MONASH University

Music business education in the new music industries

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A thesis submitted for the degree of Doctor of Philosophy at
Monash University in 2021
Media, Film, Communications and Journalism Graduate Program
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Abstract

Since the early 1990s, there has been a steady growth in music business education courses in vocational and higher education. Using a Bourdieusian lens, this thesis explores the suitability and usefulness of music industries education, industry perceptions of music business education, and the appropriate types of skills and knowledge being taught in music business courses in Australia. It combines industry and educator interviews with curriculum analysis to review current industry structures and attitudes to career pathways in light of substantial change. Viewing music business education as a contested "field", the thesis links individual/collective practices to wider tensions between a "real-world" industry and the discourses and practices of the classroom.

Declaration

This thesis is an original work of my research and contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Ben O'Hara

24 June 2021

Publications during enrolment

Bennett, D., Lancaster, H., & O'Hara, B. (2013). Easy access? Finding one's way from secondary to post-secondary music education and training in Australia. *E-Journal of Studies in Music Education*, *9*(2), 14–24.

O'Hara, B. (2014). Creativity, innovation and entrepreneurship in music business education. *International Journal of Music Business Research*, *3*(2), 28–59.

Acknowledgements

I would like to acknowledge a number of people who have contributed to the completion of this project in various ways.

I acknowledge the interview participants in this research, both the music industry professionals and the music business educators who gave their time and willing participation. Without those willing contributors, this research would not have been possible.

I am very grateful for the assistance and guidance of my supervisors, Associate Professor Shane Homan and Dr Maura Edmond from the School of Media, Film and Journalism, Faculty of Arts. Shane's expert guidance and generous assistance has been invaluable from the inception to the completion of this research. Maura stepped in as the project neared completion and also provided invaluable assistance and guidance. I would also like to thank Professor Allie Clemans from the Faculty of Education, who co-supervised at the beginning of this research. Thanks also to those Monash University staff who provided valuable feedback at the various milestone panels.

I owe the biggest thanks of all to my family: to my parents, John and Pam O'Hara, who have also encouraged me every step of the way (and provided some proofreading of early draft chapters), and to my wife Dinah and daughter Tallulah, who have shared this journey with me. The plan was always to get this done well before Tallulah was old enough to really notice all the missed family events and long weekend sessions of PhD work. Lots of things transpired that have meant that it was not the case: this PhD has taken longer than any of us expected! So thanks to Dinah and Tallulah for your unfailing support, encouragement and

confidence in my ability to complete this thesis, and for the missed weekends away, family events and the countless other sacrifices that you both have had to make. You have both been the most amazing support and cheerleaders the whole way through. Thank you.

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List of acronyms

A&R	artists and repertoire
AISC	Australian Industry and Skills Committee
AMPAL	Australasian Music Publishers Association
APRA/AMCOS	Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society
AQF	Australian Qualifications Framework
ARIA	Australian Recording Industry Association
ASQA	Australian Skills Quality Authority
IRC	Industry Reference Committee
NCVER	National Centre for Vocational Education Research
PPCA	Phonographic Performance Company of Australia
RTO	Registered Training Organisation
SSO	Skills Service Organisation
TAFE	Technical and Further Education
TEQSA	Tertiary Education Quality and Standards Agency
VET	Vocational Education and Training
WIL	Work Integrated Learning

Chapter 1

Introduction: Defining the contemporary music industry

Since the 1980s, there has been a growing cognisance of the cultural and economic value of the contemporary music industries, particularly in terms of government awareness of the commercial value of the sector. This growing interest has given rise to a number of attempts to identify the music industry and to define its sectors and activities. Commonly an "industry" can be defined via a study of its outputs resulting from its industrial activity (Wikström, 2009, p. 47). The music industry has been broadly defined by lists of outputs such as "musical theatre and other performances; production and sale of sound recordings; administration of copyright in compositions and recordings; manufacture and distribution of musical instruments and of professional recording and amplification equipment; and education and training" (Laing, 2003, p. 433).

An alternative view considers the types of businesses that participate in the industry. In the United Kingdom, the Blair Labour government's Department for Culture, Media and Sport (DCMS) defined the music industry by dividing it into "core activities", "supporting activities" and "related industries" (Department of Culture, Media and Sport, 1998). Laing (2003, p. 433) notes that the Music Industry Advisory Council (MIAC) in Australia took yet another different approach to defining the music industries, stressing that the "activities of the music industry involve a chain of different professions, each of which adds value to the creative work of musicians and composers". The MIAC observed two levels of investment in creative music works: primary investors, who would supply financial and other resources to

exploit the creative work (likely to be record companies, music publishers, live music agents, promoters, venue operators and artists managers, for example); and secondary investors and facilitators, who would provide specialist services and advice (likely to be accountants, lawyers, industry peak bodies and state-based advocacy groups, for example). There is a strong case that "the music industry" is actually a collection of "disparate industries with some common interests" (Williamson & Cloonan, 2007, p. 305).

For the purposes of this thesis, I will follow the MIAC's value-chain definition and refer to the music industries (plural). Viewing the music industries via a value-chain model fits well with several early attempts to define the structure of the music industries, and it also assists in providing a clear view of the competing agents that make up the music industries as a field. Each step in the value chain shows the competing interests and the ways in which these agents are also in partnership with each other to achieve their goals. Since the early 2000s, the music industries have been subject to major changes in their structures, business models and practices as they adjust to a new music economy epitomised by the digital delivery of music and the consequent industry reorganisation as new businesses appear in the field: online distributors, subscription and streaming services, crowdfunding platforms and technology companies.

Symbol creators and cultural intermediaries

When viewed through a cultural industries lens, the music industries present a number of overlapping concepts to be considered. They consist of "symbol creators" (Hesmondhalgh, 2013, p. 5), who undertake the creative acts of writing, performing and recording music; and "cultural intermediaries" (Bourdieu, 1984, p. 359; Negus, 1999, p. 18), such as record-company workers and artist managers, who partner with symbolic creators to construct economically viable opportunities to present the work of symbol creators to audiences. In the context of an evolving music industries where the exchanges with audiences are becoming

more complex, cultural intermediaries are required to acquire broader skills and knowledge in order to successfully act in partnership with symbol creators, rather than just act as arbiters of taste or gatekeepers between the symbol creators and audiences.

Education in the field

Music education represents an important sector of the music industries, encompassing a range of degrees and activities (composition and performance; music-as-cultural-industries; technical learning such as sound mixing and producing; and music management). In particular, it is unclear how music *business* courses have adapted to the changing skill sets, knowledge and practices required of industry workers. In Australia there has been a steady growth in music business education courses in vocational and higher education since the early 1990s. Eighteen qualifications are offered across ten institutions comprising universities, TAFEs and private providers that offer Certificate, Diploma, Advanced Diploma, and bachelor's and master's degree completion. Courses are housed across faculties and there is little uniformity in curriculum.

The objective of this thesis is to examine, using a Bourdieusian lens, the contemporary contexts of music industry education in Australia. This includes industry and educator perceptions of music business education, and whether the appropriate skills, attributes and knowledge are being taught in music business courses in Australia. This has involved reviewing the current structures (the processes and content of curricula) and attitudes of music education, and more broadly assessing how music business education can cater to industrial shifts, and to the skills and knowledge required to undertake work and seek viable careers. I then consider the ways in which these skills and capabilities align with the current curricula in music business courses.

As Australia is one of several regions where music business education is a growing field – along with the United Kingdom (Bennett, 2015) and China (Dan, 2010) – broader questions about the aims and ambitions of music business education have not been queried. There are implications for the delivery of music business curricula in these growing markets. For example, how both educators and industry workers come to understand contemporary buzzwords – "creativity", "innovation", "entrepreneurial" and "business skills" – is important in providing the foundations for deeper synergies between educator, student and prospective employer.

Positioning myself within the field

This interest in music education/industry derives from my prior experiences across both spheres. In my career, first as a musician and performer and then as a music business educator and currently education manager, I have observed tensions between industry professionals and music business educators in relation to the value of gaining an education in the field, and indeed scepticism about whether it is even possible to acquire the necessary skills, attributes and knowledge in an education setting. Below is a typical response to the question "Is it worth doing music business education?" from Daniel Kohn, a former musician, former Chief Marketing Officer for peer-to-peer file-sharing network Kazaa, and now technology consultant:

> I'm sure that these music business degrees and courses have a lot to offer however my experience and observations tells me that more can be achieved, discovered and understood by venturing down the scary and unpredictable "do it yourself" path.

> I don't really believe for a second that these courses will teach you anything you couldn't figure out after reading a few books, following a couple experts online, getting some proper advice, mapping out a vision path for yourself and diving in head first into the exciting world of the music business …

> Going through the ups and downs of real life experiences can never be beaten.
>
> If the truth be told, I actually attended one of these music business schools many moons ago. I decided to drop out half way through because I thought the whole thing was a joke. (Kohn, 2009)

One Australian senior statesman of music management, Glenn Wheatley, puts it more succinctly:

> You can't go to school to learn about this thing. You can go and get a PhD in mathematics or business management and get all that but the music business is actually governed by people that have, live by their gut feel. (Wheatley, 2003, as cited in Clarke, 2003).

While such views cannot speak for or to an entire industry, the above quotes provide an insight into what some (powerful) industry figures think about music business education. Such views provide the starting point for this thesis in examining the deeper interrelationships of learning, commerce and creativity that underpin obtaining qualifications for music industry careers. I discuss the issue of locating myself within this research in more detail on page 85.

Research questions

This thesis examines the dimensions of work and practices within the contemporary music business, and the interactions with skills, attributes, knowledge and training of music business professionals in Australia. The thesis considers three central questions:

1. When viewed through a Bourdieusian lens, what is the significance and usefulness of music industry education in terms of preparing industry professionals for entry into music industry careers?

Bourdieu provides a useful framework to review the complexities of the overlapping fields of the music industries. There are overlapping sectors that not only make up the music industries

but also music business education. Bourdieu allows for these overlapping sectors to be treated as "fields", where positions in the field of power can be considered. Concepts such as "usefulness" (of qualifications) can be looked at through a lens of capital acquisition and progression in the field. Chapter 3 will explore the use of Bourdieu in this thesis in more detail.

2. What constitutes "professional readiness" in the music industries, and what are the skills and knowledge required to be adequately prepared to undertake work in the music industries?

As outlined above, the music industries have evolved in the digital era post-2000. This question is central to exploring to what degree music business education has evolved, and how it has handled the increasing complexity of the sector. As discussed above, music business education is about training cultural intermediaries to work alongside symbolic creators. Assessing the skills and knowledge required to do that work is an important pillar of this thesis. Once the skills and knowledge required have been identified, this thesis can consider the extent to which required skills and knowledge represented in course curricula are evident in graduate outcomes.

3. How do the current forms of music business education align with the current dimension of capital requirements, skills and capacity in the music industries?

This question considers the extent to which current training practices have kept pace with workplace and industry needs. Education providers highlight their credentials as being "industry connected" and producing "industry-ready" graduates. This question helps to evaluate these claims and to understand the outcomes for students once they have acquired a qualification.

Size of the music and music business education industries

Even in taking into account the impacts of COVID-19 on the live music industry in Australia, the *Australian Entertainment & Media Outlook 2020–2024* by PricewaterhouseCoopers (PwC) suggests continuing growth in the music market: "Australia's total music market came in at A$1.818b in 2019. As consumers continue to embrace a variety of music-streaming brands, that figure is expected to rise to A$2.319b in 2024" (PwC, 2020). PwC highlight the innovative nature of the music industries and use of technology to reinvigorate the sector despite the challenging environments that COVID-19 has created. Australia consistently appears in the top ten markets for music industries economies; and Music Australia (Bowen, 2015, p. 1) suggests direct employment of more than 57,800 people.

Music business and music industry education is now entrenched within private, TAFE and university providers. The Australian Industry and Skills Committee (2020) reports that:

> Program enrolments in Music-related qualifications increased between 2015 and 2019, with enrolments in 2019 reaching 14,770 [students]. … Music-related qualification enrolments were distributed across certificate levels, with about half of enrolments in Certificate III level qualifications (7,540), followed by certificate II (4,290) and Diploma or higher level (1,990). Almost all these qualifications were in Music Business and Industry.

More than half (60.7%) of student enrolments in music business and industry courses were in private training providers, 26.8% were in TAFE, 8.5% were in schools and 3.3% were in university courses. More than half of music-related qualifications were Commonwealth-funded and state-funded (62%), while 37% were domestic fee-for-service (the remaining 1% were international students) (Australian Industry and Skills Committee, 2020).

As part of this thesis I will investigate the claims made by education providers about their credentials in terms of providing students with "real-world experiences" as a means to

attract students into education, in an industry that values practice, experience and networks over credentials. Music business education has to be delivered within complex education governance systems in Australia, and I will also explore the conflicts created by these systems. This research will explore the tensions created when matching education providers' ability to attract and educate students with the requirements and expectation of industry employers. This research also explores concepts like entrepreneurial attributes and "grit" as determiners of employment and student success, rather than skills and knowledge embedded in course content. I will explore notions of Bourdieu's schema of capital, habitus, doxa, power and field positions as I view the music business education as a field of practice, and review the ways in which those elements create contested fields of power, particularly in the context of industry "gatekeepers" – those in positions of power who work to maintain their positions of power in the field.

Chapter 2

Music business education in the new music economy

Introduction

The previous chapter defined the music industries, introduced concepts related to music business education and outlined the key questions that this thesis sets out to answer. This chapter considers the significant body of literature that engages with traditional and emerging industry structures that positions the research within the "creative" and "cultural" industries debates. It also considers occupations, careers, skills and attributes, and summarises entrepreneurship and entrepreneurial education literature. The final section looks at literature relating to music business education in Australia and compares it to international studies, and the contexts and types of education offered. This thesis considers a number of overlapping fields and debates, from music industries to education, creativity and entrepreneurship, creative and cultural industries debates, and skills and employment outcomes. Examining these overlapping debates and concepts helps to build a framework around which Bourdieu's theory of practice can be presented.

The structure of the music industries

Various conceptual models explain how the music industries are structured (e.g. Hirsch, 1970, 1972; Burnett, 1992; Leyshon, 2001). The music industries have undergone a radical reinvention since the introduction of the illegal online music-sharing website Napster and digital music distribution in 2000; it is possible to view a pre-digital (traditional music economy) and post-Napster (new music economy) structure.

The pre-2000 traditional model commonly places the record company at the centre and segregates creative roles from business roles. There are misconceptions based on viewing the music industries as only being the phonographic industries and to overemphasise the role played by record labels (Tschmuck, 2012, p. 2), and on using the terms "music industry" and "record industry" interchangeably (Wall, 2013, p. 95). These misconceptions exclude a huge number of additional but equally important business and creative roles that contribute to the broader music industries. However, in terms of economic contributions, the record industry is still (even in a new music economy view) a major player. Leyshon (2001) provides a useful example of a pre-digital model built on four overlapping networks (see Appendix 1). These begin with the creative network where music is created, performed and recorded; subsequent networks move further away from musical creativity to eventually become focused on getting the product into the hands of the consumer. Burnett's (1992) (pre-digital) systems model considers interactions within sub-systems and looks at the relative strength of those interactions. While the components (Reay, 2004) are similar to Leyshon's, the focus of Burnett's model is on the interaction of industry components rather than how the product reaches the consumer, even though it does have two loosely connected systems of product and consumption. It is the strength of the links that show how the industry connections work (see Appendix 2).

As demonstrated in both the Leyshon and Burnett models, the major record labels have dominated traditional structures. The vast majority of the production and distribution of recorded music is created by a very small number of companies: the "majors" (Wall, 2013, p. 99). Record company consolidation has been happening for the past century or so (Tschmuck, 2012, p. 273), to the point where, in 2021, there are just three major labels: Universal Music Group, Sony, and Warner Music Group. Each of these labels releases

recorded music using a countless number of sub-labels and genre-specific labels. The majors control between 70 and 80% of market share in the world (Wall, 2013, p. 99).

In Australia, and elsewhere, independent labels ("indies") account for the remaining 20 to 30% of market share. In Australia, the music industries have been described as being two-tiered (Ninan, Hearn, & Oakley, 2004). The first tier represents the commercially successful artists and related businesses that attract significant sales and generate significant amounts of revenue; the second tier comprises independent music–related activity where revenue is generated at smaller levels. The "indies" are not sub-labels of the majors, nor are they owned by the larger multinational companies; they tend to be more genre focused, representing a smaller number of acts, with smaller recording budgets, marketing budgets and leadership teams. For reasons of efficiency, subsequent indie/artist success means they are likely to become less independent as they partner or even sell themselves completely to a major label (Burke, 2011, p. 299).

Publishing and live performance also replicates indie/major structures (Wikström, 2009, p. 49). The larger music publishers account for the majority of publishing revenue and are affiliated with major record labels; the remaining are independents of varying size and levels of success (Simpson & Munro, 2012, p. 180). Prior to COVID-19 disruptions in 2020–21, live music in Australia represented the largest industry sector in terms of income, with "contemporary" music (non-classical or art music) generating around 40% of total live music revenue (Live Performance Australia, 2013, p. 4). The live music sector includes booking agents, promoters and venue operators, with much larger (and often international) companies involved in concert promotion (e.g. AEG Presents Live Nation).

Another key sector is made up of the peak bodies and collection societies. It is not uncommon for industrial sectors to form organisations and associations that provide regulatory services for their members and seek to promote their members' interests (Scott,

1999, p. 1969). In Australia, these include APRA AMCOS (the Australasian Performing Right Association and the Australasian Mechanical Copyright Owners Society); the Australian Recording Industry Association (ARIA); the Phonographic Performance Company of Australia Limited (PPCA); and the Australasian Music Publishers Association (AMPAL). Organisations such as Music Victoria and MusicNSW advocate at a state level for musicians, songwriters and owners of copyright in music and lyrics or sound recordings. The final key sector is artist management. The manager is likely to have involvement in every aspect of an artist's career and is therefore required to have a broad understanding of all elements of the music industries. There are managers with stables of successful artists and teams of personal managers looking after individual artists' affairs. Frith (1983), Rogan (1988), Barker and Taylor (2007) and Doyle (2011) have all offered reviews of the (pre-digital) music artist manager. More recently, however, the professionalisation and increasing complexity of the role has been recognised (Toynbee, 2000; McIntyre, 2001; Morrow, 2006).

Changes in the music industries' structure have occurred slowly, and many of the organisational elements outlined have shifted due to the introduction of the file-sharing website Napster in 1999. The subsequent digitisation of music not only undermined the profit regimes of the major record labels but also allowed artists to circumvent much of the control that was exercised by the record companies to "filter" (see Hirsch, 1970, 1972) how and which products actually made their way to consumers. The new music economy can be categorised as an era of "high connectivity and little control, [with] music provided as a service, and increased amateur creativity" (Wikström, 2009, p. 85) amid business-model experimentation. Desai (2014, p. 1469) goes so far as to suggest that the disruption to the copyright (and other) industries caused by digitisation is as industrially significant as the introduction of steam power. Hughes, Evans, Morrow and Keith (2016, p. 1) argue that "the new music industries" are "no longer a recording-dominated, label-centric industry".

There are countless examples of artists experimenting with new business models in the new music economy, from artists offering VIP fan packages at live shows, to rich data analytics available to artists via streaming platforms such as Spotify and Apple that offer detailed insights into an artist's audience and listening habits. These models have challenged the traditional record-label deal and have grown from approaches taken by artists; examples include Prince, who released a new album as a free giveaway with the UK's *Mail on Sunday* (Farouky, 2007); and Nine Inch Nails, who experimented with business models including pay-what-you-like pricing, engaging fans online, data mining, and radical packaging and pricing of music products (Anderson, 2008). These are all useful examples of the entrepreneur model in which the record label is just a service provider along with other service providers positioned around the label (Hughes et al., 2016, pp. 22–24). Punk cabaret performer Amanda Palmer's Kickstarter crowdfunding campaign (Masnick, 2012) is also an example of the DIY model removing the record label completely (Hughes et al., 2016, pp. 24–26; see also Galuszka & Bystrov, 2014).

The "democratisation" of the tools of production and distribution (Anderson, 2006, pp. 54–55) has further reduced of the relevance of the traditional industries structure. Cheap home-recording packages enable anyone with even the smallest investment in a home studio to produce and release quality recordings, and recordings can be distributed digitally at little cost. Major industry players now include companies like Google, Apple and Amazon, which have utilised music as one means to draw consumers to other aspects of their platform experiences. A decentralisation of the record industry (Burke, 2011, p. 301) – along with activities such as online distribution, YouTube content generation, subscription and streaming music services, and crowdfunding platforms – has greatly increased diversity and complexity. The opportunities for "unfiltered" music products to find an audience have increased, providing opportunities for any creative artist to find and interact with audiences in a number

of ways: from remixing tracks to online conversations, funding recordings and collecting personalised rewards. Wikström (2009, pp. 5–8) presents a model of audience communication built on the ability of the artist to communicate with an audience, to gain their approval and to activate the fan into either evangelising for the artist or buying the artist's products and services. In this model, the traditional structure is obsolete, as it is the artist communicating directly to the fan – no filters required. The new music economy is digitally enabled, connected directly to fans and diverse in its business models.

Cultural or creative industries?

Discussion of the structure of the music industries exists within a number of wider ideological debates, including dichotomies between commerce and arts and culture communities; studies in terms of the arts as a commodity; and debates about what industry activities should be included or excluded in various definitions of "industry" or "culture". Hesmondhalgh (2013, p. 16) defines the cultural industries as those "most directly involved in the production of social meaning". His emphasis is on communicating with an audience and creating "texts" or cultural artifacts that are heavy on signification and meaning. According to Hesmondhalgh, consumers place their own value on artistic or creative works depending on the value they place on those works' cultural symbolism. Cultural texts also acquire value as a physical good (or service) which may be a secondary consideration for the consumer. Symbolic and physical value cannot be entirely separated; their entire functionality must be considered (Tschmuck, 2012, p. 5). In the music industries, cultural symbols are turned into objects and services, which can be exchanged, thus turning the symbolic into an economic entity. The cultural industries perspective does not aim to underestimate the importance of the economic contributions of the sector (Throsby, 2001, p. 41); it prefers to focus on "those practices, forms and products that are primarily about symbolic communication" (McGuigan, 2004, p. 14).

In recent years, cultural industries research has centred on not only economic value and the industries' influence on the development of cultural policy (Hesmondhalgh, 2015), but also on their "loci of innovation and employment growth in increasingly knowledge-based economies" (Flew & Cunningham, 2010, p. 118). Creativity is argued to be the central factor in wealth creation; creative people are now drivers of contemporary economies and society; businesses seek to locate themselves in creative clusters where creative people will want to work and live (Florida, 2002, p. 249). Much like Florida, Flew (2004) views the "creative cluster" as an important factor in driving economic wealth. He argues that the "creativity brokers" (the managers, the agents, those who link the production and consumption of creative content) are more connected to services industries, prompting a rethink of how creative industries and creative clusters should be defined (p. 187).

The term "creative industries" emerged in the early 1990s and can be traced primarily to the introduction of the Creative Industries Task Force by the Blair Government in the United Kingdom, which was the first of its kind to account for the creative industries' contributions to the UK economy, employment and the development of cultural policy (Flew & Cunningham, 2010). This view of the creative industries in economic terms shifted long-held views of the cultural industries as being chiefly areas for arts-related subsidies. The arts and associated industries could be viewed as key areas of economic development contributing to a diverse and eclectic range of industries that were all linked to and defined as the creative industries (Flew & Cunningham, 2010, pp. 114–116). As Flew (2012, pp. 61–64) explains, the shift from Adorno and Horkheimer's "culture industry" to the Blair Government's "creative industries" also marked a shift in ideologies – away from a gloomy view of mass culture and commercialisation of the arts, and towards a positive and pluralistic assessment of the complex structures and significant contributions of the creative industries.

The "production of culture" perspective turns the focus back to the creation of art and "the diverse range of situations in which works of art are conceived, sketched, actualized, and enjoyed" (DiMaggio & Hirsch, 1976, p. 736). It challenges the notion that cultural products or texts are the work of individual artists that are filtered through to the public by intermediaries. The filtering process holds equal importance with the creative process: in the music industries, commercial success is ensured through "the joint efforts of the entire team engaged in making and promoting the recording" (Scott, 1999, p. 1974). It is a collaborative effort involving both creative and business interests. There is no single crucial ingredient that will ensure success; rather, a systems-based approach involves the entire industrial machine from initial creation to the final exchange. Peterson (1982, p. 143) outlines the production of culture as "the nature and content of symbolic products … shaped by the social, legal and economic milieu in which they are produced", drawing comparisons to both Csikszentmihalyi (1996) and Bourdieu (1993a), who emphasise systems models, arguing that creativity is the result of interacting with systems and making judgments beyond the individual creator. Csikszentmihalyi concludes that "creativity does not take place in an individual's head but in the interaction between individual thinking and socio-cultural context" (Csikszentmihalyi, 1996, p. 41). Bilton (2007) similarly argues that it is these systems and contexts that give the creative work and individual talents both meaning and value. There is a two-way exchange, where the systems (society at large, the individual's habitus, audiences and business systems) help inform and ultimately influence the act of creation, and give definition to the ultimate usefulness and value of the creative work itself. This is a valuable leap in conceptual thinking; the music industries operate as system where culture and commerce are equally important:

> A finished cultural product is always in profound ways an expression of the
>
> inventiveness and originality of its individual creator(s), but culture – and
>
> especially commodified culture – is never just that, for it is also an immanent social

construction that originates within definite geographic and historical fields of

cultural and economic labor. (Scott, 1999, pp. 1973–1974)

In this thesis, I will consider the creation, production and distribution of music (the music

industries) as a sector of the cultural industries. The music industries fall firmly into a number

of cultural industry definitions, but "are centrally concerned with the industrial production

and circulation of texts" (Hesmondhalgh, 2013, p. 17). A cultural industries approach also

lends itself to adopting a Bourdieusian lens through which to view the music industries (see

Chapter 3). Concepts like cultural text, symbolic creation and cultural intermediaries are

transposable in cultural industries discussions and Bourdieusian reviews of fields and power.

While taking a creative industries approach might have assisted with discussion around

careers, jobs and employment outcomes for graduates, the economics of the music industries

is not the focus of this research. The key focus of this thesis is on the training and

preparedness of cultural intermediaries. While they have a role in the "value-chain" approach,

the emphasis here is on how they are prepared for the type of work that they will be doing,

rather than their economic contribution.

Occupations, careers, attributes and skills

The inclusion of cultural texts as the main commodity in which the music industries trade,

and the inclusion of symbolic creation as a key part of how the music industries function, has

an impact on the way in which music industry occupations, careers, attributes and skills are

viewed and described. In accepting the cultural industries definition, weight must be given to

the connection to symbolic creation in the work roles of music industry personnel, and to the

changing technological landscape of the music industry. Personnel now exist within an

industrial system that requires more communication and networking via "direct-to-fan"

(Masnick, 2009) applications, new methods of creation and new methods of digital

distribution. The role of the primary creative personnel as defined by Hesmondhalgh (2013,

30

p. 78) – as symbol creators, many of whom are self-managed – has been the primary concern of Wall (2013), Davies and Sigthorsson (2013) and des Pres and Landsman (2004) in conducting research on careers in the music or creative industries. This is important in considering attitudes towards creativity and the changing attributes and skills required for entry into the music industries in the digital music age.

The music business can be divided into several career categories within different sectors: general freelance; record company; music publishing company; collection society; and 'other' positions (Hannan, 2003). The specific requirements of some of these roles have altered with the digitisation of music. Similar lists of positions in the music industries have been constructed by Britten (2009), Simpson and Munro (2012), and Baskerville and Baskerville (2018). There is a recognisable pattern in dividing careers in music into "creative" (performing, composing, arranging and recording) and business careers. In relation to "business careers" as a primary consideration, Hannan (2003) is useful on jobs found in Australia, including discrete sections on skills and attributes required for each role. Yet creativity and creative work is seldom mentioned when considering music business careers in terms of skill sets and attributes (see Appendix 3). Via industry questionnaires or interviews, Hannan's respondents cited communication skills, generalist music industry knowledge and business management skills as the most important, demonstrating that, in 2003, music business personnel were unlikely to indicate that creativity, entrepreneurship or partnership with artists were required skills or attributes in their daily work roles.

There is an inherent interplay between "gatekeepers" – those who decide which artists get to record and release music – and the cultural intermediaries who interact with an artist once that gate has been opened (Negus, 1999, p. 177) (but who also may play various gatekeeping roles). By focusing on the collaboration that takes place once the artist has been accepted into the company, rather than a filter model (e.g. Hirsch, 1970), new skills and

attributes can be uncovered. The term "cultural intermediaries" emphasises that "music industry workers are not simply filtering 'raw materials' or making decisions about 'cultural product' that is passing along a chain" (Negus, 1999, p. 62). As Negus (1999) describes it, they occupy a position between creators and consumers, "reorganizing, circulating and mediating the words, sounds and images of popular music to audiences across a range of entertainment media" (p. 23). Cultural intermediaries thus "blur a number of formal distinctions associated with working life" (p. 63), and similarly often blur the lines between work and leisure. They attend "gigs" as part of their "work"; their personal taste in music is a factor when recruiting; and there is often demarcation between roles, as a single individual might have a portfolio career moving between periods as artist, administrator and audience member (p. 63). This view places a greater emphasis on new skills and attributes such as networking, partnering with artists and mediation, which are added to the list of possible requirements of music industry personnel.

The alternative term to cultural intermediaries is the "creative manager", if we consider the other ways of grouping the cultural industries workforce (rather than concentrating on specific job titles). Hesmondhalgh (2013, p. 78) prefers "creative managers" to describe those cultural industries workers who mediate or broker the interests of business owners whose primary incentive is profits, and "creative personnel", to describe those who are motivated by achieving success through artistic creation. Bilton and Leary (2002, p. 62) look to creative managers to operate in the spaces between the creative talent and those who look to exploit that talent for profit. The A&R manager[1] is a useful example here, in terms of

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1   A&R stands for 'artists and repertoire'. The A&R manager matches artists with songs, and historically has performed talent scouting for record labels. When artists began to write their own songs, the A&R role changed to becoming more involved in administering the recording process (Simpson & Munro, 2012, pp. 344–345).

the role's place within the contemporary music system: "the boundary between the recording industry and potential artists is not so much a gate where aspiring stars must wait to be selected and admitted, but a web of relationships stretched across a shifting soundtrack of musical, verbal and visual information" (Negus, 1992, p. 46). Other jobs that cut across creative and other sectors include "marketing personnel", whose roles are to "match the work of primary creative personnel to audiences" (Hesmondhalgh, 2013, p. 78). While the creative manager and marketing personnel roles involve aspects of creativity – for example, having input on imagery and packaging used to market the artist – these are secondary and separate acts to those of the primary creative worker (the artist). Bilton and Leary (2002, p. 62) argue that creative businesses need creative managers as "the brokers who add value to the creative process by directing the traffic of ideas and resources, and by 'matching' ideas, individuals and organisational tasks". Similarly to Hannan, they conclude that the creative broker will have "an eye for the market" (Bilton & Leary, 2002, pp. 57–58); not always being creative themselves, they know how to broker other people's abilities. They cite Frith (1983), where the role of the "huckster" (a streetwise, small-time broker of music industry acts) is increasingly centralised as corporations develop their own departments and methods. Nonetheless, Bilton and Leary (2002) hail the role of creative managers to broker between the creative talent and those who look to exploit that talent for profit.

The autonomy of job roles is also a unique feature within the cultural industries (Hesmondhalgh, 2013, p. 80; Negus, 1992, p. 46). Tight control or strict Taylorist regimes are historically contrary to the way that work has been structured in the cultural industries. However, the autonomous ways in which creative work is made clash with the profit imperative of businesses, highlighting the tensions between commerce and creativity. The role of the creative manager is to satisfy the needs of all parties: to allow creative workers to

create artistic works in satisfactory environments, and to facilitate commercial outcomes when required.

Entrepreneurship

In my own career discussions with music business professionals and in my reviews of music business course content, the term "entrepreneur" appears often, implying (at least) an affinity between the music industries and the meanings and practices of "entrepreneurship". Considerations of the education and training offered by music business courses sits within a larger discourse of entrepreneurship studies; popular mythologies of the differences between business entrepreneurs and music business entrepreneurs; and the approaches that should be taken to the education and training of music business students. This section considers the music business entrepreneur within the larger context of the "creative entrepreneur" and entrepreneurship studies in general.

The study of the entrepreneur is a relatively recent academic pursuit (Landström, Harirchi, & Åström, 2012) where the concept remains elusive, meaning many things to many people. Minniti, Zacharakis, Spinelli, Rice and Habbershon (2007) detail three key areas of influence on entrepreneurial outcomes – "People", "Process" and "Place" – and dedicate an entire book to each of these areas in their three-volume series. This review will focus on entrepreneurial people. It is also useful to start by examining "the character traits and signals that influence entrepreneurial behaviour" (Timmons & Spinelli, 2009, p. 46). This is certainly reflected in early academic work that concentrates on the "construction" of the entrepreneur focusing on the person (Schumpeter, 1934; McClelland, 1961; Kirzner, 1973), where particular character traits, environments, skills, special qualities and personality are all important factors in producing successful entrepreneurs. For example, Timmons and Spinelli (2009, p. 42) state that "effective entrepreneurs are internally motivated, high-energy leaders with a unique tolerance for ambiguity, a keen eye towards mitigating risk, and a passion for

discovery and innovation". Articulating these attributes suggests that they can be learned, practised and eventually mastered. Timmons and Spinelli (2009) also provide an overview of more than 50 studies to determine attitudes and behaviours in entrepreneurs that can be acquired and those that are desirable. These characteristics are considered to form an undeniable core that each entrepreneur either has or does not have. Entrepreneurs are born with certain character traits, although others can be "acquired, developed, practiced, and refined through a combination of experience and study" (Timmons & Spinelli, 2009, p. 45). Timmons and Spinelli's seven dominant themes of acquirable and desirable attitudes and behaviours of an entrepreneur are commitment and determination; courage; leadership; opportunity obsession; tolerance of risk, ambiguity and uncertainty; creativity, self-reliance and ability to adapt; and motivation to excel (p. 46).

In contrast, Hisrich (1990) considers psychological perspectives, synthesising the existing work in the field to determine common psychological themes. These include: the desirability and possibility of being an entrepreneur; childhood family environment; education levels; personal values, age and work history; motivations; and role models and support systems (Hisrich, 1990, pp. 210–215). While there is no such thing as a "typical" entrepreneurial background, there will always be exceptions to the rule: "although many of the various aspects of an entrepreneur's background have been explored, only a few have differentiated the entrepreneur from the general populace of managers" (Hisrich, 1990, p. 211). Hisrich's work suggests that although there is some evidence of common themes and broad psychological traits among entrepreneurs, they cannot be relied upon to predict entrepreneurial behaviour. There are crossovers with the attributes listed by Timmons and Spinelli; while such approaches provide a framework of how likelihood of success can be measured, there is little evidence of this approach working in reverse.

Timmons and Spinelli (2009, p. 56) further argue that "much of what an entrepreneur needs to know about entrepreneurship comes from learning by doing". They focus on common "age windows" and amount of time spent preparing to start the entrepreneurial journey, suggesting that successful entrepreneurs are "likely to be older and to have at least 8 to 10 years of experience" (p. 56). This gives them the time to have served the apprenticeship required, which Timmons and Spinelli view as a vital aspect of entrepreneurial education. These suggestions match the conclusions of Hisrich in terms of professional support networks; successful entrepreneurs tend to know other entrepreneurs before commencing their careers. This implies that the skills needed for successful entrepreneurship may be diverse but they also can be learned. The idea that an entrepreneur must "earn their stripes" before embarking on their entrepreneurial journey appears to be a common conclusion. The leap between apprenticeship to undertaking an actual venture depends on the entrepreneur's ability to spot an entrepreneurial opportunity, the possession of prior information, and the cognitive properties necessary to value it (Shane & Venkataraman, 2000, pp. 220–224).

Shane and Venkataraman (2000) argue that entrepreneurship should be seen as a process, rather than the embodiment of individual qualities or attributes. Entrepreneurial opportunities must present themselves in order for entrepreneurship to follow, they argue; it is not simply the case that some people are more likely to be entrepreneurs than others. This places the opportunity as the start of the process, not the individual, and it is the possession of prior information that assists the entrepreneur to identify the opportunity and then leads to entrepreneurial activities (Shane & Venkataraman, 2000, p. 220). Later work (Shane, 2012) suggests that the academic community has largely accepted this view.

In relation to this, Chell (2008, pp. 245–249) suggests that it is possible to create an interdisciplinary model of the entrepreneurial personality that is more than a simple list of traits, considering in a holistic way the social-economic environment, "agentic related

interactions" and the "cognitive affective ability/capability" of the entrepreneur (pp. 255–256). This is a departure in assessment. First, the "individual is defined in terms of cognitions, affect and behavior" (p. 247). Second, it provides a richer and more detailed view of the entrepreneur that brings together multidisciplinary views and a synthesis of work. Third, it allows for a greater understanding of the entrepreneur as a complex social construction that is prone to exceptions to the rule and contradictions. While anyone can pursue a career in an area and attempt to develop the requisite skills and motivations, not all will be successful. For Chell, emphasis should be placed on opportunity formation, increasing self-awareness, and developing social and interpersonal skills. Entrepreneurship should be taught through real-life project work so that "students may hone their skills heuristically and experientially" (Chell, 2008, p. 267; see also Appendix 4).

How are understandings of the "entrepreneur" situated within the music industries? The old paradigm of the music business employee or entrepreneur as merely a conduit between symbolic creators and audiences is being replaced with music business personnel being regarded as partners in creativity, and as creative entrepreneurs in their own right. The Music Council of Australia (2011) lists emerging new music economy roles and music business careers: digital music distributor; digital music marketer; music aggregator; music business website developer; and social network marketer (see Appendix 3). These new roles require skills for the digital workforce that are creativity based, such as website development, trend spotting, design skills and social media/promotional skills. The pre-digital music job roles regularly featured skills and attributes such as mediation and interpersonal communications, which are far less present in the new roles. The decentralisation of the recording industry has led to the rise of the independent business, in which some of the skills and attributes of the traditional music industry are no longer required. Working for a major record label required an employee to be a team player and to concentrate on their individual

tasks as a cog in a much larger machine. In contrast, the small business employees may undertake a multitude of roles, including their own creative work and partnership with symbolic creators. This has implications for education providers and creators of curricula as they consider how to include instruction in these new skills and attributes, rather than focusing on the skills and attributes of the pre-digital era. The next section considers literature relating to music business education and related debates about curricula, skills, knowledge and attributes that highlight some of the challenges for educators to provide industry-relevant education.

Music business education

Music business courses reflect the skills and knowledge perceived to be required to enter the music industries as a creative manager or cultural intermediary. As discussed above, industry skills and knowledge have changed significantly since 2000. Have education providers changed their course offerings in line with the new skills and knowledge required? In particular, do existing courses in music business recognise the tension existing in the relationship between symbolic creators and creative managers? The symbolic creators (in this case, the musicians, composers and sound engineers) currently complete different courses to those who are training to be creative managers. They are often kept separate from each other: symbolic creators are taught largely "creative" skills (e.g. songwriting or developing instrument-playing skills); creative managers are taught largely "business" skills (e.g. copyright or creating a business plan). This section will consider the structures of music business courses and will look at the skills and knowledge being delivered, in an attempt to map the terrain of educational training to meet the needs of the music industry economy in the post-2000 music industries.

Hannan (2001), Forrest (2001), Moorhead (1999) and Sly (1993) all considered the development and creation of pedagogical ideas and rationales for the existence of separate

industry and business courses in Australia. Writing before the emergence of the digital music environment, these authors focused on music "industry" courses that tended to be contemporary or popular music courses in which "students can major in various instruments or composition" or in which they complete "intensive studies in areas such as audio production" (Sly, 1993, p. 57).[2] Bennett (2012), Hannan (2001), Forrest (2001), Moorhead (1999) and Sly (1993) all reach the same conclusion: musicians, composers and audio engineers need training related to music business or employment, as well as instruction in their area of specialisation:

> It is no longer acceptable to be educating and training someone only to play an instrument. We must be providing them with the ability to transfer the skills and knowledge they have learnt and persevered with in order to find meaningful (and creative) employment opportunities. (Forrest, 2001, p. 83)

Hannan (2001) argues that music industry courses should include work discipline, written and oral communication, entrepreneurship, negotiation, cooperation and teamwork, leadership, and strategic management. A brief assessment of the national music industry training package qualifications would suggest that these are the kinds of skills and knowledge that are commonly delivered in music business courses. However, the recommendations of those cited above – that music business skills should be included in music industry degrees – have largely been ignored. Daniel (2013) conducted a study of 56 Australasian tertiary music courses looking for evidence of subjects that prepared music graduates for employment, offered them business skills or offered an understanding of the structure of the music industries. He

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2   "Music industry courses" and "music business courses" are at times interchangeable labels in their promotion by institutions. Some courses that are predominantly focused on music business content will still describe themselves as "music industry courses".

determined that 55% of tertiary music courses[3] "may see students graduate without any specific learning about the realities they will face beyond the relative safety of the university environment" (Daniel, 2013, p. 223); and that only 14% "involved a substantial component of enterprise learning in the curriculum" (p. 225). This suggests that music industry courses, which train symbolic creators, are still lacking in subjects that teach music business–related skills and knowledge.

There is less Australian-based literature that relates specifically to the rationale for the existence of music business courses (namely, those courses that aim to train the creative manager) despite the steady growth in vocational education and training (VET) and higher education courses in music business studies since the early 1990s (Hannan, 2001; Forrest, 2001). Forrest (1999) provides one example that outlines the development and implementation of the Bachelor of Arts (Music Industry) degree at RMIT University, arguing that the degree provided a pathway from existing TAFE/VET courses in music business to an undergraduate degree, and then (ideally) a transition to industry employment. The review of "Do-it-Yourself" music businesses in Queensland by Ninan and colleagues (2004) which included a section on education, highlighted the lack of formal music business training available in Queensland. To quote one of their interview participants:

> It's about musicians getting the right kind of knowledge and skills in their
> formative years. Make that happen. You don't have the right kind of teaching
> mechanisms or teachers right now … Is it any surprise if local talent has
> disappeared? (Ninan et al., 2004, p. 33)

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3   It is important to note that Daniel's study included both music industry and music business courses. There are no stand-alone studies similar to the one conducted by Daniel that only consider music business courses.

