iceberg. Even if it's not fashionable in concert halls it is destined to be a huge growth area in mental health and education.
241	*Realistic* option
	Objective consideration
28	You definitely have to be a special kind of person for this to be successful!
119	gotta hand it to the ones who can make it work!
160	Provided excellence in music skill is obviously present.
168	*chacun a son gout* [to each his own]
201	I don't think our government agrees. We suffer for approval for home loans, are mistrusted by the tax office and may retire with very little, but it is a very *respectable* living in my opinion.
216	Being a musician is a very *respectable* profession, although it certainly has many risks and challenges.
235	In a way, this is what I am. With such limited employment opportunities in what some might call more 'purist' settings, I believe it has become *necessary* in order to sustain a music career.
244	I think it depends on what people value (money/satisfaction/stability), and whatever achieves that is subjective and valid.

Table L.13

Q71 Musicians' Perspective of Non-Music Consideration of the Portfolio Career Profession: Likert Results and Commentary

#	**Likert results**	**Public perception of the profession**
259	1 Strongly disagree	I think that the profession of musician in general is widely misunderstood.
229	1 Strongly disagree	Most non-musicians do not appreciate music as a profession, even though, they listen to music incessantly. It is a stigma that needs to change in society.
252	2 Disagree	A lot of people see musicians as someone who doesn't earn enough (it's true to be honest—I know fantastic musicians who earn much less). They don't understand what it takes to produce the live music/composition that you do. For each hour of concert you have to place at least 50 hours of work—this is not respected (your whole life goes into it). They also don't understand why you don't have time for people (my non-music friends don't believe me when I say I am working so hard—10 minutes of music can take such a long time to invest). It's respected but not enough.
138	2 Disagree	General public don't understand that you can earn a living from being a muso.
257	2 Disagree	I think a lot of non-musicians are unaware of the work that goes into being a musician (practice, learning songs, contracts, etc.). It's a self-employed business where one person does the jobs of many.
147	2 Disagree	Most people still think that music is something people do for enjoyment and in their spare time, unless they are a 16 year old pop star!
176	2 Disagree	Non musicians often don't realise that if you really love music then you can't do anything else
82	3 Neutral	I think in Europe yes, but I'm not sure in Australia. At least of my experiences in Brisbane, I don't think people really understand the profession. Too much humidity perhaps.
44	3 Neutral	I think most people have very little understanding of what we do.
194	3 Neutral	Most people wouldn't have a clue what a portfolio musician is, but once explained to them I believe many would be jealous.
178	3 Neutral	Not sure this notion is understood widely outside of our field
242	3 Neutral	People seem incredulous that it's possible to sustain a career as a musician.
49	3 Neutral	People still think of musicians as performers and they still tend to think about the starving artist myth
216	3 Neutral	Some people may respect a musical career choice, but many people have little or no idea about the skills that are required or the lifestyle that is involved.
186	4 Agree	I would like to see that non-musicians could see a broader picture of the working musician and realise the complexities involved. In this were the case, perhaps the pay would be commensurate.
		Public romanticism of the career
129	2 Disagree	'You make money playing music?'—most frequent response by non-musicians when describing my career.
244	3 Neutral	Most non-musician friends still hold a fairly romantic view of music careers, but would respect the realities they entail.
241	2 Disagree	People have no idea about being a musician! 'Oh how wonderful to do what you love' (!!!)
		Respect for the profession
8	2 Disagree	I respect it, but I don't think people outside of the music industry do.
62	3 Neutral	Some would wonder at the level of stress generated and question income—but if they saw the portfolio muso was happy and supporting themselves and relishing the diversity, I'm sure they would respect it
16	3 Neutral	As long as they aren't destitute there's no reason why people would look

