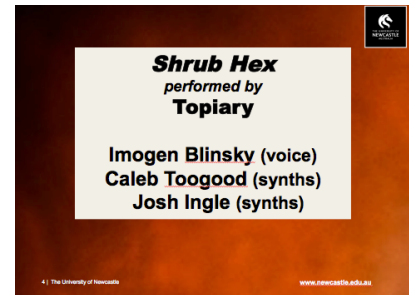
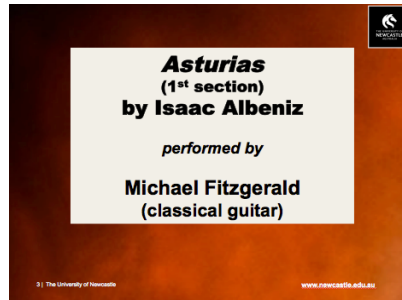


**PUBLIC TALK AND CONCERT**  
**The conservatorium and the music Industry**  
**Professor Richard Vella**

**University of Newcastle Conservatorium of Music**  
**October 25 7.30 – 10.00PM**

*OPENING MUSIC PERFORMANCES IN SUCCESSION*



9 years ago I outlined future directions for a 21<sup>st</sup> century conservatorium. While we have achieved all that we set out to do, the music industry due to digital business models has been changing radically. A music degree must embrace the music industry, address diversity, acknowledge the different backgrounds of students and be an advocate for change. The music industry is an all embracing term and covers five main areas which can be classified into the following:

1. **Music making:** performance, composing/songwriting and production;
2. **Music representation:** management: copyright, IP, publishing, legals,
3. **Music retail:** shops, on line stores, merchandising, venues (ticketing)
4. **Music instruments:** the building of acoustic, hardware & software products
5. **Music education:** lessons, private providers, etc.

It can take up to ten years or more to be sustainable in music. Independent musicians are no different to small business owners. In their early years, musicians will often have to support their habit with a mixture of activities until such time as their networks and business strategies pay off. The following slide categorises the revenue streams in music. Knowing how to access these is key, but unfortunately it takes time.

## Revenue Streams in Music

**C: songwriter/composer related income...**  
**P: performer related income...**  
**R: sound recording/recording artist/synchronisation related income...**  
**S: session or freelancer income**  
**K: teacher or knowledge of craft**  
**B: branding/merchandise/on line partnering/crowd funding...**  
**O: other (administration, management...)**

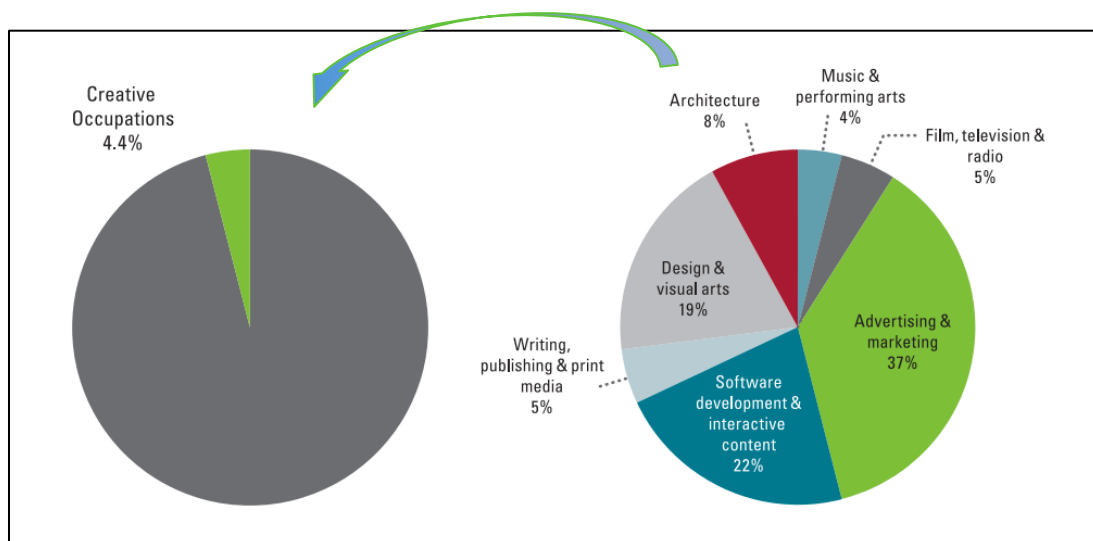
<http://money.futureofmusic.org/revenue-streams-existing-expanded-new/>

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However music making is not just about earning a living. It embraces a wide variety of activities that have cultural value. Cultural value includes: the aesthetic, spiritual, social, historical, symbolic and authenticity.<sup>1</sup>

A recent UK report *Understanding the value of culture* identifies value in the arts as having two fundamental attributes: individual meaning and engagement.<sup>2</sup> It writes that while economic measurement is one instrument to measure value, missing is a more insightful instrument that embraces cultural and economic value. It is here where the value of music in a region such as Newcastle cannot be underestimated. Any music industry discussion must take into account the role of community, participation, volunteerism, bartering, and music’s contribution to identity and well-being.