This study also reflected on the difficulties in transferring classroom skills and knowledge into practice, recommending that this type of training should commence in secondary school to adequately prepare graduates from TAFE or university courses and to ensure that curricula in these courses is sufficiently practical:

> There is clearly a need for synergies between traditional university or TAFE based training programs and applied skills to help artists commercialise their creative products. Partly, this implies a modification of current curricula in educational institutions, conservatoriums, music training schools and related organisations that teach music in Queensland. It also indicates the need for a number of "soft" knowledge infrastructures, or learning networks that can provide an opportunity for continuing professional development (CPD) and for the dissemination of best practice. (Ninan et al., 2004, p. 34)

These views are largely supported in a 2004 review of the music industries in Queensland (Rogers, Ninan, Hearn, Cunningham, & Luckman, 2004), which concluded that education providers needed to place a greater emphasis on experience, and that Queensland musicians require a better understanding of "business-industry-audience relationships" (p. 20).

A desktop review of music business courses in Australia shows that there has been growth in the number of courses in Australia since the Queensland reports in 2004. At the time of writing there are ten educational institutions across university, TAFE and private providers that offer eighteen music business qualifications. This number fluctuates from year to year; recent reductions in the number of institutions offering courses has been due to the merger of all TAFE NSW campuses in 2016. Prior to this, music business appeared as four separate course offerings at TAFEs in NSW; they now appear as one consolidated course. Qualifications in this field are offered across a range of levels including Certificate, Diploma and Advanced Diploma, and bachelor's and master's degree levels (see Appendix 5).

Within university contexts, understandings of music business education are also clouded by a lack of consistency in terms of the faculty in which courses are offered. Should music business education sit with the arts and related creative endeavours, or within business and commerce? In the US, where music business education has existed as an area of tertiary education since 1978, there is a larger number of music business courses to draw data from (Nelson, 1978, p. 53). Courses in the US fit into a range of disciplines: 67% of music business programs appear in music departments; 11% in business departments; and 22% across communications, fine arts and stand-alone music business departments (Hatschek, 2011, pp. 164–165). In Australian university contexts, seven courses are situated in creative industries/performing arts; one in business and law; one in design; and two in media and communications/advertising and public relations. The remaining seven are found in smaller universities that do not have a faculty structure.

Where a course is situated is important; the pedagogical view of the "host" faculty will inevitably have a major impact upon what is delivered to students (Garfrerick, 2006; Hatschek, 2011). For example, in the Bachelor of Business (Music Industry) at Victoria University, students are required to complete ten core subjects from a Bachelor of Economics or Bachelor of Accounting degree and generic professional-development subjects; eight subjects that specialise in the music industry; and seven elective subjects from a variety of courses within the Business School. In terms of course content, 33% of the course relates directly to the music industries, while 66% relates to commerce and economics (Victoria University, 2013). In Melbourne's north-west suburbs, Box Hill Institute offers a Bachelor of Applied Business in Music Industry consisting of 28 subjects, five of which are generic business subjects (those that could be offered in a business school, such as accounting); twelve are music business–specific subjects (such as marketing for the music industry); five are practical subjects where students complete work-based learning projects and internships;

five are technology-driven subjects; and one is a music/audio engineering subject. In the Box Hill Institute music business degree, there is a greater focus on subjects specific to the music industries and entrepreneurial skills than those based upon music composition/production. Clearly, there is no dominant model or accepted tradition in music business curricula or course structures (Nepkie, 1992), despite attempts by McCain (2002), Garfrerick (2006) and Hatschek (2011) to suggest that a model curriculum should be constructed.

Music business degree curricula in higher education settings are developed largely autonomously. Universities are self-accrediting institutions, in contrast to TAFEs and private providers, which require accreditation from the Tertiary Education Quality and Standards Agency (TEQSA) in Australia. The majority of music business degree programs appear in non-university settings. It is a niche field of study that fits well with the applied learning orientation of non-university higher education providers (Wheelahan, Moodie, Billet, & Kelly, 2009). Higher education providers undertake their own internal processes of degree accreditation that often include industry consultation. Forrest (1999, p. 55) describes the industries consulted in establishing the RMIT Bachelor of Arts with a music industry major, but lists only two industry groups consulted via various internal course advisory committees and by other providers of higher education. Forrest has not attempted to suggest any fundamental models that should be applied to music business or music industry courses.

In the VET sector, training-package qualifications are less autonomous and industry consultation is mandatory. The range of Certificate to Advanced Diploma qualifications are developed within nationally endorsed training packages and guidelines. Industry Skills Councils are charged with the responsibility of consulting stakeholders to create training that meets the needs of industry by devising a set of skills required for employment, utilising state-government templates and course rules in the delivery of training (Department of Education, 2014. In principle, a training package should provide consistent components and

packaging rules for all organisations offering training in a particular area. Training packages are used to deliver "competency-based training", which is defined as "a workplace learning technology that focuses on the assessment of industry specific standardized and observable skill outcomes rather than traditional course inputs or content" (Clemans & Rushbrook, 2010, p. 238). The training package is not directly related to curricula, but more to learning outcomes or employability skills (Clemans & Rushbrook, 2010). All training packages have employability skills embedded in them (Watson & Forrest, 2012, p. 73), and the music business skills within the relevant qualifications are the same as those required for most industries: communication skills; teamwork; problem solving; initiative and enterprise; planning and organising; self-management; technology skills (that contribute to effective execution of tasks, not directly related to music business); and learning skills (Matters & Curtis, 2008, p. 5).

The teaching approach and curriculum that a teacher or registered training organisation (RTO) uses to ensure that the student meets the learning outcomes and achieves the employability skills is not set. Specialist training packages exist for Certificate III, Certificate IV, the Diploma of Music Industry and an Advanced Diploma of Music Industry. Within the Diploma of Music Business (for example), core units include occupational health and safety, small-business management, copyright, and developing original ideas (Training.gov.au, 2019). Another twelve elective units must be chosen by the RTO, largely made up of choices from other training packages such as those offered in business, accounting or marketing. There are two subjects that include elements of design and content management. Unlike the higher education degree offerings in the field of music business, VET qualifications are highly structured and have high levels of compliance requirements, which will be considered in Chapter 6. Creative-based skills, argued by some to be intrinsic to the new music economy (such as website development, trend spotting, design skills and social

media skills) are present in just three subjects available in the training package. They are not core units and appear in a list of 119 possible electives (Training.gov.au, 2019). The significance and usefulness of the core and elective units will be examined in more detail in Chapter 6.

Conclusion

The music industries (which I have defined as a chain of different professions and activities, each of which adds value to the creative work of musicians and composers) can be viewed as operating within two distinct phases. The pre-digital phase posits a linear structure, where key players existed as either independent or major companies. The digital phase is categorised by industry decentralisation and increasing complexity, where the delineation between independent and major is more difficult to define. While the value-chain industry structure model can still be applied, today's music industries consist of a complex arrangement of those companies and individuals that add value to the creative work of musicians and composers. As a sector of the cultural industries, the music industries are centrally concerned with the industrial production and circulation of texts or cultural artifacts; they are heavy on signification and meaning but light on functionality. This allows a broader theoretical framework to be applied. For example, music business personnel can be viewed as cultural intermediaries; the functions that they perform in the combination of business and symbolic works can be viewed through broader cultural industries lenses. Skills and attributes of personnel can then include understandings of creativity, partnership and mediation to be foregrounded, in addition to the archetypal views of music industries personnel as gatekeepers and profit-driven entrepreneurs.

As the music industry adapts to the new music economy and continues to experiment with business models, there is greater diversification in industry agents than there was previously. As the structure and personnel of the music industries have evolved in the new

music economy, have music business courses evolved with them? It is unclear how music business courses have adapted to the changing needs of industries and the articulation of what is required in graduates. There is an abundance of music industry/music business courses in Australia, yet little examination of the content or value of the courses has taken place. These questions have to be viewed in the broader contexts of the changing nature of industries structures, considering entrepreneurial perspectives and in the context of developing industry careers by obtaining appropriate skills, attributes and knowledge, as well as understanding the field of music business education.

This literature review is beneficial to this thesis as it assists to organise the complex and overlapping fields being considered, and the significant changes to industrial structures. First, data analytics coupled with increasingly complex marketing and related (social) media activities/duties has implications for requisite skills and training. The emerging skills in social media, marketing, data analytics, data mining, and software and other technology-based skills are directly relevant to thesis discussions of how "music business" may be constantly redefined, including in various "intermediary" roles and in related debates about (for example) training and preparedness of cultural intermediaries. Second, as this thesis considers the role and training of cultural intermediaries, the field of entrepreneurship studies, and related debates about appropriate character traits and attributes (and if they are taught, learned or inherent), are of relevance. The content of courses and the learning outcomes for students has be considered, as does an assessment of the ability of courses to ensure that students are exiting with appropriate skills, knowledge and attributes for developing careers in the field. Third, as the music business sector increases in size (from no courses in the 1990s to eighteen qualifications in 2020), it is timely to investigate themes such as "industry readiness". Education providers sit at the intersection of different demands from industry, which has its own views of the skills, knowledge and attributes required; government, which in turn

requires varying levels of compliance and input into courses' content; and students, who ultimately dictate the success or otherwise of the courses as they assess the promises made by both educators and industry employers. All impact upon the education being offered, how it is offered and the promises made.

Chapter 3

Constructing the fields of the popular music education industries and methodology

Constructing the field

Introduction

Pierre Bourdieu provides a useful framework for understanding and explaining the relationships between the practices and contexts of music business personnel; music business education; and related discourses within the field of the music industries. By viewing industry practices, in particular how "field", "capital", "habitus" and "doxa" are regulated within the context of music business education, conclusions may be reached regarding the appropriateness of the skills and knowledge being delivered to students. Other researchers in the field of popular music and the music industries (e.g. Negus, 1992, 1996; Schreiber, 2014; McIntyre, 2001; Prior, 2011; Scott, 2012; Toynbee, 2000) and researchers in the field of education studies (e.g. Nash, 1990; Gunter, 2002; Reay, 2002) have employed Bourdieu in different ways in making sense of these sector convergences (in this case, music and education). For Bourdieu, "Ideas like those of habitus, practice, and so on, were intended … to point out that there is a practical knowledge that has its own logic … agents know the social world better than the theoreticians" (Bourdieu & Krais, 1991, p. 252). A Bourdieusian theoretical lens provides a means for understanding the activities and business practices of the music industry, the practices of individuals and the role of education within the field.

Fields

Bourdieu defines a "field" as a "space of positions" governed by rules that are proper to it (Bourdieu, 1993a, p. 65). Fields are born out of conflict, as "arena[s] of struggle through which agents and institutions seek to preserve or overturn the existing distribution of capital" (Wacquant, 2007, p. 222). Agents within a field struggle to gain capital within it, and to determine what constitutes or defines capital, with constant struggles over the power, positions and hierarchy that exist within a field. Established actors will attempt to hold on to their positions of power by taking a conservative approach to maintaining their power and influence, while new actors will attempt more "subversive" strategies to gain capital (Schreiber, 2014, p. 67). For this study, the music industries field is defined as businesses that are involved in the Australian music industries (this encompasses major and independent recording companies and other sectors). For example, major record labels can be viewed as established actors in the field who are attempting to maintain their positions of power. Independent labels struggle to compete for a range of capital (outlined below) to increase their positions and influence within the field. There is a constant jostling for positions of power, capital and influence as the small labels compete with each other and struggle to compete with the majors. There is conflict over what constitutes legitimate capital in the field, how capital is defined within the field and in the pursuit of control of capital.

Fields are not autonomous; Bourdieu also argues for the existence of sub-fields. The creative and cultural industries exist as a sub-field of the economic field, and within the music industries there exist "smaller sub-fields of, for example, the recorded music industry, marketing and promotion, and artist management and so on" (Schreiber, 2014, p. 68). Each sub-field may relate to its larger field, with corresponding power relations and rules, or "fields within fields" (Grenfell, 2004, p. 28). Agents' behaviours and actions change as they move

from one field to another. Their power positions change too, as the value of their capital is interpreted differently across fields.

Capital

Bourdieu identifies four kinds of "capital": economic (command of economic resources); symbolic (accumulated prestige); cultural (including knowledge, skill and education); and social (group membership and support networks) (1986, pp. 242–249). Actors collect, use or exchange these various types of capital across fields in a complex web of negotiation and position taking. Capital includes the tangible and intangible, and can apply to "all goods, material and symbolic, without distinction, that present themselves as rare and worthy of being sought after in a particular social formation" (Bourdieu, 1977, p. 178).

"*Cultural* capital" is made up of the actor's knowledge, education or skills. Alexander (2003, p. 229) describes it as "the currency based on taste". Bourdieu suggests that cultural capital manifests in institutionalised forms – via educational qualifications, an embodied form – as "long lasting dispositions of the mind and body" (Bourdieu, 1986, p. 243) and via objects or cultural goods such as books, music or instruments. This may include material things that can have symbolic meaning which connotes prestige, status and authority, taste and consumption patterns, as well as all things that are rare and sought-after within the field and possible to exchange. It is likely to be ingrained into the agents' habitus and may be cultivated over time, though not always deliberately, and it can vary between different social groups (Alexander, 2003, p. 229). Cultural capital can be transferred into economic capital (Bourdieu, 1986, pp. 244–246): for example, a relevant qualification can be transferred to a higher salary within the field.

"*Social* capital" is based on the actor's networks of influence, relationships within the field and group memberships, providing value to the intangible connections between actors in

the field as "the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalised relationships of mutual acquaintance or recognition" (Bourdieu, 1986, p. 247). Access to social networks can be converted to forms of capital due to the entitlements that membership of that group affords. Unlike habitus, social capital must be acquired or pursued over time with effort on the part of the actor (Bourdieu, 1986, pp. 247–248).

"*Economic* capital" simply refers to command over economic resources, such as cash or assets; it is "immediately and directly convertible into money and may be institutionalised in the forms of property rights" (Bourdieu, 1986, p. 242). This is "the dominant type of capital" (p. 246), the final step in capital acquisition: other forms of capital can be converted and transformed into economic capital (Bourdieu, 1986, pp. 249–250).

"*Symbolic* capital" may take the shape of an award or recognition of having achieved a certain position within the field that relates to matters of reputation and "accumulated prestige and honour" (Bourdieu & Thompson, 1991, p. 14). It provides meaning to agents' positions within the field, building consensus, where the field's "doxa" (see below) is demonstrated by awarding accepted practices with some sort of recognition from within the field. For example, when an independent artist is awarded an ARIA (Australian Recording Industry Association) Award, this signals a clear level of achievement recognised by those from within the field. Symbolic capital, then, is perhaps the most closely linked capital to the agent's power within the field. In relation to this, "power" reveals the position of an agent within the field and the "struggles that occur between individuals and groups as they compete within the 'space of position takings'" that constitutes the field of cultural production (Negus & Pickering, 2004, p. 83). In order for capital to advance the agents' position in the field, it must be viewed as authentic by those who hold positions of power within the field. This can be somewhat predetermined by social class, background or education. Field, power and autonomy are

linked. Symbolic power thrives on autonomy and aims to avoid influences such as economic forces: "the more autonomous the field becomes, the more favorable the symbolic power is to the most autonomous producers" (Bourdieu, 1993a, p. 39).

Habitus and doxa

Bourdieu suggests that fields are both subjective and objective; a great observation of his schema is that "actors interact not only with each other, but also within the systems in which they exist" (Schreiber, 2014, p. 60). This gives rise to the term "habitus": the rules, values and dispositions of the field, which produce practices, the "mix of dispositions, which inform subjectivity and ultimately actions" (Bourdieu, 1993a, pp. 64–65). This "mix of dispositions" acts as "a mediator between social relations – class, race, gender, education and so on – and what people think and do – their 'practice'" (Toynbee, 2000, p. 36). Habitus is a product of the individual: who they have become over time via their environment, and the activities within their fields and via the individual's experiences. It is learned through a culmination of experiences cultured through our interactions with other actors and institutions. At the same time, our habitus shapes other individuals and institutions within a field, creating a cycle of reinforcing events and practices. Bourdieu uses terms such as "personal dispositions", "predisposition", "a tendency", "propensity" and "inclination" as operational terms to describe the values and dispositions that are learned via our cultural history, that stay with us across contexts (Webb, Schirato, & Danaher, 2002, p. 44). However, habitus should not be seen as "a system of conditioning", as it can be adapted and allows for improvisation, at least in limited ways, to new situations (Toynbee, 2000, p. 36).

From the available conditions of habitus and field, individuals make their creative choices, but the conditions are set by wider societal and structural norms, and concrete situations. While people have the ability to invoke agency (the ability to understand and control their own actions, regardless of the circumstances of their lives (Webb et al., 2002,

p. ix), their ability to control or exert habitus is constrained by the individual's past, as habitus tends to give a "disproportionate weight to early experiences" (Bourdieu, 1977, p. 54). Groups can possess a similar habitus, as forms of culture that exist on a larger scale. Individuals and groups of individuals can possess similar "schemes of perception" or common worldviews (Bourdieu, 1977, p. 86). Group habitus is most evident in an individual's most formative years, when gender roles, behaviours within social groups, and rules and norms are learned, which in turn reinforces the group habitus (Schreiber, 2014, p. 64).

Finally, fields will form a "doxa", a set of core values and discourses which a field articulates as its fundamental principles and which tend to be viewed as inherently correct and required for participation. For Bourdieu, the "doxic attitude means bodily and unconscious submission to conditions that are in fact quite arbitrary and contingent" (Webb et al., 2002, p. xi). The field imposes these core values and expects its actors to follow these rather arbitrary rules. It is the belief that it is "playing the game", struggling for position and capital in the field, that perpetuates the doxa of the field. Bourdieu (1998, pp. 76–77) describes this as the "illusio", which is

> being caught up in and by the game, of believing … that playing is worth the effort
> … to participate, to admit that the game is worth playing and that the stakes created
> in and through the fact of playing are worth pursuing; it is to recognize the game
> and to recognize its stakes.

This interplay is constructed as "(Habitus $\times$ Capital) + Field = Practice" (Bourdieu, 1984, p. 101).

Limitations of "fields"

Bourdieu's concepts of field and its parts are not without criticism. It can be difficult to clearly define a particular field, and it is not always "totally transparent how one identifies the activity which provides the content" (Warde, 2004, p. 14) of the field. Their boundaries may be "fuzzy"; it can be difficult to "draw the line" at which point the effect of a field stops, and there may be too many fields within fields; it is also difficult to know where to stop in terms of overlapping fields and sub-fields (Thomson, 2008, pp. 78–79). A further criticism of Bourdieu is that he overstates the competitiveness of fields that "conflates competence and power" by over-prescribing the competence of all agents in the field (Warde, 2004, p. 14). Fields may not possess the same competitive logic, and their importance might be inflated (Warde, 2004, p. 15). The emphasis on individualistic, self-serving behaviours is also problematic. In the context of the music industries, "musicians claim to act on behalf of the community and for the collective good", where the field of popular music is a "site both of a struggle for individual position and a utopian drive to make the world better through music" (Toynbee, 2000, p. 37). There are also some activities that are simply driven by internal motivations such as moral satisfaction, self-esteem or personal development (Warde, 2004, pp. 14–15).

Despite these limitations, Bourdieu's broader conceptual framework provides an effective "tool kit" that can be applied "on a case-by-case basis" (Thomson, 2008, p. 79). The schema is a good fit for studying the music industries, its agents and their actions, and there is a well-established practice of doing so. Using a Bourdieusian lens allows music business education to be considered in a manner that moves away from rewriting established histories and eulogising individual creators, periods, genres or other historical groupings that fail to address questions of power, capital, struggle and broader fields. Bourdieu also offers a

framework through which deeply subjectified interactions can be studied and categorised. This offers one way to demystify the practice of music creators and of cultural intermediaries.

Culture

Bourdieu contributed a number of texts on the field and cultural production, and sought to understand the art world (Bourdieu, 1993a, 1996) and how it is organised, structured and regulated. The field of cultural production exists at the dominated end of the "field of power" (Bourdieu, 1993a, pp. 37–38), which contains economic and political forces. This can be represented as follows: the more autonomous a field is, the less it will be influenced by economic and political forces, and the greater symbolic power the producers in the field will be able to achieve; the less autonomous the field is, the greater economic forces are, and therefore the less symbolic power exists in the field. This is represented in Figure 1.
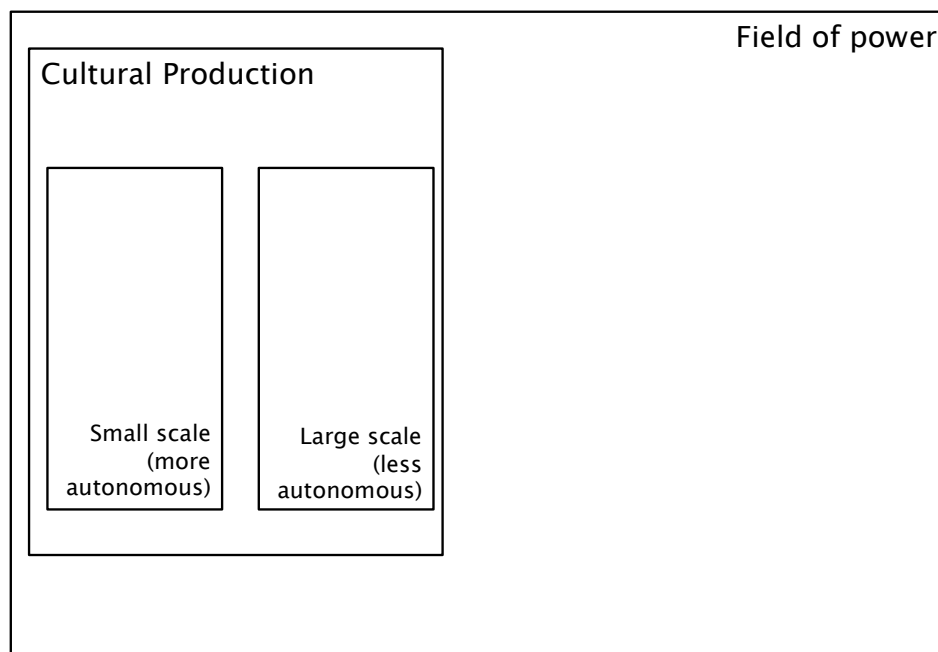
Figure 1. Autonomous and heteronomous fields within the field of cultural production. Adapted from Bourdieu (1993a).

Bourdieu divides the field into two sectors: autonomous, small-scale production; and heteronomous, large-scale production (1993a, pp. 45–46). The autonomous field is less

concerned with commercial success and concentrates more on "art for art's sake". This bestows higher symbolic capital on the agents working in this more autonomous field. In contrast, "mass production is 'heteronomous' – subject to outside rule – but never fully so" (Hesmondhalgh, 2006, p. 214).

We can thus define small-scale independent music industry organisations as autonomous, and large-scale major record labels as heteronomous (Hesmondhalgh, 2006, p. 217; see also Negus, 1996). Within the sphere of small-scale production, we can further delineate between the avant-garde (rejecting commercial success completely) and the most powerful agents in the field – the consecrated artists – who attract the most capital (Bourdieu, 1993a, pp. 63–64). The heteronomous sphere focuses on organisations that create cultural products for established commercial markets, are low on symbolic capital but higher in economic capital, and produce mass products for large-scale markets. The structure of the field of cultural production has an additional sub-field: the differences in generations or "established figures and the newcomers" (Bourdieu, 1993a, p. 53). This has been depicted by Bourdieu as shown in Figure 2.

The field of cultural production in the field of power and in social space
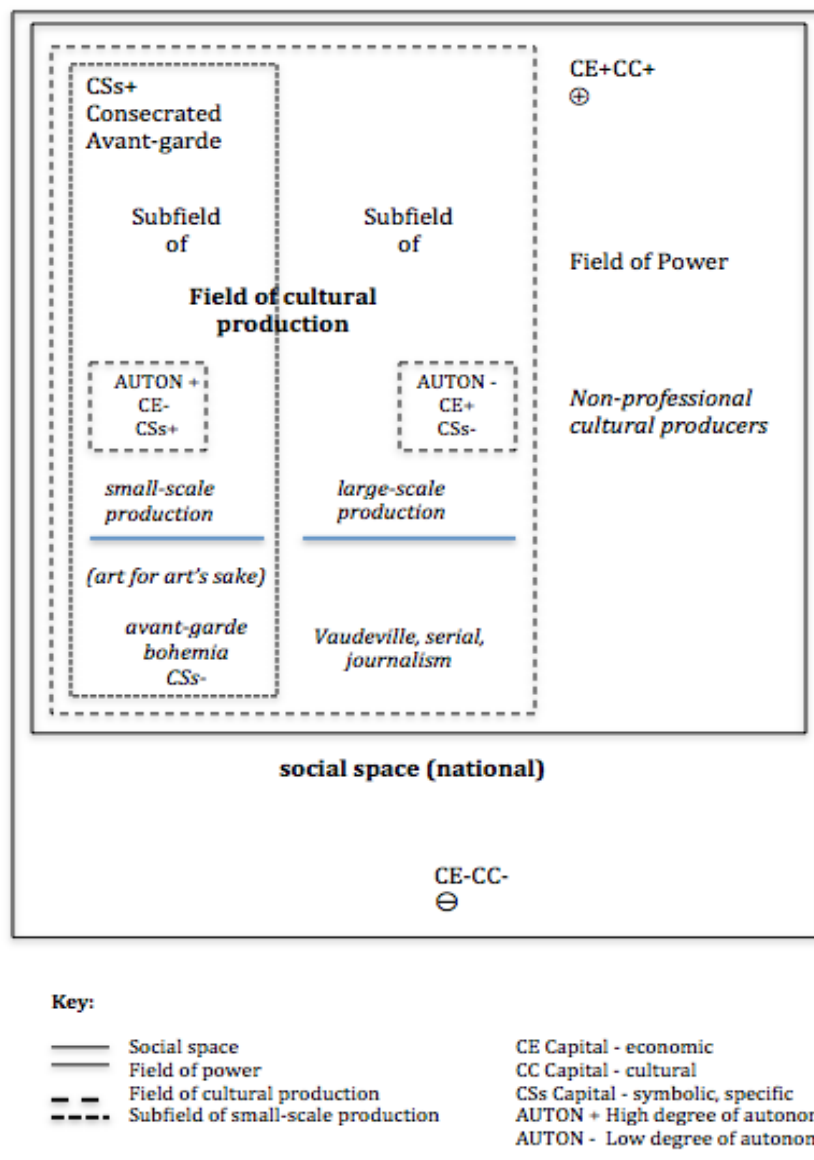
Figure 2. The field of cultural production in the field of power and in social space (Bourdieu, 1996, p. 124).

Yet Bourdieu is very much of his time; he did not focus much on contemporary popular culture (such as the mass media), preferring to focus on the autonomous ("high art") end of the field (Webb et al., 2002, p. 197), where his insights are limited to a small number of high-art fields such as visual art, museum visitors, French literature, photography, and studies of individual artists' practice and habitus (Webb et al., 2002, pp. 146–147). He presents "a binary construction of the concepts of a 'high' art and 'popular' aesthetic understood as

something like class languages, fixed and ahistorical class dispositions with a necessary categorical structure" (Frow, 1995, p. 31). This tends towards connecting upper-class tastes with disinterestedness and a lack of specific function, and working-class or "popular" artistic taste with functionality (Webb et al., 2002, p. 148). This inflexibility fails to accommodate more complex combinations of technologies, reception and production (López-Sintas, Garcia-Alvarez, & Filimon, 2008). It is "astonishing how little Bourdieu has to say about large-scale, heteronomous commercial cultural production" (Hesmondhalgh, 2006, p. 217). The majority of popular culture is described by Bourdieu (1993a, p. 96) as "arbitrary" and is thus dismissed because it is focused only on commercial and functional outcomes.

A further criticism is Bourdieu's lack of focus on the creative and cultural industries and artistic and aesthetic autonomy (Hesmondhalgh & Baker, 2011, p. 65). While Bourdieu does include some discussion of "cultural intermediaries" (but, as Negus (2002, p. 503) points out, not in "any detailed way") and their activities related to artists, the debate largely ignores the autonomy of these cultural intermediaries. Similarly, not every cultural production organisation fits neatly within small-scale and large-scale production ranges and definitions. Bourdieu acknowledges some movement between spheres, with little acknowledgment that the practices that take place within these companies may be the same, regardless of where the organisation is placed (Hesmondhalgh, 2006, pp. 217–218). There are further difficulties in locating some of the recently added agents in the field, because their roles, practices and positions are still being determined and the value of some of their capital is still unclear. Hesmondhalgh and Baker suggest viewing "autonomy as contradictory and ambivalent", and even without using the "full Bourdieuvian vocabularies" (Hesmondhalgh & Baker, 2011, p. 65). However, Bourdieu is useful in re-assessing the disinterested/charismatic/genius artist as the prevailing view because it is in the interests of the dominant agents in the field to present them as such (Bourdieu, 1993a, pp. 38–40). Works produced in the cultural field are

in the first instance symbolic, with their material use a secondary consideration (Bourdieu, 1993a, pp. 113–114). It is now rare "to find a study of musical taste that does not start with or evoke Bourdieu's ideas" (Prior, 2011, p. 127).

The music industries

There is an established tradition of using capital, field and habitus to understand practice as it relates to music creation, the work of cultural intermediaries in their music business roles, and related music industry fields. For example, McIntyre (2001, p. 140) uses his study of the cultural practice of songwriters and songwriting to prove that "contemporary western popular music" comprises a number of overlapping fields (recording, live performance, artist management and cultural intermediary fields) by considering the interplay between agents in the field, and the crossover elements within the overlapping fields. McIntyre (2001, p. 140) uses both Bourdieu and Csikszentmihalyi to reject the concept of the individual "creative genius", instead focusing on creativity taking place as part of a systematic field, emphasising the range of factors involved in creativity and the influence of a field on creative outputs.

Taylor (2014) uses rock and world-music genres as an example of industry labels that are better defined as fields than as specific types of music genre, showing that the increasing commercialisation of genres (specifically world music) shifts the focus from its creative elements to branding that drives profits. For Taylor (2014, pp. 162–165), being branded as "authentic" to a genre is of more relevance to audiences and industries than it is to creators within the field. The forms of capital within a field are not always easily revealed; while stylistic authenticity (for example, deciding whether or not to sing in an authentic language rather than English) might be important to some agents in the field, it may be less so to creators, but the interests of neoliberalism are increasingly influential in creative decisions (Taylor, 2014, pp. 166–168).

Others have investigated decision-making practices, including musicians and their artistic choices, or the spaces of possibilities that are available using the concepts of field and habitus (Toynbee, 2000). Here, "the selection of possibilities by the creator and the fact that some possibilities are more likely to be selected than others" is crucial (Toynbee, 2000, p. 39). This "radius of creativity" relates to the possibilities that a creator perceives "according to a) the perceptual schema of her/his habitus and b) its point of intersection with the creative field" (Toynbee, 2000, p. 40). This is a similar argument that McIntyre (2011) presents in relation to Lennon and McCartney's creative choices being heavily influenced by their field. Thus, while not all decisions are equally likely to be chosen, many choices are clustered near the centre of a creative choices "radius" that decreases in number as one moves out of the centre of the radius (Toynbee, 2000, pp. 40–41). It is the musician's habitus and position in the field that will lead them to one choice over another. Toynbee updates Bourdieu's space of possibilities by adding the extra dimensions of the likelihood of choice and the clustering of choices. In contrast, Schreiber (2014) looks at "how decision-making within the music industry is socially-constructed and influenced by the actor's predispositions, interactions in and amongst the firm and how these are predicated upon by the field doxa" (Schreiber, 2014, p. 306). This study reveals how the company owner relies on his/her own habitus and colleagues', where decisions are largely dominated by the desire of the company owner to exhibit high levels of symbolic capital.

In *Musical Creatives in Practice* (2012), Burnard provides a review of how Bourdieu's work can be applied to the practices of "creatives" in the music industries, including understanding of the "rules and the game" (p. 271). This includes (for example) how the field attracts and selects artists, the presumed value of capital and the importance of social networks.

The definition and role of "cultural intermediaries" is a common theme within Bourdieusian approaches to the music industries. There is some debate as to exactly who Bourdieu was referring to when he describes the "petite bourgeoisie" (Bourdieu, 1993a, pp. 124–125) as a new social class that encompasses

> all the occupations involving presentation and representation (sales, marketing, advertising, public relations, fashion, decoration and so forth) and all the institutions providing symbolic goods and services. (Bourdieu, 1984, p. 359)

This could certainly include "those individuals who act as gatekeepers from creator to consumer, in industry terms this may include but is not limited to A & R representatives, booking agents, managers or record labels" (Schreiber, 2014, p. 53). However, Hesmondhalgh prefers the term "creative manager" (2006, p. 227), arguing that the "intermediary" function is not one that contributes to the production of culture. The "old" cultural intermediaries who Bourdieu was referring to were predominately critics or experts on "serious", legitimate culture (Hesmondhalgh, 2006, p. 226). Hesmondhalgh contends that the term has been misinterpreted by Negus and others who define the cultural intermediary as an enabler who connects the artistic creator to its audience, or, as Negus puts it, "spending their time socially engineering a connection and a point of identification between the lifestyle of a singer and the habitus of their listeners" (Negus, 1999, p. 178). This also leaves out the role of consumers in determining what is worthy of production/consumption (Schreiber, 2014, pp. 71–72). Yet, overall, the role of cultural intermediaries who "come in-between creative artists and consumers" (Negus, 2002, p. 504) helps us to steer away from more linear systems models, and complexifies "tracing the moment of "raw materials" from creative artist to consumer" (Negus, 2002, p. 504). In relation to this, Scott (2012) considers the role of relatively unknown New Zealand–based DIY ("Do It Yourself") music producers and how they acquire capital. In this case, how the music producer might gain the attention and favour

of an influential cultural intermediary reminds us that fields contain intense social networks through which agents attempt to gain more capital within the field, and that fields are central to the development of cultural identity.

In different ways, Negus also tries to understand the relationships between the artist (or music producer), cultural intermediary and consumer in the spaces between production and consumption (Negus, 2002. p. 502). Like other cultural industries, the music industries are "an untidy place where working practices frequently do not fit into the sharp distinctions and clear-cut boundaries of organizational theory and systems analysis" (Negus, 1992, p. vi). Later work by Negus (1996) considers two prevailing perspectives commonly held when considering the roles of cultural intermediaries. First, there is the "villain: a ruthless corporate "machine" that continually attempts to control creativity, compromises aesthetics practices and offers audiences little real choice" (Negus, 1996, p. 36) (Negus cites Adorno as the original source of this point of view). Second, there is the enabling cultural intermediary who is more in keeping with Bourdieu's definition. For example, recording industry personnel occupy "a position between the artist and the audience" who are "constantly contributing to the production of and then reorganizing, circulating and mediating the words, sounds and images of popular music" (Negus, 1996, p. 62). Negus emphasises the informal nature of these cultural intermediaries and continues to argue their roles as mediators rather than cogs in a production line. This work is also valuable in making solid links to the cultural intermediaries' roles in symbolic production, and in broadening consideration to include senior managers, accountants and business analysis personnel (the "suits").

The music industries field

Fields are not stagnant; they change over time. New entrants appear in the field, and the power positions change. Driven by the current digital age, definitions of capital are also changing in the music industries, as economic capital is harder to come by for some of the

traditional agents. As Grenfell (2013) shows in Figure 3, below, time is a contributing factor

to changes of positions within the field. It is the traditional role of the avant-garde to

challenge the established hierarchies in a field (Grenfell & Hardy, 2003, p. 20). Grenfell and

Hardy consider the Young British Artists movement of the 1990s to demonstrate how

changing attitudes, artistic practice and subsequent changes of positions within a field "are all

mutually constituting phenomena, coincidental with the struggles for position within any

specific field" (Grenfell & Hardy, 2003, p. 21). The field changes over time, but there is some

order to the ways in which new or innovative ideas can be introduced to the field.
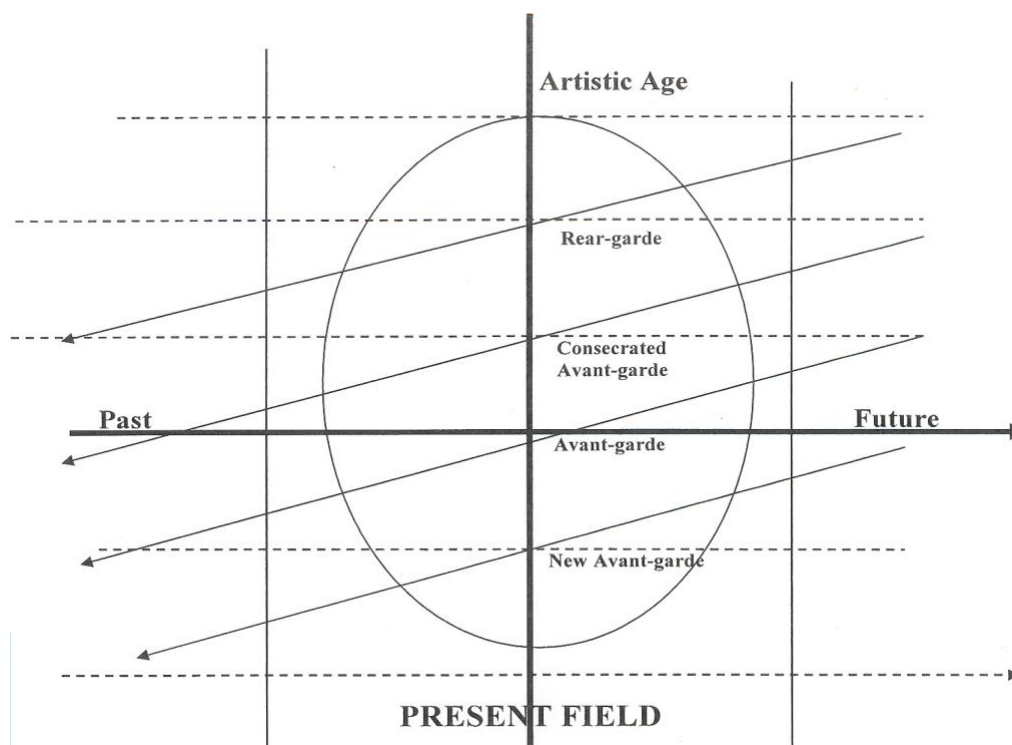
Figure 3. Field and time (Grenfell, 2013).

Earlier in this chapter, it was argued that it is possible to divide the field into large-scale and

small-scale producers by defining business as either "independent" or "major". This applies to

music publishers, artists, booking agents, venues, artist managers, promoters and record

labels. There are some exceptions and grey areas, and some organisations will move between

the two from time to time. In acknowledging the mix of "old" and "new" roles, activities and sub-industries, Figure 4 plots the key agents in a contemporary field.

Agents within the field of the music industries

Artists/performers Record labels Music publishers Booking agents, promoters, venue operators Peak bodies Artist managers	Record labels Music publishers Booking agents, promoters, venue operators Peak bodies Collection societies

New agents within the field of the music industries

Artists/performers Home recording studios Democratised digital distributors Crowdfunding **Small-scale production**	Artists/performers Technology companies (e.g. Apple, Google) Telecommunication companies Subscription and streaming services **Large scale-production**

Figure 4. Agents and new agents in the field of the music industries.

Below, in Figure 5, is an attempt to show these agents and their positions in the field using Bourdieu's schema. This figure highlights one of the issues with Bourdieu's method: knowing where the limits of the field are. While literally hundreds of ancillary roles and organisations that are connected to the music industries could be included, I have used the section "The structure of the music industries" in the literature review as an attempt to counter the potentially endless additional roles that are connected to the music industries field in some way.

Field of power

CE+ CC+ cs+

Cultural Production

Artist managers	Google (YouTube)
Independent record labels	Apple
	Telecommunication companies
Digital distributors	
Independent publishers	Collection societies
	Major record labels
	Major publishers
Independent booking agents	Major peak bodies
Peak bodies	Subscription services
Small-venue operators	
	Major venue operators
Artists	Artists
Home studios	
Small scale (more autonomous)	Large scale (less autonomous)

Social Space

CE- CC- cs-

CC= Cultural capital
CS= Symbolic capital
CE= Economic capital

Figure 5. The field of the music industries.

However, to make matters more complex, we must also incorporate another field: music business education.

Education

Bourdieu's work has been applied to education in a number of different ways. For example, Gunter (2002) provides a history of the field of education management to demonstrate how education managers' habitus can be revealed through an understanding of field position and positioning. Dumais (2002, p. 44) analyses cultural participation of eighth-grade students to create "a model that includes a measure of habitus" and explores gender stereotypes in terms of cultural participation. In her study of the use of habitus in sociological research, Reay (2004) maps habitus in relation to field and capital. Bartee and Brown (2007) consider the

distribution of capital and the ways in which it impacts upon educational setting, specifically on African American school students, who are largely what the authors term "capital have nots" (p. 47). A strong theme across these analyses is the recognition of the ways in which dominant classes are reproduced and rewarded by the educational system. In order to acquire cultural capital, students must be in possession of suitable habitus to have the ability to receive and internalise the cultural capital carried through education (Dumais, 2002, p. 44). Here, "Bourdieu's ideas provide us with a set of literacies that enables us to 'read' various scenarios within the educational field and negotiate them effectively" (Webb et al., 2002, p. 141).

The study of capital and habitus are common in education research (e.g. Reay, 2004), but Dumais (2002) reminds us of the importance in viewing them together. Gaining skills and knowledge through formal education increases "cultural capital" (Nash, 1990, p. 432). Education can be converted to economic capital via the increased employment opportunities in the labour market (Bourdieu, 1986, p. 248). In the contexts of this thesis, students enter music business courses (as with any educational program) primarily with a view to increasing their employability and value to potential employers, and to transition from a state of prospective employability into employment. Social capital is also relevant as students enter courses to build their field networks, and cultural capital is desired by students via the gaining of knowledge and skills that result in the awarding of a qualification. The testamur that students receive upon completion represents a tangible symbol of their cultural capital. However, capital is only significant if it is "authentic" capital that represents the core values and discourses considered to be valuable and necessary in the field, especially where "the inflation of qualifications … are governed by changes in the structure of the chances of profit offered by the different types of capital" (Bourdieu, 1986, p. 248). This also applies to a

proliferation of music business courses or an oversupply of qualified graduates; the value of the capital is thus reduced.