		down on them
201	4 Agree	It varies from person to person. Some see it as prestigious, especially if they understand and appreciate some of the jobs you have/you've had. However, some still ask me—after paying $150 for a ticket—what I do for money.
235	4 Agree	Most non-musicians I talk to seem overwhelmed and in awe at the amount of work, dedication and sacrifice that musicians put towards their craft, especially in order to develop a portfolio career.
122	4 Agree	Music is a profession—not a vocation and therefore must be respected
135	4 Agree	Respected by those in the community who respect and understand the importance of the arts in society. Less so by those who are not interested or educated in an appreciation of the arts.
17	4 Agree	Some non-musicians
170	4 Agree	Some people struggle to respect musicians all together!
214	5 Strongly agree	As it is in Germany (i.e.)
183	5 Strongly agree	considering the groundwork of study/practice/networking associated with such a career.
139	5 Strongly agree	I don't think it is but I feel it should be.
46	5 Strongly agree	I think even more so to non-musicians—they're overwhelmed by how much they do, know, their skills, and experience.
		Hierarchy and the industry community …
206	2 Disagree	Particularly by orchestral players—there is still an incorrect assumption that the best musicians work full-time in the orchestras. My personal view is that the reverse is more accurate.
107	3 Neutral	It is becoming more accepted to be a 'legit' thing.
199	3 Neutral	I recently had my commitment to teaching questioned in an application as my resume reflected my broad range of activities.
159	3 Neutral	Who cares? I don't think all your income needs to come solely from the music profession. Those who would judge you are likely consumed by the 'all or nothing' (hail mary) mindset
19	4 Agree	I do. But I get the impression in orchestral music there is a definite 'looking down their noses' approach to people who aren't full time with an orchestra.
28	4 Agree	I find people outside the arts industry respect you more than within the arts...
188	5 Strongly agree	If they succeed then other musicians would understand their worth.
		Australian cultural/artistic climate
203	3 Neutral	This one may take some time—but if the general landscape of our cultural society doesn't value arts and music, then this one will take even longer.
179	4 Agree	Given the cultural climate of Australia—some people do not appreciate the effort it takes to be a musician.
		Non answers
166	3 Neutral	No idea and hard to tell for me.
140	3 Neutral	Non-musicians is a big category.
245	3 Neutral	What is 'portfolio'?

Table L.14

Commentary on the Use of Non-Music Skills and Knowledge

	Surprise and justification
80	Wow!
159	Hi Di—a big ticked list but it does describe the life of an indie musician :)
122	I feel the boxes ticked are more or less representative as parallel skills that I have developed to support my music career.
235	I have found that a broad range of non-music skills are needed to manage my music career—these are absolutely essential and sometimes things that you wouldn't expect needing knowledge of.
128	i have needed all these skills on some level, even if very basic, at some point in my career. as an acoustic musician, I do wish I had greater knowledge of technology (i.e. recording options, audio equipment).
134	I have needed many skills yet been formally trained in very few. This would be true of most musicians.
244	I have probably used all of these skills at some point, but those highlighted are those I consider necessary foremost, and likely those I will require in future.
83	To run my own music business and be in control of artistic outcomes I needed all the above skills. In the beginning I wish I had known this because I was reliant on others for too long.
185	Within any given year, one could need all of the above.
203	WOW! I have needed them all and engage with them all on a constant daily basis.
170	These are all relevant!! I am a sole trader and need to know this information to promote my music and communicate with people in the industry.
28	You need all these skills, some more than others. But certainly you need them (unless you're rich enough to pay for someone to do it for you... lucky you!)
	Skill commentary
216	Being easy to work with is, I believe, an important part of being successful in my musical area.
46	Finance (Tax & Superannuation)—necessary but not necessary in assisting my music career.
259	Finance: other. Budgeting/budget management skill.
247	Knowledge of languages other than English.
198	Knowledge of technology (computers, etc. ...).
253	My involvement in sport and sports coaching has had a significant impact on my develop and thinking in music performance and music education. Through this I continue to develop a deeper understanding of planning and skill acquisition, communication skills and team dynamic.
119	Research methods. Writing programme notes.
107	Time management is one I haven't really thought of before. I know I'm pretty good at managing my time and believe that it is a necessary skill especially if a person is to be employed in a range of professional activities regardless of if they are music or non-music related. I've always thought however that it is something people either have, or don't have.
178	Writing has been one of the most important, perhaps because I've had to wear many hats along the way. I've had to write program notes, marketing collateral (concert program blurbs, CD liner notes and sleaves), media releases, contribute to grant applications, letters of support, articles, website content. Health has been a major area of concern—have suffered two major health crises that I assess were not helped by the stress of my music working life, and that stress was caused partially by lack of financial support for groups/projects.
	Need for more skills
17	Could have used others in the list but do not possess them.
229	Most of these skills I have gained through experience, some I still don't have, even though I understand I would be a more successful artist if I did. But, as I said before, it is unrealistic to expect one person to have all the above skills as well as a flawless technical ability.
	Networking (for and against)
241	I always wished I had stronger skills in networking, always quite uncomfortable in those