Next year the University of Newcastle formally introduces the school of creative industries. It is an amalgamation of the disciplines of design, communications, illustration, fine art, music and the creative and performing arts. Similar to the generic term “the healthcare industry”, the creative industries identifies an economic sector based on the creative disciplines as the diagram shows. In 2013, these various disciplines constituted 3.5% of jobs in the Australian creative industries sector.



<http://www.sgsep.com.au/assets/Valuing-Australias-Creative-Industries-Final-Report.pdf>

<sup>1</sup> David Throsby: *Economics and Culture*, CUP, 2001

<sup>2</sup> <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

Apart from generic descriptors such as being creative, working in teams and connectivity, each discipline within the creative industries sector has its own technologies and practices. Tonight's talk discusses the requirements for anyone wishing to enter the music industry. It shows how being creative, connected and working in teams, apply to professional performers, songwriters, producers, etc.

Diversity is key to the music industry and our degree. No musical style is excluded. This enables staff to develop new pedagogies. Sue Carson and Chris Allan will say more about their approach.

**CHRIS ALLAN & SUE CARSON:** *Since the inclusion of contemporary genres in the BMus from 2009, the variety of repertoire the students explore has expanded considerably. We see the industry trends in composition such as new music theatre, for example, that incorporates several styles within one musical, as well as an increase in portfolio careers for singers as exciting developments for the future of art forms that involve voice.*

*It is our aim to develop voice pedagogy to cater for this diversity. This involves the inclusion of techniques specific to genres that draw from traditional, current and innovative methods, but also allows students to experiment with a number of genres through peer observation and group collaboration. This University is unique in that all voice students work together every week in a techniques class that addresses common issues for singers as well as highlights the similarities and differences between genres. This provides a rich learning environment and one that encourages both staff and students to research and combine approaches to vocal performance.*

*We are fortunate to have teaching vocal staff, both ongoing and casual, who are working and industry savvy musicians and whose experience covers teaching, live and recorded performance and research. We are placing more emphasis on nurturing vocal groups whether they are a capella, accompanied jazz, world music, electronica or fusion ensembles, for example, and we are proud of the many students who continue to develop as performers and collaborators after graduation.*

*The three following performances are examples of the types of genres we are currently working with. Woodie McClean who is presenting an adult contemporary song for you today has also presented recitals of soul, blues and roots and jazz repertoire. Tayla Choice's music theatre number is a perfect example of a work requiring a singer to cross over a number of genres and Georgina Hall will present an aria from traditional operatic repertoire.*



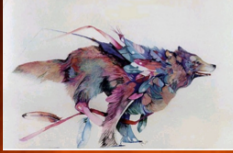
### Syncretism, Collaboration & Diversity

Music is a multivalent system meaning many values. This enables the possibility for syncretism where values not only sit along side one another but also mix to create new values. Syncretism and multivalence provide the basis for our music degree. Students continually negotiate values either explicitly in class or implicitly through cultural immersion. In this way, they develop a

respect for difference, a necessary attribute when entering the real world. Jim Chapman will talk about this approach to syncretism.

**Syncretism**

The creation of something new from at least two other sources that then bears references to those sources




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### **JIM CHAPMAN INTRODUCES SYNCRETISM & THE WORLD MUSIC BAND**

*Music changes in two main ways, through refinement and fusion. This fusion is a by-product of musicians hearing different styles which inevitably leads to new expression. How this fusion works is informed from research in religious studies about the ways religions mix and integrate with each other. The most important of these ways, from a musical point of view is called Syncretism, which is the creation of something new from at least two other sources that then bears references to those sources. Let's firstly discuss what syncretism is not Michael Pye (1994) explains that sometimes one religion fully absorbs another. Characteristics from another religion are superficially attached, however the dominant religion (or musical style) is barely affected by the addition of these token attributes. Sometimes they integrate to the point where the older forms disappear. This process, again, is not syncretism, but synthesis where "a new conclusion has been reached" Pye (1994). Now we return to Syncretism, which is: a type of fusion where "multiple possibilities are held in coherent tension" (Pye 1994). The original styles are still evident and co-exist, overlap and even partially integrate but also have characteristics that remain separate. The key concept here is "coherent tension", balance and differentiation, which can be maintained for an indefinite time.*


**Syncretism is not borrowing or assimilation.**



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*Syncretism has underpinned the Bachelor of Music at the University of Newcastle, because it welcomes all styles and keeps them interacting with each other in creative tension. As an example of syncretic original music, the next song, composed by Billy Black on guitar, with lyrics by Kate Smith. and arranged and performed by the World Music Ensemble: No Es Mi Tiempo.*

Syncretism is not synthesis, which "implies that, out of multiple possibilities, a new conclusion has been reached" Pye (1994)



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Syncretism: "contains multiple possibilities in coherent tension". (Pye 1994)



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**No Es Mi Tiempo**  
music by **Billy Black**  
lyrics by **Kate Smith**  
performed by