Further, there is some evidence in the Australian music industries that indicate perceptions of formal education and qualifications are not seen as authentic capital in the field, as former manager of AC/DC, Michael Browning, indicates:

> My education for the AC/DC gig came from the street. There was no college
> course that could teach me intuition and ambition, the two things all rock'n'roll
> managers need. (Browning, 2014, p. 247)

Browning (and manager Glenn Wheatley, quoted in Chapter 1) more than infer the existence of their social capital, where success is reliant (for example) on building strong networks that operate as a legitimate form of capital in the field. However, for the student, gaining access to these established networks could be difficult. While students tend to network with other students and perhaps expand networks via internships and practical work-based classes, there is limited legitimacy or, at best, unknown legitimacy in the field of these forms of capital. Wheatley and Browning are displaying a common habitus of the old guard of Australian rock: largely white, middle class and schooled on the job, they display traits common to the "rock n roll hustler" (Doyle, 2011). They don't have much in common with the young music business student of today. It is beyond the scope of this thesis to explore class, culture and race of the 1960s Australian rock music industry, but it is worth noting that an old-school 1960s rock archetype has been identified by others, and their habitus is unlikely to be reflected in the contemporary student.

It is the dominant agents within the field that determine the legitimacy of capital. In this case, regardless of the capital, the established "dominant class" within the field will exert "symbolic violence" (Bourdieu & Wacquant, 1992, p. 167) against this perceived threat of music business graduates, an educated but inexperienced group dominated by experienced,

employed and possibly less educated dominant agents. Students, too, may be complicit in reifying industry experiences and holding them in higher regard than their own qualification; the dominant group will disguise its self-interest when reproducing conditions of domination (Bourdieu, 1977, p. 195).

Others have argued that habitus is a conceptual tool to be used in empirical research, one that allows for the analysis of the social world and its agents but also the structures that make those experiences possible (Reay, 2004, p. 439). In order to be seen of value to the field, the graduate must exhibit a suitable habitus through which they leverage symbolic capital. Recruiters look for potential employees with a similar habitus to themselves. When human resource recruiters were asked how they identify "talent" in a job applicant, the response was that a "certain part of talent eludes description: 'You simply know it when you see it' like when senior managers and executives look in the mirror!" (Brown & Hesketh, 2004, p. 76). This is also arguably true for the music industries in the UK, where "most of the key decision makers within the British music industry shared many features in common and have come to constitute a coherent class grouping … [and were] drawn from a very particular class background and habitus" (Negus, 2002, p. 512).

Within particular Australian contexts, managers Browning and Wheatley cited above did not complete any formal qualifications beyond high school. Others who similarly did not complete a university education include Michael Gudinski, founder of the Mushroom Music Group, well-known agent and artist manager; John Woodruff, band manager; Ian "Molly" Meldrum, TV presenter and record producer (Eliezer, 2007); and manager/promoter Michael Chugg (Chugg, 2010). While these are just a few examples, these powerful individuals provoke a group habitus in conferring the value of capital in the field. This goes some way to explaining the relative late introduction in Australia of music business post-secondary courses (compared to the USA, for example), and the role of the state and education gatekeepers in

terms of the courses that are allowed to be offered. It also raises questions about the changing nature of the field, and of the qualifications and group habitus of the newer agents who are approaching the top of the field.

Music business as a field of education

A Bourdieusian lens can be applied to the music business education field to show the ways in which an education qualification may (or may not) contribute to a student's professional readiness as an outcome of their studies. Bourdieu reminds us that study and qualifications are devices for gathering capital, but they extend beyond the discipline-specific field of study in providing a set of generic skills (Webb et al., 2002, p. 142). Tensions in how qualifications are perceived relate to the ways in which education prepares students with an appropriate doxa for industry; what authentic capital (in all of its forms) is provided via education in the field; and to what extent habitus impacts upon a student's suitability for working in the industries.

Just as power – political, social and economic (Negus & Pickering, 2004, pp. 88–89) – has a key role to play in the creative fields, it also plays a key role in education. Power exists for Bourdieu as a metaphor for the ways in which fields interact and behave, and how it operates as its own field. It comprises those who dominate other fields, which could include government, bureaucracy, economic institutions, education institutions, and any agent who dominates their field. Power can "speak" via the methods of education funding; the laws and rules governing offerings; and the related industry and state bodies, auditors, accreditation processes and legislation. It is also linked to the distribution of capital, where educational institutions (the quote below is UK-specific, but applies equally in any setting) have undergone many shifts, including

the initial questioning of the role of HE [Higher Education]; popularisation – any

HE institution can be a university (thus removing symbolic value from what was

considered to be elite); the undermining of research through a caricature of theory

and practice; opening access to universities through a large increase in student

numbers but simultaneously driving down the unit cost; and the establishment of

strict processes of inspection of teaching and research, linked to funding through

the Quality Assurance Agency and Higher Education Funding Council for

England. In Bourdieusian terms, these changes can indeed be seen as the state,

through the redistribution of economic capital and redefinition of what acted as

valuable in the field (symbolic capital), restructuring the field of education,

including schools and universities. (Grenfell, 2010, p. 91)

Music business education is thus directly impacted by the field of power in the ways in which

courses are delivered, and the range of institutional/administrative decisions to be made. The

bureaucracy becomes a powerful agent within the field, not just as an instrument of

government but as a self-interested agent in the game, competing for capital just as any other

agent in the field does (Webb et al., 2002, pp. 98–99).

Conclusion

In this section, the work of Bourdieu has been used to develop interconnecting fields of music

industries and music business education. Building a working picture of the field allows this

thesis to look at these two areas with a view to understanding practice and education,

particularly at the points where the two fields cross over. Students, lecturers, institutions,

governing bodies and an assortment of industry sub-sectors are thrust into the intersection of

the two fields. There is a growing discourse around the practices of cultural intermediaries,

yet little research has considered how music business education adequately prepares students

for entry and careers. Equally, this thesis examines the value of the capital provided via

education, understandings of power, and where education places students in relation to other agents in the field.

Methodology

Introduction

As discussed in the previous section, Bourdieu's theory of practice, as described by Schreiber (2014), allows for a deeper account of influences that go beyond a superficial description of process and practices. A Bourdieusian lens not only helps to define the field but it also provides further frameworks around the role of capital, habitus and doxa as these apply to the music industries and the music business education field. This section outlines the research design and methodological framing of this research. While the field of music business education is the primary context, the "units of analysis" (Bryman, 2012, pp. 295–297) are the people within music industries and music business education; the words that they use; and the subjects and themes that emerge from them in relation to the dimensions of work and practice required by current music business professionals. Using a Bourdieusian theory of practice, analysing the habitus of the agents in the field requires investigating the personal individual dispositions, doxa, histories, activities, attitudes and contexts of the key agents. Gaining access to current industry habitus can be achieved by conducting fieldwork: talking to agents to understand the rules, dispositions and positions of the agents themselves. The design and approach taken to gaining insight into these is described below.

Research paradigm

In relation to agents and fields, meaning is constructed via a participant's own history, habitus and social interactions. In this study, individual and shared meaning is explored to uncover an industry-wide perspective that has been constructed as a result of a social and cultural processes produced over time. Constructivism, in this sense, frames this research as "an

ontological position … that asserts that social phenomena and their meanings are continually being accomplished by social actors" (Bryman, 2012, p, 710). There is a focus on practices, interactions and social institutions that are shared between social and cultural groups and the knowledge that they create (Hall, 2008; Holstein & Gubrim, 2013; Young & Colin, 2004). A constructivist view aligns with the social world of the music industries and of music business education where reality is not a set objective phenomenon waiting to be discovered; rather, an agent's social reality is personally experienced and understood via an internal sense of the world (Neuman, 2006). A constructivist approach affirms that social phenomena, and our interpretations of them, are in a constant state of development.

Constructivists are concerned with documenting the way in which accounts describe, rather than reveal the facts or validity of what someone is saying. The subject provides evidence of their experience, but only from their personal perspective, which should not be seen as accurately reportable facts (Kitzinger, 2004, p. 128). Reality and what is knowable – and what is therefore researchable – are positioned where "individual belief and action intersect(s) with culture" (Denzin & Lincoln, 2013, p. 4), "embedded in a social web of interpretation and re-interpretation" (Kitzinger, 2004, p. 128). This method seeks to engage with participants to "actively create meaning" (Silverman, 2011, p. 182) and reveal the reality that the participant has created and observed for themselves.

Bourdieu himself describes his work as "structuralist constructivism":

By constructivism, I mean that there is a twofold social genesis, on the one hand of the schemes of perception, thought, and action which are constitutive of what I call habitus, and on the other hand of social structures, and particularly of what I call fields and of groups, notably those we ordinarily call social classes. (Bourdieu, 1989, p. 14)

Gouanvic (2002) suggests that any research project that aims to draw inspiration from Bourdieu's constructivist model must give consideration to the "interventions by agents who are the producers of the texts under discussion, and, on the other, on the structural and institutional conditions which are at the origin of the production in question" (p. 95). It is this "social milieu" view that allows for the social context of texts (or other views) to be "anchored in the prevailing doxa" (Gouanvic, 2002, p. 95). As outlined in the previous chapter, one of the challenges in adopting Bourdieu's schema is that it can be applied in so many ways and is adaptable to many different research methodologies. This thesis aims to uncover the "social milieu" that is constructed by music industry personnel and music industry educators, and via curriculum documents, when considering what constitutes professional readiness in the music industries. The next section will show how this will be achieved in this research by applying a case study methodology.

Case study as methodology

A case study methodology has been applied to the music industries, including Morrow (2006), Butler (2007), and Galuszka and Bystrov (2014). Others have undertaken research that applies Bourdieu to music industry topics employing case study methodologies, such as Schreiber (2014), Jacobs and Evans (2012), and Elafros (2012). Berg (2007, p. 225) defines a case study as "a method involving systematically gathering enough information about a particular person, social setting, event or group to permit the researcher to effectively understand how the subject operates or functions". Stake (1978) refers to case study groups as bounded systems and highlights their usefulness in providing generalisations about larger systems or populations, which draws similarities to Bourdieu's concept of fields.

Importance must be given as to what is included in the case and its units of analysis, how it is framed as an integrated system, and whether there are relationships existing between

the subjects or cases being studied. The issues examined within a case study are likely to be complex and situated within problematic relationships (Stake, 2008, p. 126).

This case study approach is based on stakeholder interviews and document analysis to identify the ways in which the skills required to undertake work in the music industries (in the digital music era) are constructed and represented across groups of stakeholders and within industrial and educational settings. A case study methodology also assists in recognising the perceptions and understandings of music industry personnel, both individually and collectively, where "interpretive research is concerned with illuminating the sense that participants make of their experiences, including the meanings they attribute to their interactions and actions" (Stevenson, 2004, p. 43). This is relevant here in discovering understandings of work roles in the music industries, and to uncover the meanings attributed to experiences and insights, including educators' views and the meanings that they attribute to the curriculum. As such, it comprises two thematic groups. The first group represents a case study of music industry preparation and readiness as constructed by eighteen music industry personnel. The second group comprises a case study of music business curricula and interviews with eleven music business educators. This is in keeping with a method designed to "understanding, and perhaps better theorizing, about a still larger collection of cases" (Stake, 2008, p. 123). An explanation of the choice of case study participants is provided later in this chapter.

Research design

This two-part multiple/collective case study is made up of four key components:

1. a literature review;

2. case study of music industry professionals through semi-structured interviews;

3. case study of music business educators through semi-structured interviews; and

4. case study curriculum review of a music business education course.

Literature review

The literature review undertaken in Chapter 2 identified the construction of the music industries field as it has been described as a chain of different professions, each of which adds value to the creative work of musicians and composers. Literature was gathered from a number of journal articles, books and government reports. These sources largely focused on the contemporary music industries, and also considered some broader cultural and creative industries texts and wider ideological debates that were relevant to the research themes about professional preparation and readiness. These included dichotomies between commerce communities and arts and culture communities; discussion of arts as a commodity; and debates around what industries activities should be included or excluded in various definitions of "industry" or "culture". This literature also included creative industries texts focused on occupations, careers, attributes and skills. I also examined writing on music industry education in Australia using a range of government reports, journal articles, books and curriculum documents to identify the range of music business education courses offered in Australia and its international contexts.

Music industry worker interviews

Interviews with eighteen music industry professionals were undertaken, with the aim of exploring their experiences, practices and knowledge; these interviews comprise the case study of music industry professionals. The interview subjects, representing independent and major music industries organisations and employers, were selected from record companies, music publishers, live music agents (including booking agents, promoters and venue operators), industry peak bodies, artist managers, telecommunication companies, digital distributors, subscription and streaming services, and crowdfunding platforms. In order to

access the agents, purposive sampling – where "the researchers purposely choose or are referred to subjects who are thought to be relevant to the research topic" (Sarantakos, 1993, p. 138) – was used (in keeping with Bourdieu's definitions of fields and the agents that exist within fields, this research will use the term "agents" rather than "subjects" or "participants"). In a large field containing many agents and stakeholders, I utilised my own professional network to gain access to participants, and also used the music industry trade publication, the *Australasian Music Industry Directory* (AMID), and its annual "power 50" list, to source interview subjects.

Semi-structured interviews were carried out with each agent. Where possible, the interviews took place in the participant's workplace, which allowed for the additional observations of company culture, employee interaction, appearance of the office space and possible symbolic artifacts on display. Semi-structured interviews are useful in

> accessing individuals' attitudes and values – things that cannot necessarily be
> observed or accommodated in a formal questionnaire. Open-ended and flexible
> questions are likely to get a more considered response than closed questions and
> therefore provide better access to interviewees' views, interpretations of events,
> understandings, experiences and opinions. They are also more open to hearing
> respondents' views "in their own words", which allows for a more complex
> analysis. (Byrne, 2012, p. 209)

Semi-structured interviews also allow for deviation from a rigid set of questions, although Hesmondhalgh and Baker warn against asking leading questions or moving too far away from a predetermined set of questions (2011, pp. 15–16). They allow the researcher to navigate the differences in language and perspectives, combined with the context in which comments are made, to generate rich data (Gillham, 2000, p. 69). In this case, interviews were employed to allow the agents to indirectly reflect on concepts of field position, power, capital, habitus and

doxa, and their attitudes towards music business education. For example, in coming to understand "habitus" of these music industry agents, "It is in this approach that actor intention can be explored and combined with their objective characteristics, the environment within which the practice is constructed and the field(s) in which they interact" (Schreiber, 2014, p. 83).

For example, Negus's (1999) work on cultural intermediaries, undertaken specifically with music industries professionals, observed some cynicism when it comes to conducting interviews in the music industries. For Negus, interviews are a "process of exchange" that involves "communication, interpretation, understanding and, occasionally perhaps, misunderstanding" (Negus, 1999, p. 11). The relationship between the interviewer and the subject will have an influence on the material derived from the interview that contributes to understanding how individuals perceive and imagine the world in which they are working. In this sense, the interview "can be understood as a reflection of reality" that attempts to "understand how individuals within the music industry perceive and imagine the world in which they are working" (Negus, 1999, p. 11). Negus's work on music industry cultures is thus informed by a hybrid of "scholarly, academic theorizing and more vernacular, everyday 'practical knowledge'" (Negus, 1999, p. 12).

Conducting interviews with Australian music industries agents provided some limitations in terms of access. The music industries are relatively small, with a majority of firms based on the east coast of Australia from Melbourne to Brisbane (Australasian Music Industry Directory, 2010). There are only a small number of large employers and the majority of firms are small and medium-sized enterprises (SMEs) employing one to two people. Some of the large-scale organisations that have the highest economic, cultural and symbolic capital, such as Google, Apple and the telecommunication companies, were the most difficult to engage in the research. However, these organisations had more than one appropriate

participant, which made it easier to conduct an interview. A further limitation was that participants would be reluctant to reveal details of the required work-based skills and knowledge. Contemporary music industry workers at times like to maintain their mystique and propagate the idea that working in the contemporary music industry is unlike working in any other industry; it can also be a difficult area in which to find work (Sly, 1993, p. 11). There may be a tendency for industry personnel not to participate or to be careful not to give away too many "trade secrets" or to convey positive reactions towards music business education. Sly (1993) indicates that despite this commonly held view, finding people willing to talk about their skills and experiences was easy to achieve as she interviewed over 150 music industry professionals. However, Sly's book was written in a very different context to this research. As a well-known and well-respected industry agent, she was able to access her own extensive contacts garnered over 30 years of industry participation, and her book is an overwhelmingly positive review of the Australian music industry, where the main purpose seems to be to encourage participation in the industry. For Negus (1992, p. vii), his interview subjects were "very forthcoming and forthright in the views and explanations as long as their anonymity was maintained".

In constructivist studies, researchers decide what parts of the participants' stories will be told, shaped by their own experiences and understandings (Bryman, 2012, p. 34). Researchers need to be sensitive to what parts of the case study data to present and what to leave out (Stevenson, 2004, p. 43), although Flyvbjerg (2006) suggests that such limitations are often overstated. Weerakkody (2015, pp. 300–313) discusses the "grounded theory" method in relation to the analysis of qualitative data (including interview data) and describes the procedures used "to code data into named categories to discover patterns among them" (p. 301). This allows researchers to break down data, conceptualise it and put it back together in new ways so that the data "can be compared and interpreted to develop theories that can

explain some aspect of reality" (Weerakkody, 2015, p. 302). Coding "is not what happens before analysis, but comes to constitute an important part of the analysis" (Weston et al., 2001, p. 397).

This research has adopted grounded theory and "pattern coding" (Weerakkody, 2015, p. 302), where data is sorted into non-overlapping parts and then grouped according to similarities and differences. Interview data was placed in a series of Excel workbooks with pattern (open) coding used across the data for the music industry worker and music business educator interviews. This method of paying "attention to thematic association and a subjective sense of a code's accurate representation of the essence of a theme" (Williams and Moser, 2019, p. 49) assisted in identifying major and minor topics discussed. Pattern coding also enabled the gradual integration of meaning in relation to the broader theoretical framework of the thesis.

Curriculum review

In order to establish the nature of the academic and practical skills and knowledge that students require for the industry, curriculum documents provide a useful guide to the content delivered in courses. By examining music business course curricula using thematic analysis of course content, skills and knowledge required, and outcomes expected of students, links can be made to the industry-based interviews in terms of expected outcomes, habitus, capital, doxa, and skills and knowledge that industry professionals believe are required of students. The emphasis of the curriculum review was on words and meaning of the curriculum texts studied (Bryman, 2012, p. 36). Curricula documents also reveal the habitus of the policy-makers and the curriculum writers, and their interpretations of employers' demands when searching for skilled employees. In Bourdieusian terms, the field can be explored via the study of curriculum documents. Employers sit in the most powerful part of the field. In a labour market where there are few job vacancies but many graduates looking for work,

employers determine who will be recruited. The curriculum documents represent the claim that the students have to those positions and to increase their power within the field. They also represent what policy-makers and curriculum writers deem valuable to industry employers.

Formal institutional curriculum documents provide an overview of the skills and knowledge required by students, and thus insight into the institutional discourse and meaning behind the documents (Bryman, 2012, p. 551). They are official representations of the views of the writers or the organisations that they represent so they can be used to draw conclusions about the intentions and ideas of their creators (Wolff, 2004, p. 284). In relation to the previous chapter's conceptualisation of power within the field, curricula are strong evidence of what key agents and "gatekeepers" have decided that students should know in order to have a music industries career.

Hall (2014) provides a helpful framework for undertaking curriculum analysis that has been adopted for this thesis. While developed for the purpose of benchmarking, Hall's "Benchmarking, Evidencing, Knowing and Applying" (BEKA) approach has been adapted for this study of educational documents and processes. (See Chapter 6 for more detailed discussion of the BEKA approach.)

Following Hall's model, the initial activity is to undertake some form of benchmarking. Content analysis is used as a form of evidence of what is intended to be present in the teaching and assessment materials. Course documents provide detailed "evidence" of objectives, content, resources (prescribed texts and other readings) and assessment (Hall, 2014, p. 346). The "benchmarking", "evidencing", "knowing" and "applying" sections of Hall's model are all applied in this research. However, this thesis is not directly about what actually goes on in the classroom, or how well taught or satisfied students are at the end of their studies, so the final section on analysing student results has not been applied.

After curricula documents have been compiled, Hall's framework provides analysis using the following elements:

> the recommended or ideal (what is proposed by scholars to meet a need and is deemed appropriate); the entitlement (what society believes learners should expect to be exposed to and I have included as part of the recommended curriculum); the written or the intended (what organisations develop for the learners in their educational systems – also often called the syllabus); the supported (what can be taught given the resources available); the implemented (what is actually taught); the achieved (what students actually learn), and the attained (the measurement of student learning – usually based on the intended curriculum). (Hall, 2014, p. 345)

For the purposes of this thesis, I have transposed some terms. Here, the "recommended" includes explicit learning outcomes; "entitlement" speaks to industry perceptions of what should be included; and the "written" looks at the content of the syllabus that is derived from these earlier processes.

As with the music industries agents, analysis of the entire set of Australian curricula is beyond the bounds of this project. Purposive sampling, where "the researcher selects subjects or elements that possess the specific characteristics or qualities required for the study" (Weerakkody, 2009, p. 99) is useful in choosing texts to examine in relation to curriculum documents from within the field of music business education. One curriculum review was conducted based on one Vocational Education and Training (VET) training package qualification with the highest course enrolment numbers over the past few years. This course is delivered across multiple education providers, including TAFE and private providers. The learning outcomes are largely the same, regardless of who the training provider is; but a specific training provider allowed access to curriculum documents specific to their delivery of the training package qualification. This is explored in more detail in Chapter 6.

For Bourdieu, gaining capital through education positioned a person as more or less "valuable" to potential employers than others. Curriculum documents represent the authoritative texts used by education providers to prescribe what is being taught in the classroom, and they form an important bridge between industry and the (virtual or physical) classroom. Bryman highlights four criteria for assessing documents: "authenticity" (of genuine origin), "credibility" (free from error), "representativeness" (is it typical?) and "meaning" (clear and comprehensible) (Bryman, 2012, p. 544). Official documents (such as curriculum documents) are likely to satisfy the criteria of authenticity and meaning (Bryman 2012, p. 551). The credibility and representativeness of the documents is also likely to be valid in the case of a curriculum review because they are the official curriculum documents; in this case, the documents are a mix of restricted circulation, where special permission to examine the documents is required (from the private provider granting access to their curricula), and published documents that are freely available in the public domain (the VET training package documents) (Gidley, 2012). It is important to note that I have not reviewed the entire curricula of the selected provider when applying the BEKA model. Rather, I have focused on the four "core" units that are taught by all training providers teaching from the VET training package, and have not included the electives. Chapter 6 deals with the selection of units in more detail.

Music business education worker interviews

Yin (1994) warns that documents should be "treated as clues" (1994, p. 81) as to the intent of the writer and should not always be treated as literal descriptions of events or activities, so further interviewing is required to determine the differences between the institutional documents and the realities of what is delivered to students. As previously discussed, the "knowing" stage of data collection in Hall's BEKA model calls for educators to fill in gaps

around what is missing in a curriculum, in how resources affect what is taught and in what is really taught (Hall, 2014, p. 347). These interviews are required to establish

> the mechanics and processes of interpretation that occur from the recommended to the written to the implemented curriculum, the assessment of the implemented curriculum and the preference for theory or practical assessment of the topic under review, their perception of student learning and/or interest and feedback received from students regarding the topic in their course, the implementation and supported curriculum data such as how many staff are utilised per course, and lastly the omissions of the topic in the curriculum (the null curriculum). (Hall, 2014, p. 347)

I undertook eleven interviews with education workers. These included four teachers of undergraduate-degree courses (one from a TAFE higher education provider, one from a private higher education provider, and two from universities); six teachers of Vocational Education and Training (VET) training packages (two from TAFE and four from private providers); and one university postgraduate lecturer. These interviews were crucial in further exploring the curricula documents that were reviewed, as they investigated the educators' views about the areas of knowledge, skill and attributes that emerged from interviews with industry employers. While only eleven interviews were undertaken and represent a small sample, they complement the other data sources, bridging the curriculum review and views of music industry personnel.

Given my own background as a music business educator (discussed in more detail later in this chapter), the issue of possible bias when interviewing music business educators must be addressed: "interviewers can introduce a bias which can affect the reliability of responses" (Sarantakos, 1993, p. 183). These biases can include the way the question is asked, the personal characteristics of the interviewer, or the respondent's wish to give socially desirable responses. To counter this, Sarantakos suggests that the "interviewer must isolate

and eliminate or at least control bias and possible distortions" (Sarantakos, 1993, p. 190).

Others (Silverman, 2011; Weerakkody, 2009) have argued that it is unlikely that the researcher can totally eliminate bias; the aim must be to observe potential bias and limit its influence. The differences in the interviewee's and interviewer's understandings of the world, as well as differences in age, class, gender, ethnicity and religion, all affect how the interview interaction takes place, and how questions and answers are interpreted (Sarantakos, 1993, p. 213). Countering these differences requires "reflexivity" and "critical self-scrutiny", acknowledging that the researcher approaches the research from a specific position and that this affects the approach taken, the questions asked and the analysis produced (Sarantakos, 1993, p. 213). It is also worth noting that my background in the field may influence agents to "seek to impress the interviewer by making definite statements about issues they are uncertain about" (Hesmondhalgh & Baker, 2011, p. 15).

Research ethics

Industry professionals were recruited from publicly available websites with email addresses and where contact details were available. They were individually approached and asked to participate, with an introductory email outlining the research procedure and requirements. The music business educator interviewees were drawn from a variety of education organisations including TAFEs, universities and private providers, recruited from existing personal and professional networks and via publicly available contact details on websites. They were also individually approached and asked to participate with an introductory email outlining the research procedure and requirements. Participants were sent written consent and information forms before undertaking an interview, which was collected at the time of the interview or via email before the interview took place.

Locating myself in the research

In this thesis, I brought "insider" knowledge as both a former music industries worker, a music business educator and now an education manager. Insider knowledge, understood as those who choose to study a group to which they belong (Breen, 2007, p. 163), can contribute to developing appropriate interview questions and conducting interviews. Bonner and Tolhurst (2002, pp. 8–9) outline three advantages of bringing insider knowledge to a research project: a superior understanding of the group's culture; the ability to interact naturally with the group and its members; and a previously established and therefore greater relational intimacy with the group. However, there are possible disadvantages: for example, greater familiarity can lead to a loss of objectivity (Breen, 2007, p. 163) or an assumption by the researcher that they know the answer to their own questions (DeLyser, 2001). However, Breen argues that that insider positions are especially appropriate in giving "'voice' to the informants within the research domain" (2007, p. 164).

Both Breen (2007) and Hodkinson (2005) argue that to categorise all research as "insider" or "outsider" is "based on 'deceptively simple' notions of identity and status" (Hodkinson, 2005, p. 132) and that neither term adequately describes the role of many researchers. I acknowledge my position of familiarity in this research as a former music business educator, musician and industry professional; and as a current managing director of a private provider institution specialising in creative industries courses (including music and music business). This subsequent accumulation of "insider" knowledge affords me the advantages and disadvantages outlined above, including a deep understanding of the culture of both interview cohorts.

Chapter 4

Music industry workers

Introduction

This chapter considers the results of interviews with music industry workers and their perceptions of music business education. It commences with an overview of participants interviewed and moves on to consider themes that emerged. It considers the skills and attributes that the interview participants identify as being required to develop a successful career in the music industries. The attributes and skills are compared and aligned with generic and entrepreneurial skills and attributes, and considered in relation to other studies where skills and attributes were identified. The chapter also considers the interview participants' views on course content and the value of music business education as contributing factors towards preparedness for entering into a career in the field. A full list of questions used for the industry interviews is provided in Appendix 6.

Interview participants

A total of eighteen interviews were conducted with experienced, senior industry people with long careers and a broad range of knowledge. Participants included CEOs; entrepreneurs who own or have owned businesses; owners of iconic music venues; a well known, award-winning and chart-topping artist; and senior executives within the music industries. This section reports on industry responses to an interview question that asked for interviewees' brief personal history, how they came to be in the music industries, and their previous work experience and education. Also, question 13 was relevant here – "Thinking about people who

you know that work in the music industry, what similarities do you share in terms of background, education and so on?" – in terms of understanding the perspectives of this particular group, and for broadly understanding demographic and other similarities that help to define this group.

Table 1 below provides further information regarding the participants, including their age range, gender, current role, current level of position and number of years of experience in the music industries, and the size of the organisation in which they work.

Table 1. Demographic overview of industry interview participants.

Participant no.	Est. age range in years	Gender	Current role	Leadership role Yes/No)	No. of years in industry	Size of organisation
1	40–50	Male	Venue owner	Yes	10–15	Mid (20–200 employees)
2	20–30	Female	Program manager	No	5–10	Mid (20–200 employees)
3	30–40	Female	Booking agent	Yes	15–20	Micro (1 or 2 employees)
4	60+	Male	Arts manager	Yes	30+	Small (less than 20 employees)
5	30–40	Female	Musician	No	20–25	Micro (1 or 2 employees)
6	50–60	Male	Head of A&R	Yes	30+	Large (200 or more employees)
7	50–60	Female	Music publishing	Yes	30+	Mid (20–200 employees)
8	50–60	Male	Festival programmer	Yes	30+	Mid (20–200 employees)
9	40–50	Female	Artist manager	Yes	25–30	Small (less than 20 employees)
10	40–50	Male	Distributor	Yes	25–30	Mid (20–200 employees)
11	50–60	Male	Performing rights organisation	Yes	30+	Large (200 or more employees)

Participant no.	Est. age range in years	Gender	Current role	Leadership role Yes/No)	No. of years in industry	Size of organisation
12	50–60	Male	Studio owner	Yes	30+	Micro (1 or 2 employees)
13	40–50	Male	Peak body	Yes	20–25	Small (less than 20 employees)
14	50–60	Female	Performing rights organisation	Yes	30+	Large (200 or more employees)
15	40–50	Male	Large-venue manager	No	25–30	Large (200 or more employees)
16	40–50	Male	Booking agent	No	25–30	Mid (20–200 employees)
17	30–40	Male	Content licensing	Yes	25–30	Mid (20–200 employees)
18	40–50	Female	Musician	No	20–25	Micro (1 or 2 employees)

Of the eighteen participants, only four were under 40 years of age and fourteen participants were aged 40 years and above. Eleven participants were male; seven were female. Thirteen are currently employed in senior positions as CEOs, directors and general managers. Those who worked in independent organisations (for example, a small booking agency) did not identify themselves as a senior staff member or hold an official title as a CEO. However, they have been identified as such because they fulfil the CEO role and hold senior responsibility for the organisation. Three participants were employed in non-leadership or mid-level roles, and two participants identified themselves as musicians who did not identify with any level of employment.

Participants exhibited a wide range of education backgrounds. Ten were university educated (two at postgraduate level), while eight had completed only high school. Those who did complete a university degree were found to have completed it in a largely unrelated field to music, the most common being politics (three participants had at least commenced a

politics degree). Two had qualifications in what could be termed related arts or arts administration and an arts/economics double degree. However, none had completed any formal music business training at any level (see Figure 6).
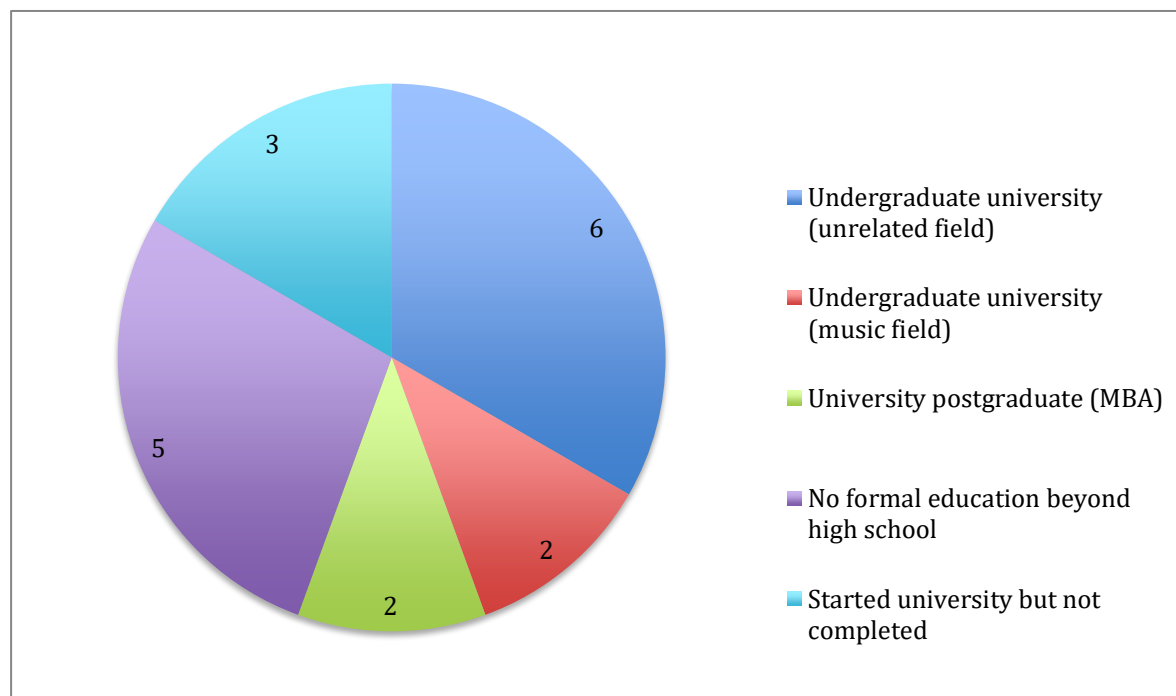
Figure 6. Highest level of education achieved by industry participants.

There were four common modes of entry into music industry careers (see Figure 7): the young entrepreneurs who began their careers by starting their own music business, most commonly in artist management; the older entrepreneur who changed careers later in life and began a music business; the practising musicians whose careers evolved from the role of performers into careers in music business; and those who started their careers in low-level jobs, by answering newspaper job advertisements, volunteering at festivals or working in a music retail store (for example). These responses show that pathways for professionals into the music business (at least for this interview cohort) are not primarily connected to their educational attainment. None of the industry participants saw their education as being directly responsible for or contributing to their pathway into the music industries.
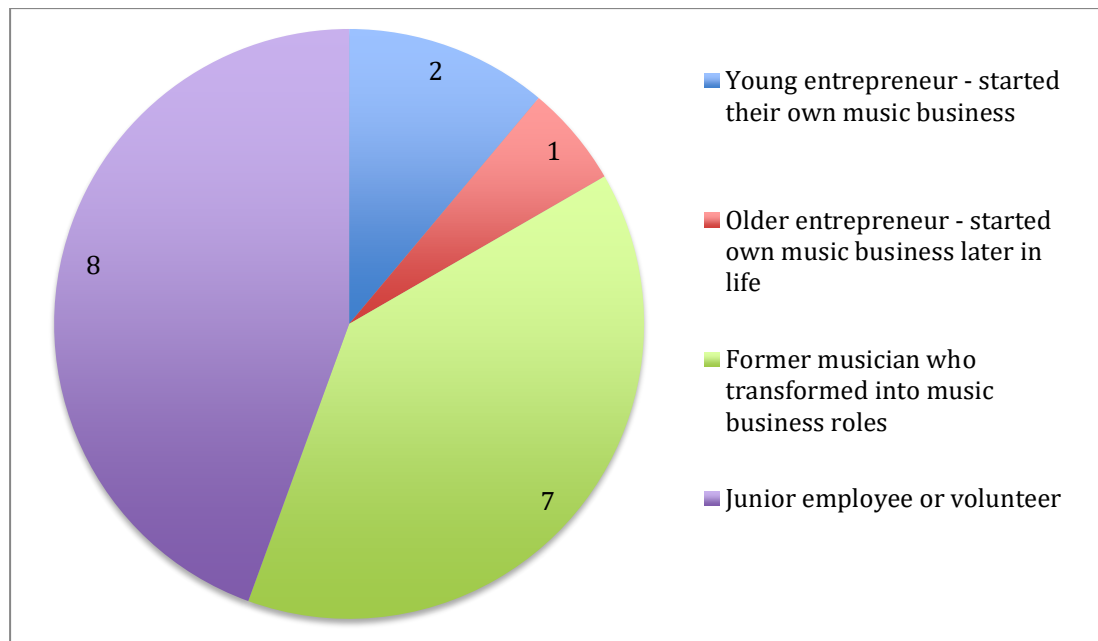
Figure 7. Modes of entry into music business careers for industry interviewees.

In response to question 13 – "Thinking about people who you know that work in the music industry, what similarities do you share in terms of background, education and so on?", industry participants largely considered themselves and their peers to come from a wide range of backgrounds. They did not identify a common experience for entrants into the industry in terms of education, their path into the industry or other shared values. Ten respondents suggested that they were unaware of the backgrounds of others in the industry as it was not a common topic for discussion, and industry participants largely considered backgrounds to be irrelevant: "back in the old days you didn't even know what people did or what they studied" (Industry Participant 13). "Disparate and varied" were common themes that emerged when participants were asked to consider what similarities they shared with their peers in terms of education, entry into the industry or family background:

> There are some people that have come in from the business world, have done either
>
> accounting or those other business-type educational backgrounds … There are
>
> some that have just had no education, have just come through being publicans and

ended up having live music venues because [they] thought that was a good little business to get into. Some people have just done it for the passion and I know there's lawyers out there that are running venues – just wanted to get out of law and loved live music. (Industry Participant 1)

Most of them are people that have kind of almost had the industry choose them rather than choosing the industry, and have just kind of stuck at it. I don't think many of us have formal music industry education. Quite a few people do have tertiary educations, but usually in completely different things, like my wife who was a festival director for a long time, and manager, who has a very useful degree with honours in natural resource management. I know my MD … has a degree, I believe, from Oxford in – I think it's politics and philosophy. Yeah, it's a disparate bunch but most of the people that have been doing it for a long time have either started with their own act at some point – as in an act that they are in – [and] managed their own band, and then decided they had a skill for it or they have been like me and kind of ended up being a manager by misadventure and got good at it over time. (Industry Participant 6)

One participant suggested that a lack of education in the field was the only common link between his peers: "There's not a common thread between us, I don't think … no one has done a music business course" (Industry Participant 10). This diversity of background may represent something in common in itself. There is a shared sense that there is no single path to a career in the music industries. The lack of shared experience is the opposite to what was found in one study of music industry decision-makers. Among his respondents from within the British music industry, Negus (2002) was able to see a shared background, class and education:

Recruited into the music industry during the 1960s and early 1970s, most senior executives are middle class, white males who have received a privately funded

education at "public schools", or attended state grammar schools, and completed

studies at university. (p. 512)

While Negus's research specifically gathered data on class, this study did not. Respondents did reveal that they were disparate in backgrounds, education and motivations to join the industry. Part of the intent of the question that elicited these responses was to help to establish the field and the positions that this group of individuals hold within the field. It does perhaps assist them in maintaining their position in the field to suggest that there is no path that can be taken to guarantee entry. By denying a clear path to entry or any shared background, industry workers protect their positions in the field and maintain the mystery as to how to best fit in and be prepared for an industry career. For example, Industry Participant 6 spoke about "the industry choosing you rather than you choosing the industry", implying that a music industry career is more likely achieved by chance than by following a set career path; there is some degree of mystery as to how to go about starting a music industry career when "the industry chooses you". The age ranges and experience of the participants do indicate that almost all belonged to an era in which qualifications were not seen as a standard pathway, and that their careers were established at a time when music industries revenues were higher than they are today.

Knowledge of music business education

Question 3 was concerned with respondents' current understanding of music business education and their perception of its value: "Do you think it is of any value in gaining a music industry career?" Question 4 asked: "Have you had any contact with people who have studied music business (at any level) or music business teachers/educators?" Both questions were aimed at determining aspects of the interviewees' previous contact with music business education to explore how much they had been exposed to music business education and in what capacity. Question 4 aimed to determine interviewees' own personal views about the

value of education as a valid path to gaining a career in the field. Nine of the eighteen respondents had no knowledge, or little knowledge, of music business education. Six respondents discussed their different institutional knowledge (university, TAFE and private providers). Four of the six respondents who had some knowledge of music business education named providers or provider types, while the remaining two respondents referred to broad category ranges (government or private, for example). None of the respondents mentioned course levels (Diploma, Advanced Diploma, degrees and so on); they were more interested in the quality of the provider than the level of the course or the course content:

> I personally put quite a high value on the TAFE courses, only because I have a
> personally slight bias about some of the commercial providers, only because of the
> motivation … you know, that's just a personal view about education generally …
> I'm very pro-education. I think there's a lot of people in the business that aren't.
> (Industry Participant 11)

These responses indicated that the respondents have had limited engagement with the field of music business education, although a small number of respondents mentioned specific content they thought might be likely to be found in courses:

> For someone that doesn't have any experience, I definitely think it's worthwhile
> going in and just getting an understanding of the fundamentals from publishing to
> recording, to touring, merchandise, sponsorship, all the elements … all the pieces
> of the puzzle, the pie, and how to … look at the industry as well, where does [*sic*]
> all the revenue streams come from. (Industry Participant 9)

These responses lacked detail of what the existing courses entailed. Where content was referred to, there was a focus on copyright and publishing, and artist management as areas that are likely to be covered. There was also a focus on practical outcomes – "doing" things and building networks. This suggests that the perceived value in music business education

comes from understanding that core concepts can be taught via music business education, but they need to be enhanced or reinforced by undertaking practical experience, building networks or gaining a depth of knowledge that cannot be easily obtained in an education setting:

> You can learn theoretically as much as you can, but I think that support of an industry, or the support of feeling like your network is there, is one of the major, major things, and if that comes in the form of peers – industry peers or a mentor, or something. (Industry Participant 2)

Past contact with music business education or educators

The participants were asked in Question 4 whether they had "contact with people who have studied music business (at any level) or music business teachers/educators". This question sought to determine the amount of contact with music business educators, students and course providers. Eleven of the eighteen participants had experienced no contact with students at all, with two noting that it may be possible that they had some contact with students, but that it was not a topic of discussion among industry workers: "I'm sure that there are people that have formally studied that kind of thing, but I guess, it's not something that once you have completed it or in your role you talk about all the time" (Industry Participant 2).