	situations where I have to ‘mingle’ My networking is strongest in the professional relationships that I have developed over the span of my career.
136	I have left networking unchecked, despite the fact that I clearly have been ‘networking’ in some sense. But I feel like my interactions with other professionals have occurred naturally and are not a result of any active effort to network. I don’t feel that I’ve employed any conscious networking ‘skills’—not in the way I have employed writing, speaking, or event management skills, etc.
252	Being self-employed I have to have enough money to pay my people, I have to save, and what to do if people ask to use my music in films, networking is important—I actually like people, I like to work with the same people a lot—I am quite loyal. Give people samples of work.
168	I know many feel networking an essential in this profession. I hate the idea and never do any intentionally whereas obviously socially at concerts etc. a certain amount will take place.

Table L.15

Q44 Coded Qualitative Responses

Survey #	**Financial concern**
16	Apart from private teaching, curating and playing in my own gigs is not sustainable alone.
42	but my income would drop significantly!
208	Employment opportunities—yes. Stable income and employment—no.
116	I already generate a small portion of work for myself but could not generate enough self-employment to survive completely financially.
178	I could, but I would accept that it like a small business it would take financial investment and many years before there is income, so I'd need money to start or financial backing.
35	I generally create my own opportunities but funding them is challenging and I can only charge commercial rates for selected projects.
229	I have done so in the past many times, but the income is not steady nor is it sufficient.
159	I know how to create these opportunities but I don't feel that this would make a decent yearly wage though.
128	If necessary I would; however the amount of income generated compared to effort always seems low.
170	Opportunities are there but not necessarily the appropriate income for the amount of work—at the moment I tend to keep my creative work separate to corporate work/non-music employment.
12	Possibly, but it would be risky and I feel there are more certain ways of success.
130	Self-generated employment opportunities are not always paid employment opportunities. Not confident I could generate sufficient paid employment.
119	those who create and fund their own projects, taking all the financial risk themselves, usually make a loss and end up worse than before.
	Confident
203	I do currently.
106	And I've done this in the past.
109	I already do and have.
194	I could host chamber music concerts in my town.
252	I created my performance and compositions etc.
188	I have already done so.
83	I have already successfully done this.
61	I have done so since 2002.
107	I plan to form a chamber music group at some point and believe I have the skills to make that work.
172	I would not have a career in music had I not done this.
186	My opinion is based on being multi-skilled, open to new media and having strong referrals.
241	Yes, but don't worry about this so much.
231	Though I've never had to chase work, ive met and worked with enough people who have had to make employment opportunities, so can call on people and the things I've seen over the years.
146	Yes because i have developed strong ties in the community.
255	Have made enough contacts to confidently build more performance opportunities.
245	I feel little choice.
201	I do write theatre in my down time. I have been fortunate to be able to employ people in these shows. I don't know if my luck will last out in future though.
233	Publicity and music business.
	Teaching v. performance
244	As a performer, this is questionable, as a teacher, there would likely be minimal problems.
122	Currently established but always accepting new students.
4	Generating more private students over school students.