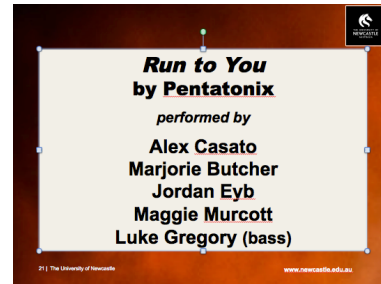
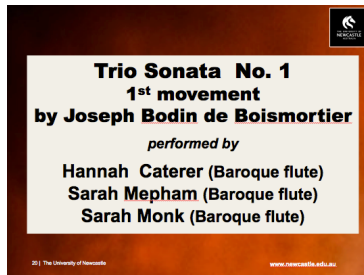
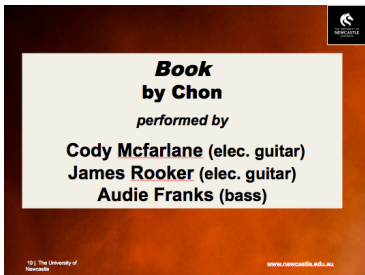
- Billy Black** (guitar)
- Dan Huish** (banjo)
- Charity Chuang** (xylophone)
- Jake Birrell** (bass)
- Sarah Monk** (flute)
- Rebekah Parkes** (voice)
- Imogen Bilinsky** (backing vocal)
- Jim Chapman** (percussion)

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Thank you Jim. The next performances result from our course called collaborative music making. You will hear examples of team-work in real time.

The OECD<sup>3</sup> has identified the following three skills to underpin the future of work: collaboration, creativity and the ability to work with technology and digitization, all coincide with the generic skills of the creative industries.

Collaboration is the secret to any successful collective music making. A jazz or classical orchestra won't sound good if it doesn't develop the ensemble skills of each section to blend together. It's all about teamwork and communication. Here are three ensembles exemplifying collaborative music making.



### The conservatorium and the community

Collaboration in our program and the region is essential. When a music degree cannot deliver everything to everybody, partnerships with community stakeholders are important. Our relationship to the region is underpinned by our community music program such as the orchestra, breast cancer choir, stroke choir and early childhood music. The cultural value of community music can be summed up as follows.<sup>4</sup>



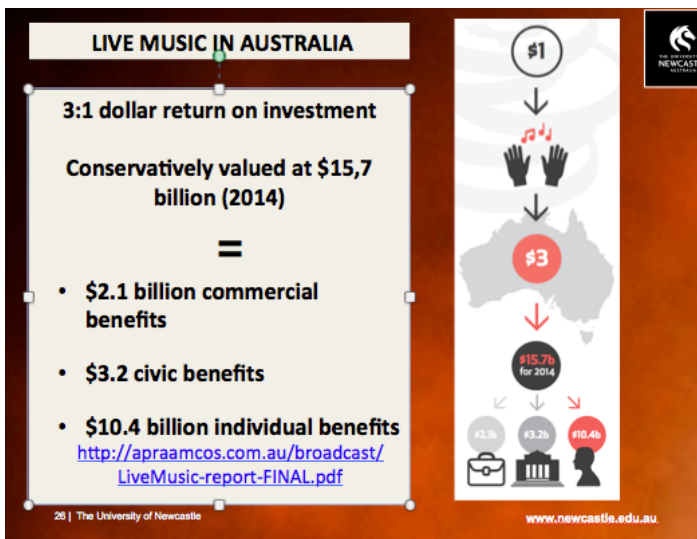
However, as the last point suggests, community music activities can become blurred with the music industry. At any moment, a community activity can become an industry activity. The winning of the 2009 Battle of the Choirs competition by the Uni of Newcastle chamber Choir, consisting of students and community members, is one example of this blurring of boundaries.

Consequently our students can at any time directly feed into various economies of the music industry. For example, most activities involve a public performance falling under the category of live music. A 2014 report on live music in Australia identifies that for every dollar spent in Australia towards a live music event, a \$3.00 benefit is returned to the wider community.<sup>5</sup>

<sup>3</sup> <http://www.oecd.org/employment/future-of-work.htm>

<sup>4</sup> <https://musicaustralia.org.au/discover/music-in-community/>

<sup>5</sup> <http://apraamcos.com.au/broadcast/LiveMusic-report-FINAL.pdf>



Many of our students are actively involved in the region's live music scene. They tour, gig at night, play in bars, or perform in concerts.

However more can be done to consolidate and be strategic so that all stakeholders play a role in building the Hunter region's visitor economy.

Newcastle has a rich history of music making stemming back to the 19<sup>th</sup> century. It has all the makings of a music city. A music city is defined by having:

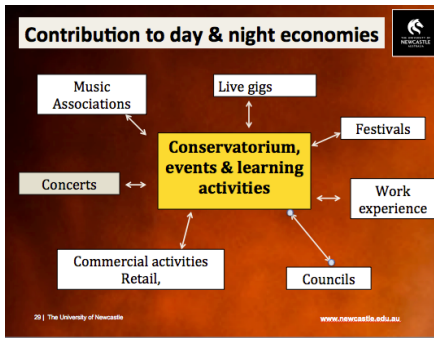
- musicians;
- A thriving music scene;
- Access to spaces and places;
- engaged audiences;
- music-related businesses.
- multi-level government support for music,
- city infrastructure conducive to the sector, and
- music education programs. <sup>6</sup>

To quote the IFPI report on *The mastering of music cities*: "A vibrant music economy drives value for cities in several important ways: job creation, economic growth, tourism development, city brand building and artistic growth."