Seven participants had experienced contact with students and although it was not part of the question, four of those seven provided a positive assessment of their interactions with students:

> Certainly plenty of the artists' agents and managers, and some of the younger acts who come through here, definitely have been through tertiary courses that have included some music business, and generally, in terms of what those people provide to you as a venue in advance, is a long way ahead of those who haven't. What you get is very well-written copy; good-quality images; clear timelines about

their bump-in, their set-up, their delivery of their show. Their level of organisation and communication is very apparent, and they provide everything we need up-front, and if there's anything that we need to deal with them, it's usually quick and easy. (Industry Participant 15)

One participant, an A&R executive at a major label, provided an unprompted negative assessment of their interactions with music business students: "I have employed management students once or twice … it hasn't been a pleasant experience for either of us" (Industry Participant 6). The interviewee had previously stated, in Question 3:

Whenever I have dealt with someone who has done a degree in music industry management it felt like they were doing what a course had told them to do, rather than what the artist needed to do, or what I needed them to do. And management in particular is a role which we are generally making up as you go along. (Industry Participant 6)

While industry participants had limited interactions with students, fourteen of the eighteen participants did have some contact with educators. Eight were meaningfully involved in course-related industry advisory groups, course development, giving guest lectures and participating on educational panels within institutions, and assisting in accreditation processes. Six participants had some limited contact with educators, such as hosting a class in their workspace or having a close association with someone who was teaching. For example, Industry Participant 10 stated that "a number of people that we work with in their role as band managers are also tutors or lecturers at music business colleges". Another described how "One of the bands I book [has a member who] teaches music at Collingwood College, and he brought his class around … I did a little bit of a talk for them" (Industry Participant 16).

This level of engagement, although often ad hoc or occasional, aligns with the previous answers on the participants' limited understanding of provider types, course levels,

content and learning outcomes. This lower level of engagement with education suggests nonetheless that those within industry are keen to be and are involved, but don't have a clear picture of the sector as a whole. This is to be expected, given their intermittent involvement through the occasional guest lecture or membership on a course-development committee. For example, Industry Participant 12 discussed the typical forms of involvement:

> I would go out to Macquarie Uni and be teaching sort of degree students there who were not necessarily involved in the music business, but it was a course that many different students came to, and that was actually a thing on copyright, versus going to a TAFE course at Ultimo and doing a talk there one time to first-year students.

Constructions of successful music industries workers and music business education graduates

Industry interviewees were asked to recount a number of skills and attributes that graduates from music industries courses, or others looking to create a career path in the music industries, would require to develop successful careers. Question 9 asked: "Can you identify four to five skills or attributes that you think are essential for people to have to work successfully in the industry?" Question 10 asked: "Given the changes in the industry, are there any particular skills which people should have now that they didn't have to have years ago?" These questions were designed to identify the relevant skills and attributes required for careers in the field, and for later comparison (in Chapter 5) with curricula offered by education providers. These questions assist in analysing how industry interviewees relate pathways to skills and attributes. For the purposes of grouping the responses, "skills" are defined as "learnable behaviors … (the how to do)" (Matthews & Brueggemann, 2015, p. 10). This is to be distinguished from an "attribute" or general personality trait, defined by DuBrin, Dalglish and Miller (2006, p. 29) as "a trait that is observable both within and outside the

context of work. That is, the same general traits are related to success and satisfaction in both work and personal life".

Attributes and skills

The open-ended question asking participants to list essential skills and attributes was allocated into one of two categories: those that most closely aligned with skills; and those that most closely aligned with attributes. The responses to this question were disparate. In order to make the sub-sets larger, they have been grouped into broader categories, or categories containing similar concepts. The three most frequently cited attributes that interviewees believed to be key in determining a successful music business career were: showing perseverance and tenacity; being flexible and resourceful; and having an outgoing personality with superior interpersonal skills. In addition, likely markers for developing a career in the music industry included a passion and love for music; being creative and having good artistic judgment; being hard-working and reliable; showing humility and integrity; and being an active participant in the industry. (See Figure 8.)
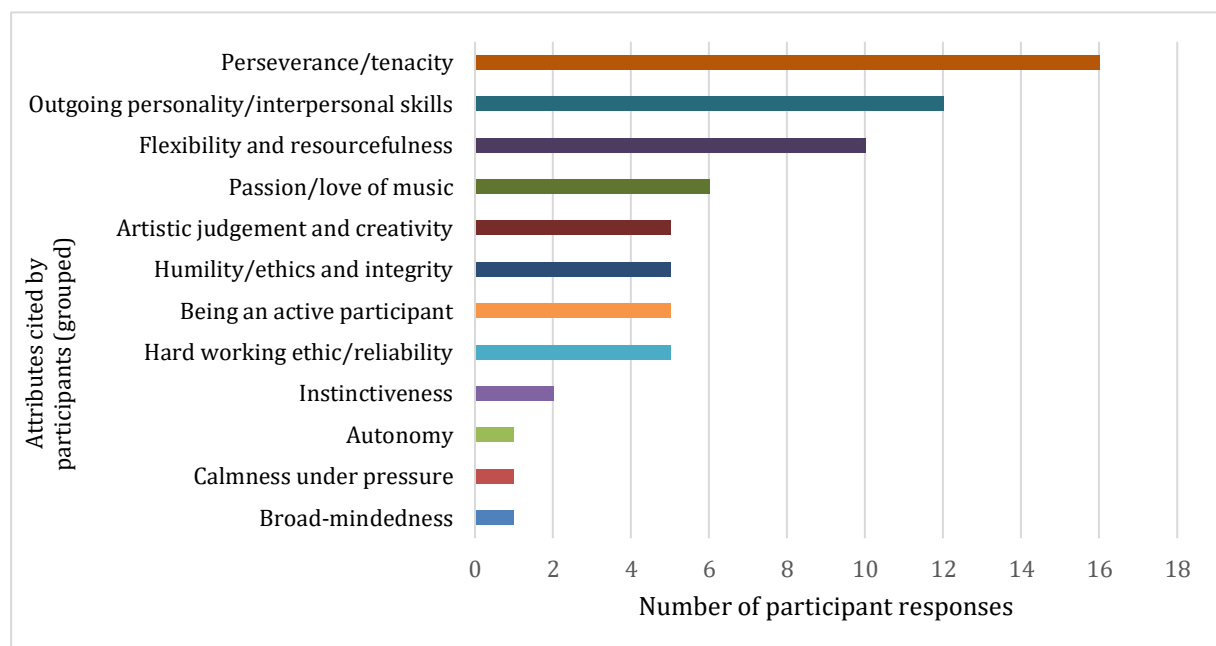
Figure 8. Industry participants' identified attributes for gaining a career in the music industries.

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The discussions about "perseverance" and "tenacity" included the need for entrants into the field to be persistent and not give up on pursuing a career because it was unlikely to come easily:

> This isn't an industry where you can just do something once, put it out there and expect it to work. You have to keep banging on the same doors, pushing the same message, refining that message and refreshing it constantly. (Industry Participant 15)

Once a job role has been secured, "perseverance" is important in ensuring that a career path can be developed further:

> Perseverance – just in terms of getting into that first really good job, and once you're sort of in there and you're doing a good job with a respected person in the industry … [in] the main industry that we talk about, you could almost say [that] there's a key hundred, hundred and twenty people or something like that [who] kind of talk to each other. And if you impress one of them – these people are always talking to each other – then you can make your way up the ladder. If you're a really good worker, no one's going to want to let you go, but there are sort of opportunities there, so perseverance to get into that first position where you'll be recommended. (Industry Participant 13)

As the CEO of a peak music industry organisation, Industry Participant 13 speaks to the need to impress the right people. He observes that the music industries are relatively small and that perseverance and tenacity are needed not only for securing an initial job, but also to apply on the job on a daily basis. If these attributes are the most highly sought-after in the industry, they will be noticed, and those in possession of those key traits will be valued by the wider industry.

The second most frequently cited attribute that interviewees believed to be key was having an "outgoing" personality with superior interpersonal skills – this was cited twelve times. This included working as part of a team and was often mentioned as just being "easy to get along with" in an industry where there can be overbearing personalities:

> I think another attribute would be [to be] personable. It's an industry with a lot of big personalities, and dare I say egos, so people that understand ego-play and … communicating to those kinds of people that are attracted to the music industry. (Industry Participant 5)

Industry Participant 5, a well-known artist herself, recognises that the right set of interpersonal skills (being personable) helps with working with those "ego"-driven personalities that a music industry worker might encounter. A related suggestion was the need to have a "gregarious" personality (Industry Participant 12); others referred to perhaps finding the balance between the "outgoing" personality and demonstrable ego:

> I think you need to be an engaging and friendly kind of person. We see some people who come through our venue – performers, but in the artist manager side – who are surly, unfriendly, difficult to work with. Those sorts of people – [it] is very difficult to operate with them. We also see technicians who just love the operating side of their work but don't like dealing with the customers, dealing with the audience, dealing with the performers, and that's a really essential part of being successful. (Industry Participant 15)

The third most cited attribute group was being "flexible" and "resourceful", suggested ten times by the participants. These responses included statements about being "malleable" (Industry Participant 2); being "enterprising" (Industry Participant 4); and having the ability to "think on your feet" (Industry Participant 6). The strongest theme in these responses was the need to be flexible in a fast-paced and changing environment. Industry Participant 14

believed that "You have to be flexible … and open to change, because the business changes so much". In addition, Industry Participant 5 suggested that:

> You can have professional flexibility that may go against your sort of personal grain, because the people I've seen that succeed are often quite able to think and change plans quickly when things are out of their control, so [a] creative response to, like, you know, things going wrong (Industry Participant 5).

This ability to "roll with the punches" (Industry Participant 6) was seen as an indicator of being able to have a long-term career. This is possibly heightened in the digital era, where the music industries have undergone rapid change (as discussed in Chapter 1). As outlined in the demographic section of this chapter, 77% of the participants in these interviews were over 40 years of age, with 72% employed in senior-level positions as CEOs, directors and general managers. These people are likely to have survived major upheaval and volatile working conditions in their own careers. Possibly rating being "flexible" and "resourceful" is a way of recognising their own ability to adapt to change and maintain long term careers.

Many of these attributes could be applied to most industries or workplaces. Responses related to having a "passion for" and "love of music" and being an active participant (e.g. to "go to gigs", cited by Industry Participant 5) applied specifically to the music industries, but these were not part of the three most common answers. These attributes can also be seen as being fairly generic (with the exception of "generalist music industry knowledge"), but are also related to attributes linked to successful entrepreneurs. However, as with this participant group, such attributes can be broadly connected to meanings and practices of "entrepreneurship". The list of attributes identified as predictors of success had more in common with those that appear in literature relating to entrepreneurship (regardless of sector) (e.g. Filion, 2011; Poorsoltan, 2012, p. 85) than with assessing the balance between artistic and business activities. These findings also have some similarities with Hannan (2003), who

interviewed industry workers about specific job roles and included consideration of skills and attributes required for various job roles within the music industries. Hannan lists generic or entrepreneurial attributes such as "attention to detail", "flexibility", "business acumen", "enthusiasm", "leadership" and "entrepreneurial flair" as being key attributes for specific job roles (2003, pp. 145–176) (see Appendix 3 for the detailed list). Hannan (2003) also lists attributes specific to the music industry such as "appreciation of genre", "being active in the music scene", "being aware of new (music related) trends" and "having an 'ear' for musical quality" (pp. 145–176). Dumbreck (2016, pp. 30–31) also lists "innovation", "risk-taking", and "ambition" or "determination" as the essential attributes of a music entrepreneur.

There is also some crossover with Bennett's study that interviewed ten music industry performers and music business professionals, and asked them "to identify personal attributes that were perceived as crucial to the achievement of a sustainable career" in music (Bennett, 2004, p. 58). Her interviewees believed that "confidence and strength", "openness and adaptability to change", "motivation and drive", "resilience/determination" and "enthusiasm/passion for the field" were important attributes. Bennett uses her findings to argue that courses need to include more training related to music business; in terms of graduate skills and attributes, she suggests that "despite possessing high levels of performance skill, [music] graduates appeared largely unable to manage their own businesses or effectively promote their product and skills" (Bennett, 2004, p. 58). The comparisons with my music industry participants are instructive, and suggest that there are few differences between music industry careers and the construction of the entrepreneur outlined in the literature review. Howkins (2009), Kolb (2015), and Timmons and Spinelli (2009) find similar lists of attributes that are common to entrepreneurs in general and to entrepreneurs in the creative industries. For example, Timmons and Spinelli (2009, pp. 42–46) identified "commitment and determination"; "courage"; "leadership"; being "opportunity obsessed"; having high tolerance

of risk, ambiguity and uncertainty; being "creative"; and being "motivated to succeed". There are obviously shared attributes with the music industries. Entrepreneurial research has reinforced that such traits can be learned and practised, and eventually mastered. Entrepreneurship attributes can be taught to some degree; while entrepreneurs are "born" with certain character traits, there are other behaviours and attitudes that can be "acquired, developed, practised, and refined through a combination of experience and study" (Timmons & Spinelli, 2009, p. 45). In the next chapter, I explore the content and the approaches that educators adopt in delivering content, in order to understand how educators see their roles in educating "entrepreneurs" rather than people suited only to music industry work. This will be explored further when reviewing specific curricula to uncover where entrepreneurial skills and traits are taught.

Industry participants' perspectives on skills

Industry interviewees were also asked to "identify four to five skills or attributes" that they considered to be "essential for people to have to work successfully in the industry" (Question 9). Participants were not asked to separate their answers into "attributes" or "skills", perhaps making it difficult at times to ascertain the participants' precise definition of skills and attributes discussed above. Industry participant responses were also drawn from Question 2, "What do you look for to determine if someone has what it takes to make it in the music industry?", and Question 10, "Given the changes in the industry, are there any particular skills which people should have now that they didn't have years ago?" Figure 9, below, shows the required skills mentioned by participants across the three interview questions (Questions 2, 9 and 10). As with the section on attributes, the responses to these questions were, at times, uneven. In order to make the sub-sets larger, they have been grouped into broader categories, or categories containing similar concepts.
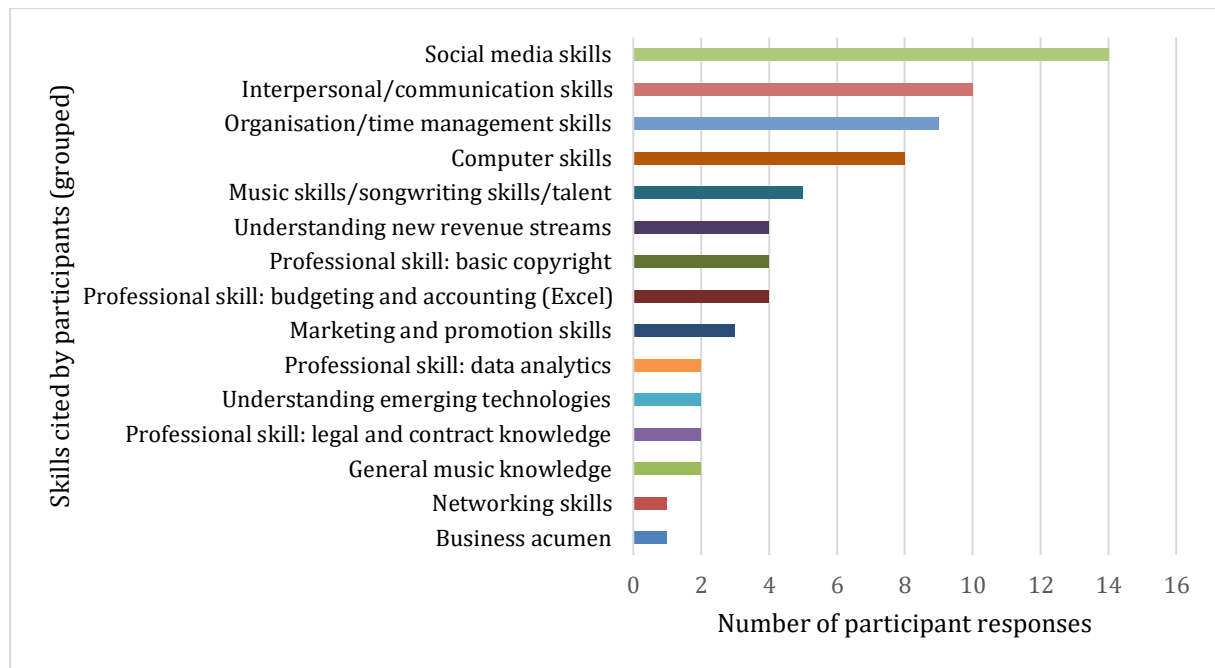
Figure 9. Industry participants' self-identified skills for gaining a career in the music industries.

The most referenced skills required for people looking to develop a career in the music industries were "social media skills", followed by "communication skills", "time management" and "computer skills". While social media and computer skills are defined here as two different categories, it is feasible that these two sets could be viewed as "online or general computer skills". "Social media skills" relate to computer-based work in marketing, promotion and data management, in accordance with emerging media industries technology. However, social media and "computer skills" arguably require quite different skill sets. While both relate to computer work, social media management is largely a marketing activity (Simpson & Munro, 2012, p. 358). "Computer skills" can also refer to mastery and use of software programs, database management or similar administrative program activities. For the purpose of this study, "social media skills" and "computer skills" are being treated as distinct areas. Similarly, "communication skills" here could arguably relate to an artist (and/or their staff) being required to communicate directly to audiences and other industry professionals

via social media. However, the responses relating to communication were more focused on communication with other industry workers:

> You need to have a very broad set of communication skills. You need to be able to communicate with all sorts of different operators within the music industry who communicate in different ways, and at different levels, and have different agendas and perspectives that they're coming from, and you also need to be able to communicate a very clear message out to an audience, usually through gatekeepers who can complicate that process. (Industry Participant 15)

There is some evidence that a combined category of computer-based tasks that include the management of social media, computer skills and communication would be possible. For example, Industry Participant 9 sees the need for workers to combine social media platform skills with general digital skills:

> Definitely digital [skills] – be fully across, aware, know-how and to implement everything on digital platforms, with Facebook, Instagram, Google, Spotify, all those sorts of things. Anything to do with digital, they definitely have to be skilled in that area.

However, for the purposes of this study they will be viewed as three separate categories.

These responses are broadly in accord with the competencies defined by Matthews and Brueggemann (2015, p. 10) as "skills (the how to do)", "knowledge (the what to do)" and "attitude (the wanting to do)". Yet it is difficult to clearly mark each as a distinct category, given the overlapping understandings among participants, and where more generic skills clearly apply to a range of industries and roles. Indeed, it is not unknown for music companies to outsource accounting, marketing and other related activities. Similarly, many of the listed skills (interpersonal/communication skills, organisation/time management skills, computer skills, networking, and business acumen) are generic in the sense that they are

arguably required to develop a career in any industry. Skills that apply more specifically to the music industries are "social media skills", "music skills/songwriting skills/talent", "understanding new revenue streams", "marketing and promotion skills", "understanding emerging technologies" and "general music knowledge".

There are, then, what can broadly be termed "professional skills" that speak to very specific roles and knowledge required for specific roles within the music industries: understanding copyright, budgeting and accounting, legal and contract knowledge, and data analytical skills. They would not be required of every music industry worker; in particular roles they are of great value in-house, which precludes the need (as discussed above) to outsource them. Again, these results show similarities with Hannan's list of required skills needed for music business-related roles, with the most common skills suggested by Hannan including "communication skills", "generalist music industry knowledge" and "business management skills" (Hannan, 2003, p. 3) (see Appendix 3). Bennett (2004, p. 57) found that 25% of musicians listed "business skills" as the most crucial factor in a sustainable music career. Dumbreck (2016, p. 38) finds that a range of skills is required by the music entrepreneur "in order to maximize his/her chances of success (self-belief, networking skills, bartering and negotiating, understanding and learning from failure, passion)". Hannan, Bennett and Dumbreck don't go into the same level of detail as applied in this study, but they all returned similar answers: in order to achieve a successful music industry career, "business skills" rank highly in the relevant literature, including creative industries studies.

Interpersonal and communication skills, along with business and time management skills, are common themes. Kolb (2015) discusses the broader creative industries skills and lists organisational skills as "needed to be a successful entrepreneur" in the creative industries, although notes that "perhaps the most crucial quality for a creative entrepreneur is time management, including the ability to prioritise and maintain focus" (p. 31), drawing

further similarities with this study that found time management to be the third most commonly quoted skill.

Value of music business education courses

This section explores common themes derived from the industry interviews on undertaking music business education. I was particularly interested in how participants made connections between perceptions of value, and their understandings of course content. Question 5 asked: "Do you think that having an education in the area of music business would help a person develop a career in the music industry? Why/why not?" The question sought participants' thoughts on whether having an education in the field was required to develop a career; and to what degree an education in the field was valued by them personally. Question 6, "How do you think music business qualifications are regarded in the industry?", sought to investigate to what degree the participants felt that their personal views aligned with wider industry views. In addition, Questions 3 and 7 ("What is your current understanding of music business education? Do you think it is of any value in gaining a music industry career?"; "Do you make distinctions between people with music industry qualifications and those without qualifications?") further assisted in exploring the fundamental value of music business education in terms of cultural capital that a student might gain by completing a course.

Studying music business education was seen as a valuable and worthwhile path by ten of the eighteen participants. However, only one participant gave unqualified support in suggesting that music business education is an essential path to a career:

> I think music business education is absolutely essential and, in fact, contemporary
> music education is probably the best out of all the arts at the moment at engaging
> with the business aspects of what graduates are going to need to operate a
> successful small businesses [*sic*] and sole traders out in the world. (Industry
> Participant 15)

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A more common theme was that the courses were of some value in providing useful, broad overviews of the industry and exposing students to a variety of industry perspectives and understanding of job roles. Industry Participant 2 provides an example of this kind of response:

> I think that might be really good if you kind of have this broad understanding that you want to be part of [the music industry] but aren't sure where you fit in yet. It might give you a good kind of base to try lots of different areas … [to gain] a basic understanding of different roles within the music industry.

The courses were perceived to provide an advantage in a competitive environment. Displaying a willingness to undertake training in the field, at any level, and commit a certain period of time and effort to understanding the music industry, were viewed as giving a person a competitive advantage in what is considered to be a competitive job market:

> It shows that a person wants to get into the music business and that in their mind it is very important, and that they're going to come with their Certificate, their degree, or their Diploma, or their Certificate IV, or whatever, and they believe in it and they believe that they're going to be ahead in having an advantage in getting a job. I see that that's a commitment from them, and that's what I like about the person that's done it more than what they bring, as far as knowledge. (Industry Participant 7)

> I think it would [help a person gain a career in industry] because I think it's competitive, for a start; lots of people want to be in this industry so anything you can do to say, "I've got that covered; yes, I've educated myself in all these areas, not just the creative or not just the PR. I don't just talk a good talk but I've actually studied broadly, including the business areas." I don't see how that would ever hold anyone back. I would think it would be a pro. (Industry Participant 5)

The idea that such courses are fairly benign – "I don't see how that would ever hold anyone back" – is taken further by Industry Participant 2:

> I'm sure it wouldn't hurt. I think any learning is valuable and I think if you've got the space to go and really commit time to going and learning it properly in a formal environment with industry teachers, I can definitely see benefits to that.

The sentiment that "it wouldn't hurt" was often repeated, but was not given as the principal answer to the question of value of music business education.

Question 7 asked: "Do you make distinctions between people with music industry qualifications and those without qualifications?" The majority of respondents stated that when reviewing the résumés of job applicants, those with qualifications in music business are not clearly considered as more employable, or perceived as having a clear advantage over job applicants with no education in the field. Again, there was some reluctant or qualified support. Industry Participant 17 explains that the study itself might make a résumé stand out, but would not be seen as an indicator that the person is industry- or job-ready. Rather, it was an indication of the kind of character that the person is likely to be:

> It might come down to character – it'll certainly help. I mean – you know, it's that thing. The Diploma – you will look, you will notice it and … what it demonstrates to me is less about the fact that they've got the skill but the fact that they give a shit and they're getting the knowledge. You see the subtle distinction there? It's like this person then cares about trying to advance their understanding of the industry and I'll pay that. Whether or not they have an advanced understanding of the industry would be tested in working…(Industry Participant 17)

Similar reluctant support was given to courses due to a number of other factors, including the rate of change in industry leading to education becoming quickly outdated; the lack of jobs

available, leading to many graduates not being employed; and the number of examples of successful careers achieved by people with no education in the field.

Eight respondents offered a positive, qualified response based upon competitive advantage. In this sense, the individual would be more "job-ready", more suited to "new" roles or more "professional" than someone with no qualification, because those with no previous education experience would be less likely to be innovative and would be more resistant to change. However, even these positive responses suggested that the qualification at best provides a small competitive advantage: "If I'm lining up two CVs, [and] one has a degree but one doesn't have any relevant experience, then I think the person with the degree would have a head start" (Industry Participant 14). Other positive (qualified) responses referenced the need to ensure that the course content covers key elements (discussed separately in the section below on course content). Even where course completion was seen to provide some value, some argued that it was not essential, as there were "arguably more people who are working in the music industry that haven't had any formal … training whatsoever" (Industry Participant 18).

Overall, then, the dominant collective response amounted to a lukewarm validation: while it was okay to study, it would not guarantee a job, and it was no substitute for experience, skills or networks. Indeed, half of the respondents felt that having a qualification in the field offered no advantage at all. One CEO argued that "I don't think we have the scenario of … 'Oh well, let's get them because they've studied at Harvard' … So no, I don't recall any extreme positive comments about music business education in my journeys" (Industry Participant 11). The clearest and most repeated reason given against courses was that education on its own was not an adequate way to prepare someone for entry into the music industries. Instead, aspiring industry workers were better off gaining first-hand "real-world" experience:

Nothing will ever beat the experience of actually going out and doing it. So, study as much as you want, but you really need that practical experience. (Industry Participant 19)

It's like you can train all day long until you get out in the field, [and then] it's an 80 per cent increase in [skills and knowledge of] what's required. (Industry Participant 1)

When I was doing my marketing degree and stuff, books don't tell you how to deal with a crisis or when something goes wrong. They might give you a few ideas or examples and this is what they did to fix it. But real-life situations are the best learning tools. So if you can do both, that's good. (Industry Participant 9)

This attitude possibly reflects the lack of music business education in the backgrounds of the participants themselves (only two of the interviewees held qualifications that could even slightly be related to music business education). Other negative assessments suggested that a student could in no way be adequately prepared for the kind of practical work that they would likely find themselves doing in the music industries, because courses do not provide the kind of "real-world" experience required to work in industry. This indicates that some didn't see music business education outcomes as being aligned with industry needs.

However, three respondents suggested that experience combined with education was a preferred model. One industry participant proposed a formula for the perfect employee: a mix of coursework and five to ten years of experience in the industry, because a mix of credentials and experience is "pretty good" (Industry Participant 1). In comparison, when "somebody's a lot older who's had no education but has learnt everything on the job", they may have "a lot of experience, but they're also set in their old ways" (Industry Participant 1). This pointed to attaining "real-world" experience, either by doing an internship as part of the course, or gaining practical experience in another form (such as getting out to gigs and networking).

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Practical experience was also related to the building of character traits such as "instinct" and "intuition". Especially in university settings, this could not be gained in the classroom, "simply because of the way that universities are structured and the need for a strong theoretical component" (Industry Participant 4).

Broader industry perspectives on music business education

Question 6 explored wider industry perceptions of music business education, and looked to explore the degree to which the participants saw their views reflected in wider industry views, by asking: "How do you think music business qualifications are regarded in the industry?" While five responses indicated that the participants were reluctant to speak on behalf of the industry, saying that they didn't know what the wider industry views were likely to be, the majority of respondents suggested that music business education was not held in high regard in the industry; that it would not help a person gain a career in the field; and that having an education in the music industry would not give a competitive advantage. In all there were fourteen negative comments regarding wider industry views and just three positive comments. Industry Participant 9 provides a fairly typical answer:

> I don't think it matters … I've never heard of a label or a company in the industry
> hiring someone because they've done a course. It's more so they're hiring that
> person because they've shown to have good nous or good understanding or a good
> ear for talent in that area.

This largely negative assessment of the wider industry does not fully match the participants' own views of music business education, which were more positive. Studying music business education was seen as a valuable and worthwhile path to an industry career by ten of the eighteen of the participants but, as noted earlier, these positive comments were largely

cautious in their approval of music business education, which they regarded as out of step with broader perspectives across the industry.

Three participants suggested an historical bias against education in the music industry:

My boss, who is one of the guys that started this company and 40 years ago, would probably not see any benefit in it, because he would have thought – he'd think that this is something that can't be learned. And I guess that has something to do with it, perhaps. Age and demographic is probably – dare I say it – a part of it, and I think what we call "old-school" guys. (Industry Participant 16)

The attitudes of the "old-school guys" perhaps reveals that participants are potentially considering past views held by the "elders" of the Australian music industries. The quote above is referring to one of the most well-known music industry pioneers in Australia, who started his career in the 1970s, a time when directly relevant education in the field would have seemed inconceivable. Three participants recognised that despite wider negative industry attitudes, there was a growing reputation and regard for music industry courses:

I think they're probably not as highly regarded as they should be, but I think they are becoming more regarded. More and more people are coming to interviews with "I've just done this course, I've just done this course" than I saw 20 years ago. (Industry Participant 1)

There is some limited consensus about courses as a valid industry pathway and/or an advantage in a highly competitive field. This qualified, cautious support perhaps reflects a slowly changing view of increasing relevance as both jobs and industries become more complex. This was borne out by the participants' emphasis upon training being of some use particularly for job roles involving new technologies. Simpson and Munro provide a helpful summary of this position:

No degree course, certificate or diploma can guarantee that anyone can actually

"manage" anything. Nevertheless, it is no longer true that the best university for a

[music industry artist] manager is the University of Hunger and Hard Knocks. The

music business has become sophisticated. Successful managers have to possess

much higher levels of skills and knowledge than they did in the past. The

traditional route to management was to start out as a musician or road crew and to

learn the trade by long exposure in the real world. This apprenticeship was (and

remains) valuable, but it does not train individuals managers to higher standards of

performance in marketing, accounting, law and the other survival skills needed in

an increasingly complex business world. (Simpson & Munro, 2012, p. 75)

There is uncertainty about the best path for entry, and how to ensure a person is best positioned to have a career in the field. The music industry seems to take the contradictory view to "credentialism" defined by Gatenby (2015) as "an ideology which puts formal educational credentials above other ways of understanding human potential and ability". In the music industries, there is no reliance upon formal credentials conferred by educational institutions as a principal means to determine the ability of individuals to perform a range of particular occupational tasks. Or, as Moorhead puts it, "the music industry is considered to be unique in that there are virtually no barriers or requirements for entry" (1999, p. 64). Wilson and Stokes (2005) point to the existence of "The Aggrandizer" (also noted in Schreiber, 2014) as a common figure, particularly in today's fragmented music industries. "The Aggrandizer" likes to over-represent the success of their business and career (or of those artists' careers that they are involved in) and they also have a tendency to see these industries as operating in a totally different way from others, where, for example, "untrained or unlearned beginners can achieve spectacularly successful outcomes" (Moorhead, 1999, p. 64). This lack of barriers to entry, and the "lottery" nature of predicting success, work "directly against attempts to encourage education or training as a prerequisite for success in the music industry"

(Moorhead, 1999, pp. 64–65). This may go some way to explaining why the lack of credentialism exists.

Rivera (2012) states that employers are also more likely to employ people who reflect their own experience. Her study of the hiring practices in elite professional firms (law firms and investment banks) found that employers were more likely to choose candidates whose life experience, qualifications and other traits, and characteristics reflect their own – a group habitus:

> Hiring is more than a process of skills sorting; it is also a process of cultural matching between candidates, evaluators, and firms. Cultural similarities influenced candidate evaluation in multiple ways. Cultural fit was a formal evaluative criterion mandated by organisations and embraced by individual evaluators. Moreover, evaluators constructed and assessed merit in their own image, believing that culturally similar applicants were better candidates. Finally, evaluators implicitly gravitated towards and explicitly fought for candidates with whom they felt an emotional spark of commonality. (Rivera, 2012, p. 1017)

While Rivera's study was of a different industry, one of her reasons for selecting to study elite professional firms was that they offer highly contested jobs where applicant credentials are pre-screened ahead of interview selection. This results in interviewees having very similar credentials, evening out the playing field when it comes to the conducting of interviews. Jobs in the music industries are also highly contested and the lack of credentialism offers a level playing field for interviewees as well. Music industry recruitment practices reflect the findings of Rivera, in that music industries personnel who have not completed any formal music business education – and, in many cases, no relevant education at all – are unlikely to see holding formal qualifications as being useful. They expect new entrants into the industry to follow a similar path to their own.

Of the participants in my interviews, only ten were university educated (in largely unrelated fields). If industry personnel are more likely to employ those who they see as similar to themselves, and most of them have developed their careers without formal training, then perhaps their grudging endorsement of education and training is not surprising. The attitude may be that "I achieved all that I have achieved without formal education, so others should be able to do the same". In addition, the lack of barriers to entry and the levels of success achieved by those with no formal qualifications – the "aggrandizement" attitude – suggests that music business personnel may over-inflate their levels of achievement and the idea that "the music industry is different from other industries". These may be further reasons for arguing that a qualification is not required for entry into the field.

Perspectives on course content and educators

A broad desire to ensure that courses included opportunities for students to be exposed to industry practice and "real-world" experiences emerged across a numbers of participant responses. These were derived from Question 3: "What is your current understanding of music business education? Do you think it is of any value in gaining a music industry career?"; Question 8, "Do you think that students can be adequately prepared in their studies for the kind of practical work that they may find themselves doing once they have a job in the music industry?"; and Question 7: "Do you make distinctions between people with music industry qualifications and those without qualifications?".

Some distinction was made in favour of those with a recent qualification, if the role for which they were being considered related to some of the "new" jobs, such as social media management. For example, an owner of a prominent music venue stated that:

I'll give an example as an older person – I'm less savvy with social media. So if

I've got a kid who's done a music business course and is really focused on the

social media aspect … of that, and that's the way we want to market from here on

in, I will go with that person rather than someone's who's a bit older and has had

the experience but doesn't get the social media side of things, because that's what

I'm employing them for. And we have … gone with the younger educated person

who's had less experience, but just knows that medium really well. (Industry

Participant 1)

Another who works for a leading music distribution company argued that "If we were looking

in the area of digital assets or digital management … [and] that's where the growth is, as

opposed to physical sales … yeah, there's definitely an advantage in looking at people that

have had educational experience" (Industry Participant 10). In these instances, there is an

assumption that course content will include these types of skills and knowledge, and that the

qualification is likely to make the person more "job-ready". Yet there was also an underlying

assumption among some participants that younger people would be more "tech savvy" than

older and perhaps more experienced staff. Another respondent spoke of the advantages in

employing educated younger people who are more likely to be attuned to the changing nature

and complexity of the music industries (Industry Participant 14). This is also reflected in

social media, communication and computer skills being the most common skills listed as

essential. Thus, there is an expectation that music business education courses should be

training people to have strong social media, computer and communication skills. This points

to a perceived lack of knowledge in these specific skills among existing industry employees.

For the purposes of this study, this is significant, as it points to a potential gap in existing

capabilities in music industry workers and suggests an area for concentration for music

business education courses that would ensure their relevance and value for providing potential

industry-ready employees.

A number of negative views about course content, and those who deliver it, were

expressed. These included a general mistrust in the content of courses; in an ability to deliver

relevant, up-to-date and valuable course information; and in assertions about the motivations of different provider types. Industry participants also questioned the appropriateness and the knowledge of those delivering the courses. For one participant, trust was an issue in relation to their extent of knowledge:

> Oh, a number of people that we work with in their role as band managers are also tutors or lecturers at music business colleges … I've got no doubt there's some really good people teaching these courses [but] I kind of can't help but wonder what kind of message they're putting out there. (Industry Participant 7)

Industry Participant 7 goes on to question the competence of these individuals when completing their industry work, and raises further doubts regarding status: why were some of the educators not well known in industry circles?

> My question is always: "Who are the others that I don't know, and why don't I know them?" Like, why haven't I come across them in the business, or who are they, and is their knowledge from a practical background, or have they learnt themselves and haven't really been near the business … ? That's my question. But of those I know, of course – like if someone was to be a student of someone that I know – I would go, "Okay, like, they've got the knowledge and that they've got the right knowledge", but it's all the others I question. (Industry Participant 7)

Similarly, Industry Participant 17 identifies the gap between the industries' needs and knowledge, and the ability to articulate this within an education setting:

> I think my view on the educator's role in this is that they need to have a pretty good foundational understanding of what the content should be. Their job in some ways should be the facilitator of bringing the knowledge base into the classroom … In absence of not living in that space every day, [for teachers] it's probably difficult for them to – well, not difficult, but there are … probably some gaps in the

practical application of the knowledge. Theoretical application of how certain

elements in the business operate are great, but then being able to understand that …

our industry is made up of a lot of grey areas, and it's actually how you navigate in

the space and the grey matter that can sometimes be what determines success or

otherwise. (Industry Participant 17)

What Industry Participant 17 identifies here is a complex problem: while industry workers

might lack the skills to fully participate in teaching, educators may lack the everyday

awareness of what is happening in the industry because they are not participating in industry

activities on a daily basis. In this sense, education and industry needed to work together to

understand the training needs of industry:

There's probably an arrogance from the music business that the institutions are not

coming to us to ask what we want, and it made me realise that, actually, we're not

going to the institutions to say what we want. And yeah, it's not an "ivory tower",

but it's, like, why are you taking twenty thousand dollars a year from these kids

and giving them a degree and not actually asking us what we want? … It should be

proactive from the music industry's point of view … there is an attitude that there's

enough people wanting to work without us having to go and tell the institutions

what we need … I think that the music business should say what's needed.

(Industry Participant 7)

Related to doubts about experience, backgrounds and motivations is the concern about course

content and the need to ensure currency. Industry Participant 11 is typical in highlighting the

need to stay current:

I don't even know how it works, but obviously, the time lag with designing

courses, the outcomes that are required, the boxes that need to be ticked, the

education outcomes, you know it's a different paradigm than potentially what

we're used to. So, I understand that and so I get that there might be some delay in,

you know, the sort of material that you might prepare for students that they then

take on board and when they arrive at the front door of a music business things are

a little different … I think that's just about, you know, courses being responsive

and agile to changes in the business. (Industry Participant 11)

There was a repeated desire to ensure that students were exposed to more than just coursework, and gaining practical experience, either via an internship or through their own participation in industry or practice-based learning. Preparedness via a course is "possible", but only "if part of the qualification is also getting to go and be placed in an organisation or working with people or real musicians" (Industry Participant 2). Regardless of the inclusion of practice-based programs, there was still a view that the majority of learning takes place "on the job": "Nothing will ever beat the experience of actually going out and doing it. So, study as much as you want, but you really need that practical experience" (Industry Participant 18).

Conclusion

This chapter has presented the key themes emerging from interviews conducted with industry personnel who hold leadership positions. Some possess qualifications but these qualifications are usually not in a field related to the music industries. Among the sample, participants were likely to be male, aged over 40, and have entered the industry via a range of disparate pathways. These industry professionals have had varying interactions with music business education, students and educators, ranging from none to high levels of involvement, with much of it done in a fairly ad hoc way. While the sample of industry professionals is small (eighteen participants in total), they comprise a representative spectrum of what I have defined as the music industries field, incorporating senior positions, organisations and independent artists. However, the sample size provokes the need to exercise caution in deploying the interview responses as indicative of the whole industry.

The findings presented in this chapter reaffirm the emphasis that these industry workers place on generic work-related attributes as being essential for developing a career. These attributes are not unique to the music industries and have much in common with the entrepreneurial attributes cited in businesses studies and creative industries literature. The sample also reaffirms the importance and emergence of digital and social media skills for "new" positions that the music industries look to fill. This is to be expected as the music industries become more complex and increasingly tied to advancements in technologies. While there is general ambivalence towards gaining a qualification in an area related to music business, some participants suggested that it may provide an advantage in a highly competitive field and, perhaps surprisingly, that despite the views of the "old-school" veterans there is growing respect for such qualifications. However, participants were still unwilling to endorse education as the best way to prepare for an industry career; they believed that a course could not guarantee a job, while industry experience and being immersed in industry could.

It is possible that participants did not reveal their true feelings regarding the value and purpose of music business education. Given that the researcher is seen to be a practitioner in education in the field, some participants may have overstated their position, giving more enthusiastic support for education than they otherwise would have; alternatively, they may have given cautious support where their true opinion may be a less positive view of the value of music business education.

There are common links between the views of music industry personnel about what makes a successful participant in the music industries, those attributes and skills that are commonly found in creative industries entrepreneurs, and those that are found in entrepreneurs more broadly. Timmons and Spinelli conclude that entrepreneurship attributes and skills can be taught. Entrepreneurs are "born" with certain character traits but there are

other behaviours and attitudes that can be "acquired, developed, practiced, and refined through a combination of experience and study" (2009, p. 45).

Music industry personnel were ambivalent about the role of music business education as a path to a career. While they did have some fleeting involvement in education, none of the participants exhibited a deep understanding of course content. This is not surprising: industry workers do not have a vested financial and direct interest in course content. They are, however, seeking people who exhibit the right skills and attributes and remain unconvinced that education is a pathway to this. This in turn limits the need or motivation to foster better relationships with educators or to ensure that course content matches job market needs. Those interviewed did not offer a view on the extent to which entrepreneurship skills and attributes can be taught in the classroom; this is explored in the next two chapters, which examine the views of educators and provide a limited curriculum review.

Chapter 5

Music business educators

Introduction

This chapter considers the views of music industry educators. It explores how their career development and personal histories have influenced the course curriculum or subject matter delivered in the classroom, and to what degree and why the educator might deviate from the prescribed curriculum documents when delivering materials to students. It also aims to gain a deeper understanding of educators' perceptions of work practices in the music industries that can inform a deeper view of the impact of music business education courses. While only nine interviews were undertaken for this section, the music industry educator interviews accompany the music industry personnel interviews to provide different perspectives on the value of music business education and the degree to which music business education assists in gaining a career in the music industries. A full list of questions used in the educator interviews is provided in Appendix 7.

The music business educators are uniquely positioned to provide insight into what is being delivered in courses, to provide an understanding of the kinds of people undertaking education in the field, and to map the progress of students from entry into courses to graduation and seeking employment. The small sample interviewed here represents a significant percentage of music business educators in Australia. There are currently only ten educational institutions across university, TAFE and private providers who are offering eighteen music business courses. Qualifications in this field are offered at Certificate, Diploma, Advanced Diploma, bachelor's degree and master's degree levels. As it is an

emerging discipline, many course providers only employ one or two educators in a capacity beyond casual or sessional teachers, meaning that there is likely to be between 30 and 60 staff employed in this area in Australia. Within this context, the interviewees represent between 15% and 30% of the total possible pool of music business educators in Australia.