62	I don't know how to answer this. As a teacher I feel I could advertise and have some home tutoring happen but would need to apply for jobs advertised on Seek et al. As a performer I have no hope.
152	More confident to do that in education in Brisbane.
68	piano teaching and accompanying.
	Likelihood of changing careers or seeking more contract work
15	Although I strongly agree, I would think long and hard before creating music employment opportunities rather than non music employment opportunities.
53	If I didn't have my current job I wouldn't be continue in music.
117	would do auditions for orchestral casual work.
164	This may not be work that I particularly enjoy.
	Lack of skills/confidence
167	I believe the sheer amount of administration required would prove to be overwhelming.
242	I feel I have the motivation and ideas, but perhaps would lack the grant writing skills, business sense and time!
82	I have largely focused on a intensive orchestral training, and I fear I lack certain skills for working in a freelance/solo career environment.
138	I lack business/entrepreneur skills.
5	I'm out of the 'loop' now.
135	Hard to know until forced to by lack of work.
168	I am a freelance performer and wait to be asked/found.
	Non-conducive environment
30	Creating employment appears to have become much more difficult in Sydney in recent years.
8	I can't create music teaching jobs in schools that don't already exist.
72	Perhaps in the past, but it is increasingly difficult.
228	This is dependent on the artistic landscape of the city/surroundings/demand for what I do.
235	This would depend on demand, unsure of successfulness!
179	Very hard in Australia. Not much culture here to support full-time performing unless you are with the defence bands (RAAF, Navy, Army).

Table L.16

Q45 Coded Qualitative Responses on Contract v. Creative Projects/Work

Survey #	**Financial Concern**
44	At earlier points in my career I have invested a great deal of time into my own creative projects. Whilst rewarding this often bring little financial reward. I currently have a young family and Sydney mortgage so any work that is minimum effort maximum financial reward is appealing at this time in my life.
131	Definitely depends on the projects available and current financial situation.
208	I would prefer own creative projects if same stability and income equally reliable.
138	It takes a great deal of time/money/risk to set up own project. Other commitments make that difficult.
106	Previously 'disagree'. Currently 'agree', to maintain a financial even keel. This is to the detriment of my artistic satisfaction.
179	Realistically, you need a steady income to afford a car or get a house loan.
130	See above: contract work remains the most financially secure.
	Enjoy both
188	Am happy doing both.
200	I do both and both have their place.
169	I enjoy both.
56	I generally look for opportunities which allow me to balance creative projects with pay the bills work.
201	I like balancing both but contract work is easier.
189	I like both.
235	I think maintaining your own creative output is important—It's easy to lose your voice as a performer getting locked into too much contract work/having no say in repertoire etc. Having said that, most of my contract work is very rewarding!
186	I would like both.
249	I'm more and more drawn to creating my own projects; contract work keeps finding me and it's work that I'm happy/excited to be doing. I try to create my own opportunities alongside this.
41	I prefer to have a mix of both. Musical freedom is more apparent in situations that I have created.
67	prefer a balance.
83	Some of the time. I like a balance between working for somebody else and being more in control of the artistic outcomes myself.
129	Yes and no—it's nice to simply be contracted to play and nothing else however the thrill out of creating something you love is also enticing.
228	'Work' being defined as receiving pay for a service... I am happy to instigate and pursue my own projects for no financial return.
12	A blend of both.
216	Although I generally agree, and enjoy doing contract work, I have plans to one day instigate some significant creative projects of my own.
	Perceived barriers to creating own work
92	Contract work is generally a less stress environment than creating own work.
135	Often feel it would be more satisfying to create my own but it seems too difficult to get started.
245	This has depended upon the work climate.
42	wish I had the admin and promotional skills (and the associated time!) to be more active with my own projects.
	Preference for contract work
62	I prefer to apply for a teaching job than trying to generate at home teaching opportunities.
194	I prefer to be asked to do a concert and paid for my services.
119	My sort of music fits very well with the system already in place, but I can see that other

	people want to break the mould.
	Preference for creative work
241	Nothing better than a creative project.
	Quality of work
178	Depends on what that contract work is.