There is much room to move here involving our degree, community, venues, council and industry. Industry and community can blend to form a rich cultural mix and provide the right ingredients for syncretism. Linked to this mix are the opportunities for and contributions made by our music students.

Take for example orchestral training and performing. There are more non-professional orchestras than professional orchestras in Australia. They serve an important function in their provision of a community activity, engagement with orchestral repertoire and performance experience. Newcastle has an active orchestral, chamber music and brass band scene including the Newcastle Youth Orchestra, Christ Church Camerata, Orchestra Nova, and our own Orchestra Newcastle and Wind Orchestra. On any week day there is an orchestra or ensemble rehearsing for some live event. Many of our students perform in these orchestras. This reflects a sensible collaborative strategy where resources are pooled for the benefit of everyone.

<sup>6</sup> *The mastering of a music city: Key Elements, effective strategies and why it's worth pursuing.*  
<http://www.ifpi.org/downloads/The-Mastering-of-a-Music-City.pdf>



To sum, we would like to see more collaboration with community and amateur ensembles of many types of music. This ensures the cultural fabric of music making is strengthened in the region.

In the next 2 performances, all the students perform in community orchestras. It is this collaboration that I believe can form the basis of a vibrant instrumental music making program involving our degree and community partners. They also exemplify the importance for composers in hearing their music played by people. I take pride in knowing that Newcastle Conservatorium provides more opportunities for its composers to hear their music being played than any other institution in Australia.

**Tarantella**  
for string quartet  
by Leon Merton  
performed by  
Miranda Arrighi (vln 1)  
Amanda Willey (vln 2)  
Josh Ingle (vla)  
Laura Chegwiddden(vc)

**Tales of Beatrix Potter**  
1<sup>st</sup> Mvt 'Squirrel nutkin'  
3<sup>rd</sup> Mvt 'Peter Rabbit'  
by Ashley Jones  
performed by  
Caitlin Pengilly (fl)  
Chris Pantilidis (ob)  
Erik Flett (cl)  
Andrew Hermon (bsn)

### PERFORMANCES IN INTERVAL

**Baiao de Gude**  
by Paulo Bellinati  
performed by  
Terry Latham (classical guit.)  
Michael Fitzgerald (classical guit.)  
Mitchell Kells (classical guit.)

**Cielo Azul y Naranjos**  
(Orange trees)  
1<sup>st</sup> Mvt 'Buen Tiempo'  
by Laura Chegwiddden  
performed by  
Miranda Arrighi (vln)  
Colin Spiers (pf)

**Blueminded**  
by Fritz Pauer  
performed by  
Shane Landry (alto sax)  
Gareth Lewis (alto sax)  
Mitchell Williamson (alto sax)  
Craig Parish (baritone sax)

**All Star**  
by Smash Mouth  
arranged and performed by  
Kalista  
Sophie Aked (voice)  
Gillian Redmond (harp)  
Thomas Studley (elec. bass)  
Jess Blackburn (guitar/synth)  
Alex Clarke (drums)

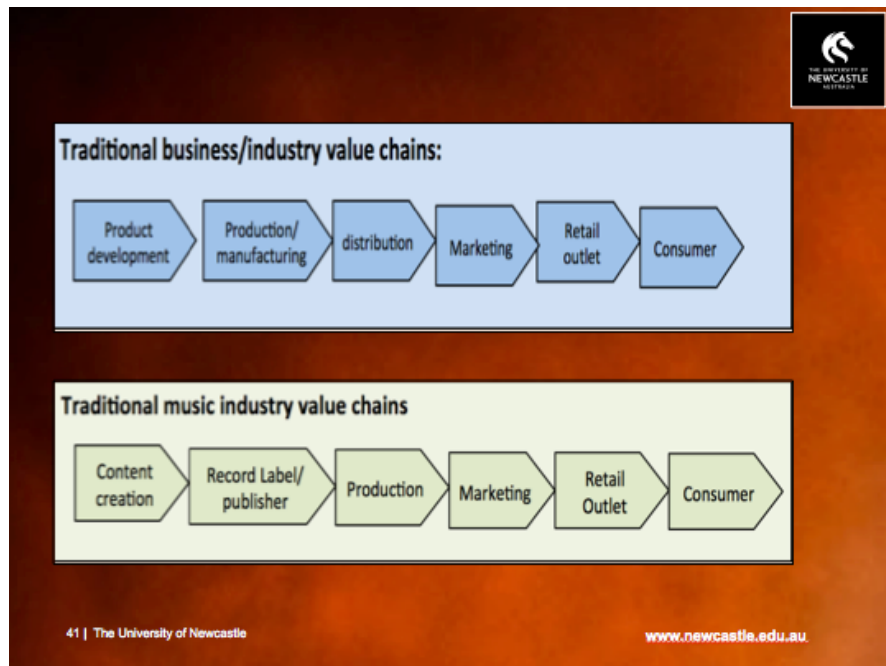
**On a dark night**  
composed & performed by  
Daryl Aberhart