The chapter commences with an overview of the educator participants interviewed and an investigation of the central themes emerging from the interview questions, including an analysis of the different provider types: TAFEs, private providers and universities; and the impact of the provider type on the training offered. This chapter provides interviewees' opinions on the skills and attributes required to develop a successful career in the music industries; their views on course content; and their perceptions of the value of music business education in preparing students for a music business career.

Educator interview participants

A total of nine interviews were conducted with experienced music educators; that is, teachers with three or more years of experience in the field who are in permanent (non-casual or sessional) teaching positions. The interviewees have acquired industry experience in a variety of different roles, as musicians and artists managers, for example. Three interviews were conducted with current educators from TAFE organisations; three from universities; and three from private providers. The interview process included their brief personal history, how they came to work in music business education and their previous industry-related work experience and education. Question Two was relevant here -- "Thinking about people who you know that work in music industry education, what similarities do you share in terms of background, education and so on?" – in terms of understanding the perspectives of this particular group and more broadly, demographic qualities and other similarities that help to define this group.

Music business educators' backgrounds

The table below provides participant information including their age range, gender, current role, education provider type and number of years of experience in the music industries.

Table 2. Demographic overview of music business educators: interview participants.

Participant no.	Est. age range in years	Gender	Education provider type	Qualification levels taught	Approx. no. of years in industry	No. of years in education	Location
1	60+	Female	Private Provider	Certificate IV and Diploma	20	20	Qld
2	40–50	Male	University	UG Degree	20	20	Tas.
3	40–50	Female	TAFE	Certificate IV and Diploma	10	10	Qld
4	30–40	Male	University	UG and PG degrees	15	15	Vic.
5	50–60	Male	TAFE	Certificate II to Advanced Diploma	20	10	NSW
6	30–40	Female	Private Provider	UG degree	10	3	Vic.
7	60+	Male	Private Provider	UG degree	30	15	Vic.
8	40–50	Male	TAFE	Diploma and Advanced Diploma	10	15	WA
9	30–40	Female	University	UG degree	0	10	Vic.

UG = undergraduate; PG = postgraduate

Of the nine participants, three were 30 to 40 years old; three were 40 to 50; and three were over 50 years old. Five participants were male, and four were female. All but one of the educators had ten or more years' experience working in the music industries, with the most common roles prior to becoming an educator being a musician (five participants) and an artist manager (two participants). Of the three university interviewees, one had never worked in the music industries (either prior to or during their education career), while another had only worked in the music industries while concurrently working in education. All participants held

some kind of formal qualification beyond high school; all were university educated, including

six to a postgraduate level (including two PhDs). The qualifications held were in a variety of

fields including music, arts, education, business management and arts management. In six

cases, interviewees held multiple qualifications that spanned different disciplines. None held

qualifications specifically in music business. As stated above, the most common area of prior

work was as a musician, although all came to education via slightly different pathways. For

example, Education Participant 3 was a musician who saw job security in a teaching role and

targeted a career in that area, while Education Participant 2 was a musician and mature-age

music student who was targeted by his teachers for a teaching role. In turn, he saw a teaching

career as a means to support his career as a musician.

Question 2 asked: "Thinking about people who you know that work in music industry

education, what similarities or differences do you share in terms of background, education

and so on?" Participants largely considered themselves and their peers to come from a wide

range of backgrounds. Reflecting their own levels of education, participants thought that other

educators were likely to hold qualifications (either at undergraduate or postgraduate level) in

music-related fields, business and marketing fields, or education. However, while they hold

more educational qualifications than the industry personnel interviewed, they still tended to

consider themselves a disparate group in terms of disciplinary and educational background.

Education Participant 9, a university-based educator, stated that:

> They have diverse degrees, so they might have a degree in sociology, or, like me,
> … musicology, or maybe cultural studies … So I think that tends to be it, really.
> The similarities for the people that I know is that they come from different
> disciplines and they sort of shape their work to fit education.

The variety of disciplinary backgrounds also extended beyond areas of education completed.

Around half of the educators had commenced their education careers after their industry

experience; in these cases, they gained their formal qualifications while they were teaching. The other half had undertaken formal education prior to commencing their teaching roles; these participants were less likely to have industry backgrounds. Those with more significant industry experience (rather than an education or a teaching background) are interesting figures, described by Education Participant 7 as "displaced" industry professionals who move into teaching. This is an interesting pathway to education, given the often-negative view of educators that the industry professionals conveyed. There was one view that those shifting from industry careers to teaching careers were made up of "a lot of major ex–record company people", who may be "displaced by the record company":

> [They] sort of break down over the last fifteen years, or just [reach] the end of their "I don't want to do this anymore". Some of them have left because of family. Some of them have just been pushed out, you know; the record company sheds a lot of people, as you know, and a lot of good people. But they still love learning. But what I've discovered in them is that the majority of them are really good communicators and they really want to help, and they love their industry … and teaching is sort of a lease for them, a new lease for them to go, "Oh, I know about all this stuff". (Education Participant 7)

Here, Education Participant 7 identifies the displaced industry professional who finds a second career in music business education. This possibly represents all but one of the music business educators interviewed who had come to a teaching career after an industry stint. In similar ways, Toby Bennett's (2015) sample of fourteen music industry personnel revealed an "increasing fluidity" between industry and educator sectors, where "all of those who have worked as educators have experience in a music profession". Indeed, the

> upsurge in HE [higher education] music industry courses offers workers new opportunities to leverage the very specialist knowledge they have accumulated over

their careers. From the HE side, there is the appetite to enable this. (Bennett, 2015,

p. 39)

Bennett, Lancaster and O'Hara (2013) suggest that TAFE music teachers "are well suited to offer applied programs such as contemporary music and audio engineering, with staff who focus on industry relevant practice and quality education rather than on research" (p. 19). Misko, Guthrie and Waters (2021) observe that some VET teachers

are experts in training delivery; others have well-regarded industry expertise, while the teaching skills and/or industry expertise of others need improvement. It was reported that, while teachers are doing their best, they are challenged as "dual professionals" to maintain their industry currency and to continuously improve their teaching and assessment expertise. (p. 7)

This implies that VET educators are likely to be more industry-focused in their experience than their university counterparts, who are more likely to have an academic background.

In summary, the music education participants share some similarities with their industry counterparts. This sample is slightly skewed towards male participants aged 30 to 50+ with ten or more years of industry experience prior to moving into an education career. They are more likely to hold a postgraduate qualification than their industry counterparts. As with the industry participants, they don't tend to hold music business qualifications at any level; their qualifications are in a disparate range of disciplines. The fact that they are more educated than their industry counterparts is to be expected. Most providers require staff to hold a relevant qualification at an Australian Qualification Framework (AQF) level above the level of the qualification they are teaching. They are likely to have come to education after a career as a musician or artist manager (or both).

TAFE contexts

Three of the nine interviewees were current TAFE-based educators who were teaching to the national training package that includes the music business unit CUS09 (Music) that sits within the culture and related training packages listed below (Figure 10).
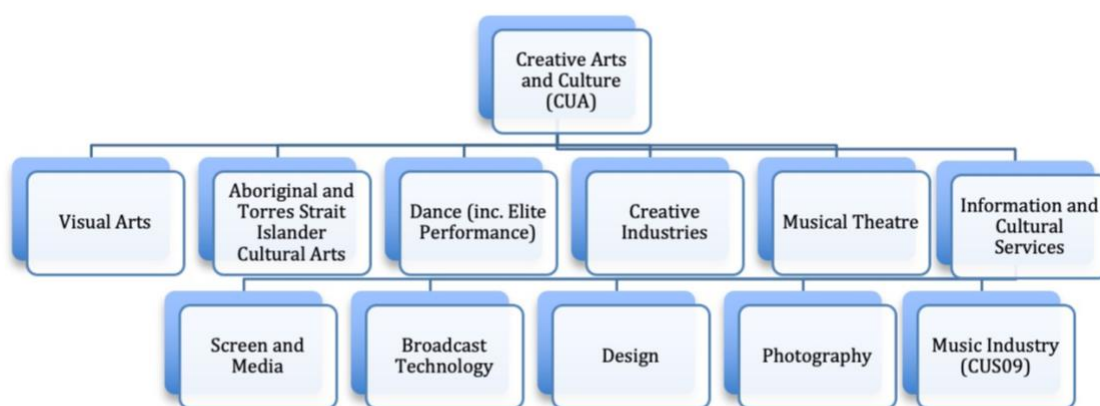
Figure 10. Summary of training areas contained in the creative arts and culture training package range (Department of Education, 2014).

CUS09 contains qualifications at Certificate, Diploma and an Advanced Diploma level, and includes qualifications in music business (as well as audio production and music performance). The training packages are not in themselves curriculum documents. Rather, they are nationally developed and endorsed documents that specify the training needs of a particular industry by defining "the skills and knowledge needed by learners to perform a job" (Australian Skills Quality Authority, 2021). The training packages are developed in consultation with the industry and a Registered Training Organisation (RTO), such as a TAFE institution or private provider delivering VET qualifications; the RTO is required to ensure that the delivery of training package units and qualifications adheres to the prescribed content in the training package. The structure and nature of training package education is dealt with in more detail in Chapter 6.

The three interview participants teaching to the training packages (in TAFE settings) all spoke about the restrictive nature of the packages' competency-based aspects. They were critical of the training packages on a number of fronts. Education Participant 3 believed the training package was out of date, quoting changes in tax law and ATO (Australian Taxation Office) operations as having been updated since the last training package was released, obliging her to incorporate those changes in order to ensure students have current information. Education Participant 3 was also critical that training packages have not been written by those with industry knowledge and lack crucial content that is needed for employment (this is explored in more detail below). Education Participant 8 argued that the way that both VET educators and the packages are closely monitored results in mere compliance, with training rules being put above outcomes for students:

> It's a compliance issue with TAFE. It is one of those things where you had to have your mapping. If you ever got audited, which we did – several times – then you would obviously have to explain to the auditor, "This is how we assess the student on every aspect of this unit". I didn't always agree with it but I had to do it, and it didn't matter what auditor you would talk to: they just said, "This is the way it's been written so that's what you've got to do".

Two educators based in Queensland were particularly disappointed with the training and resources available in that state. Education Participant 3 expressed concern about the lack of "real" industry experience that was available to students, due to restrictions in the resources available in Queensland TAFE to engage with industry, and to provide meaningful industry related experiences to students:

> Because they're pretty much just lecture theatre–based and there's no hands-on [activity], there's no meeting people from industry … I think the courses are pretty

useless … I try to build in as much as I can of practical activities for those …

students.

Education Participant 3 adds that a lack of course resourcing impacts upon the quality of the training provided:

Nothing ever prepares you for a job in the music industry. It's a completely off-the-job scenario here at TAFE and, unfortunately, we've never had the resources … we'll teach a unit like "Plan a tour", and there's no tour budget, there's no bus, there's no real-life contingency-management skills … we can simulate as much as we like, but nothing ever can ever actually replace that real-life experience of "Oh, this happened to me and I learnt from it and this is what I had to do". And nothing ever will. It's certainly still worthwhile, but there's been no ability to have an apprenticeship model or an engagement under a mentor who has a vested interest in the success of a person, no work placement whatsoever in the whole package. It's never going to be adequate in preparing people for the real-life experiences that they will encounter in the music industry.

The lack of mentoring and industry experience also seems to be connected to the location of the training being delivered in Queensland and the types of teachers who deliver the courses:

Music business education specifically has … in Queensland completely died in the arse. It just doesn't exist. It's been embedded into the core units – the most watered-down, pissweak versions of the core units – in Diploma of Music Industry, and all of the qualifications have some "Oh, well, you might need these business skills" in the core. But they're not taught by people who are experts in music business, they're not taught by people who are qualified in music business. They're taught by music teachers who might be passionate about jazz music theory or, you know, copyright, but they won't know the machinations of the music industry and

how it works, and how to succeed there and how to help other people do that.

(Education Participant 3)

The themes of qualifications being watered down, and of being created and delivered by those outside the industry, was shared by the three VET interviewees. Education Participant 3, a TAFE teacher delivering a VET training package, was also concerned that the VET training packages are not written by people who work in the music industry. Yet educators are highly restricted in their ability to change content or assessment: while there was agreement that the training package must be delivered as the Australian Skills Quality Authority (ASQA) dictates, all of the VET-based trainers admitted to deviating from the training package in order to better serve student outcomes. One VET trainer's approach was to determine the best outcomes for students (in terms of employability) and then work the training package around the training that he had devised:

So ultimately the way I developed the program was I would go, "Okay, let's put the units aside for the moment – we will look at the project". So we want them to release something – some recording – and [do] all the marketing and the budgets and the scheduling and everything that goes around that. So we would pull that all apart, then we would go to the unit and go, "Right, where does the unit map to this?" Because what we were working on [were] industry projects. Like, the people who were delivering at TAFE were working in industry. I was working in industry. We knew what was current; we knew what was going on at the coalface, so to speak; and so we would kind of create the industry idea first, [the] project, and then go to the training package and go, "Right, what parts of the unit, what elements and performance criteria fit this project?" And the ones that didn't fit, we would kind of massage it a little bit to make them fit, or add little bits to the project that were always a bit of an odd sort – they were sticking-out kind of [things]. (Education Participant 8)

Question 14 asked: "To what extent do you liaise with industry when writing and delivering curricula?" The VET educators, who are required to consult with industry as part of their training reviews, indicated extensive consultation. One VET participant outlined a broad and extensive process of industry consultation that was undertaken each time a training package was introduced (about once every four to six years); she described how she convenes an industry reference committee of around 50 industry professionals who participate in a survey, which helps her to choose units that she thinks are pertinent to industry needs. "Some people sort of ticked and flicked … but we also had to look at the structure of the course and offering a good all-round program to satisfy what a paying student would want to study" (Education Participant 3). When done well, this participant said that the survey/consultation process "take[s] years to get them all done".

Education Participant 3 notes a complicated dichotomy. While she is extremely active in industry consultation, especially compared to the university educators, the training package is the most restricted in terms of making changes to curriculum. Regardless of the amount of industry consultation she does, she has little flexibility in delivery and no influence on the training package guidelines. The intention is that education providers undertake industry consultation but the compliance-heavy and restrictive nature of the training package requirements have an impact on how much she will be able to implement changes that industry recommends. In this way, the industry consolation becomes a box-ticking exercise without much actual impact in course curricula.

University contexts

In contrast, university lecturers have greater freedom in setting their own curricula and dictating weekly content in keeping with universities' missions and directives. This sees lecturers considering their faculty's stated course-learning outcomes and university-graduate outcomes, and aligning their subjects, teaching modes and assessment accordingly. The

process of "constructive alignment" developed by Biggs and Tang (2011), for example, is one popular mode of curricula delivery. In terms of the relative freedom in design and delivery, Education Participant 4 believed he was "quite lucky in that I write the curriculum and I have always done that, so I've always been in charge of my own courses and had to either write them from scratch, or be given the absolute bare bones, and then fill it in". Such autonomy was probably a consequence of self-regulation, where "industry wants and needs aren't necessarily aligned with the universities' wants and needs" (Education Participant 4).

This suggests that the university emphasis on theory and research would not align with the work-focused skills that employers are looking for in graduates. However, some interviewees were more reflective about industry needs and vocational outcomes in relation to university prescriptions:

> I guess [it is] liberating, because you have a lot of freedom to do things and especially because everyone knows that they'll typically write. You know, the final is a written assignment of two and a half thousand words or equivalent … so as long as you can justify [it], you've got this incredible autonomy, which I think as educators we need. Because we need to acknowledge that we are creating people and we need to create and be intrinsically motivated in what we do through being given the freedom and the trust to do what we think is best for getting students to graduate outcomes and learning outcomes that we want to achieve. (Education Participant 4)

While there was a reasonable level of industry consultation, more could be done:

> I know some other degrees, particularly media, engage with industry a lot more and bring them in and get a lot more solid feedback, particularly on structural elements to do with the course, like even the weighting – "it's so important that our students have a portfolio, how much will this be valued in the industry", and so forth. But

we tend to not really do that so much. Perhaps that speaks to the diversity of the music industry too … not all of our students are performers too, so what are we going to do: invite in songwriters and [invite in] someone that wants to be label management? I mean, it's tricky. (Education Participant 9)

Education Participant 9 recognised that this can be difficult given the diversity of preferred careers that students might be pursuing, and the size and variety of businesses that are involved in the music industries.

This combination of university needs and compliance; a desire to give students options; and a tendency towards theory and research is borne out in RMIT University's Bachelor of Arts (Music Industry) degree where students choose from one of five "contextual studies" (RMIT University, 2021b). The contextual studies on offer have few direct vocational references to music business careers, focusing on "Asian Media and Culture", "Cinema Studies", "Politics, Economies and Communication", "Literary Studies" and "Approaches to Popular Culture" (RMIT University, 2021b). Students must also take a range of electives from outside the music industries specialisation. There are only seven specialist music industry subjects available across the three years of the degree. (RMIT University, 2021b).

Private provider contexts

Private providers are non-university higher education providers; according to the Tertiary Education Quality and Standards Agency (TEQSA) in 2018, there were 115 registered non-university higher education providers, excluding TAFE providers, in Australia (Tertiary Education Quality and Standards Agency, 2018). Independent Higher Education Australia (IHEA), the peak body, state that these institutions account for approximately 10% of higher education enrolments in Australia (Independent Higher Education Australia, 2021). They are

required to develop curricula, which they submit to TEQSA for assessment – including a review of the course documents – to ensure they align with the AQF standards, and also in relation to "other design characteristics including entry requirements and pathways, the nature of the content, the expected learning outcomes, their sequence of attainment and assessment" (Tertiary Education Quality and Standards Agency, 2018). TEQSA also ensures that the course application is reviewed by an academic expert (or a panel of experts) in the field. Private providers have to satisfy TEQSA that they have undertaken a rigorous process of industry consultation, have applied appropriate academic standards and have suitable academic governance in place to ensure that the TEQSA quality standards framework is met.

The three private provider educators interviewed had little to say about TEQSA specifically but all seemed satisfied with their curriculum. They shared with their TAFE counterparts a willingness to ad lib where required:

> We stick to a curriculum to the extent that I cover learning outcomes, the assignments to make sure the students are able to complete the assignments themselves within the rubrics, because clearly that's important at the end of the day. But I also – and I've done this from the very beginning – will bring in my own resources as well, so I'll bring in other case studies, experiences, guest lecturers, etc., that I feel appropriate … So I think it's more about adding to it, rather than necessarily completely deviating from it. (Education Participant 6)

Question 14 asked: "To what extent do you liaise with industry when writing and delivering curricula?" Education Participant 7 provides a useful summary, explaining that more consultation with industry should take place:

> There should probably be a symposium with Mushroom [Records], in this city [Melbourne], where we sit down and go, "What do you need? … What attracts you to a person, why do you give them jobs? Help us understand how we can provide

you with the next lot of – let's not call them executives – let's call them

contributors … How can we provide you with people?", you know. And you want

all of them to be entrepreneurial, you want all of them to be at the risk of going,

shit, they could take off on their own. Pablo Escobar said something: "I never

employ. I don't have employees; I have entrepreneurs. Employees I have to pay;

entrepreneurs make me money".

While less industry consultation is required in this sector, it is recognised that more could and should be done; the fact that TEQSA's regulation standards are focused on higher education and are therefore more theoretically focused than the vocational education sector means that there is less emphasis placed on the need to consult with industry. Education Participants 6 and 7 spoke about the general need to staff units with experienced industry figures, and the need for wider industry consultation; neither indicated that they would do the extensive amount of consultation evident with VET courses. When consultation does occur, "we try to put people on that panel with diversity of opinions, not [just] people from music, people from theatre but also specialities within that, like with cultural policy development in one sense … so it's not even just with industry-specific diversity of skills themselves or expertise" (Education Participant 6).

In this sense, regulatory context is important. Universities are trusted to do their own course development within a policy framework; VET providers are handed a training package with the course development completed, which they then discuss with industry. Situated within the TEQSA framework, private providers must provide TEQSA with evidence that consultation has taken place (only as extensive as the provider sees fit) and that the TEQSA standards are met. Of the three sectors, private providers appear to be the most uncomfortable in acknowledging that more could be done on curricula design, but all relied to some extent

on hiring industry practitioners and engaged in some forms of industry consultation. In some cases, the mere employment of industry figures is itself viewed as "consultation".

Observations of current students

Participants across all three provider types described three main student groups. The largest group is made up of high school leavers with little or no previous experience in industry. The second consists of older students who possibly had some practical experience, for example, as a manager of their own band or a friend's band, or in a similar role. As described by Education Participant 7, "they're the guy or the girl in the band who's doing most of the work, they're managing the band, even though they don't realise they're managing the band, and they're coming to get some sort of qualification". The third group consists of the experienced professional looking to gain a qualification at either an undergraduate or postgraduate level. The postgraduate student cohort is "even more skewed towards people circling back to education, people [who] are, you know, the publicist for the Opera House and work at Bangarra [Dance Theatre] and are a musician professionally" (Education Participant 4).

While the largest group is the school leavers, the second two groups – those with some limited experience and those with experience who are looking for a qualification – are the most interesting, with their emphasis on seeking industry contacts or a qualification to increase their knowledge and employability. These are "students who have managed small labels … who manage venues, even – small venues but still, manage venues" (Education Participant 6). This group of semi-experienced students are referenced across all three provider types. This is notable because despite possessing some existing industry experience, they don't seem to be specifically catered for within the current institutions. While during the interviews they were referenced in answer to Question 5 – "What forms of previous experience are your students likely to possess prior to studying with you?" – they were rarely

referenced at any other point in the interviews with music business educators or with music industry professionals. This will be explored more in Chapter 6, but it can be concluded that the training, the marketing conducted by institutions, and the observations about students in this field are heavily geared towards the school leavers rather than those with some existing industry experience.

Educators' perspectives on attributes

This section will discuss the range of attributes required to establish a successful music industry career, based on the participants' own terms. Responses to open-ended questions asking participants to identify a list of essential skills and attributes were allocated into one of two categories for analysis: skills; and attributes. Data related to attributes was gathered in response to two questions. Question 8 asked: "Can you list five skills or attributes that you think are essential to work successfully in the industry?" Question 12 asked: "What do you look for to determine if someone has what it takes to make it in the music industry?" The responses to this question were disparate. In order to make the sub-sets larger, they have been grouped into broader categories, or categories containing similar concepts.

The two most frequently cited attributes that interviewees believed to be key in determining a successful music business career were showing perseverance and tenacity; and being flexible and resourceful. In addition, respondents suggested that the likely indicators for developing a career in the music industry included showing humility and integrity; being an active participant in the industry; and the ability to work in teams and with other people via interpersonal skills (see Figure 11).
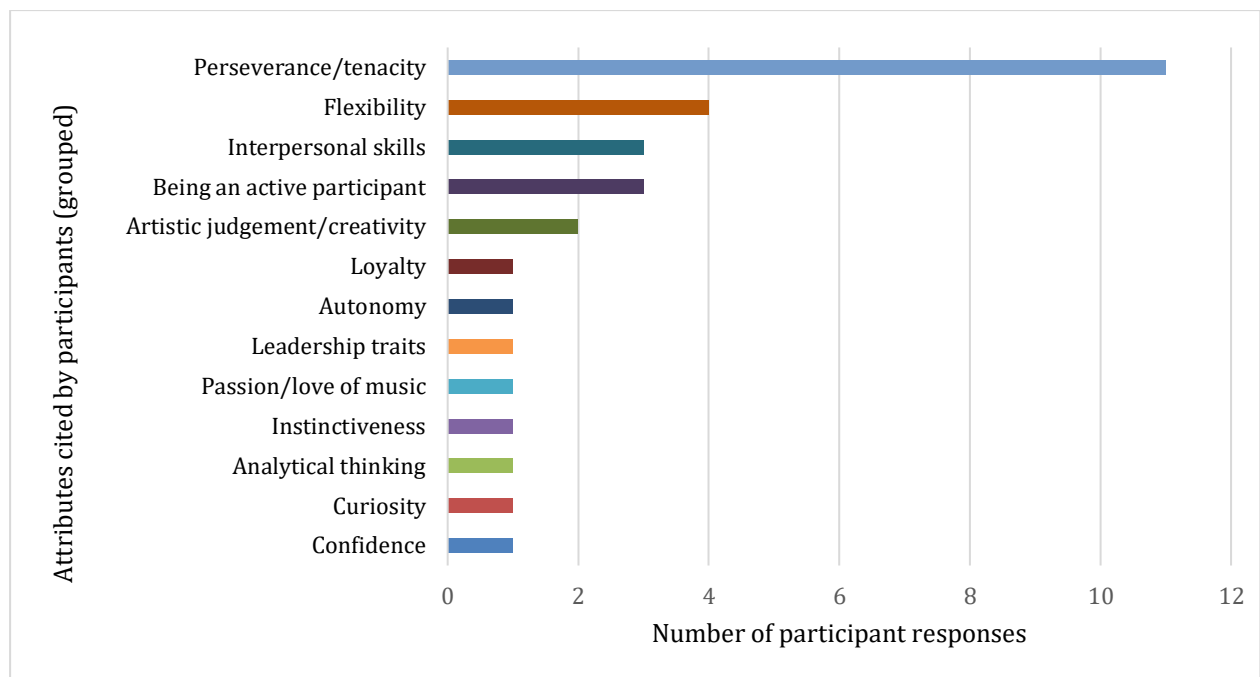
Figure 11. Educator participants' self-identified attributes for gaining a career in the music industries.

The discussions about "perseverance" and "tenacity" included the need for a person looking for entry into the field to be patient and determined, because career pathways are difficult:

> Staying power, I think – the patience as well – there is a lot of waiting around in the music industry. A tenacity, I suppose, to just keep going; keep pushing yourself forward – don't be defeatist and I suppose a high level of, what would you call it? I suppose a thick skin or a high level of grit, because you can get a lot of people knocking you around. (Education Participant 8)

Education Participant 8 is the first to mention the notion of "grit" in either the industry or educator interviews. Grit has become "an education buzz word" (Ferlazzo, 2015; Duckworth, Peterson, Matthews, & Kelly, 2007); and is increasingly being used in education research in discussions about student achievement. Duckworth and colleagues define "grit" as

> perseverance and passion for long-term goals. Grit entails working strenuously toward challenges, maintaining effort and interest over years despite failure,

adversity, and plateaus in progress. The gritty individual approaches achievement

as a marathon; his or her advantage is stamina. Whereas disappointment or

boredom signals to others that it is time to change trajectory and cut losses, the

gritty individual stays the course. (Duckworth et al., 2007, pp. 1087–1088).

Grit has an overall positive effect on success measures that extend beyond other measures

such as IQ, where the "achievement of difficult goals entails not only talent but also the

sustained and focused application of talent over time" (Duckworth et al., 2007, p. 1087).

For my interviewees, "grit" (in the form of perseverance and tenacity) is the main

attribute to predict success in the music industry, and it is a vital component in both

educational and career pathways. The concepts of "grit" and determination are not far

removed from popular mythologies that persist in the music industries about the need to be

perseverant and determined, and to have a strong "gut instinct". Peterson and Berger's (1971)

music business entrepreneur is a maverick whose ego and Svengali-like approach to making

stars (exemplified by Colonel Tom Parker, manager of Elvis Presley) have to be controlled

and contained. Similarly, Doyle (2011) likens "the hustler" to the modern-day anti-hero,

comparing him to the small-time criminal seen in TV programs like *The Wire*, *The Sopranos*

and *Deadwood*. McIntyre (2001) examines "the enabler" type within his broader study of how

creativity is produced and exploited, as well as those who are able to act as "mediators" in the

creative process. Similarly, Morrow (2006) describes the "creative manager" as a music

business entrepreneur who is also a co-collaborator in the creative process, and whose

innovative, strategic work can be seen as being equally important to the development of the

artist. It is not an "art versus commerce" debate; it is art *and* commerce.

The second most cited attribute was being "flexible" (suggested four times by the

participants). These responses included statements about having the ability "to adapt quickly

to change" and "experiment" (Education Participant 4); and having the ability to "think on

your feet" (Education Participant 3). The strongest theme in these responses was the need to

be flexible in a fast-paced and changing environment: "You constantly have to invent new

ways to do business … business models are changing, and the digital distribution … So, [it is

about] being innovative and inventive and figuring out some clever way to get things done"

(Education Participant 5).

As with the industry personnel interviews, this is heightened in the digital era, where

the music industries have undergone rapid change (as discussed in Chapter 2). Similar to this

study, Bennett (2015) also found that these personal attributes were seen as key factors in

determining success (although deploying different labels):

> Ideas of natural aptitude, determination and shrewdness are routinely valorised –
> but often in terms of an unteachable capacity to succeed. In this dominant discourse
> of individual talent, there is a risk of conceiving of education simply as a resource;
> one instrument amongst many which the informed and ambitious student-
> customers can choose as part of a focused and targeted approach to ensuring career
> success. (Bennett, 2015, p. 47)

This echoes the positions expressed in the industry interviews in the previous chapter: that

while having an education in the field is worthwhile in perhaps providing students with a

competitive advantage in a highly competitive field, education is no guarantee of success. The

more likely determinant of career success is linked to individual attributes that are difficult to

transmit, or unlikely to be able to be taught, and more closely linked to those required for

entrepreneurial success.

Two further attributes to note were being an active participant in industry: "constantly

going to the clubs and the shows and the events and meetings and conferences and keeping up

with your relationships" (Education Participant 5); and having a "likeable" personality with

superior interpersonal skills (Education Participant 8). Interpersonal skills included

possessing skills in conflict resolution (Education Participant 3); teamwork (Education Participant 7); and charisma: "You have to have that certain charisma about you that people want to work with you" (Education Participant 8). Being an active participant included being actively engaged and connected to the existing music community: "There is already the hunger, there's a curiosity there: how does it all work? What does it do?" (Education Participant 8). As with those identified in the industry personnel interviews, many of these attributes could be viewed as generic and applied to most industries or workplaces, including those attributes that received only one response. In relation to Hannan (2003) and Bennett (2004) discussed in the previous chapter, the heavy emphasis upon interpersonal and communication skills, along with business and time management skills, remains.

In one study, Kopplin (2016, p. 82) asked members of the Music and Entertainment Industry Educators Association (MEIEA)[4] to rate several measures of success for undergraduate music business students. His study of US-based educators proposed (in order of importance) that students are critical thinkers; that they find employment in their chosen field; that they are excellent communicators; that they are lifelong learners; and that they have fulfilled the learning outcomes of the program (Kopplin, 2016, p. 82). Further, educators placed a high value on employers seeking out graduates from their programs as a critical factor for considering the success of their programs. While considering a small sample (compared to Kopplin's, for example), the views of my interviewees support other findings where communication or interpersonal skills rank highly (Bennett, 2004; Hannan, 2003; Kopplin, 2016). The most highly ranked attribute in Kopplin's study – critical thinking – does not appear as highly ranked in any of the other studies. This may relate to Kopplin's emphasis

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4   Formed in the US in 1979, the MEIEA is an international organisation of music industry educators. Current membership is mostly US-based degree-offering institutions, with a small number of members from non-US countries including the UK, Australia and Germany.

on US-based degree institutions (Kopplin, 2016, p. 79), where "critical thinking" as an attribute may be more highly valued than the career-focused attributes likely to be favoured by vocationally focused institutions. It could also be the case that being "critical thinkers" has been used by Kopplin to group similar attributes – such as being autonomous, having leadership traits, being instinctive, being capable of analytical thinking, and possessing curiosity – that have been treated as separate attributes in this thesis.

Educators' perspectives on skills

Music business educator interviewees were also asked: "Can you list five skills or attributes that you think are essential to work successfully in the industry?" (Question 8). Participants were not asked to separate their answer into "attributes" or "skills", perhaps making it difficult at times to ascertain the participants' precise meanings of both in drawing again on Matthews and Brueggemann's (2015) definition of skills; and DuBrin et al.'s (2006) definition of attributes discussed in the previous chapter. Participant responses were also drawn from Question 12: "What do you look for to determine if someone has what it takes to make it in the music industry?" and Question 9: "Given the changes in the industry, are there particular new skills required by workers entering the industry?" The table below shows the required skills mentioned by participants across the three interview questions. As with the section on attributes, the responses to these questions were, at times, disparate. To make the sub-sets larger, they have been grouped into broader categories, or categories containing similar concepts. It also should be acknowledged that these groups of skills range across a large number of job roles, skill categories and different types of work. Educators were not asked about specific job roles, but skills in general. Some educators have (logically) answered the question with their own perspective on particular job roles or possible employment outcomes in mind (see Figure 12).
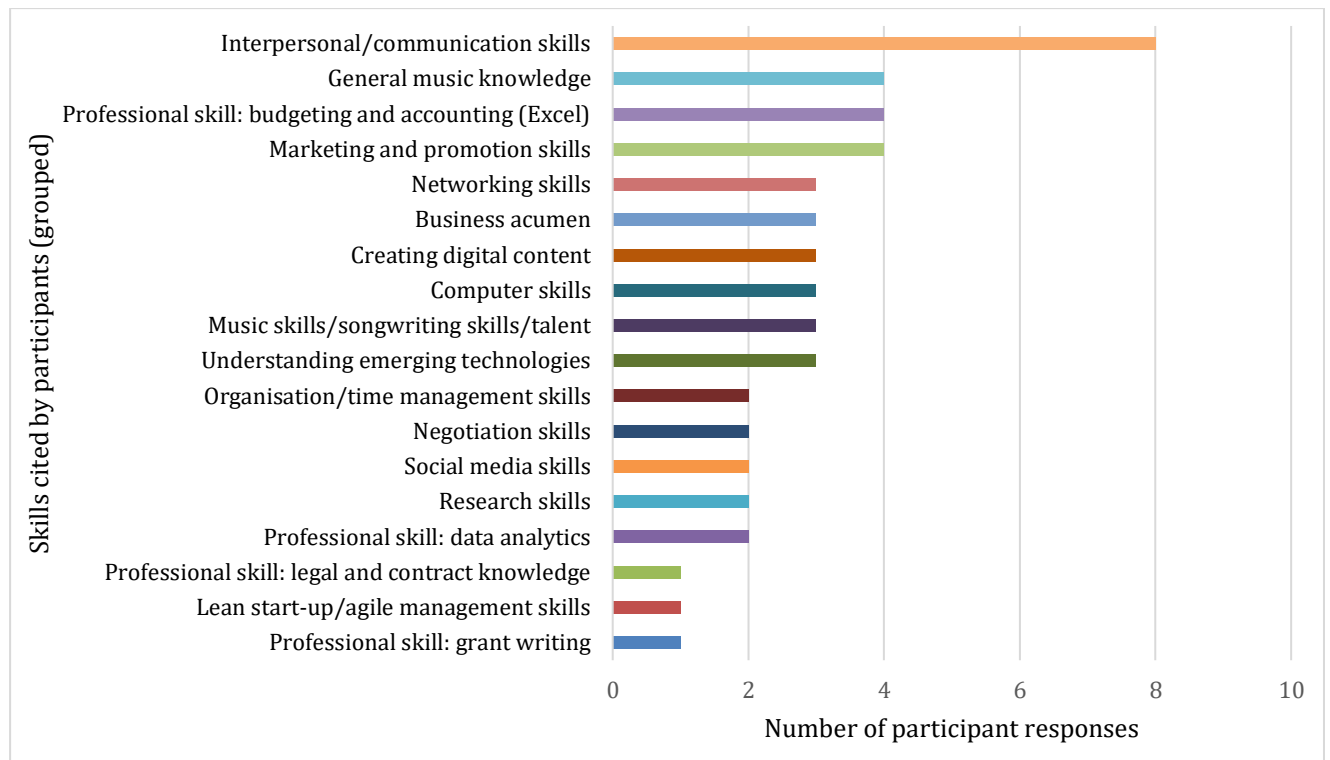
Figure 12. Education participants' self-identified skills for gaining a career in the music industries.

The most referenced responses were "interpersonal and communication skills", "general music knowledge", "professional skills related to accounting and using Excel as a budgeting tool" and "marketing and promotion skills". The next section will look specifically at responses relating to these four most commonly referenced skills.

"Interpersonal and communication skills" largely referenced the need for music industry workers to have superior social skills. Education Participant 9 affirmed that the "music industry is a social industry, so they absolutely need good communication skills, and partnered off with that is the ability to network and be confident". For others, wider social shifts have changed prior thinking:

It is not just sheer confidence and arrogance anymore, and I think that's shifting because of things like the MeToo movement, which is impacting. I've seen this strong push across all of the industries, but in particular the music industry, about

being so male-dominated, and so I think it is about being that team player more

than, rather than, "It's all just about me". (Education Participant 6)

While perhaps further evidence of an increasing professionalisation of the music industries, this also speaks to significant advances on older male-dominated behaviour. APRA AMCOS recognised that only 21.7% of their writer members are female, and announced plans to increase that number (APRA AMCOS, 2018). In 2018, the Australian Women in Music Awards were created to address the gender imbalance in Australian music awards (Australian Women in Music Awards, 2018).

Possessing "general music industry knowledge" as a key skill on completion of a course was referenced four times, ranging from having an understanding of music genres, to having basic technical knowledge in setting up a PA. These did not rank higher among educators, and as Kopplin (2016) has observed:

When I talk to professionals who hire, they are concerned with critical thinking and communication skills, too, though less concerned with industry-specific knowledge. "We can teach them the business on the job" said a CEO at a major music publishing company, "but we can't teach them to think". (Kopplin, 2016, p. 83).

Professional skills, budgeting and accounting,[5] and using Excel as a budgeting tool also had four responses, as did marketing and promotion. These two skill sets connect to professional outcomes. Yet the educator responses in these instances related to a fairly broad set of generic skills, not specific skills in accounting (for example): "I think you need to be wise to finance

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5   Bennett's 2015 study of UK music industry courses found that "legal and financial knowledge, specifically tailored to the industry" (p. 60) was important to be included in music industry training. Bennett also found that management and leadership skills were lacking across the industry, and that broad digital skills were required (pp. 60–61).

legal matters but there are specialists in those areas … You need to be able to have a conversation with an accountant" (Education Participant 8). A similarly broad acquaintance with marketing was also suggested. There were only two responses relating to skills specific to social media, and these were more focused on the specifics of the tasks; again, there is the suggestion that employees should be able to have basic forms of literacy with data technologies, such as "being able to actually read the feedback and the reports that come through Facebook and understand exactly what it is that you are looking at" (Education Participant 8).

Educator and industry personnel perspectives on skills and attributes are largely aligned, suggesting that key skills and attributes also resonate with the "essential fundamentals" (core competencies that should be taught to creative industries students) that Hennekam and Bennett (2017) suggest for the inclusion of these areas in all creative industries training, including "A basic knowledge of legal rights and responsibilities, small business skills, management and technology acuity, personal attributes that enable graduates to confidently express, market and apply their skills and knowledge, and entrepreneurial thinking" (p. 80).

Carey and Naudin (2006)[6] provide an interesting summary to assist in assessing the role of educators and external organisations (employers) in delivering skills and attributes to creative industries students. Their study of the "current state and attitudes towards Enterprise Curriculum within higher education (HE) for the creative industries sector" (Carey & Naudin,

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6   Carey and Naudin's study conducted a qualitative analysis of plenary sessions, focused discussions and workshops from the Creative Enterprise Conference, Birmingham (2006). They list the participants as "policy makers, academics, researchers and practitioners" (Carey & Naudin, 2006, p. 518).

2006, p. 518) in the UK considered attitudes towards "entrepreneurship, self-employment and enterprise" (p. 521), and the challenges in delivering these skills embedded within higher education curricula. They suggest that higher education providers are in a better position than their industry counterparts to deliver "soft" skills such as "entrepreneurial spirit; receptiveness to entrepreneurship as a valid career choice; confidence in one's own ability; knowledge of the sector and equipping individuals to research" (p. 525). However, external organisations such as employers or industry organisations are better equipped to provide "harder" skills such as business planning and marketing (including market research); legal frameworks; and finance (including sources of financial assistance) (p. 525).

Bennett also identified ambiguity over the meaning and application of "soft" skills in reference to music industry education. However, he concludes that his study found regular references to "softer skills like communication, passion for music, and a critical mindset" (Bennett, 2015, p. 58), drawing parallels with this study. Bennett also notes that there were several undervalued "hard skills" that repeatedly arose in his study, such as "general numeracy and literacy, to logistics, time management and data handling" (p. 59). This division of skills and attributes into "soft" and "hard" skills has relevance here. Looking at entrepreneurship within the creative industries, Carey and Naudin suggest that "education and industry needed to integrate more closely" (2006, p. 525) to prepare students. Bennett (2015) questions the degree to which industry and education providers can collaborate in covering an appropriate range of skills. Music industry education providers "cannot simply adjust to meet outside 'needs' of industry or of students – as if either of these groups' needs were unified or complementary" (Bennett, 2015, p. 21).

While this section has helped identify skills and attributes required of graduates (from the educator's perspective), the next section looks at how those skills and attributes may be delivered within the course curriculum, and the value of the courses in assisting students in

gaining employment. The division between "soft" and "hard" skills (cf. Carey & Naudin, 2006) resurfaces in the next section.

Educator perspectives on the value of music business education courses

This section explores educators' views on courses in music business education, especially how participants made connections between perceptions of value and their insights into course content. Question 11 asked: "Do you think that music business education is of value in gaining a career in the music industry?" The question sought participants' opinions on whether qualifications in the field were required to develop a career, and to what degree an educational achievement in the field was valued by them personally. Question 10, "How do you think music business qualifications are regarded by industry?", sought to investigate whether their personal views aligned with wider industry views, and to explore the value of music business education in terms of "cultural capital": what a student might gain by completing a course.

Not surprisingly, given that the question was asked of educators in the field, the majority of respondents affirmed that music business education is of some value in assisting graduates gain a career in the music industries. The two most common justifications of value were similar to the industry personnel interviews: that a music business education provided a competitive advantage in a highly competitive field, and that there is an advantage in gaining a broad understanding of the industry. In relation to one TAFE perspective on competitive advantage:

> Gaining the skills gives you much more confidence to do the job, confidence to
> apply for the job. Employers have confidence that you've at least been trained on
> what the job is and that you've shown that you can apply yourself and finish
> something. That's one of the biggest things about study, is that you've shown that

you can actually apply yourself and complete something, which counts for a lot.