Table L.17

Q46 Coded Responses on Full-Time v. Other Forms of Employment

Survey #	**Financial and job security, family commitments, ageing**
41	Financial stability is important when you have a family to provide for.
129	For job security, yes. Though I fear I might become bitter and bored...
214	getting older maybe...
135	I like free time to reflect and grow as a musician but full time employment would provide more security as I get older.
253	I valued job and financial security.
99	One of the problems with my work is it's all contract. I'd love sick pay and holiday leave.
231	Partly to fulfil the Australian dream of owning my own home. There's not enough money alone in performing. Gigging provides no stability, hence finding the perfect balance between teaching music and gigging.
111	security—super—holiday pay—paid leave.
57	This was not always the case, but now, with further family commitments, full time work is preferred.
184	at this time [aged 54].
189	I would like it for the financial reward as long as the job suited me.
229	I would prefer contract/sessional work and as varied as possible, however, in the music realm this is not possible due to uncertain/insufficient monetary returns.
	Preference for flexibility and variety
82	A balance between 50−70% in orchestra and a Stelle [job] in Musikschule system to be quite attractive.
107	A full time workload of contracts/sessional work would be most desirable for the variety.
188	Diversity and variety is what I like and full-time doesn't necessarily guarantee or encourage that.
209	I chose to go back to .8. Too stressful working full time and being full time wife and mother.
92	I enjoy contract and session freelancing for its flexibility on content and schedule.
44	I enjoy the flexibility and variety of what I do.
119	I like the flexibility and changing nature of my work. I think if I stayed with one employer my art would stagnate and then go backwards.
131	I would like to have a stable position so that my freelance work is made significantly easier, but not a full time position that would eat up all my time for other creative endeavours.
171	only would prefer that if the work remains varied and satisfying.
176	Prefer the variety of choosing what I do.
106	Sessional work allows me more freedom to take on other forms of performing/composing.
128	Variety as a musician can lead to greater reflection on and growth as a musician and teacher.
122	Very much enjoy the flexibility of my current employment.
186	while full-time employment is great, at times, the flexibility to move 'beyond this', would be great.
	It depends …
201	A university posting is probably the only kind of full-time work I would be suitable for. I would prefer that to long contracts.
49	[yes] But not in music!
257	Depends on the setting and flexibility to do my own projects.
28	full time work is definitely preferred as it allows for more focus and less stress. However I would seek full time employment that is diverse and varied. That said, part time and contract work is necessary for experience!
62	I will not work full time while I have young children.
218	If this full time work would be at an opera company.
68	If workload were reasonable as a lecturer, I would say 'strongly agree'.
177	In Performance.

261	In performance not teaching.
179	More security. As long as you can still be creative.
16	Unless it's an orchestral position, no. I like the many facets of freelance career, however small.
13	Unless the full-time work allowed me to continue pursuing my own performance opportunities as well. For example, a full-time tertiary teaching position at a college.
235	The dream would be to get a full-time position as a performer e.g. with a symphony orchestra, but of course the reality is that these jobs are few and far between.
	Content with all employment forms
216	Both work situations have their pluses and minuses.
168	I would love to have an orchestra or opera or ballet company but happily will conduct whatever presents itself.

Table L.18

Musicians' Coded Reflective Perspective of Undergraduate Vocational Preparation Education

Code	**Example key words/phrases**	**n=**	**% of 245**
Positive	Very positive, positive, relieved, interested, curious, with appreciation, comfortably, profitable, open-minded, helpful, popular, desirable, grateful, thankful.	114	46.53
Mixed perspective	Lukewarm attention, some would like it and some would not, later in the degree would have more relevance, positive but rather learning their instrument, 'rich kids' would not think it applicable, it depends on the students goal, creative goals may feel challenged.	31	12.65
Retrospective appreciation	'in the long term, thankful' (#185); 'Might not have appreciated it completely at the time, but it would have been useful knowledge' (#242); 'Negatively at the time, but positively looking back' (#140); 'Many would have not paid attention, although many would have found it beneficial afterward' (#255); 'At the time they would have whinged, but upon entering the industry have seen how much of a blessing it was' (#205).	10	4.08
Negative	Shocking, discouraged, denial, no need, not important, sceptical, boring, ignorant, non-plussed, scared, not ready, non-accepting, reality resistant, dream killing, beyond perception, 'I'll learn about this later', 'How does this apply to me?', ambivalence, distracting, disbelief, disinterest, not ready, confronting, overwhelmed, irrelevant, resentful, cynical, sarcastic.	61	24.90
Experienced—negative	'With despair. I actually saw this happen in classes where teachers gave real-world examples' (#35); 'I experienced a terrible course with a deceitful lecturer, so made me more sceptical about such industry learning [not QCGU]' (#104); 'Well my year was the first to encounter the introduction of business skills. Many many many did not respond well to it' (#28); '[prior to MLaaM] we wanted more engaged teachers, who cared about our creative interests and who might have shared their hard-won career insights –but they did neither' (#6); 'We did a one year (or one semester) business skills course [not QCGU] and it was met with disdain by many students' (#30).	5	2.04
Non answer	Not sure, 'It was sadly lacking and conspicuously missing from the degree' (#215).	24	9.80
Non attempt		16	0
Total		261	100