**Cinque, dieci**  
from *The Marriage of Figaro*  
by Wolfgang Amadeus Mozart  
performed by  
Alexandra Cuthbert-Freese (soprano)  
Tobias Willems (baritone)  
Gemma Richardson, Amanda Hovenden (vlins)  
Charlotte Brown (vla)  
Jihyun Rang, Caitlin Pengilly (fls)  
Jade Peet (pf)

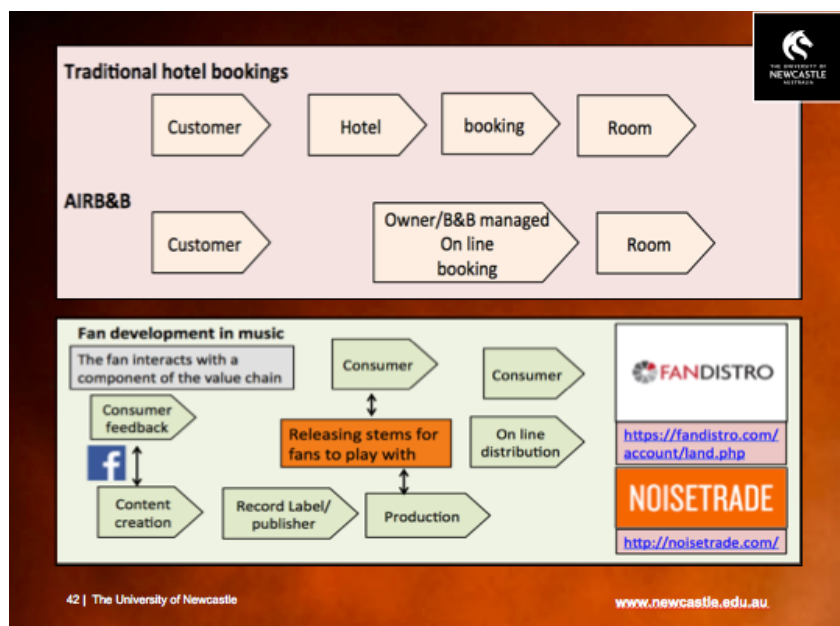
## PART TWO

### An industry in flux

The music industry is undergoing exciting and radical changes. Who would have heard of Spotify and Twitter in 2006, or a plethora of many other platforms which the music industry is now dependent on? These platforms are revolutionizing the music industry with new business models. It is these new models that the new BMUS degree will be embracing and initiating next year. Survival in music today cannot ignore these models. Disruptive business models occur when the components of the linear sequence of a traditional value chain, are either removed or aggregated. This is due to the influence of the digitization of information and its delivery through the internet. Traditional value chains in industry and music are as follows:

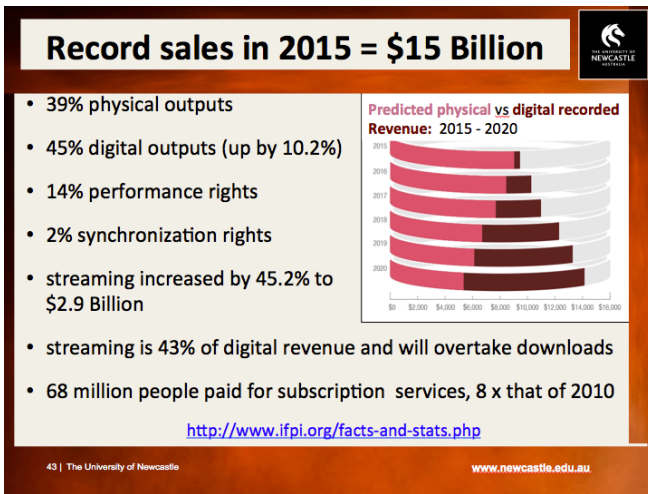


In both of these there is an intermediary which value adds on the chain. The new models are reinventing relationships between supplier and consumer by removing one or more these intermediaries. This is done digitally and through aggregation. Air B&B is one well known example.