(Education Participant 5)

Education Participant 8 adds that completing education in the field "shows a lot about the character of a person". For Education Participant 5, it articulated "character", and demonstrated commitment and "grit", which provided the competitive advantage when looking for a job – again, speaking more to the individual attributes and character of the student than to the value or quality of the qualification. Yet Education Participant 5 also explained further about the related advantages of networks and access:

You don't really see jobs in the music industry on Seek.com. I know that [industry employers] come to us at TAFE and say, "Look, we need to hire somebody. What have you got? Do you have any good people?" And we constantly send people out to fill jobs from TAFE. Half – most – of the people from APRA … studied with us. Director – music director at Triple J – did … a Cert III Music Business and a Cert III Sound Production with us … before he went to AFTRS [Australian Film Television and Radio School] to study. So, yeah, it definitely helps employment.

(Education Participant 5)

While it may be possible that more junior roles at organisations like APRA are being filled by graduates from music business courses, two of the industry interviewees who had roles at APRA AMCOS did not state that they were likely to recruit for roles at any level directly from TAFE course graduates.

Another key response (also expressed by some industry participants) was that music business education courses provided useful broad overviews of the industry that assisted students to orient towards industry careers by being exposed to a variety of industry perspectives and understanding of job roles. As a "shortcut to knowledge" (Education Participant 4), the virtues of research-driven learning are regarded by one interviewee as a

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more efficient way to "get people to knowledge" than through experience and reliance on networking:

> I think the romanticisation of the past and making up rules as people went along with experiential knowledge perhaps suited the past because it was – or it evolves slower – or it was, you know … 2SM, *Countdown* and lunch, a long lunch, and that, that kind of experiential knowledge and the ability to be able to draw on pre-existing relationships to sign a client to a label or to, you know, use your gut instinct or your taste to dictate who's signed and take a punt on something and would access a massive audience. A lot of that's really changed and now the talk is really around the people who make a go of it in music business, so those who add value to an artist's career, genuinely add value … they are a lot more reactive, not using their gut instinct and taste to the same extent, I'd argue. They're more reactive to audience data and connection, how can they amplify audience likes and something that's already got momentum but then that [is] really tied into a data economy and the ability to understand data sets and understand knowledge of services like Next Big Sound, Music Glue,[7] the power of data. And that's something that I think you can educate or learn in a more efficient way than you would get out there through trial and error. (Education Participant 4)

Education Participant 4, a university lecturer, rejects the notion of "gut instinct"; the right kind of training is potentially more influential than industry experience or networks. He does place this focused training as the "cutting edge of research", and goes on to consider data and services like Next Big Sound and Music Glue, both platforms that are relatively new (founded in 2009 and 2007 respectively). Education Participant 4 states that understanding the use of these kinds of platforms outweighs experience or networks. This is important because it is one

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7   Next Big Sound is a provider of industry-based data analytics; Music Glue is a "direct-to-fan" e-commerce provider.

of the few examples where an educator is able to articulate a taught skill (in this case, the use of a new technology) as a clear advantage of doing a course, and the use of these technologies goes beyond attributes such as being "likeable" or showing "grit". It is a new technology that can be taught directly to students, and this skill makes them more valuable as potential employees.

Three of the nine educators observed that music business qualifications were becoming increasingly recognised by industry:

> I remember sitting in the Music Australia forums that they ran the last few years and I found that, you know, when I was talking to people about education of what I was doing, they actually meant quite well. I mean people like Millie Millgate,[8] who I highly respect, and [who is] a very big power player in the music industry in Australia. She really respects education and that it does have a place. I think a lot of the not-for-profit industry orgs like QMusic and WAM [West Australian Music] and all the others – Music Victoria and so on – I think they recognise that education has a very important part to play. (Education Participant 8)

Those who do highly regard music business education recognised that music business education can provide a "shortcut to knowledge":

> John Watson,[9] he – he gets it, so he understands that research can be a shortcut to knowledge that is useful in an industrial context. So gaining knowledge through experience and experiential knowledge is an inefficient way to gain knowledge and

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8   Millie Millgate is the executive producer of Sounds Australia, the national music export scheme funded by industry and the Australian Government, representing the Australian music industry at major international music events internationally.

9   John Watson is a well-known Australian artist manager and record label owner. He has been involved in the careers of Silverchair, Missy Higgins, Gotye and Wolfmother. Prior to becoming an artist manager, Watson worked in A&R for Sony Music.

it's through trial and error, it takes a long time, so he saw that as a shortcut.

(Education Participant 4)

Participants also suggested that the industry may see value in hiring people with an understanding of new technology platforms (as previously discussed), and they recognised the move towards an increasingly professional industry where "cowboys" are no longer the norm:

> I think the new school is being smart: be savvy about how the industry works; go and learn. The ones that become the cowboys of today, I don't think they are regarded as highly as they used to be. They might at a grassroots level, but I have actually seen quite a few people crash and burn here in WA because they don't get training … They don't even run their business properly at all because they don't have a business model. They are just kind of flying by the seat of their pants, they're cowboys, and they don't last very long … I'd like to think that training and education is actually starting to be considered very seriously by the industry, because when you do training and education there's generally a deal of ethics involved … You're investing in your education by paying the money and taking the time; spending the one to two years and, you know, doing what needs to be done the right way. (Education Participant 8)

Two participants argued that music business education is not well received by industry. For Education Participant 9, "we give them the stepping stones to get there, but … I mean, I'm writing myself out of a job here, but I think you can work in the music industry without having a qualification". Education Participant 1 observed that there is a disconnection between education providers and industry needs:

> There was that call that Skills for Australia did a while back with some industry people and some, some teachers on the new training package update, and the industry people were extremely scathing. I talk to industry quite a bit … I think the general feeling up here is that we don't teach enough "soft" skills … if they don't

have those soft skills, they're not going to achieve much. And that seems to be

what they're – the industry's – telling me. (Education Participant 1)

When looked at in the broader context of the educator interviews, to suggest that "soft" skills are more important than the industry knowledge taught in the courses is not that far removed from the general consensus of interview participants, and is supported by the findings of Carey and Naudin (2006) outlined earlier in this chapter. These two educators see the courses as providing value, and as having useful outcomes in terms of meeting industry needs and helping students to gain employment. They see communication and business acumen skills as being equally as important, if not more important, than the industry-based skills (that could also be delivered "on the job" by industry).

In summary, there is a wide range of opinions on the need for education within this small sample of just nine educators. Opinion is split between those who see education as a valued and valid pathway; those who acknowledge that education is becoming increasingly recognised as a valid pathway; and those who do not see music business education as having any real impact upon students' ability to gain employment in the field. Of those who did perceive value in education, it was not believed to be the deciding factor in possible career development.

Educator perspectives on course content

Educators were asked several questions that related to course content. While the industry personnel questions focused on their exposure to and knowledge of course content, these educator interviews assumed intimate knowledge of the content by participants. Interview questions focused on the effectiveness of content (Question 13: "How do you think coursework and qualifications adequately prepare students for industry jobs?"); consultation when creating course content (Question 14: "To what extent do you liaise with industry when

writing and delivering curricula?"); changes in content (Question 6: "In what ways do you think that music business education has changed over the past ten to fifteen years?"); and deviations from content (Question 4: "To what degree do you stick to the given curriculum (training package or otherwise) and to what degree do you deviate from that?"). The aim of these questions was to determine how the educators created, changed and regarded the course content that they deliver.

The most surprising response was that the educators did not feel that, on its own, a music business course adequately prepared students for careers in the music industry. For Education Participant 2, "Coursework is like any other study, but you need to get your hands dirty". Education Participant 6 expands on this, exploring the difficulties in bringing "real situations" into an education setting:

> Does [music business education] provide a completely real situation? No, but it's
> never going to … it's a set-up situation, the practice situation … I think some of
> that is up to the students a little bit and up to the universities to look for those
> experiences … I think it's the responsibility of the students as well, but I think to
> enhance that, the lecturers and universities should encourage the students to do
> what they can while they're in university and to be able to begin to marry both and
> then bring those situations into the classroom to discuss … Both parts are actually
> important, the thinking and the doing.

The yearning to incorporate "real-world" experiences and internships aligns with the views of industry personnel, who also expressed a desire to see graduates engaged with industry, which can potentially be undermined where "theory is commonly rejected and 'practice' celebrated by both practitioners and educators" (Bennett, 2015, p. 65). This view is balanced by two participants who argued that music business education *does* adequately prepare graduates for

a career in the field, but only by preparing graduates for entry-level positions. Graduates are still required to learn on the job:

> I think it prepares them in an entry-level capacity; even a degree program is an entry-level preparation, and from there you take off and you see really what it's all about. But I don't think it's a flaw; I think that's what a lot of degrees do anyway, and even just thinking about, you know, the job that I do, no one really taught me how to be an academic. I just kind of, like, had some skills and then hit the ground running, and then learnt on the job. (Education Participant 9)

Education Participant 6 further argues that course outcomes are about exposure to "different situations and different scenarios" as the point of education, to orient people towards a career in industry without being prescriptive or going too deeply into any one job or role.

There was a recurring theme on the need to place an increased emphasis on teaching entrepreneurial skills within their courses, ensuring that students are equipped to self-manage and find avenues of funding their music careers that explored options other than major recording labels, which is where the emphasis of their teaching had been in the past:

> I think a major change is [in] the rise of the artist entrepreneur or thinking about artist entrepreneurship … taking on a lot more of the risk involved in developing their own career and having to learn business skills themselves, so artists necessarily having to function more like start-ups in other sectors to demonstrate exponential growth to someone before anyone will become interested. So that means that the artist is really in the driver's seat at the outset, which is a big change. So what it means is that the expectation that students who are training to be artists have of being able to find someone else who'll do it all for them is a thing of the past. (Education Participant 4)

Participants also suggested that their courses contained an increased emphasis on technology, specifically related to the distribution of music, promotion via social media, "big data" and the power of recently developed online tools, driven by the speed at which the digital music ecosystem is developing: "We could almost develop a marketing idea and put it to market in the space of a lecture … You can actually see it happening before your eyes, rather than studying historical cases" (Education Participant 8). This presents challenges in ensuring that lecturers remain current in their practice.

Three participants recognised an increasing level of professionalism, enhanced viability and increased validity over the past fifteen years. There were a number of reasons given for this, including increased course resourcing; validation that the music industry is a worthwhile choice of study or career, in terms of the size of the music industry; and universities recognising that there was a gap in the market:

> I think it's been validated, as you know, probably like sports management has been … I think it's changed to be more formal in that regard, and certified that by going, "This should be a business degree". Now, I know that people like Richard Branson are still out there, and they're going to come with no education and start things and start great record companies because they've got great ears or whatever – you know what I mean? I get it. But they are also going to need people around them who are skilled. (Education Participant 7)

Interestingly, these questions that were intended to encourage comment on the content of courses resulted in more discussion about the value of courses. Participants were largely hesitant to discuss the detail of course content and were more focused on education outcomes. Where they could be drawn on course content, educators suggested that there is an increasing emphasis on technology. which provides students the ability to quickly use theory in practical applications. Participants concluded that this immediate practical application of technology

had the potential to expose students to the kinds of work that they may be doing once they exit a course. Courses also have an increasing emphasis on entrepreneurship.

Conclusion

This chapter explored the attitudes and opinions of some music business educators about relationships between institutions, industry and learning/delivery. While the interview sample of nine educators is small, it must be remembered that this sector of music industry education only constitutes between 30 and 60 staff across the entire country (incorporating TAFE, private provider and university sectors; and all curriculum models, from vocation-based training packages to TEQSA-approved institutions and university courses). The education interview participants include some of the most senior educators in the field.

While they are diverse in some ways (for example, their educational backgrounds), the interview participants share similar levels of education (the majority with a master's degree or higher) and industry experience. Yet there were existing differences across the three distinct provider types in relation to curriculum development, industry consultation and delivery of education. This was obvious in terms of regulatory requirements and institutional histories: TAFE participants used vocational competency-based training; private providers used TEQSA-approved training; and universities adhered to their own internal course development requirements. Of these three contexts, the vocational training package required the most interaction/consultation with industry, and the most rigorous reviews before changes were made. TAFE interviewees expressed the highest level of dissatisfaction with the training package on offer, in contrast to university teachers' expressions of greater flexibility and adaptability as keys features of curriculum development. Private provider teachers were arguably positioned in between: largely satisfied with their curriculum development and accreditation requirements delivered via TEQSA, but could be doing more in terms of industry consultation. All believed that they have the authority and knowledge to teach

students on behalf of the industry, and all believed that they were offering something suitably tailored to industry needs and student benefit. (including the TAFE teachers, who believed this despite the rigorous compliance requirements of training packages.)

Of more interest were the educators' attitudes towards skills and attributes required of music industry graduates. The educators introduced the concept of "grit", and the differentiation between "soft" and "hard" skills, prompting wider debates about meanings and practical contexts of entrepreneurship. There continues to be some tension over whose responsibility it is to teach these skills (even as the skills listed by both industry personnel and educators are very similar). This adds to the tensions existing between industry and educators. Industry has an expectation that educators will deliver "work-ready" graduates, possessing grit and determination, and exhibiting soft skills appropriate for industry work. Educators struggle to teach such attributes, given their focus on industry knowledge and "hard" skills that can be applied in the workplace. This hints at the need to form closer ties in determining that prospective industry workers are equipped with these skills, and to decide who should be responsible for training "soft" skills (for example). At present, with neither group taking core responsibility for reform, students are left with a gap in their training.

In stating their views on the value of music business education, there seemed to be a consensus that such qualifications provided a "shortcut to knowledge", and so was a tangible advantage for students over the "old-school" approach of relying on "gut instinct". Yet, like the industry personnel, the teachers were clear in stating that education had to be combined with "real-world" experience to make it worthwhile. This was couched in a wider range of opinions on the qualifications' validity and recognition from industry. However, even with in this small sample, a majority of five teachers did not see music business education as being recognised by industry enough to have any real impact upon students' ability to gain employment in the field. They were unable to present further compelling evidence beyond the

argument that study provided some competitive advantage in a competitive job market (but would not guarantee employment, even at an entry level) (cf. industry interview participants).

Again, while emphasising here the small interview sample, the teachers' views do speak to wider tensions between industry and education credentials (and jobs) that centre upon several issues. First, there is tension between educators and policy-makers. Educators believe themselves to be capable of understanding and anticipating the needs of industry, largely because they are still active within the industry about which they teach; policy-makers don't trust educators to plan content, instead enforcing their own systems of course content (which differ between provider types) and compliance. Second, while courses are largely vocational in nature, participants spoke of the need to work around governance and regulatory arrangements to deliver the kinds of skills and experience that the educators think that industry employers need. Third, as discussed above, there are tensions regarding the responsibility for training in "soft" skills and "grit". A more detailed comparison between industry and education interviewees is explored in Chapter 7, which will also contrast the list of skills and attributes of both cohorts. The next chapter investigates a portion of a sample curriculum to map alignment of competing demands upon curriculum design, delivery and regulated content.

Chapter 6

Curricula analysis

The first two stages of data gathering in Chapters 4 and 5 involved interviews with industry workers and music business educators. In contrast, this chapter explores a music business curriculum using a model of analysis and evaluation designed by Hall (2014): the "BEKA" model. Others have used Hall's model in a range of contexts in education. Cobbinah and Bayaga (2015) incorporated the model in their review of a high school physics curriculum in South Africa (p. 1633); Khanna and Mehrotra (2019) consider the model in the context of dentistry training; Shek and Wu (2014) deploy it in considering the role of teachers in youth development; and Renshaw (2014) uses the model in designing and assessing a skills-based geoscience curriculum with an emphasis on assessment and student outcomes. Conducting a curriculum review is useful for this thesis because the curriculum outlines expected student learning outcomes, experience and knowledge.

Hall draws on Print's (1993) definition of curriculum as "a deliberate set of planned learning opportunities offered by an organization to learners as an interactive event with the experiences learners encounter when the curriculum is implemented" (Hall, 2014, p. 343). Hall's BEKA model is useful as it was developed in an Australian context (p. 343). Hall uses nursing education to demonstrate her framework in use. Much like music business education, there is no national curriculum for undergraduate nursing, and the model is an amalgam of other work on developing curriculum reviews, built upon an extensive literature review, synthesising a combination of methodologies presented in other literature to develop a model

drawing on a combined best practice (Hall, 2014, p. 344). However, considerable and obvious differences remain, not the least that the failure to learn core components and skills within nursing coursework can have fatal consequences for patients. Nonetheless, Hall's model can be applied to a review of music business curricula, as it deals with similar vocational processes to this study, drawing on prior curriculum analyses such as Dignam et al. (2012); Glatthorn (1987); Print (1993); and Reid (2005). As with her study of nursing curricula, similar curricula "must be contemporary, relevant and responsive to practice realities" (Hall, 2014, p. 343). Similarly, there is a need to ensure that relevant, practice-based learning is equally favoured by the music industries when discussing outcomes for students in music business courses that are also vocational in nature and based in practice.

Kopplin (2016), Hatschek (2011) and McCain (2002) have explored music business curricula in an attempt to suggest best practice models (none cite a specific model as suggested by Hall). Kopplin (2016) surveyed US music business educators, undertook a series of observational site visits, and conducted a series of open-ended interviews, only "scratching the surface of efficacy in music industry education" (Kopplin, 2016, p. 88) and concluding that programs offering the most experiential learning opportunities appear to be the most successful. Hatschek (2011) considered the number of units specific to music business across 47 music business programs across the United States, Canada and Australia, seeking a suitable balance between general education and music business units. McCain (2002) reviewed 31 music business programs and compared them to her own program at Western Illinois University, creating a list of possible subject areas; she then surveyed 60 music business graduates to "identify their opinions as to the importance of each course" (McCain, 2002, p. 14) and assembled a list of recommended courses.

Hall's model differs from these in that it builds a conceptual framework by mapping a four-step process that also includes alignment from curriculum stakeholders and individual

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assessments as a more comprehensive model than those listed above. As explored in Chapter 3, curricula documents reveal information about policy-makers' and curriculum writers' interpretations of employers' demands when searching for skilled employees, providing an overview of the skills and knowledge required by students, and thus insight into institutional discourse and aims, especially the skills and knowledge required by students (Bryman, 2012, p. 551). As official, representative texts of organisations, useful conclusions can be drawn about the intentions and ideas of their creators (Wolff, 2004, p. 284). In this instance, it can provide strong evidence of what educational and industrial gatekeepers have decided that students should know in order to have a music industry career.

Documents have been drawn from several sources in order to examine a sample music business curriculum in detail:

1. Stakeholder documents that *inform* the curriculum. Created by a number of committees, these are publicly available and published on various government websites. In most instances, these are created by an industry reference committee and are designed to inform training package documents used by individual training providers to create their curricula, nationally endorsed training package materials, industry skills forecasts and implementation guides.

2. Music business curriculum documentation. Created by a training provider, these in the main comprise the course documents that are made available to enrolled students, unit outlines, learning resources, prescribed texts and readings.

Hall's curriculum model

Hall's "Benchmarking, Evidencing, Knowing and Applying" (BEKA) approach includes "benchmarking" (Hall, 2014, p. 345), where documents are reviewed for their intent and impact on curriculum; "evidencing" (p. 346), where the curriculum is mapped against the

benchmarking documents and other data sources; and "knowing" (p. 346), where those who deliver the curriculum are interviewed for their "on-the-ground" knowledge of how the curriculum is delivered. The "applying" (p. 347) stage examines how well the curriculum delivers on its promise to educate students in the field via the analysis of student results and surveys (see Figure 13).

The "applying" stage is referenced in this research via an interview with a teacher delivering the curriculum. However, this research does not include the collection of student data. This is beyond the scope of this research, given that access to student results and student survey documents were not provided by the case study institution, and the primary focus here on broader industry attitudes towards music business education (rather than testing the specific outcomes of various forms of curricula). Providers were understandably reluctant to provide access to their entire curriculum beyond the four core units being examined; it is their intellectual property and embodies their interpretations of the training package documents. It is understandable that such content is guarded closely.

HOW →

| BEKA		HOW (process)	Thematic analysis and synthesis into the 8 types of curriculum	Type of curriculum	Questions able to be answered around each type of curriculum listed below
B Benchmark ing ←		Content analysis of documents from external professional bodies, other institutions			
		Identify, map and quantify the content area under consideration (qualitative description)	↓	Recommended and Entitlement	Do the external documents reflect the curriculum under analysis?
			↓	Written	Is there congruence between the curriculum parts and benchmarks?
E Evidencing ←		Content analysis of documents used to enable curriculum, teaching and assessment materials			
		Check against the benchmark for clarity and visibility of objective, content, resource assessment mapping. Map and specify x y z, and compare between different types of curriculum (qualitative description)	↓ Thematic analysis and synthesis into the 8 types of curriculum	Supported	Is the curriculum supported by resources such as texts?
K Knowing ←		Interview curriculum writers and deliverers			
		Delve deeper mining for further information/ drill down; corroborate data such as the mechanics and processes of interpretation, feedback received , omission data (qualitative description)	↓	Implemented	Is there congruence or matching between the planned or written curriculum and the delivered or implemented curriculum
A Applying ←		Interview teachers; chart assessment results; survey students, learners and recipients of curriculum; Analyse student results			
		Test knowledge, understanding ability to apply Mine results for understanding, knowledge development (qualitative description)	↓	Null/hidden	Are there components missing? Are there added/unseen extras included in the curriculum?
			↓	Attained	Do the assessment items match the objectives taxonomic level and the actual assessment taxonomic level?
		(quantitative analysis)	↓	Achieved	How do students understand and apply the knowledge?

Figure 13. Visual representation of the BEKA process, including the concurrent strategy with converging data to provide comprehensive and sequential content analysis (Hall, 2014, p. 345).

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The initial activity is to undertake "benchmarking with international, national and state professional bodies to ascertain the sources that inform the recommended and entitlement curriculum" (Hall, 2014, p. 345). These are the various stakeholders who have a say in how the curriculum is shaped. These documents will show the intent of the curriculum being reviewed by "identifying the skills and concepts that 'ought' to be emphasised" (p. 345). Documents should be sought that identify "boundaries and standards" (p. 345) that are accepted and applied – that is, the stakeholder documents discussed above. Course documents should provide detailed "evidence" of objectives, content, resources (prescribed texts and other readings) and assessment (Hall, 2014, p. 346) undertaken by students. The process is broken into three sections. "Objectives and content mapping" (p. 346) maps documents to find matches between stakeholder and curriculum documents via the identification of "top topics" within them (p. 346). "Resource mapping" (p. 346) considers the prescribed text, readings and other resources, and examines their relevancy and currency. "Assessment analysis" (p. 346) considers how affective an assessment is, and its appropriateness to the AQF level to which it is being applied. "Knowing" is defined as incorporating "knowledge and understanding of others 'in the know' about the curriculum" (p. 346). Discussions with staff will reveal what is missing in the curriculum, how resources affect the curriculum, and what actually goes on in the classroom (p. 347). While the educators' interviews in the previous chapter covered a broad understanding of music business courses, here Hall recommends interviews with curriculum directors and individual teachers to ascertain "the mechanics and process of interpretation that occur from the recommended to the written to the implemented curriculum" (p. 347).

Case study curriculum

The Diploma of Music Industry (Music Business) from the Australian Creative Arts and Culture national training package (see Figure 14) was chosen as the case study curriculum as

it is the most widely used music industry qualification. According to the National Centre for Vocational Education and Research (NCVER, 2021) *Total VET students and courses* data, there were 2317 program enrolments in the Diploma of Music Industry in 2016, with 905 in the Certificate IV Music Industry and 462 in the Advanced Diploma of Music Industry. The NCVER data does not state what area of specialisation these enrolments are in; students can choose to specialise in audio production, performance or music business.
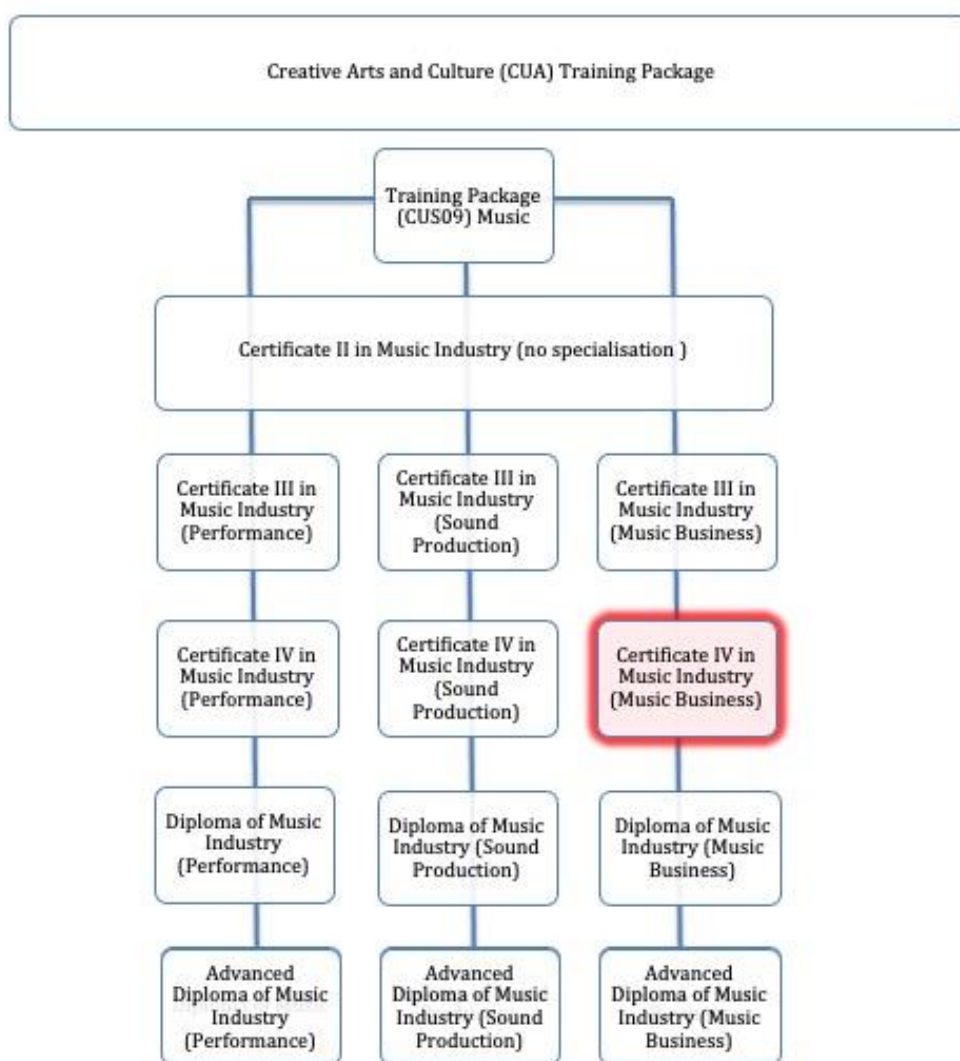

Figure 14. The CUS09 training package and location of the Diploma of Music Industry (Music Business).

Graduates at a Diploma level will have "specialised knowledge and skills for skilled/paraprofessional work and/or further learning" (Australian Qualifications Framework Council, 2013, p. 38). Using the AQF definition, it is unlikely that a Diploma-level graduate would be able to work completely unsupervised, or solve complex problems presented across a variety of work situations. They should be able to work unsupervised in a specific area, perhaps once they have been taught the task in detail via training beyond their Diploma, which is intended to give them a broad understanding of work in the music industry field. The use of the word "paraprofessional" in the summary is telling; it means to assist in professional tasks, but not being licensed to do so on their own.

As a qualification at AQF Level 5, the Diploma of Music Industry (Music Business) is useful to review, as the same skills and knowledge (via learning outcomes) are evident with all providers across the country. Each provider works from the same units of competency, performance criteria, essential skills and knowledge that should be delivered at the same level of expected outcomes (AQF Level 5).

The development of a training package qualification is highly regulated and complicated, evident in the nine-step process of consultation, validation and endorsement shown in Figure 15.
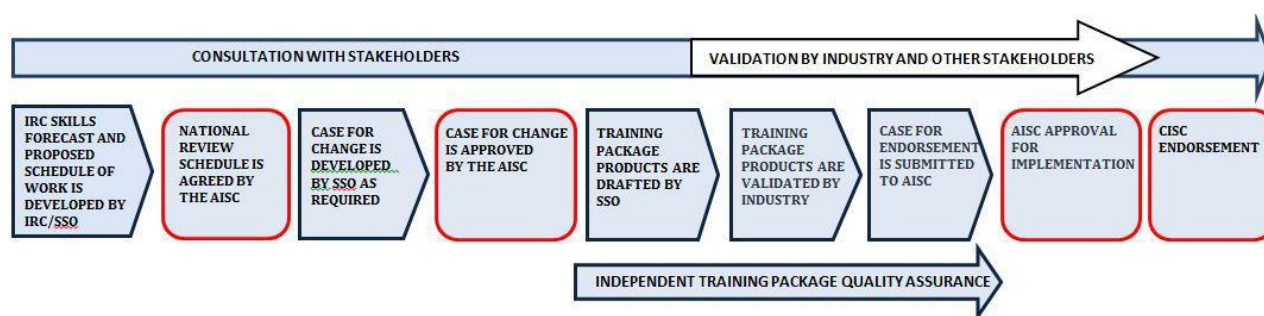
Figure 15. The process of training package development and endorsement (Australian Industry and Skills Committee, 2016).

It is beyond the scope of this research to review all stakeholder documents produced as part of this nine-step review process; instead, a number of key documents have been chosen as a representative sample. Figure 15 shows the work completed by the IRC (Industry Reference Committee), SSO (Skills Service Organisation) and AISC (Australian Industry and Skills Committee). PwC's Skills for Australia[10] is the government-appointed SSO responsible for the development of the current music industry training package. Its main roles are to support IRCs in their engagement with industry, provide technical and operational support to IRCs, and ensure the compliance of training packages (Australian Industry and Skills Committee, 2016, p. 6).

The IRC is a key industry advisory group that reports its findings to the AISC. It is guided in its work by the SSO, which consults with industry to gather information on industry needs and latest developments. The IRC signs off on recommendations for endorsement by the AISC (Australian Industry and Skills Committee, 2016, p. 6). A primary focus of the IRC is to ensure that broad consultation with industry, educators and other stakeholders takes place, and that course graduates are meeting industry employment needs. It does this by ensuring that the members of the IRC represent a wide range of industries. The membership of the IRC (for culture and related industries, which includes music business) includes representatives from industry peak bodies including Music Australia and the Australian Major Performing Arts Group; industry employers (e.g. APRA AMCOS); RTOs (e.g. TAFE Queensland); and employee associations (e.g. Media, Entertainment & Arts Alliance). The

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10 PwC's Skills for Australia is the name given to the entity that sits within PwC that provides the SSO function. It appears to function to some degree as its own entity within PwC and has its own CEO and dedicated staff. Its website does not clearly state in what manner it is its own entity or a function of PwC.

IRC meets at least four times per year depending on the scope of work. It can also form sub-committees to work on projects.

The Australian Industry and Skills Committee is the body that provides oversight of the development of all training packages, providing advice on implementation and policy, and final sign-off on new or reviewed training products. The SSO (under the instruction of the IRC) has developed a range of Diploma of Music Industry (Music Business) documents that inform the intent of the curriculum content. (See Figure 16.)
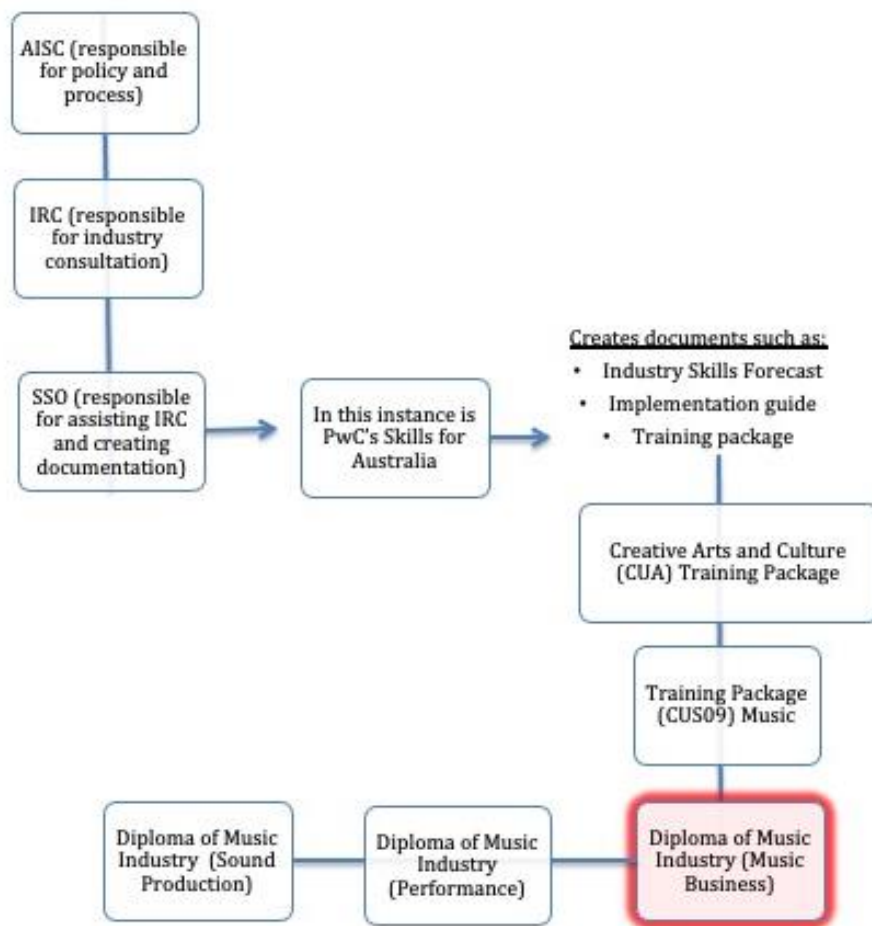
Figure 16. Organisational chart of stakeholder and educational bodies in the development of units of competency.

Benchmarking documents in the Diploma of Music Industry (Music Business)

For each training package iteration, there is an associated implementation guide that is available to all training providers who deliver courses from the Creative Arts and Culture training package. It provides "specific information and advice about the history, structure, key features and application of the CUA Creative Arts and Culture Training Package" (PwC, 2017, p. 1) and is vocationally focused:

> There is also another reality driving change in the creative and cultural industries. Traditional artisan skills must be complemented by practical business skills ... Basic business skills, including finance, marketing, planning, project management, entrepreneurship, content protection and management, contract negotiation and customer relations are now essential … Digital technologies have changed the way many creative products are generated, distributed and marketed. (PwC, 2017, p. 5)

This emphasis on business and digital skills is further refined in the implementation guide's summary of key trends and issues in the music industries, noting the high rate of self-employment or contracted employment, and "subscription services looking to challenge digital music sales quicker than digital overtook physical sales" (PwC, 2017, p. 7). The implementation guide intends for the training package to have strong elements in basic business skills, marketing, organisational skills and entrepreneurship, along with an understanding of digital technologies and the rapid changes affecting industry.

The Industry Skills Forecast is developed by the IRC as a summary of the work they have completed in consultation with industry. The April 2018 Forecast found eight "key drivers for change" (PwC, 2018, p. 20). While not all applied to music business delivery – four of the "key drivers for change" related to audio production and music courses, such as the need include new and emerging audio production technologies, using technology in performance and "real-time" creative collaboration, and the need for increased songwriting

skills and knowledge), the list below provides a summary of those that apply to the music business:

1. Existing training does not fully prepare learners to begin and sustain a career in the music industry.

2. Specialised technical skills are needed so learners can differentiate themselves from their peers.

3. Music industry workers are increasingly reliant on freelancing and self-publishing for employment.

4. With technological advances impacting the reach of musicians and performers, there is an increasing industry demand for music business skills, particularly in data analysis. (PwC, 2018, p. 20).

Figure 17 below provides a summary of the 2018 Industry Skills Forecast and the 2017 implementation guide in terms of the intent and impact that should be able to be mapped to the curriculum documents. These are the areas of skills and knowledge that the IRC highlighted (via the two documents studied) as needing to appear in the training package in order for students to be fully prepared to work in the music industries.

	Required skills and knowledge
Implementation guide	
	Basic business skills
	Marketing
	Organisational skills
	Entrepreneurship
	Understanding digital technologies
	Understanding rapid changes affecting the industry
Industry Skills Forecast	
	Entrepreneurial skills
	Data analysis skills
	Depth of industry knowledge

	Business skills for freelancing
	Business skills for self-publishing
	Business and financial skills
	Enterprise skills
	Risk management skills
	Using online analytical tools
	Big data analysis skills

Figure 17. Compilation of skills and knowledge terms found in the 2017 CUA Culture and Related Industries implementation guide (PwC, 2017) and the 2018 Industry Skills Forecast (PwC, 2018).

The third set of stakeholder documents to be reviewed in this section are the units of competency (the individual subjects that make up the suite of subjects contributing to an overall qualification) found in the Diploma of Music Industry training package. The Australian Skills Quality Authority (ASQA) (2019) define a unit of competency as "the specification of the standards of performance required in the workplace" – a grouping of knowledge and skills that are needed to perform a specific task in the workplace. A unit of competency is not a curriculum document; it defines the skills and knowledge that students need to demonstrate to be assessed as being able to perform effectively in the workplace. Completion of a number of units of competency leads to a hierarchy of qualifications. Each qualification contains a set of "packaging rules" that dictates which units must be completed in order to satisfy the requirement of each qualification. The Diploma of Music Industry comprises sixteen units of competency (four "core" and twelve "electives"). Six of the twelve electives must be taken from the "business" bank of units that have a specific focus on music business outcomes (Training.gov.au, 2019). There are 121 possible elective units; RTO selection of these is decided by the curriculum manager, or program lead teacher, and may involve further industry consultation.
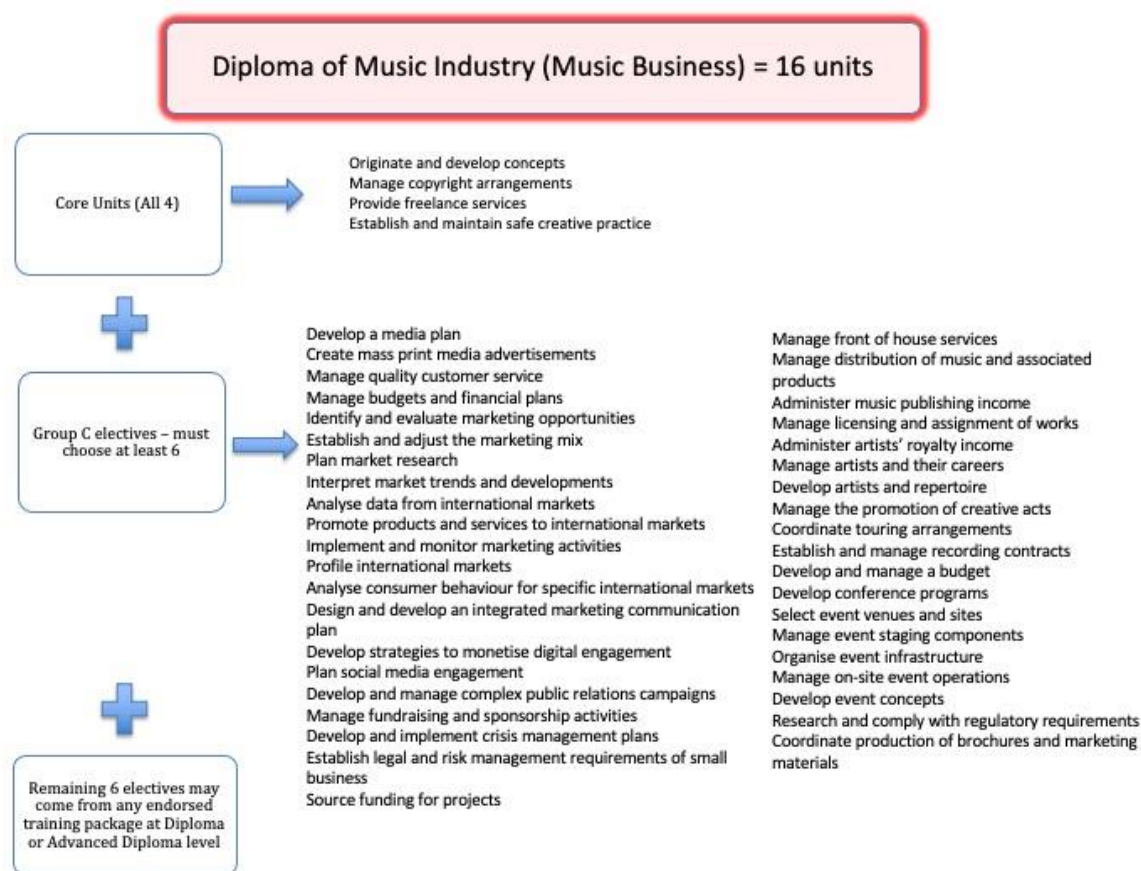
Figure 18. Diploma of Music Industry (Music Business) core requirements and elective options, known as "packaging rules" (Training.gov.au, 2019).

Purposive sampling, where "the researcher selects subjects or elements that possess the specific characteristics or qualities required for the study" (Weerakkody, 2009, p. 99) is useful in choosing texts to examine in relation to the large number of curriculum documents available here. It is beyond the scope of this research to review all 127 units. Instead, I have focused on the four core units that all students (regardless of education provider) must complete: BSBCRT501 Originate and develop concepts; CUACMP501 Manage copyright arrangements; CUAIND402 Provide freelance services; and CUAPPR505 Establish and maintain safe creative practice (Training.gov.au, 2019). These four units are reproduced in four tables in Appendices 8–11. The "element" column is derived from the unit of

competency, described as "actions or outcomes that are demonstratable and assessable" (National Skills Standards Council, 2012). The Performance Criteria column describes "the performance needed to demonstrate achievement of the element" (National Skills Standards Council, 2012).

The unit "Originate and develop concepts" (Appendix 8) has an emphasis on entrepreneurship and basic business skills with some elements of risk management. In terms of mapping against the intent of the stakeholder documents, this unit contains a number of the key elements identified in the Industry Skills Forecast and the implementation guide: entrepreneurship and enterprise skills, marketing, basic business skills, organisation skills and risk management skills. "Manage copyright arrangements" (Appendix 9) focuses on copyright law and its application for creators. Again, the unit has a strong practical focus, so the business skills for the self-publishing benchmark item appear strongly throughout the unit, along with elements of organisational skills. While this unit is very focused on the self-publishing element, it reflects the intent of the stakeholder documents under consideration. "Provide freelance services" (Appendix 10) has a focus on business and financial skills and operating as a freelancer, once again providing strong matching with the intent of the stakeholder documents being benchmarked. In addition to addressing elements of business and financial skills, the unit includes learning outcomes covering marketing, organisational skills, understanding digital technologies, risk management and organisational skills. Of the four core units of competency being benchmarked, one – "Establish and maintain safe creative practice" (Appendix 11) – matches least with the intent of the other stakeholder documents reviewed. There are very few performance criteria where a link to the IRC documentation can be found. "Risk management" does appear as an element to be benchmarked from the stakeholder document, but in that instance it is referring to business risk management, rather than the occupational health and safety contexts of this unit.