Table L.19

Twenty-First Century Musician Skills Required (Coded—Interviewed Musicians)

Participant	**Skills recommended**	**Quote**
Nerida	Listening/awareness	listening and reacting is really important so that you don't make it about you.
Nerida	Practice	as a musician you practise -> you get good -> you get gigs -> you play with lots of other people.
Nerida	Professionalism	if you do make mistakes learn to suck it up, accept it, apologise and immediately move on.
Nerida	Project management	This wonderful thing called Show, this business we call Show!
Troy	Hard work	work hard and do your best and doors open and don't say no to anyone unless you have to, unless it's illegal. But I just find doors open if you work hard, one door leads to another door and it keeps going but some people just don't want to try that door and they will turn around and it may be the biggest opportunity through that door often beyond what you can see.
Margaret	'Other Skills'	<Not commented on>
Margaret	Community of practice	don't just be a taker be a giver as well and try and… if someone gives you an opportunity then down the track, it doesn't have to be straight away, but find some way of giving back or paying it forward to the next generation or the next person.
Margaret	Professionalism	look no one wants to give a job to a jerk so be the nice person.
Lula	Business skills	like the business stuff, like getting a bio in place before you leave.
Lula	Degree engagement	I'd say use your time here, try to use it to its full capacity because you think you don't have much time, you do all these classes and everything, but actually you do, compared to having to do a job that you're not really that thrilled about but you have to do a lot of hours to make money.
Lula	Goal planning	try and get some short term and long term goals so that you have some sort of a plan when you leave.
Derrick	Persistence	there were some great players when I was there that don't play music anymore that gave up and they were much better than me but I just wanted it pretty badly and I didn't want to do anything else.
Derrick	Professionalism	be polite to everyone, don't be nasty to anyone because it just comes back, especially in a small town.
Jane	Industry knowledge	if you don't know what it is you are about to step into or that you want to be part of then it's hard to know how to apply those skills that you have.
Jane	Professionalism	there is always an unspoken way to go about things and I think it's good knowledge to have.
Tina	Not asked	
James	Professionalism	
James	Self-promotion: networking, online presence	I think your ability to create your own opportunities that's very much how you can bring attention to yourself.
Simon	Enthusiasm	And I think contribute when you know it's appropriate, yeah, because that's a dangerous area contributing in a symphony orchestra if you are not a full time member especially.
Simon	Interpersonal skills	
Simon	Open to criticism	I have a colleague who can be quite blunt but I have to say I am a better horn player not that I agree with the tactic used, but I am a better horn player because possibly because of his bluntness.
Simon	Professionalism	

Darryl	Self-promotion	Students should learn how to promote themselves and sell themselves.
Chris	n/a	n/a
Aaron	Adaptability	so accepting variation.
Aaron	Passion	you have got to love it 2000%, as in it has got to be right off the charts, you've got to want to love doing music, and breathe it, eat it, play it, soak it up, talk about it, jam it, for fun, for no money, for lots of money, in places that you don't like, in places that you love.
Aaron	Resilience	and accepting every point in time.
Robert	Preparation	Prepare better.
Greg	Business Skills – tax, grant applications, fee quoting	I still get emailed by other composers who are really quite well established in terms of their skill, but they don't know what to charge somebody when they are asked to.
Greg	Industry/audience knowledge	I think students need to be encouraged to broaden their scope.
Heidi	Communication and Self-awareness	

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