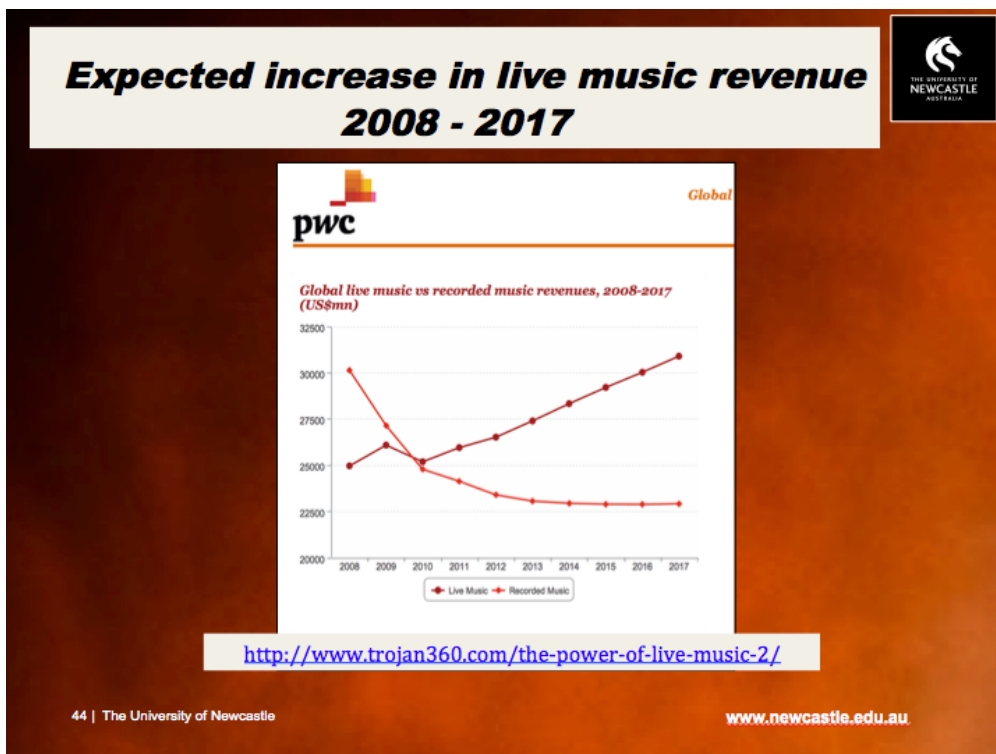


Similarly, music makers can develop their relationship with their fan base through various platforms such as Facebook, CD Baby or Last FM to name a few. These disrupt the traditional value chain flow. Here are some facts for recording sales from 2015 exemplifying the incidence of digital disruption.



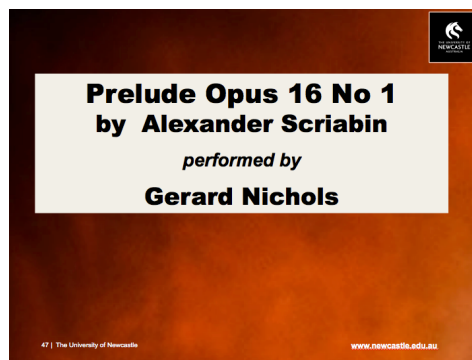
These figures show the demise of the physical recorded product such as the CD. Its 39% market share will decrease even more as physical units cease to include an inbuilt CD drive as we have already seen with Apple computers and newly released cars.

But an interesting phenomenon is occurring. The two areas that are in growth are revenues from live performance and digital outputs. To quote Pricewaterhouse Coopers: *“Given the decline in recorded music sales in recent years, artists are now more dependent on earnings from live music performance than ever before”*. These earnings are mostly reliant on royalties received from original material. Hence the reason why creativity is fundamental to our program. This is shown graphically with the following table. Live music is on the rise, physical music recordings are in decline.



Therefore a conservatorium’s viability must be linked to these growth trends: live performance, digital outputs both underpinned by the creation of original material. Without performance making in a music program and being directly linked to its locational context, our ability to contribute to the economic and cultural life of a community, city or region will be negligible.

*THE NEXT TWO PERFORMANCES SUCCINCTLY SUMMARISE THE TWO IMPORTANT UNDERPINNINGS OF THE MUSIC DEGREE: CREATIVITY AND TECHNIQUE.*

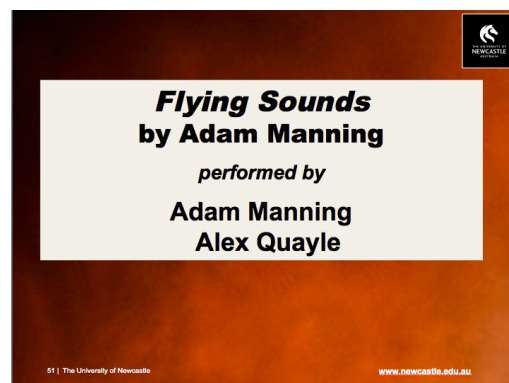


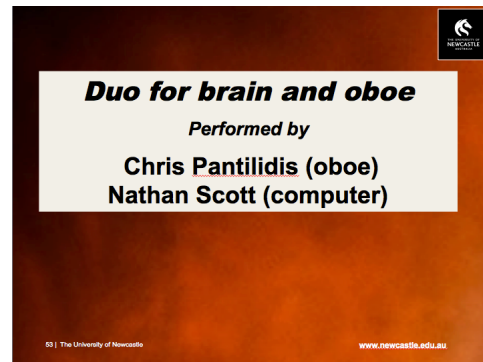
### **Improvisation and Collaboration**

The previous live music and revenue data highlight an important attribute underpinning any music degree. That is performance. Performance involves a complex set of interactions between performer, creator, audience, instrument and context. Performance is about process and product.