Viewed within the context of Hall's benchmarking, the four stakeholder documents listed above show some intent and alignment across the entire process. Some performance criteria cannot be mapped across all of the documents. The flow of recommendations, from the Industry Skills Forecast to implementation guide and units of competency, has largely succeeded in including entrepreneurship, self-publishing, freelancing and business skills. However, elements remain that appear in the key stakeholder documents but do not (or rarely) appear in the performance criteria of these four core units: "understanding digital technologies", "organisational skills", "understanding rapid changes affecting the industry", "data analysis skills", "depth of industry knowledge", "using online analytical tools" and "big data analysis skills". These could be summarised as encompassing ongoing shifts in emphasis to digital technologies, and data analysis skills and knowledge. It cannot be concluded, however, that these elements do not exist in the curriculum, as only four (core) out of the fourteen sixteen units have been benchmarked here. RTOs may choose to offer units where digital technologies and data analysis are included, but they are not mandated as part of the core set of units.

Evidencing

A curriculum analysis can be achieved by mapping the intent of the documents to inform the curriculum; and by mapping the curriculum itself through the process of "collecting and analyzing evidence to compare against the benchmarks" (Hall, 2014, p. 344). An RTO offering a Diploma of Music Industry was approached to provide a copy of their curriculum documents for the four core units under review (henceforth referred to as "Music Training Inc."), an Australian training provider that offers accredited training in VET courses with an emphasis on the music industries. Music Training Inc. provided access to all of their documentation in relation to the four core units in the Diploma of Music Industry. For each unit, this comprised an overview of the unit including a summary of work/unit overview

(class activities, homework, assessment); a student study guide (texts, resources, assessments); detailed session plans with resources (timed periods, resources required, with trainer and student activities); and assessment details/resources (marking guides, case studies, templates, etc.). All sessions included some non-assessed homework activities. All documents had been carefully constructed to ensure compliance with the VET sector requirements, are clearly labelled and organised, and show genuine attempts at mapping to the units of competency with a number of "mapping" sections provided across many of the documents. Music Training Inc. also provided access to two staff members – a training manager, responsible for curriculum and compliance, and a teacher in the Diploma of Music Industry program. Both were interviewed to provide clarity around how Music Training Inc. interpreted the training package and how they delivered it in the classroom.

Mapping and alignment

Detailed mapping tables showing a summary of the curricula of each of the four core units are provided in Appendices 12–15. The tables list the number of sessions over which classes take place, the approximate length of each session, a summary of the resources made available to students, and which of the unit's performance criteria are being addressed. They also consider the performance criteria from the unit of competency and areas of alignment or non-alignment between the curricula and the unit of competency. For each unit in Appendices 12–15, there is a similar table ("assessment mapping") that maps assessments against the key elements in the unit.

Appendix 12 details the "Originate and develop concepts" unit. Overall, this unit aligns well with the unit of competency. The content of the theory sessions and the assessments are written to carefully align with the prescribed "elements" and performance criteria in the unit of competency. The stakeholder/benchmark documents for "Manage copyright arrangements" (Appendix 13) suggest that this unit should focus on business skills

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for self-publishing and organisational skills. Music Training Inc. achieves this by requiring students to have an understanding of copyright to the point where they are able to participate in a mock copyright negotiation and draft a contract as a result.

The stakeholder/benchmarking documents that map to "Provide freelance services" (Appendix 14) are the use of business skills for freelancing, entrepreneurial skills, marketing, business and financial skills, organisational skills, basic business skills, risk management, and understanding digital technologies. Music Training Inc. maps these skills via the creation of a business plan for a freelance business. There are also elements of organisational skills in the record-keeping aspects of the unit; risk management, via the requirement to find suitable advice before signing contracts; and some digital technologies work through online engagement in developing networks.

"Establish and maintain safe creative practice" (Appendix 15) is delivered simultaneously to students undertaking the Diploma of Music Industry (Music Business) and to students undertaking the Diploma of Music Industry (Sound Production) in a combined class (all of the other units reviewed here were delivered solely to music business students). This unit maps well to the unit of competency in the training package. The essential elements and performance criteria are all in place; there are no areas of misalignment. However, there is very little matching with the outcomes expected in the stakeholder/benchmarking documents, with only engagement with new technologies (on a very basic level) and organisational skills (in the form of meetings and record keeping) appearing in this unit. While Music Training Inc. has followed the unit of competency closely, the unit itself does very little to address the priorities of the high-level stakeholder documents, which don't mention workplace safety as a training priority at all. Music Training Inc. is tasked with delivering to students the requirements of the unit of competency; in this instance, the unit of competency shows a lack of alignment with the intent of the Industry Skills Forecast.

The four units reviewed suggest that Music Training Inc. has followed the guidelines and outcomes set out in the four units of competency, and is addressing the essential elements and the performance criteria. There are, however, three themes of misalignment. First, in relation to each performance criteria, the unit of competency does not stipulate how much time should be dedicated to particular elements. It does appear that students move very quickly through some topics: in "Originate and develop concepts", there are seven performance criteria addressed in the first session, and eight in the second. While it could be possible to review those topics in the time given, the depth of instruction must be taken into consideration. Second, in "Manage copyright arrangements", there is not a lot of time dedicated to the core learning outcomes for this complex copyright unit. While it can be argued that the unit of competency performance criteria are addressed, there are unanswered questions about the depth of delivery. The instructions to the teacher in the unit outline acknowledge this: "There are only 2 theory sessions attached to this unit, so you will need to cover a wide range of topics in each. Use the time you have accordingly and try to lead the students to the information rather than deliver it verbally" (Training manager, Music Training Inc.). Third, the time assigned to individual performance criteria is also limited. For example, the performance criteria, asking students to "confirm original work is protected at local and international levels against illegal or unauthorised reproduction (in part or full)" – a complex copyright concept – is covered in just 40 minutes, including a 30-minute activity on identifying specific rights involved in licensing and recording music for TV. Some performance criteria and elements are absent, particularly those relating to the maintenance of copyright documentation. "Establish and maintain safe creative practice" has four theory sessions (where the other unit had only two). This suggests that the performance criteria would be covered in more depth and with no areas of non-alignment if they were delivered over more sessions. There are other areas of misalignment with performance criteria. In

"Originate and develop concepts", for example, there are resources dedicated to different forms of "idea generation and brainstorming", and on "refining ideas and market research", but there is little in the unit that specifically addresses "innovation".

There are a further five areas of the performance criteria that can't be easily mapped to the content in the curriculum. In "Provide freelance services", five performance criteria appear to not be addressed, including taxation compliance, seeking feedback from clients and industry professionals, finding suitable professional development activities, and reviewing work objectives and goals. A further six performance criteria only appear in the sessions where students are assisted in completing their assessments: seeking specialist advice to review contracts or agreements before signing, developing promotional materials, storing documents, invoicing and maintaining financial records. There is no direct teaching of these six performance criteria. Two of the four units have performance criteria that appear to be only addressed in the assessment activities. While this is an acceptable way of ensuring that the performance criteria are addressed, it highlights the depth of delivery, where the student is responsible for their own learning of the criteria rather than being directly taught. There is some risk that the student could still pass a unit with limited understanding of key topics.

Knowing

As with the two stages evaluated above, Music Training Inc. material was examined to gather information from the "coalface of teaching and learning" (Hall, 2014, p. 346) in this program. Interviews were arranged with the curriculum manager and the trainer of the Music Training Inc. program to understand how core units were delivered, the structure of the core units, and the ways in which the units were enhanced by the electives selected by the education provider. This can "enable knowing about what is missing in the curriculum; how resources have affected the curriculum; and why what is actually taught, is different to the objectives"

(Hall, 2016, p. 347). The interviews aimed to understand the intent of the stakeholder documents, and how the written curriculum is designed and implemented in practice.

The training products at Music Training Inc. were modelled on a curriculum originally developed outside of Australia. Music Training Inc. is owned by an internationally based company with experience in delivering music, music business and audio-based training in multiple countries, so there were unique challenges in ensuring that the international experience and perceived best practice worked together within the contexts of the Australian VET training frameworks. In order to do this, broad interpretations of training package documentation were required. Music Training Inc. are interested in building activities across multiple course streams, so that students working in one course (e.g. music business) would be collaborative with students from other streams (e.g. audio). This strategy of developing fewer units of competency also assists budgetary demands.

The curriculum manager explained his role as interpreting the training package documents to suit the needs of the business, and that Music Training Inc. needed to work with the training package in terms of compliance, meeting the training needs of students, and increasing the number of students enrolled. The training manager is an experienced educator, having worked in music-related training prior to his current role. The classroom teacher is experienced in delivering music-based training, including music-based training work in prison and disability settings, and with other VET training providers. A casual employee of Music Training Inc., he is responsible for delivering the four core units, meeting compliance requirements, and assessments; and he is employed to develop some of the units for Music Training Inc. as a subject-matter expert.

Curriculum manager and teacher interviews

In relation to student outcomes, the training package was viewed as both a hindrance and an advantage. The training manager emphasised that the ability for some forms of deviation seemed to be a basic principle:

> What happens inside of the classroom can vary, and it will vary … But as long as, again, as [the students] are meeting those key milestones along the way, within the trimester, and that by the end of the trimester that the student has these particular skills, I feel that having that little bit of flexibility and change and direction and different opinions, and different perspectives and whatnot inside the classroom, is a good thing. We're in the creative industries here. Every person that comes in is creative, and they have a different interpretation on how to do things. (Training manager, Music Training Inc.)

So long as arguments could be presented (to an auditor, for example) as to why the training package or unit of competency had been interpreted differently, flexibility and interpretation appears to be commonplace and acceptable. The teacher questioned if the training package was value for money for students in terms of content and the time allocated to classes, regardless of how it was interpreted and delivered: "It's not value for money at the end of the day … If I was going to pay ten thousand dollars or fifteen thousand dollars, I'd be looking very carefully at all this shit" (Teacher, Music Training Inc.).

Both interviewees discussed the specific value of the four core units. The training manager saw them as "the ones that were the most open to interpretation", altered to fit the training provider's view of what should be included in them:

> They can be quite vague or quite prescriptive depending on what you want to read into them. OHS [occupational health and safety] is OHS and is something that is almost forced upon us that we all need to have an understanding of … Copyright

can be as interesting or as uninteresting as you like it, depending on the tasks that

you're given – if you're given real-life case studies and actually real-life juicy

things. "Apply concepts" is probably the broadest one … "Operate as a freelancer",

I think that's highly relevant to anyone working in the creative industries these

days. In my experience that's often the most overlooked part of the industry.

People come in and they learn the technical skills, what's required to use a piece of

software to develop a contract and how to interpret it. Then how do they go out and

generate income from those skills? (Training manager, Music Training Inc.)

The teacher largely dismissed the value of the core units. Considering each unit, he described the copyright and freelance units as "fine". For the workplace health and safety unit, he indicated that "unless you are putting on an event, it doesn't make much sense", and labelled it "a bit dumb". He described the "Originate and develop concepts unit" as "a bit odd as well" (the teacher did not expand on this explanation). For him, compliance was overly complex, getting in the way of the "real" learning that needed to take place. For example, in terms of industrial knowledge:

I think it leaves people feeling, in general, a bit confused about certain stuff rather

than just understanding copyright, or understanding what they have to do as a

freelancer, or setting up a micro-business, or whatever they are doing. (Teacher,

Music Training Inc.)

While he was clear that he would always deliver strictly to the training package, he didn't have a lot of faith in the package itself: "I just work in places that are overly compliant and that's what we tend to do these days. That's the problem with … the whole system, I reckon" (Teacher, Music Training Inc.). He felt powerless to correct this.

A central problem was the distinction between simulated and "real-world" experiences for the students. Access to industry figures was difficult; industry personnel were not always available, affecting the depth of content:

> What you end up with is a lot of simulation [requiring industry personnel] and not enough time for the delivery of the actual content of the unit. … It's kind of dependent on you [the teacher] referencing it to industry personnel rather than probably delving into the subject matter in any great detail. (Teacher, Music Training Inc.)

As shown in Appendices 9 and 13, there are elements in the copyright unit (for example) that require students to "source legal advice" and confirm copyright ownership with various parties. The teacher was critical of asking students to do those tasks and participate in industry negotiations, especially when they still lacked fundamental copyright knowledge. Overall, there was concern that the compliance requirements created content that the trainer was duty-bound to deliver that was not in the best interest of the students:

> If I was a student paying ten thousand dollars to do something, I would rather just do the stuff that I wanted to, and not worry about all that bullshit, because at the end of the day, if you leave any school with a Diploma of Music, it's not worth the paper it's written on … The other stuff is just … compliance residue that's built up on a package and trainers are having to bloody deliver within the nth degree… it's just bullshit. Because they are over-compliant, there's just too much stuff in them and the stuff doesn't directly affect the students. (Teacher, Music Training Inc.)

The training manager detailed the organisation's flexible approach to interpreting the units of competency, starting with a set of assessment tasks and learning objectives/outcomes where students could demonstrate how to be "successful" in the industry:

> Then I would adapt or modify those assessment tasks to suit the particular units of
> competency that I feel best matched the assessment task. So it's like working
> backwards, rather than picking a unit of competency and try[ing] to develop
> assessment tasks from there, going in with a clearer picture of what you want to
> achieve, and then modifying the task or assignments. (Training manager, Music
> Training Inc.)

The more recent emphasis upon digital media and related skills seemed to be most applicable
to re-interpretation:

> You can throw in a lot of information … Particularly in digital industries and
> emerging digital industries, where the new technology can take you in a very
> different direction, if the requirements are a little bit outdated or worded in an
> outdated way, you're stuck back a decade ago teaching information that's no
> longer relevant. If you are able to overcome that and work out ways to be able to
> tick that box but still satisfy, I guess, the emerging trends, and the graduate
> attributes that you identify as being necessary for students in your particular
> stream, then you can develop those skills. (Training manager, Music Training Inc.)

To demonstrate compliance and allow some room for innovation, Music Training Inc.
primarily maps the development of units to its own pre-planned outcomes. This begins with a
"dream curriculum" designed via their own industry consultation and previous experience
delivering training overseas. Then "it was a matter of going through and choosing the most
suitable units that closely matched what we were asking of the students" (Training manager,
Music Training Inc.). The mapping exercise shows that they have done this fairly well. The
units of competency requirements and assessments are largely met through this approach; and
the units are compliant, despite the approach taken by the RTO to retrofit the content with the
unit of competency, including the selection of electives.

The training manager presents a consistent view of a compliant and reliable organisation that meets its training requirements and obligations with some flexibility in their delivery, and is well aligned with the stakeholder documents. The dissenting voice is that of the classroom teacher, who observes the compliance and alignment requirements carefully but does so to the detriment to the students in terms of their required skills and knowledge, employability and value of the qualification, reflecting a deep lack of belief in content and alignment. The teacher's frustrations potentially point to a lack of awareness of the consultation and processes that have gone on to develop the training package. He speaks of over-compliance but also, by omission, fails to recognise that there has been extensive industry consultation that has occurred to create the training package and the four core units.

Conclusion

This chapter employed Hall's (2014) curriculum model to assess a music business qualification taught at a private provider, examining stakeholder documents that *inform* the curriculum (created by a number of committees, from which training package documents are distributed to training providers); and music business curriculum documentation, created by the private provider. In particular, areas of alignment and non-alignment were emphasised in order to reveal potential gaps between the intent of the IRC, and the actual activities, resources and assessments delivered in the classroom. The mapping exercise was not comprehensive; only the four core units in the Diploma of Music Industry at *one* provider of music industry training was examined. As such, the electives on offer at this training provider could not be assessed; this would obviously have provided greater insight into how electives and core "speak" to each other in terms of flow and alignment with industry-specific content. Further, the lack of access to student feedback, or observations within the classroom, meant that all of Hall's "applying" methods could not be fully undertaken. While the private provider has fewer than 100 students (as a relatively new institution), it was still useful to

demonstrate how primary skills and knowledge could be mapped and implemented from stakeholder guidelines.

On paper, at least, there is strong alignment with the proposed stakeholder intentions. The "benchmarking" phase revealed that there is robust alignment; the IRC's Industry Skills Forecast, the implementation guide, and the training packages and their units of competency revealed a consistent emphasis on ensuring that students were equipped with small-business, entrepreneurial and technology skills. These areas of emphasis resonate with the observations of the industry professionals and educators undertaken in Chapters 4 and 5. The "evidencing" phase considered the RTO's training materials, mapping their alignment to the units of competency; despite occasional gaps, these were well aligned. The areas of misalignment – the amount of time dedicated to particular learning outcomes and some performance criteria not being addressed – suggest that there is some risk that a student could still pass a unit with limited understanding of key topics. The "knowing" phase revealed organisational alignment and a clear focus on ensuring compliance. The classroom teacher believed an over-emphasis on compliance resulted in students being disadvantaged because there is "not enough time for the delivery of the actual content of the unit" as training providers are forced to disregard core skills and knowledge in favour of compliance, which in turn is impacting upon the value of the qualification.

RTOs in the VET system are required to prove compliance in order to qualify for government funding. It is perhaps no surprise that the classroom teacher was unwilling to provide any specific examples of non-compliance. Yet he was emphatic in his views on lack of value. It is also worth noting that he is a casual teacher who gains only part of his income from this RTO. Like many in the sector, he is also an industry practitioner and trainer at other education providers. Given that his criticisms are about having to spend too much time on compliance and too little on actual teaching, he is unlikely to want to take on more non-

teaching duties and try to address matters of over-compliance. The observations of this

teacher are in keeping with other debates in the sector: "the increasing emphasis on

compliance tasks … while necessary, is burdensome for RTOs, and poorly understood by

managers, trainers and assessors" (RTO manager, cited in Welton, 2019, p. 30). Another RTO

manager asserted that the VET sector would benefit from "less emphasis on compliance and

more emphasis on addressing workplace need" (Welton, 2019, p. 24). The teacher's comment

that the qualification is "not worth the paper it's written on" casts doubt on the reputation of

music business education to the sector. Irrespective of the fact that this chapter only

considered one VET provider and one VET qualification, many industry employers – as

outlined in Chapter 4 – don't recognise the difference between the three types of training

providers and the differences in AQF levels, so if VET training is offering poor outcomes in

terms of employability, there is reputational damage on the entire music business education

sector.

A final consideration of this mapping exercise is that the governance documents (such

as the implementational guide and the industry skills forecast) that inform the units of

competency recommend similar skill sets to those that were recommended by the

interviewees in the preceding two chapters. While they do not rank any skill more highly than

any other, or consider skills and attributes separately, both governance documents highlight

the need for students to acquire skills related to business management, organisation,

marketing, entrepreneurship, data analysis and digital technologies. This reinforces the similar

lists of skills and attributes that were produced in the previous chapter, suggesting that the

industry consultation undertaken by the IRC and the SSO (in this case, PwC) produced

similar outcomes to those proposed by industry interviewees. This is in contradiction to the

positions stated by the VET interviewees: that the training package documents do not contain

the kinds of skills and knowledge needed for students to achieve desired employment

outcomes; and the need to work around the training package documentation, even though the training package's suggested learning outcomes are largely in accord with the outcomes suggested by educators.

Chapter 7

Mapping the music business field:
Discussion

Introduction

One of the central research questions of this thesis is: does music business education adequately prepare students for entry and career pathways into the music industries? In relation, I have sought to understand how (and to what extent) the music industries in Australia value the capital acquired by students in their studies. This is achieved using a Bourdieusian lens (and his various conceptions of different "capitals") in relation to value(s); industry perceptions; and the appropriate types of skills and knowledge being taught in music business courses in Australia. In this chapter I turn to focus on the question of where music business education sits within the field of cultural production and the field of power.

Chapter 3 demonstrated the usefulness of using Bourdieu as a lens through which the values and perceptions of agents can be codified. It also assessed the ways in which Bourdieu's concepts of "doxa", "field", "capital" and "habitus" can be used to reveal music business education's interconnected fields and positions in relation to the field of power, and discussed the field of power in relation to contemporary music. Bourdieu provides a road map for this project in constructing the various positions within the field of power, and related investigations and analysis of the habitus of the agents in the field; and how the interplay between capital (economic, symbolic, cultural and social) and the actor's habitus combine to establish an actor's position in the field. Actors collect, use or exchange these various types of capital across fields in a complex web of negotiation and position taking. I am interested in

how the interviewees reveal an awareness of their position in relation to institutional and other "players" in the field; and, in turn, how students, lecturers and institutions perceive the benefits of "playing the game". In this sense, this chapter will assess these interconnected themes, tying together what education offerings provide to students, and their suitability and employability within industry roles in relation to courses offered.

Bourdieu believed that there was an "unconscious relationship" (Bourdieu, 1993b, p. 76) that exists between all of the elements of his theory of practice. The emphasis upon "playing the game", as stated above, enables some understanding as to how struggles for power exist within the field. In addition to assessing a music business education field – and its relationships to adjacent fields – this chapter shows how particular worldviews (including attributes and central concepts, such as "grit" and the need for one to be immersed in "real-world" experiences) come to dominate the field.

Agents and the field

Bourdieu argued (as described by Wacquant) that a field is an "arena of struggle through which agents and institutions seek to preserve or overturn the existing distribution of capital" (Wacquant, 2007, p. 222). Established actors will attempt to hold on to their positions of power by taking a conservative approach to maintaining their power and influence, while new actors will attempt more "subversive" strategies to gain capital (Schreiber, 2014, p. 67). The music industries and the businesses involved in it (both major and independent) make up a field of cultural production (characterised by higher amounts of cultural capital and lower amounts of economic capital – see below). The popular music industries represent highly autonomous, smaller scale independent music organisations and "large-scale production" (higher amounts of economic capital and lower symbolic capital, which in this context describes "major" music organisations – see Hesmondhalgh, 2006, pp. 216–218; Negus, 1996) (see Figure 19).

The field of cultural production in the field of power and in social space
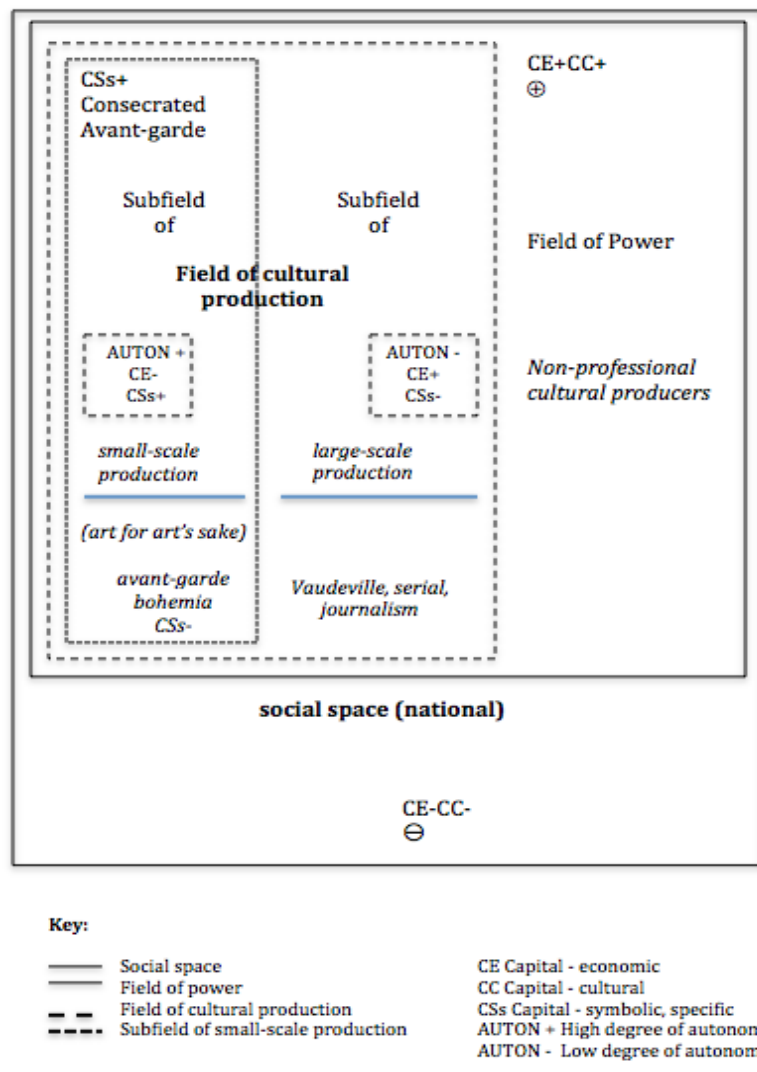
Figure 19. The field of cultural production in the field of power and in social space (Bourdieu, 1996, p. 124).

Bourdieu simultaneously positions the field of cultural production high within the broader social space and within the field of power, but has little to say about the large-scale creation of cultural goods, and the impact they have on production and consumption behaviours within society, especially within the music and entertainment fields.

Schreiber (2014) argues that popular music "is not characterised by low amounts of symbolic capital, as Bourdieu indicates, but by large amounts of symbolic capital" (p. 288); actors "who have achieved success, possess it; and those who do not, endlessly pursue it or

misrepresent themselves in lieu of it" (p. 288). The sub-field of the contemporary music industries is represented by two divisions: "those at the top who have accumulated it (symbolic capital) and those at the lower end of the industry class who *wish* to possess the symbolic capital" (p. 288). Schreiber further argues that the contemporary music industry should be placed near the top of Bourdieu's schema within the field of cultural production as it reveals large amounts of symbolic capital. (See Figure 20.)

The music industry field in the field of cultural production, field of power and in social space

CSs+
Consecrated
Avant-garde

Music Industry Field
CE+
CSs+

CE+CC+
⊕

Subfield
of

Subfield
of

Field of Power

Field of cultural production

AUTON +
CE-
CSs+

AUTON -
CE+
CSs-

Non-professional cultural producers

small-scale production

large-scale production

(art for art's sake)

avant-garde bohemia
CSs-

Vaudeville, serial, journalism

social space (national)

CE-CC-
⊖

Key:

————	Social space	CE Capital - economic
————	Field of power	CC Capital - cultural
– –	Field of cultural production	CSs Capital - symbolic, specific
– – – –	Subfield of small-scale production	AUTON + High degree of autonomy
- - - - - -	Music industry field	AUTON - Low degree of autonomy

Figure 20. The music industry field within the field of cultural production and the field of power and in social space (Schreiber, 2014, p. 289).

Where does music business education sit within the field of cultural production and the field of power? In order to devise an answer, music business education must be viewed in terms of actors' positions in the field, and the exercise of power within the field, which is discussed below. The following section examines the entire field of music business education, including how the actors interact within it; how capital is acquired; predominant values; and how one set of actors – students – transition from one sub-field (when they enter education) to another (when they exit). Music business education forms a sub-field that is quite low in terms of power positions within the music industries sub-field.

Power struggles

Burnard surmises that Bourdieu is "attuned to power, and the field of power as the domination of powerful groups over scarce resources" (2012, p. 271). In the music business education field, the scarcest resources are jobs and careers, leading to constant struggles and attempts to occupy dominant positions within this field. Positions held within the field are not permanently set, with jostling for position being a feature; and there is competition for positions with underlying tensions.

The area of the map that relates to high levels of economic, social and cultural capital in the field (shown in Figure 20) is represented/apparent in the existing music industries employers. They influence who is allowed access (via decisions around employment of new entrants and promotion of employees); what capital is valued (in terms of how they view the qualifications and whether or not they see the qualifications as being a valid path to entry); and how capital is obtained (although their control and power is not exercised unchecked). Industry employers don't directly confer status on the education providers; they indirectly do so by their choices in who is selected for employment. While this gives them a position of power within the field, they have limited impact on how education providers structure their courses, and what skills and knowledge they include. The industry interview participants

expressed a desire to be consulted on course content, and there was evidence that industry

consultation took place with all education providers in the development of courses. However,

course content is influenced by other factors, including those industry workers who also act as

educators, and the governance requirements of institutional course rules and compliance

requirements (as well as a need to attract students by offering courses that have some

commercial appeal). The industry personnel interviewed expressed frustration at course

content, yet they were unable to significantly implement changes despite their position in the

field of power.

The curriculum case study in Chapter 6 provides another example of a power struggle

within the field. The chapter examined a VET training package and the processes that are

followed in the development of a training package. This involved the guidance of an Industry

Reference Committee (IRC), the administrative support of a Skills Service Organisation

(SSO), extensive industry consultation, the development of reference materials such as the

Industry Skills Forecasts, and ultimately the training package itself. As discussed in Chapter

6, the IRC owes its position in the field to its ability to influence the contents of the training

through the development of key documents, including the Industry Skills Forecast and the

training package documentation. While the training package must be followed and VET

education is compliance driven, educators have found ways to bend the training package rules

to ensure that they are able to deliver training that they believe is most suited to students'

needs. They do this by working within the training package rules but purposefully interpreting

information to suit their existing views on what should be delivered (within the rules and

requirements of their individual training providers). As educators credited with low levels of

capital in the field of power (cf. Figure 21), they exercise power when it comes to what

actually goes on in the classroom or other learning environments. How education providers

bestow the qualifications on students can also be considered in relation to small-scale

production with high levels of autonomy (the private providers) and to large-scale providers, such as those in the VET system, which are highly regulated, non-autonomous and heavily focused on compliance. The music business teachers operate within each of these provider types under the direction of both the education provider and the relevant regulator.

Education Participant 8 outlined his approach to making changes to curriculum while still honouring the requirements of auditors, regulators and his employer (the education institution). When asked if he stuck to the prescribed curriculum or deviated from it, he underlines some level of trepidation in being found to have varied the delivery of a VET program:

> Okay, so I am glad you are removing [interviewee] names … I still stuck to it. It's a compliance issue with TAFE … If you ever got audited, which we did – several times – then you would obviously have to explain to the auditor, "This is how we assess the student on every aspect of this unit". I didn't always agree with it but I had to do it, and it didn't matter what auditor you would talk to: they just said, "This is the way it's been written so that's what you've got to do".

This led to some creative interpretations in satisfying both regulatory and industry components:

> I would go, "Okay, let's put the units aside for the moment – we will look at the project" … So we would pull that all apart, then we would go to the unit and go, "Right, where does the unit map to this?" … Like, the people who were delivering at TAFE were working in industry. I was working in industry. We knew what was current … so we would kind of create the industry idea first, [the] project, and then go to the training package and go, "Right, what parts of the unit, what elements and performance criteria fit this project?" And the ones that didn't fit, we would kind of massage it a little bit to make them fit. (Education Participant 8)

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This "massaging" of training package content was commonly acknowledged in the VET sector interviews. Educators have become skilled in working with and around the prescribed curriculum as much as teachers within the system. The training manager at "Music Training Inc." recognises this as the "rules of the game":

> This is the game that we play, you know? It's sort of like a tennis player complaining that they can't kick the ball because they like soccer as well … It's the same type of perspective. This is the game; this is the rules of the game. (Training manager, Music Training Inc.)

Both VET and higher education providers also struggle with various forms of regulation (internal university systems, or TEQSA for private providers) and to be recognised by industry gatekeepers as worthy of allowing participants to develop careers. They also struggle to legitimise course offerings through understandings of industry relevance and the promise of positive student outcomes. Of course, teachers at the institutional level – the assortment of public and private organisations who deliver (and in some cases also develop) the curriculum – are also key actors due to the influence they have on what is actually delivered to students. Education providers thus employ staff with some industry experience ("street cred") in an attempt to lend legitimacy to both courses and institutions. There are three clearly defined positions (that are all fighting for positions by competing for students to enrol in their courses) in the field: universities, private providers and TAFEs. While there are degrees of autonomy, those delivering the VET system work in a highly regulated and compliance-focused system of large-scale production, and universities and private providers (those that offer degrees rather than VET qualifications) have higher levels of autonomy. There are also views held on the legitimacy of each of the provider types. For example, within these hierarchies of autonomy, TAFE providers are sometimes positioned higher than private providers. According to one educator, "I personally put quite a high value on the TAFE

courses, only because I have a slight bias about some of the commercial providers, only because of the motivation" (Industry Participant 11). This sentiment is supported by Industry Participant 4 who, when asked about his understanding of music business education, stated that:

> I'm aware that there is music business provision in the TAFE and higher ed sector across the country. From what I can understand, it's static or in decline, particularly in decline in some of the smaller states, but it's been impacted by the sort of unfettered funding arrangements which allows private providers to come in … It seems to me you've got a small number of good-quality providers in the commercial sector, and you've got the university sector, who have some form of music business provision in most institutions that have got music courses … On the industry side, the sense I get is largely a sort of a disconnect from that training and a distaste for it, to a degree.

Industry Participant 4 suggests that allowing "unfettered" private providers to access government funding is ill-advised, given the "small number of good-quality providers in the commercial sector". This articulates lower symbolic capital attached to a private provider qualification than a TAFE or university one. Private providers have yet another set of "rules of the game", operating in the higher education context of satisfying the TEQSA standards that include industry consultation, and demonstrating the application of appropriate academic standards with suitable academic governance. While the educator interviewees had little to say about TEQSA, they operate within an environment of regulation. This would suggest private providers have lower autonomy in course development than universities, but have more autonomy than TAFEs in the highly regulated VET system.

Students who struggle to be recognised by industry professionals also struggle to gain meaningful capital and industry credibility and to develop meaningful industry networks.

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Students do have power in terms of their choice to preference one education provider over another. This in turn influences the training offered and the ways in which courses are marketed. Providers will market and offer course content with what they believe has the broadest appeal for students looking for training within the field. Some students may also have some power in terms of already possessing some skills and attributes that are desired by industry in terms of digital marketing and social networking skills.

The discussion above has aimed to locate all of the actors in the field of music business education and related positions within the fields of cultural production and power, while noting some of the inherent power struggles. The diagram below (Figure 21) uses Bourdieu's schema to develop this map and employs Schreiber's (2014) suggestion as to the location of the contemporary music industries.
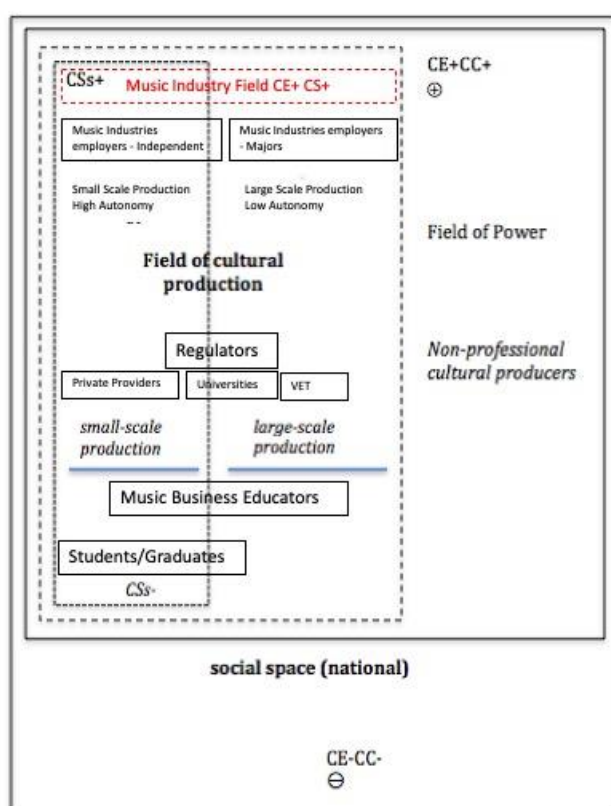
Figure 21. The music business education field within the field of cultural production and the field of power and in social space (adapted from Schreiber, 2014, p. 289).

Burnard (2012, p. 272) argues that Bourdieu "is interested in the power of individuals to define not only what constitutes a highly valued activity, but also in the reasons why particular practices are valued more highly than others". In this instance, the industry (constituting employers, artists and related workers) clearly maintains powerful positions, minimising the value of education as legitimate ways of advancing within the field. Bourdieu (1996) discussed the struggles over the positions within the field in which established actors exert power over newcomers. This is clearly evident in the field of music business education. The "struggle" for power positions exists between the industry bourgeois (industry personnel) and the proletariat (students seeking access to the field). Those in power are well-established industry personnel, "survivors" of the post-Napster digital era (see Chapter 2), in charge of hiring new staff and making decisions as to those allowed access to the field. As explored in Chapter 4, this clutch of (mainly) older men observed a clear path to attaining status in the field linked to networks ("It's who you know, not what you know") and experience, and based largely on "soft" skills that are difficult to attain via education alone. They did not see an educational qualification as likely to advance a person's position in the field in terms of accessing real power; rather, they saw it only as a method to differentiate from others who were struggling to establish positions of power within the field – a competitive advantage in a highly competitive field.

As in most media or cultural production fields, those who hold positions of power within the music industries are likely used to exercising it, bestowing value and capital to grant entry and positions in the field. As discussed in Chapter 3, they act as "gatekeepers" (Schreiber, 2014, p. 53), deciding which musicians (and which music industry professionals) they deem acceptable to confer positions of power upon. They did not view music business qualifications as a clear way to earn power in the field. Power is established via the accumulation of the "right" kinds of capital (discussed later in this chapter).

For the small number of education and industry workers interviewed for this thesis, older discourses still hold: the majority do not recognise music business qualifications as legitimate capital, and a means to improving positions in the field of power. Revealing varying backgrounds and levels of education and industrial experience, a defining feature was that none of the participants – or anyone that they know – has a qualification in music business. The "old-school" music business professional is less likely to recognise legitimate power achieved via a qualification. This may not always remain the case: fourteen of the eighteen industry interviewees were aged between 40 and 60 years, and most were educated themselves at a time when music business qualifications were non-existent. As more people enter industry careers with music business qualifications, it is possible that the recognition of the qualification in terms of power positions will increase. In their study of Victorian music business careers, Strong, Cannizzo and Rogers (2020, p. 26) observe that five of their 27 interview participants "had done some sort of music industry-specific higher education training". The highest represented age group among these participants were people in their forties, with 23 out of the 27 having worked as artist managers at some point in their careers (Strong et al., pp. 14–15). In April 2020, an Australian online trade magazine, *The Music Network*, published its annual "30 under 30 Awards", a list of "30 young professionals that represent the best and brightest minds in the Aussie music biz" (The Music Network, 2020; see a list of qualifications held by the top 30 in Appendix 16). A review of publicly available information on each of the 30 finalists (mainly via the employment networking site LinkedIn) reveals that eleven of the top 30 hold qualifications in music business, six in media and communications and four in music performance, offering partial evidence that music business qualifications are becoming more prevalent, particularly with younger emerging cohorts of workers. This is in keeping with data that shows that the percentage of the Australian population with a bachelor's degree or higher in 2011 (18.8%) was more than nine times the

figure for 1971, which was just 2% (Parr, 2015). While holding a music business degree does not necessarily mean that the qualification is easier to convert to capital, or is valued more highly by industry, the increasing number of emerging music business leaders with qualifications does suggest that the "old-school" worldview is being challenged.

Values and belief systems in the field

This section explores the common values and belief systems that are exhibited by the actors in the field. In Bourdieusian terms, these are described as "doxa": a set of core values and discourses that a field articulates as its fundamental principles. It is the belief that "playing the game" – struggling for position and capital in the field that perpetuates the doxa of the field. Participation has its own "entry requirements or beliefs" (Soderman, Burnard, & Hofvander-Trulsson, 2015, p. 7), and actors understand that there are fundamental principles that are required to be followed, with "motivation, commitment, dedication and interests that encourage participants to act in the game" (p. 7). These may be conscious or unconscious and can be "quite arbitrary and contingent" (Webb et al., 2002, p. xi).

In terms of a shared belief system, participants in this study broadly agreed that higher learning in the field was at least valuable in providing some competitive advantage in a highly competitive jobs market. However, the support was highly qualified; a qualification alone was not enough to guarantee entry. Educators presented a shared belief that a qualification was worthwhile, or that it is becoming increasingly recognised as a valid pathway.

"Real-world" experience

The strongest consensus across all interview participants (educators and industry) in the field is the consistent message that students required exposure to "real-world" experiences. The phrases "real world" and "real life" appeared 37 times across the industry and educator interviews. There were 47 references to students gaining practical experiences and seven

references to students getting "hands on" or getting their "hands dirty". Industry Participant 18 gives a good overview of what is meant by "real-world":

> It's very important that you can actually relate the education in the real world, as to what's happening now and current, because the music industry is consistently changing and it requires being on the ball and knowing … all the current trends that are happening, and staying at the forefront.

Industry Participant 9 similarly describes the need for a balance between theory and practical experience:

> Nothing beats hands-on experience. So, I think if you can do both – if you can study and then do part-time either work in a venue … booking a band, or maybe just with tour management, and things like that. Because … when I was doing my marketing degree and stuff, books don't tell you how to deal with a crisis or when something goes wrong. They might give you a few ideas … and this is what they did to fix it. But real-life situations are the best learning tools.
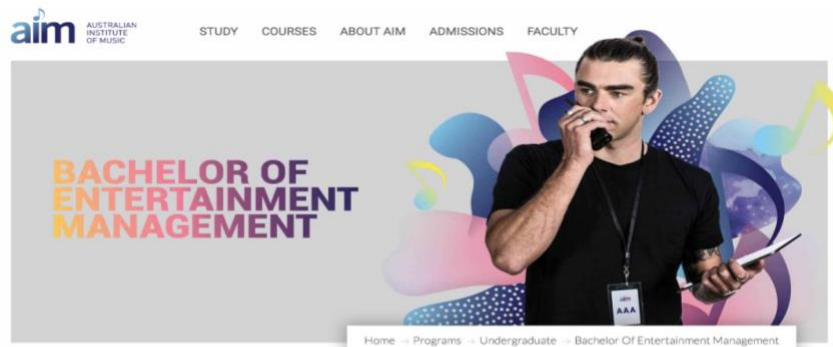
Industry Participant 14 considers internships as the best way to ensure students access these "real-world" experiences:

> Put them in an internship at various jobs, so they have real life experience. Because there's theory and there's practice, and you can teach theory all you like about some principles of business and you can teach copyright, and you can teach the principles about management agreements and record agreements, and all of that sort of thing, but I don't think there is any greater teacher than putting somebody in a practical situation and they can see for themselves.