No two performances of a live sonic event can be the same. We use improvisation to understand how we listen, internalize, conceptualise and respond to each other through sound. Improvisation encourages risk taking and knowing how to operate in states of ambiguity, both of these are fundamental to true collaboration.

There are different levels of collaboration: from cooperation where players adhere to a recognized structure such as some forms of jazz; or free improvisation where the performer's have no idea of the outcome but through listening, trust the result will always be 'productive'. You will now hear 4 different roles of improvisation





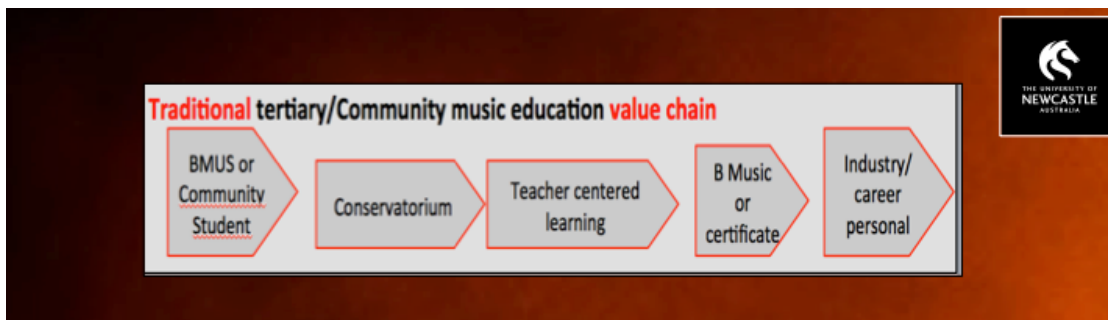
We now come to final section of the talk. **The future.** How does one maintain a footing in an industry continually undergoing radical change? What would a future music degree look like in a highly connected peer to peer world? What business models are emerging within the music industry.

One approach is based on the independent music label. They have much in common with a music degree. In a recent report on world wide independent music market (p 9) "independent labels are not solely driven by considerations of economic value they will deem an artist to have artistic value." Independent labels can promote diversity and take risks in ways where major labels cannot. Independent labels represent 37.6% of the global market.

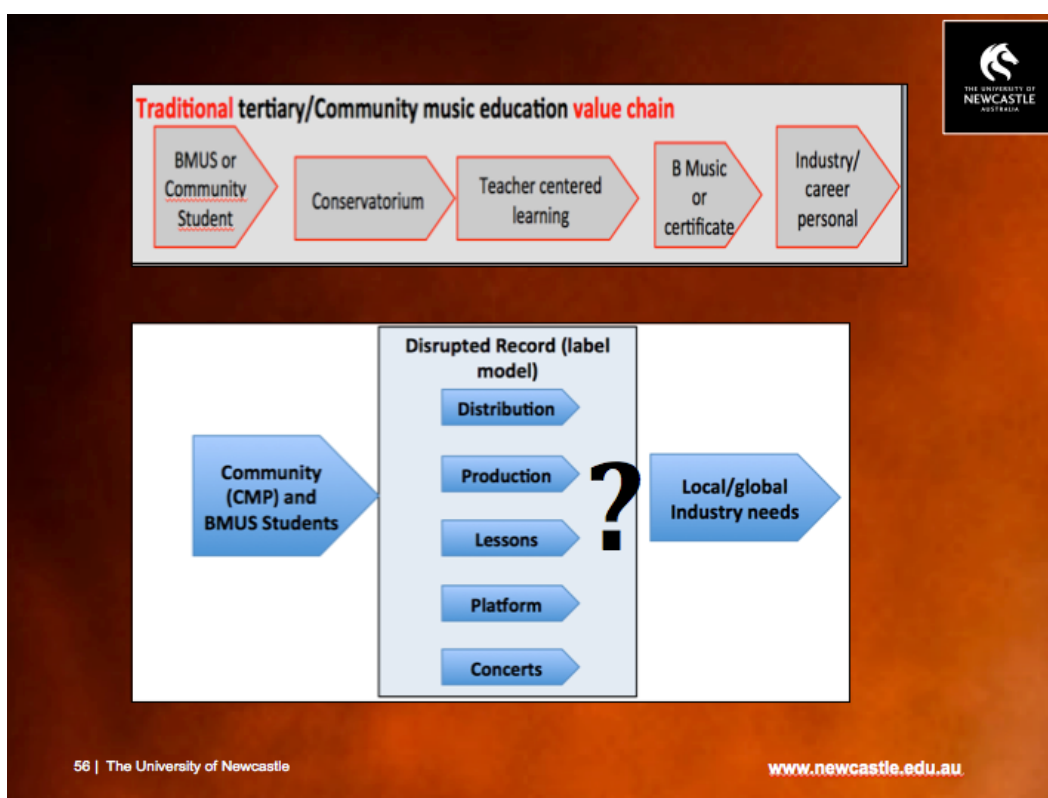


This will continue to rise due to digital disruption technologies. Labels today are not just about artists' recordings. They must develop a fan base for each of their artists, be content creators and providers, publish their artists, be community builders, and above all know how to network and collaborate within the industry. Similarly, a future music degree will be reliant on the shared economy through social media, connectivity, diverse platform deliveries and the clever use of metadata and tagging. It will redefine relationships with communities not just locally but nationally and internationally. It will need to be an education provider, label and publishing house that directly engage with the industry.

If education provides the fundamentals for musicians and music makers, then it makes sense to disrupt traditional education value chains using the model of an independent label. For example, the traditional value chain used by education music institutions is as follows.



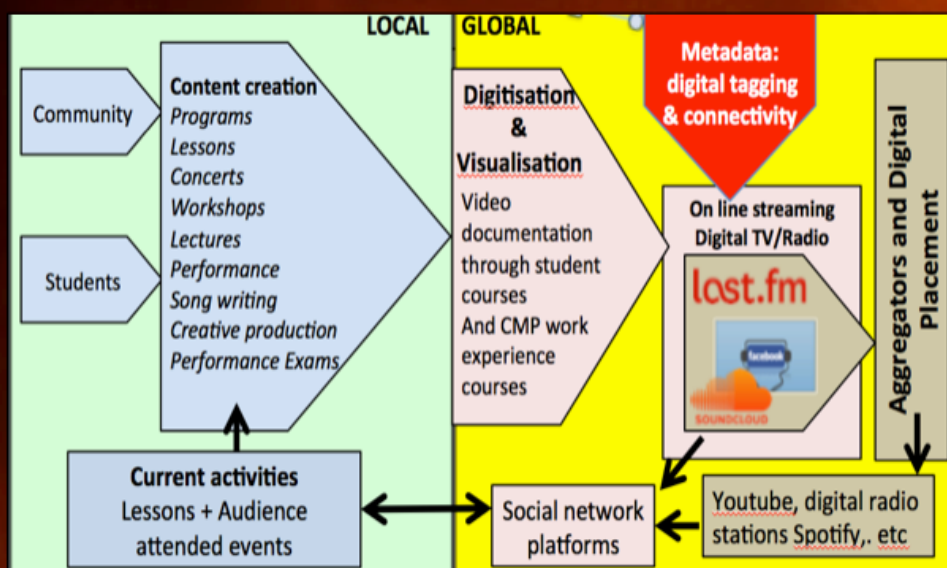
In a disruptive model each element of the chain can be reconfigured exploring shared economy and peer to peer relationships:



How this would play out would depend on internal resources and commitment from the university, community and industry stakeholders.

So what would a future conservatorium need to do if it is engaged with the industry and community? It needs to be **GLOCAL**: local and global

# LOCAL & GLOBAL



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This would mean that the conservatorium must be very grounded in the local region but must be highly connected internationally through social media platforms. It would include businesses, communities; form the basis for developing local day and night time economies; and promote international profiling through the smart use of metadata. The metadata needs to be correctly tagged so that it can be picked up by aggregators and search engines. This places our students automatically on an international stage. They become active players in the music industry as they study. This new approach would need to have:

- an emerging artists platform,
- connect to a what's on directory for these artists
- collaborate with industry and other stakeholders to create a day and night time economy
- promote the relationship between education delivery and industry outputs
- a digital marketing strategy that places our students on specific platforms
- an online channel full of content from its courses

Students from our collaborative music making course have been prototyping one approach to the label model with the building of a YouTube channel. They have used existing material to make a mock up of a digital channel. The channel has various playlists featuring composition, genre, styles, demos, artists, lectures, etc. It shows how an education provider can operate as a quasi label via a digital channel.<sup>7</sup>

<sup>7</sup> These ideas are the result of attending conference sessions at The Great Escape (2016) Brighton, UK, MIDEM (2016) Cannes, France, and a visit to SAE Institute, Oxford and seeing the work of Freddy El Turk, Managing Director and founder of Energy Groove Media.



The final performance is the duo Bravo Victor who are gigging and performing original content. They represent the ethos of our degree: creativity, collaboration, working with technology and technical development. At the same time these outcomes show their alignment with the university's creative industries plans.

### AFTERWORD: THE VALUE OF MUSIC IN A CULTURE AND COMMUNITY

39 years ago NASA launched Voyagers 1 and 2. Their purpose are to seek out extra terrestrial civilisations. On board the two probes are the following:



- 117 pictures explaining Earth: about our solar system, of people doing various activities and a variety of plants and animals, as well as scenes from around the world.
- Greetings in 54 different human languages
- A selection of natural , animal and human sounds from Earth.
- **Two recordings of music** from across the world and its many cultures.

No other example recognises the value of music than the noble intentions of these space scientists. By putting music on these two probes they are reinforcing the power of music, its ability to communicate, to straddle boundaries and above all say or rather sing we are human.

**THANK YOU**