This preoccupation with "real-world" experience also features heavily in course advertising. For example, JMC Academy (a creative industries private provider with campuses across three Australian states) promises that:

JMC will provide you with the highly transferable cutting-edge business and

management skills you need to make it in this highly competitive and rapidly

expanding industry. Meet the people that matter, get real-world experience in stage

and production management, music publishing, talent management and event

management, and gain an innate understanding of the entertainment industry and

how to manage it. (JMC Academy, 2021)

This kind of discourse is not solely evident in private provider advertising. In Melbourne,

RMIT University (2021a) describes its course as "a combination of practical, project-based

work and academic, theoretical study". Queensland University of Technology's brand is "the

university for the real world" (Queensland University of Technology, 2019, p. 2). Box Hill

Institute, a Melbourne TAFE provider that offers bachelor's degrees and VET courses, claims

that its music business degree offers "real-life industry experiences" (Box Hill Institute,

2020). A desktop search of eighteen providers suggests that "real life" or "real world" appears

in the marketing materials of almost all of the providers in the field. All (university, TAFE,

private) providers offer, to varying degrees, a combination of theoretical and practical skills,

which demonstrates that providers understand the value placed on "real-life" experiences by

industry.

Figure 22. Australian Institute of Music's Bachelor of Entertainment Management (Australian

Institute of Music [AIM], 2020).

Figure 22 above shows an online advertisement from the Australian Institute of Music (AIM), a private provider that offers a bachelor's degree in entertainment management. The advertisement depicts a young man in a black t-shirt (the unofficial uniform of road crew workers) wearing an "Access All Areas" backstage pass, carrying a clipboard and speaking into a two-way radio. The image speaks immediately to someone working backstage at a music event, and implies that graduates from this course can expect to land these kinds of jobs or possibly even do this kind of work while studying their course. The alumni video profile about Paris Peksis also speaks to the kinds of outcomes that students may expect: she discusses her quick success after graduation at AIM, with a job at record label and live music provider Ministry of Sound within three weeks of completing her course. Importantly, skills learned are now put into practice in her job every day, reinforced by the industry connections of the teaching staff and AIM's internship program (another emphasis within the advertisement). AIM provides a "real-world" claim that you can "interact with the industry from day one" (AIM, 2020) via the staff, their industry connections and guest lectures. There is a further emphasis on forming professional relationships through the industry connections of the teaching staff, supported by the list of possible career outcomes, and the listing of fifteen possible industry partners for internship consideration.

To what degree are the claims made in these types of advertisements considered genuine "real-world" experiences by industry? Industry interviews discussed above suggests that, at least from an industry perspective, there is a disconnect between the claims of the "real world" of education providers and the types of experiences that the industry hopes students would have completed prior to graduation. It is also possible that in an attempt to protect their positions of power in the field, industry employers are unlikely to acknowledge the value of the educational "real-world" experience, or are likely to minimise it.

Further, habitus can't simply be trained into a participant; there is far more nuance at work than expecting education providers to be able to graduate large numbers of students who have learned to acquire the appropriate habitus through participating in "real-world" industry experience. The AIM advertisement above speaks to this; it is designed to get the potential student thinking about the course outcomes, which all connect to industry, where the course delivers the doxa and habitus that will be put to use on a daily basis. The industry employers interviewed for this study suggest that this would be an unlikely outcome; students would need more "on-the-job" training; and the courses are unlikely to deliver the kinds of people that they are looking for as employees.

There is some evidence that the "real world" phrase as a marketing and training discourse resonates with students. Data from the National Centre for Vocational Education Research (NCVER, 2021) states that in 2018, 82.4% of Diploma of Music Industry students were satisfied with their training, and 75.2% of students believed they had fulfilled the main purposes they undertook the training for. This suggests that the courses are meeting students' expectations, which is reinforced by a 2020 ComparED search (http://compared.edu.au) that indicated music business students at two private providers – the Australian College of the Arts (Collarts) and JMC Academy – had an overall positive experience in their studies (74.7% for Collarts students and 70.2% for JMC Academy).[11] These student satisfaction rates suggest that students are generally happy, and we can make a loose correlation between expectations and the recruitment process where "real-world experience" is prevalent. While these surveys don't ask specific questions about course content, all courses reviewed included elements of "real-world experience".

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11   ComparED is an Australian Government–funded website that allows prospective students to compare student satisfaction data and recent graduate data of around 122 Australian higher education providers.

However, it is difficult to read too much into these broad statements of student satisfaction. The NCVER (2021) data file reports only on *overall* student satisfaction. The ComparED results are based on categories such as skills development, teaching practices, interactions with staff and other students, facilities and support services. None of these relate directly to measuring the effectiveness or satisfaction of "real-world" experiences. The prevalence of "real-world experience" in wider institutional discourses suggests that it is an important phrase that captures industries' desires in relation to training, educator intentions, and the needs (and perceptions) of students. However, there are no studies that measure the effectiveness of "real-world" training in music business contexts.

"Real world" also has some resonance in discourses of power; "real-world" experience does not automatically grant power to new entrants into the field:

> I think [recent graduates] have a sense of entitlement of where they should be and without respecting the fact that everyone ahead of them [has] done a lot more and [has had it] a lot harder and [has done] a lot more work than they have … You never want to crush people for being entrepreneurial or anything, but I think there needs to be an amount of respect around the people that you work with, and what their history is … And I think there's a lot of people who are working who need to have a really high degree of respect for those who have gone before them, even if they think they're a fucking dinosaur … These people have built this thing, they've been a part of building this thing that we're all now benefiting [from] being a part of … I try and impart that as much as possible. (Industry Participant 17)

This observation outlines the setting of realistic behavioural expectations of graduates, and their ability to respond appropriately and exhibit the "right" behaviours and attitudes, particularly to those who are established in the industries. While "real-world" experience may be useful, there is still an expectation that graduates will understand their position within the

field of power and will observe the "rules of the game". If "real-world experience" and exhibiting the behaviours and attitudes (habitus) are the most valuable path to entry, the challenge for educators and students is to ensure that the activities and learning that students are exposed to allow for the activation of capital.

Contexts and rules

There are three distinct contexts (and accompanying "rules") in which educators participate. First, the training package presents a complex set of "rules", with the belief that teachers are highly constrained by systemic (hyper-) regulation. To operate in a highly audited and compliance-based system, some interviewees believed that the need to follow the rules could be to the detriment of offering what they believe students need to succeed: "I didn't always agree with it but I had to do it, and it didn't matter what auditor you would talk to: they just said, 'This is the way it's been written so that's what you've got to do'" (Education Participant 8). The price of entry, then, is to observe the state-authorised educational package as delivered to providers. For those working in the VET sector, this included the additional difficulties in the lack of practical application prescribed in the package itself, and the lack of recourses available for its delivery.

University lecturers have a great deal more autonomy in preparing curricula; however, their price of entry into the game is to meet the university sector's broader set of mission statements and directives that include faculty course-learning and graduate outcomes through a process of constructive alignment. This larger degree of autonomy is a consequence of "being self-regulating because they have PhDs" (Education Participant 5). University lecturers have already proven that they are willing participants in the game by obtaining their PhDs and jobs in a university (the entry criteria). This may be to the detriment of what is best for students. "Industry wants and needs aren't necessarily aligned with the universities' wants

and needs" (Education Participant 5) – the university emphasis on theory and research would not align with the work-focused skills that employers are looking for in graduates.

There is, however, an increasing number of "practice-based" subjects appearing in university music business courses. For example, as previously noted, students in RMIT University's Bachelor of Arts (Music Industry) degree undertake "a combination of practical, project-based work and academic, theoretical study" (RMIT University, 2021a). Upon examination of the RMIT University website's course page, students are informed that the degree proceeds "beyond the specifics of the music industries", where they "will also investigate broader cultural, social and historical perspectives by undertaking a sequence of contextual subjects" (RMIT University, 2021a). Teaching staff have "many years of industry and research experience" (RMIT University, 2021a). While there is still an emphasis on lecturers with "real-world" experience (and accompanying practical classes), staff with research backgrounds are also hired. Theory is an important element and the "music industry" is taught within the broader scope of the creative/cultural industries, and where students are encouraged to also examine other social and historical contexts and creative industries. There is acknowledgement that in general university providers are more likely to focus on theory than practice:

> I think it's almost impossible to give that real-world experience in a university
> environment, which is the one I'm more familiar [with], simply because of the way
> that universities are structured and the need for a strong theoretical component.
> (Education Participant 4)

In contrast, the VET sector emphasises "real-world" experiences and "hands-on" learning from industry experts. This sector does offer learning that goes beyond the classroom, including practical assessments like hosting music events in live music venues. Of their music industry course teachers, TAFE Queensland say: "Our highly experienced and passionate

teaching team have years of industry experience and will give you one-on-one guidance to prepare you for a career in the music industry" (TAFE Queensland, 2021).

The assessment from educators was that the sector was overly regulated and that, as experts in their field, they were capable of determining what students should be studying and what skills were needed. Those working in the less autonomous field – the VET sector – from training packages felt constrained by the requirements of working within it. Educators clearly have a lot more at stake than industry personnel: beyond maintaining their livelihoods, they also must convince (or, at the very least, their institution's marketing must convince) potential students that the game is worth playing and worth the commitment of time and expense to enter into the game as well. The stakes are high for the institutions: if they can't convince students that the game is worth playing, then financial collapse is a very real prospect.

Capital

It is clear that industry employers do not reveal a preference for employing graduates from courses; in fact, they show little appreciation for courses and the graduates they produce. Bennett's (2015, p. 41) review of UK music business courses draws a similar conclusion:

> Nowhere is a full and unreserved endorsement of the concept of a music industry degree to be found. From practitioners both with and without a university education, to recipients of music industry degrees and educators themselves – no-one felt confident in the university track alone as a primary route into working in music.

Bourdieu (1986, pp. 241–250) identifies four kinds of capital: economic (command of economic resources); symbolic (accumulated prestige); cultural (including knowledge, skill and education); and social (group membership and support networks). Actors collect, use or

exchange these various types of capital across fields in a complex web of negotiation and position taking. Capital can take tangible and intangible forms. It is the interplay between capital (in all its forms), the actor's position in the field, and the actor's "habitus" (discussed below) that represents the premise or social context in which the accumulation and display of capital occurs. A good example of the interplay between all of these forms of capital and habitus relevant to this study was on display in the office of one of the educator interview participants. The educator, employed by one of the Group of Eight Australian universities,[12] demonstrates their likely command of economic resources and the prestige of working for a Group of Eight university, and displays their industry and teaching awards, demonstrated via several framed and signed "thank you" messages from well-known artists in the field (which further demonstrates their industry connections). In this instance, the actor's capital and position in the field were clearly displayed to anyone walking into his office. Bennett (2015, p. 38) suggests that this is likely to be the case in music business qualifications: "irrespective of educational 'quality', there exists an influential strand of discourse in the industry where the value of qualifications is not recognised at all".

Cultural capital

Bourdieu describes "cultural capital" as manifesting in three forms: institutionalised through educational credentials such diplomas, certificates or licences; embodied ("long lasting disposition of the mind and body") (Bourdieu, 1986, p. 243); and an objectified state (physical objects or "cultural goods" like books or music that may include material things that can have symbolic meaning that indicate prestige) (Claussen & Osborne, 2013, p. 62).

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12   The Group of Eight (Go8) comprises Australia's leading research-intensive universities: University of Melbourne, Australian National University, University of Sydney, University of Queensland, University of Western Australia, University of Adelaide, Monash University and University of New South Wales.

Gaining skills and knowledge through formal education is one means of increasing "cultural capital" (Nash, 1990, p. 432; see also Dumais, 2002, p. 46). In order to be authentic, knowledge, education and skills have to be valued by those in positions of power. Bourdieu (1986) believes that education is a form of legitimate capital that can be converted to an economic asset because skills and knowledge can be exchanged for a salary.

In terms of an institutionalised cultural capital (education/qualifications), industry interviewees shared a wide variety of past experiences and education levels, leading to a shared belief that there is no single path to a career in the music industries; the motivation and commitment to participate in the field derived from a passion for popular music. Findings in Chapter 5 suggested that at least for some educators, there is increasing recognition from industry that a qualification is perhaps enough to grant students entry into the game, where "it helps" but is not necessarily "essential" (Industry Participant 18). This raises an interesting question about the extent to which older actors in the field – those who constructed successful careers in both educational and industrial settings – continue to frame underlying values of the field in terms of an historical bias against education: "My boss, who is one of the guys that started this company and 40 years ago, would probably not see any benefit in it, because he would have thought – he'd think that this is something that can't be learned" (Industry Participant 16). This reflects Bennett's (2015) findings, that recruitment pools for UK based music industry jobs were not driven by qualifications but more "intangible notions of 'talent' and 'drive'" (Bennett, 2015, p. 7); by "deferring to their own experiences" (p. 7) they were more likely to employ those who had similar experiences to themselves. Within this grudging acceptance, particular value is attached to acquiring new and more digitally focused skills:

> [If] I've got a kid who's done a music business course and is really focused on the
>
> social media aspect … of that, and that's the way we want to market from here on

in, I will go with that person rather than someone's who's a bit older. (Industry

Participant 1)

Chapter 6 provided a curriculum analysis of skills, knowledge and outcomes expected of students to gain a sense of basic teaching components discussed within the industry and educator interviews (Chapters 4 and 5). Only the core units in one training package curriculum were viewed, making it difficult to fully compare the curriculum with industry expectations, to identify if the curriculum is achieving its goals, and to identify potential gaps between industry expectations and student outcomes. Industry and education interview participants listed the following skills as being required for entry into the music industry: marketing, organisational skills, business acumen, understanding new technologies, generic business skills, computer skills, communication skills and networking. While there is some mention of creative skills (songwriting, for example), the skills are mostly administrative and less focused on attributes. While the work is positioned in the creative industries, the gatekeepers don't see creativity as legitimate cultural capital.

Social capital

"Social capital" is based on the actor's networks of influence, relationships within the field and group memberships, and provides value to the intangible connections between actors in the field. It is "the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition" (Bourdieu & Wacquant, 1992, p. 119). From the music industries' perspectives, networks are important in negotiating different field components as one of the key attributes recognised by both educators and industry workers:

I always advise young kids to really work that network … a cohort of people that

[are], you know, your connections into the business outside, particularly what

you've been employed [for] – for example, because you know businesses evolve,

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your role might change, therefore having this broad skill set and knowing a lot of

people is very, very helpful. (Industry Participant 11)

In the context of moving into the labour market in creative fields, Ashton (2015, p. 394) suggests there are more favourable outcomes for those with high levels of social capital demonstrated via networking, where it is difficult to give the impression that you possess a "recognizable creative worker identity(es)" without actually possessing that identity. He cites Taylor and Littleton's (2012, p. 26) study of art colleges: "it will be easier to be become accepted as an artist if you can look like one, that is, if you already are the same kind of person as other artists".

One of the areas of misalignment in the skills and knowledge delivered by courses, and the expectations of industry and educator personnel, was the possession of networking skills. While courses can teach networking skills, it is unlikely that a course can actually build an authentic network for students; the development of an industries network is largely illusive. When asked about essential skills that students require, Industry Participant 6 responded:

I know most people would say networking, and I say that to a point – and it's a

good and a bad thing. I even have students say that they feel the industry is too

enclosed, like you have to know someone in order to get in, and I feel that's true to

a point.

Similarly, Education Participant 7 believed completion of a qualification "doesn't prepare you for the everyday importance of interaction and networking".

For most interviewees, explicit links to practice (how to effectively network) and industrial culture (providing access to networks) is sparse in institutional settings. Students may have an opportunity to meet an occasional guest lecturer, but these meetings tend to be

fleeting and unlikely to lead to any genuine interaction. Students may also have the ability to tap into their teacher's networks, but not all students are equipped to make the most of those opportunities:

> Not if they don't want to talk to their teachers. Not if they don't want to talk to each other. Not if they don't want to use the experience on campus to start things … I think they should treat this as a safe environment … Now, if that ends up extending beyond the period of their education, then good and well. If it doesn't, at least they've got something. (Education Participant 7)

Haynes and Marshall (2018) outline musicians' reluctance to see themselves as entrepreneurs, despite many of their non-creative pursuits being highly entrepreneurial. Musicians see themselves as artists first, keen to ensure that they are taken seriously for the quality of their artistic pursuits rather than eager entrepreneurs looking to build a career via their artistic talents. Bridgstock, Goldsmith, Rodgers and Hearn (2015, p. 340) discuss the enormous challenges of transitioning from education to work and careers in the creative industries:

> The process of moving from creative education to work is more like "translation" than transition, with graduates engaging in a process of recontextualization and reinterpretation of knowledge, capabilities and practices acquired during degree courses. Further, the transition can involve substantial professional and personal identity revision.

They go on to suggest that creative industries higher education providers can do more to assist graduates to transition into the workforce by including "engagement with creative workforce issues, knowledge of a wider range of career destinations, and higher-level management and self-management capabilities" (Bridgstock et al., 2015, pp. 340–341). Again, there is a disconnect between the kinds of social capital that courses claim to offer and the recognition of the social capital in the field. Using the AIM advertisement as an example, the proposition

is that completing the course will increase the social capital of the participants. Based on the evidence provided by the industry employers in this study and the recommendations by Bridgstock and colleagues (2015), the granting of social capital from the completion of a course is overstated by education providers.

Economic capital

"Economic capital" refers to command over economic resources or assets "which is immediately and directly convertible into money" (Bourdieu, 1986, p. 242), by which further accumulation of social or cultural capital may be obtained. This is the same for any industry or field. Musicians, sound crew, producers and related personnel have been revealed to share income characteristics with other cultural industries, where annual earnings are historically low. For example, a 2015 Australian Music Industry Network survey of 125 members revealed average earnings of less than $60,000 per year (Australian Music Industry Network, 2015). Throsby and Petetskaya (2017, p. 7) concluded that Australian artists were "more highly educated than the workforce at large; just over three-quarters of them hold a university degree, compared to only 22 percent in the wider labour force", yet Australian professional artists are likely to earn less than the general population:

> In the financial year 2014–15, Australian practising professional artists earned average gross incomes of $48,400, comprising $18,800 in creative income, $13,900 in arts-related income, and $15,700 in non-arts income. The distribution of incomes is heavily skewed towards the lower end; our data indicates that about 60 percent of artists make less than $10 thousand per year on average from creative work. (Throsby and Petetskaya, 2017, p. 9)

Musicians and composers fared better than other areas of the arts, earning an average annual gross income of $52,900 and $56,000 respectively (Throsby & Petetskaya, 2017, p. 9). For

comparison, the Australian Bureau of Statistics (2018) reported that the November 2017 average gross annual income for all Australians was $61,968.40.

The nature of creative work (McRobbie, 2016; Hesmondhalgh & Baker, 2010) finds that creative workers undertake precarious work more often and receive lower pay than those in many other sectors. Farr-Wharton, Brown, Keast and Shymko (2015) also state that creative workers tend to give social networks precedence over other business considerations that may lead to more stable incomes. Ashton (2015) highlights the "portfolio" careers approach undertaken by creative workers, in which they may need to undertake a range of both creative and non-creative work, such as administrative work at a creative company.

Education can, of course, be converted to economic capital via the increased employment opportunities derived from recognition of accreditation. Hanna (2017) calculated that a university degree is worth an additional $1.18 million over a lifetime of career earnings, indicating that the "long game" of qualifications is to ensure increased capacity of economic capital among graduates. Among the range of qualifications (Certificate to Advanced Diploma in the VET sector; bachelor's to master's degrees within universities), the earning capacity of graduates at each level is likely to be different, although no direct research exists to confirm this. In this study, however, music industry workers were found to have little understanding of the differences in qualifications, provider types, course content or likely learning outcomes, suggesting that perhaps the different levels of qualification and variety of education providers has little impact on the overall earning capacity of a graduate. Within UK contexts, Bennett (2015) found that this knowledge of course levels, providers and even course content was widely misunderstood by industry:

> The general complexities facing [higher education] are inevitably poorly
> understood by non-specialists, including young people choosing a course of study
> and industry practitioners hiring graduates or entering into collaboration with

universities … Qualifications are only valuable when employers recognise them to

be. Industry practitioners must trust in the value produced by awarding institutions.

Otherwise, in an over-saturated job market, qualification requirements simply

produce further barriers to entry. (Bennett, 2015, pp. 18, 49)

While Australian data does not exist in revealing their immediate waged prospects, the picture

is a little clearer in terms of employment. The National Centre for Vocational Education

Research (NCVER) (2021) found that a majority of students gained employment on

completion of the Diploma of Music Industry. (See Table 3.)

Table 3. Employment outcomes, Diploma of Music Industry (NCVER, 2021).

Diploma of Music Industry – employment outcomes (n=182)		
	Percentage (%)	No. of students
Employed (after training)	61.8	112
Employed – full time	12.7	23
Employed – part time	48.4	88
Improved employment status after training	42.8	78
Enrolled in further study after training	41.4	75
Achieved main reason for undertaking training	75.2	137
If not employed before training – gained employment after training	36.1	66
If employed after training – received job-related benefits	52.0	95

The NCVER report shows that 36.1% moved from being unemployed prior to their training to

being employed after they completed training (in some field, not necessarily related to their

training), while 52% were employed and received some sort of job-related benefit as a result

of completing training. This compares favourably to an overall VET "creative arts" result

where 28.3% of participants found employment in some field and 47.4% received job-related

benefits. Outcomes for VET Diplomas in creative arts, however, are well below those of the

music industry; of creative arts participants, just 7.8% of found employment in some field,

and 4.6% received job-related benefits.

Table 4. Employment outcomes, Creative Arts averages (NCVER, 2021).

Data	Diploma of Music Industry (%)	Mean Creative Arts VET outcomes** (%)	Diploma variation from mean Creative Arts VET outcomes (%)	Mean VET outcomes* (%)	Diploma variation from mean VET outcomes (%)
Employed (after training)	61.8	57.6	4.2	77.3	−15.5
Employed – full time	12.7	14.2	−1.5	N/A	N/A
Employed – part time	48.4	43.1	5.3	N/A	N/A
Improved employment status after training	42.8	35.9	6.9	59.0	−16.2
Enrolled in further study after training	41.4	47.0	−5.6	28.9	12.5
Satisfied with training	82.4	82.0	0.4	86.8	−4.4
Achieved main reason for undertaking training	75.2	73.5	1.7	84.2	−9
Received personal benefits	96.1	96.7	−0.6	N/A	N/A
If not employed before training – gained employment after training	36.1	28.3	7.8	48.4	−12.3
If employed after training – received job-related benefits	52.0	47.4	4.6	71.0	−19.0

A comparison in 2020 using the ComparED website (http://compared.edu.au) found that of graduates of studies in business and management at Collarts and AIM – non-university providers focused on the creative industries – 79.5% of Collarts students and 90.3% of AIM students found some sort of employment[13] within four months of completing their course. This compares favourably to the national average undergraduate employment rate, which is reported at 72.2% in 2019 (Social Research Centre, 2019). The ComparED website does not report the median salary of graduates in the field, but the Social Research Centre (2019) reports the median undergraduate full-time salary in 2019 for Creative Arts graduates was

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13   Results relate to students finding employment in any field; they do not report data relating specifically to the field that the students completed their studies in.

$52,000. Nationally, creative industries courses have the lowest employment rate of all creative arts graduates at 81.8% (above Collarts but below AIM in the figures noted above) (Social Research Centre, 2019). Creative arts also represent the lowest full-time employment rate of all course areas at 52.9% (Social Research Centre, 2019). Universities achieved employment rates of 87% in 2019, while private and TAFE providers combined (known in the Social Research Centre study as "non-university higher education institutions") achieved 81.4% of graduates employed (Social Research Centre, 2019). Overall, VET and higher education students in TAFE, private provider and university settings generally are satisfied with their course and are employed within a few months of graduation. They compare favourably to national averages and without a large amount of variation between provider types. Creative industries courses are at the worst-performing end of the scale in terms of possessing the lowest employment rates across all higher education categories.

Those with positions of power in the field hold the view that outcomes from education were likely to have only a limited impact on a student's career. Despite several caveats around the lack of detail in student measurement of satisfaction (surveys), students report broadly positive outcomes as a result of completing their training. In general, holding a qualification (regardless of field) will increase earning potential over the course of a lifetime, and a qualification, along with the skills and knowledge that it embodies, can be exchanged for a salary. There are some inconsistencies between the views of industry, the views of students and usual outcomes related to completing education. The analysis presented here is not overwhelming: the numbers of students surveyed are small, and there are no longitudinal studies of music business graduates and their career outcomes that conclusively show the economic value of a qualification. In convincing students that completing courses will result in a career, no studies exist to support that assertion, yet students are still willing to undertake courses with limited evidence of positive outcomes. This speaks to the scarcity of careers in

the field; students are willing to undertake a course, to invest their time (up to three years for an undergraduate degree) and invest money (more than $50,000 for a degree at a number of private providers) for the chance to exchange that investment for illusive and highly valued capital in the field. The reward is potentially great (a career in the music industries) and there are no other acknowledged paths; as such, students are still willing to roll the dice on an industry career via education, even with limited evidence that the odds are in their favour.

Symbolic capital

The precarity of much creative industries work – including pathways into management and related jobs – raises the issue of the value of "symbolic capital" in lieu of a clear and predetermined set of outcomes from the qualification. "Symbolic capital" represents "accumulated prestige or honour" (Bourdieu & Thompson, 1991, p. 14) and may take the shape of an award or recognition of status within the field. Symbolic capital is perhaps the most closely linked capital to the agent's power within the field: in the music industries, this may take the form of awards such as national industry awards (ARIA Awards, BRIT Awards, Grammy Awards) or indicators of high sales (platinum or gold records). Industry workers interviewed were far more likely to have these types of recognition on display; the spaces in which some of the interviews took place revealed an array of gold records, ARIA Awards and other indicators of symbolic capital. Educators also displayed evidence of their qualifications and teaching awards, and other indicators of quality teaching. Another area of commonly displayed symbolic capital was the autographed poster or photograph of a well-known performer or music business professional.

For students, symbolic capital could possibly reside in the completion of the qualification. A person with higher symbolic capital may be more valued by potential employers, and industry personnel indicated cautious support for music business education and the capital that it can provide. For one interviewee, "I definitely think it's worthwhile

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going in and just getting an understanding" (Industry Participant 9). While a qualification might offer some symbolic capital, questions remain about the extent to which it provides demonstrable advantages:

> The Diploma … what it demonstrates to me is less about the fact that they've got the skill but the fact that they give a shit and they're getting the knowledge. You see the subtle distinction there? It's like this person then cares about trying to advance their understanding of the industry and I'll pay that. (Industry Participant 17)

This indicated that the person was determined and capable of finishing the course, rather than granting them any kind of wider recognition within the industry for completion. The symbolic capital value in completing a course comes from demonstrating that the graduate has the grit and determination to complete the requirements of a course: "If I'm lining up two CVs, [and] one has a degree but one doesn't have any relevant experience, then I think the person with the degree would have a head start" (Industry Participant 14).

However, the true symbolic value of the qualifications was challenged by some industry interviewees, who also questioned the authenticity of some of the educators in the field:

> My question is always: "Who are the others that I don't know, and why don't I know them?" Like, why haven't I come across them in the business, or who are they, and is their knowledge from a practical background, or have they learnt themselves and haven't really been near the business? (Industry Participant 7)

If the educator's authenticity is brought into question as the source of certification, the value of the social capital awarded is likely to be completely undermined. Industry Participant 7 does not know the teachers in each course, by extension bringing into question the wider value of the qualification. This reveals the paradoxical situation between educators and

industry: the need to train "professionals" who possess contemporary knowledge and are suitably networked (industry); and the need to acquire appropriate qualifications, have appropriate industry knowledge, acquire some skills in training and assessment and, in some instances, operate in highly regulated and compliance-heavy environments (education). This accentuates the difficulty that educators face in demonstrating their own symbolic capital.

Habitus

Bourdieu defines habitus as "systems of durable transposable dispositions, structured structures predisposed to function as structuring structures" (Bourdieu, 1977, p. 72). Schreiber (2014) provides broader understanding of the concept:

> "[S]tructured" pertains to our personal history, the influences that have shaped who we are today that include our past experiences and personal dispositions. The "structuring" refers to the current, present day influences upon the actor through the interaction of other actors and the structures and the systems that are part of his or her life – these may include, but not be limited to the company they work for, the industry they work in, and the political or economic systems in which they conduct their daily lives. The habitus is considered "durable" in that it lasts over time; it is inherent and becomes inherent in individual dispositions. The habitus is a product of who we are and have become during our lifetime and the experiences within it. (Schreiber, 2014, p. 62)

Bourdieu uses "personal dispositions", "predisposition", "a tendency", "propensity" and "inclination" as operational terms to describe an agent's habitus (Bourdieu, 1977, p. 214). Habitus allows an actor to respond to cultural rules and contexts in a variety of largely predetermined ways, exercised by who we are and where we have come from (Webb et al., 2002, p. 44). Groups of individuals can possess a similar habitus, as forms of culture that exist on a larger scale. Individuals and groups of individuals can possess similar "schemes of

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perception" or a common worldview (Bourdieu, 1977, p. 86). In the context of this project, group habitus concerns the wider set of attitudes, perceptions and attributes within the music industries. Burnard (2012, p. 272) describes habitus in musicians as "the way it disposes people to play, to perform, to create and make music, to record and produce music in a particular way".

The emphasis here is upon the interconnected sub-field of music business education, and the components of habitus that are attached to the key activities in the field: decision making, communication, deal making, negotiation, marketing and event management. These interconnected intermediary roles – and the related perceptions about training, education and desired pathways – provide a foundation for a group habitus. "Attributes" (personal and professional) are "the same general traits [that] are related to success and satisfaction in both work and personal life" (DuBrin et al., 2006, p. 29). However, habitus is more than just a list of desirable attributes; it is how those attributes are applied at the moment of making a decision or in the middle of a conversation between industry professionals, within "the space of possibilities" (Bourdieu, 1983, p. 313). With regard to musicians,

> The musician's habitus, the group habitus, the institutional habitus are the
> dispositive centers of musical creativities for which the operative principle is
> linked to individual history, different ways of talking, eating, thinking, acting and
> knowing one's place and sense of the place of others operating within "the rules of
> the game". Habitus generates the creative capital that, alongside cultural capital
> and social capital, constitutes advantage and disadvantage in society. (Burnard,
> 2012, p. 273)

While not deploying Bourdieusian terms, Bennett (2015, p. 56) describes something similar to habitus in discussing "soft" skills in music industry training:

It is something akin to "intuition" of the working environment and draws attention

to how a job cannot be reduced to the ostensible tasks it involves. It also involves a

process of socialisation – into the industry and the workplace. It's about "fit"

within a working culture. This manifests through understanding of music and

professional understanding.

As discussed in Chapter 5, educational provider recruitment is derived from three distinct

backgrounds: high school leavers, mature-age students with some previous experience, and

professionals looking to gain a qualification in the field. Therefore there are three possible

pre-existing group habitus at play. This research did not specifically explore habitus in

student groups, but it is worth noting that these three groups possibility exhibit three distinct

forms of group habitus.

Habitus can be viewed as forms of displayed personal attributes. In the education field,

Aitken and colleagues (Aitken, Jones, Fawns, Southerland, & Henderson, 2019, p. 559) refer

to graduate attributes as "those allegedly transferable skills and dispositions produced through

engagement in programs of study", linking graduate attributes to habitus. Kalfa and Taksa

(2015) look at habitus in relation to graduate outcomes, which is in turn linked to graduate

employability in particular teamwork skills:

[H]abitus can be discovered through analysis of the fields within which social

agents are situated and of the practices that are prevalent in any of those fields.

This can be effectively operationalised in relation to teamwork skills, which appear

in the majority of graduate attributes lists produced by Australian universities.

(Kalfa & Taksa, 2015, p. 587)

The link between graduate attributes and habitus in the context of this study identified the

industry and educator interviewees' views of those attributes required for participants to

develop successful careers. This provides at least a partial list of the components of a group

habitus, at least in terms of perceptions of individual worldviews and capacities. Table 5, below, shows attributes that were identified by industry professionals and by educators in the course of the interviews, as the attributes that students need to have acquired in order to be ready for employment in the industry.

Table 5. Attributes identified by industry and educator interviewees as student requirements for entry into industry careers.

Attributes identified by industry personnel	Attributes identified by educators
Perseverance/tenacity	Perseverance/tenacity
Outgoing personality/interpersonal skills	Interpersonal skills
Flexibility and resourcefulness	Flexibility
Passion/love of music	Passion/love of music
Artistic judgment and creativity	Artistic judgment and creativity
Humility/ethics and integrity	
Being an active participant	Being an active participant
Hard-working ethic/reliability	Loyalty
Instinctiveness	Instinctiveness
Autonomy	Autonomy
Calmness under pressure	
Broad-mindedness	
	Leadership traits
	Analytical thinking
	Curiosity
	Confidence

The top three attributes – perseverance/tenacity, interpersonal skills and flexibility – were shared by industry and educator interviewees. The bottom six attributes were only cited once each. These lists reveal a group habitus in terms of the idealised individual: perseverant, tenacious, flexible. These could possibly be summarised as "grit". Chapter 6 introduced the notion of "grit" as a determining factor in student success. In US contexts, Almeida, Byrne, Smith and Ruiz (2019, p. 16) investigate the notion of grit and academic success in first-generation college students in the USA, with a positive relationship between grit, social

capital and student's success: "maintaining a grit mindset and employing grit to navigate college and overcome obstacles to succeed is intertwined with the use of embedded resources in one's social network on campus".

While perhaps stretching the findings of this college study too far, it nonetheless hints at a habitus that is distinct from the rest of the students' educational contexts. In similar ways, the Australian music industries in the main do not recognise the capital generated through music business education; it is up to the individual to forge their own path to recognition, achieved via habitus of the individual, the capital activated via existing or developing networks, developing industry-based skills and knowledge, and gaining practical, "hands on" experience. It takes "grit" on the part of the student to develop these things that go well beyond the institutional remit. Yet it appears that industry employers are looking to education providers to instil "grit" into graduates, ensuring that they "have what it takes":

> So there's attitude, and a personality I look for … And then do I look for qualifications – I look for qualifications under the heading of personality and determination and achievement, more than the knowledge that it brings. I don't assume knowledge from a tertiary education … [education] shows that a person wants to get into the music business and that in their mind it's very important, and that they're going to come with their certificate … or whatever, and they believe in it and they believe that they're going to be ahead in having an advantage in getting a job. I see that that's a commitment from them, and that's what I like about the person that's done it, more than what they bring, as far as knowledge. (Industry Participant 7)

As previously discussed (e.g. regarding Timmons and Spinelli's work in Chapter 2), attributes such as perseverance, tenacity, flexibility and grit are not exclusive to working in the music industries; they could be applied in any number of industries and entrepreneurial settings. In

terms of character traits used to describe creative entrepreneurs, Howkins (2001, p. 125) defines them as being persistent, even in the face of others not believing in their talent. As a result of their persistence they become deeply and passionately engrossed in their work, even at the expense of actually making a profit. Howkins insists that "their job is to believe and imagine", which results in the development of a "sixth sense" for what works within their particular field (2001, p. 125). They are more likely to be "lone wolves" in the sense that they are more interested in the creative project than management or financial structures. Howkins (2001, p. 130) asserts that there are five characteristics common in creative entrepreneurs: vision, focus, financial acumen, pride and urgency.

In higher education contexts, there is increasing investigation into how "resilience plays in assisting students to overcome challenges, manage their wellbeing and complete their studies" (Brewer et al., 2019, p. 1106). Brewer and colleagues reviewed 72 publications and found that while "the vast majority of papers highlighted the important role resilience can play in mental health and success" (p. 1113), there was no universally accepted definition of resilience or firm conclusions as how to enhance this attribute. Instead:

> Educators need to pay attention to the social and organisational contexts within which the individual functions. Interventions which target individual students' emotional intelligence, mindfulness, coping strategies and thinking (e.g., growth mindset) show promise but should be supplemented with environmental strategies such as fostering self-efficacy by increasing students [*sic*] choice and control over aspects of their learning, facilitating social connections (e.g., mentoring programs), scaffolding exposure to challenges, and preparing students for the complexities of the twenty-first century workplace. (Brewer et al., 2019, p. 1114)

The rise of competency-based training, in the form of the VET system in Australia, has lent itself to a focus on skills and knowledge, rather than a focus on attributes and resilience.

Wheelahan (2009, pp. 210–211) argues that competency-based training consists of units of competency that are based on workplace tasks or roles, where the knowledge within these units is specifically tied to workplace tasks. This leaves little room for deeper understanding and exploration of theoretical knowledge. As argued in Chapter 7, the training package documentation focuses too much on skills and too little on attributes, including those listed above. The Industry Reference Committee (IRC) charged with ensuring that course outcomes meet industry employment needs is almost exclusively focused on skills. The key related documents reviewed – the implementation guide and the Industry Skills Forecast – focus almost entirely on building job-related skills and knowledge. While building skills and knowledge in a field contributes to the acquisition of attributes, this is not explicitly addressed. Completing a qualification may help a student to develop perseverance and tenacity, but these are not prescribed outcomes in the training package competencies from which education providers build their curricula.

The need for students to be exposed to experience-based learning was a universal view across educators and industry interviewees. However,

> it's never going to [provide a completely real work simulation] … it's a set-up situation, the practice situation … and so I think some of that is up to the students a little bit, and up to the universities to look for those experiences. (Industry Participant 6)

The ways in which habitus predisposes people to act is a "strategy" – "which is semi-conscious but characteristic way of doing things [*sic*]" (Burnard, 2012, p. 272). It is more than the need for students to be taught applicable skills and knowledge, and then given an opportunity to observe others in the field exercise their habitus before having the opportunity to practise and develop their own. In this case, this provides the current structure in Bourdieu's "structuring structure". However, habitus – even group habitus – can't entirely be

learned in these structured and simulated conditions. Even if students are exposed to situations where they get to develop and practise institutional habitus, there is still the element of the individual, and all of the past history and personal experience of the individual in play.

Yet this thesis confirms existing doubts about genuine integration. Education providers cannot simply adjust to meet the needs of industry or students – as if the needs of either of these groups were unified or complementary. This is particularly the case in an emerging educational context such as the music industry degree (Bennett, 2015. p. 21). In relation to the often-binary constructions of "experience" and knowledge discussed above, educators and industry recognise that courses cannot provide the full range of these experiences, at least not to the degree that genuine capital can be acquired by students in their current format. At the same time, industry seeks graduates with an appropriate habitus, a predisposition that makes them suitable to make the right kinds of decisions and take the right kinds of actions appropriate for music industries work. Possessing the ability to accumulate the right kinds of individual perceptions and attributes, attached to the wider worldview of industry and the "natural" ways of doing things, is more valuable than education.

Conclusion

Authority and power in the field of music business education is complex and contested. While this chapter presents a Bourdieusian field map showing the locations of groups in the field of power, those positions are not permanently set; actors struggle for positions and compete over available resources. Scarcity in the field of music business education – the battle for jobs and careers – ensures employers a dominant position in the field, exercising higher levels of capital. Despite this, the industry employer's influence on education is limited, as educators have their own ideas on what students need to access careers in the field and institutions have their own (cultural and economic) drivers of what they think will appeal to potential students. Accordingly, course content tends to be very job/role-focused, with little focus on key

attributes, "soft" skills, "resilience" and "grit" (which could be described in Bourdieusian terms as "habitus"). These may be key to gaining a career, yet institutions do not recruit students on this basis, instead emphasising skills, specific job knowledge and "real-world" experience.

Education providers also struggle over scarce resources, fighting over a limited supply of potential students while answerable to the constraints of government regulation. Students, who on the surface have the lowest levels of capital, do have the power to determine where they study and therefore dictate the success (or otherwise) of courses, in turn influencing the course content that institutions offer. All of these struggles lead to conflict within the field, where none of the actors are very satisfied with the outcomes of the training or interactions in the field.

A key area of conflict is the central discourse of "real-world" experiences. In the music industries, this amounts to genuine, functioning networks and demonstrations of "grit" that are more valued than the credentials themselves. Education institutions access "real-world" experiences and networking opportunities as a way to provide evidence to potential students that their courses will lead to industry careers, while industry educators are not convinced that there is much value in these experiences at all. The better predictor of success in career building is focused on the individual dispositions of students themselves, rather than course content or experiences. However, this would represent a discursive leap for prospective students, suggesting that habitus is the most likely determiner of success and not the course offered. In practice, education providers use "real-world" discourses to bridge the gap between knowledge and experience, especially through greater emphasis on staff credentials, experiences and industry connections.

None of the industry employers interviewed in this study have experienced music business education in their past. In an effort to protect their own positions of power, they tend

to downplay the value of a qualification. Conversely, education providers overstate the value of education and don't acknowledge that they can't "train" appropriate industry doxa and habitus "into" students. These elements are far more nuanced and relate to the sum of a person's experience, well beyond what they experience in a course. However, more than one-third of the industry professionals in *The Music Network*'s 2020 "30 Under 30 Awards" held a music business qualification. This indicates a trend of increasing qualifications in younger industry professionals, which creates an interesting tension with those older professionals who are approaching retirement age and who largely dismiss qualifications. It could be anticipated that as those "old-school" music business professionals retire, they will be replaced with an increasing number of people holding qualifications in the field, which could in turn see the capital granted to those holding qualifications increase.

Figure 21 looked to place the various actors in their positions in the field. While industry professionals hold the most capital, they do not control the entirety of the field. They have little to no influence in the actual activities that occur within music business education courses. Educators themselves have far greater power to influence the kinds of skills, knowledge and attributes taught, and the students themselves (although not a key focus of this study) indicate that they are achieving positive employment outcomes and satisfaction with courses.

This chapter has explored the complexity and the contested nature of power within the field of music business education, where power positions shift over time. Concepts of grit and resilience were also explored, as were "real-world experiences" and "knowledge" in the content of music business courses. From a Bourdieusian perspective, music business education is a paradox. Where a qualification in the field should advance an actor's position, in the music business field there is limited evidence to suggest that a participant is granted more access, more capital or more power upon the completion of a course.

Chapter 8

Conclusion

Introduction

This thesis has focused on two parallel worlds – a growing field of education and an increasingly complex set of music industries. It has explored the field of cultural intermediaries and their work as they partner with symbolic creators to construct economically viable creative and cultural industries careers. In this context, cultural intermediaries (including industry and non-industry players) are required to produce the requisite combination of attributes, skills and knowledge to act as creative partners and develop successful careers. In Australia, there has been a steady growth in music business education courses in vocational and higher education since the early 1990s; at the time of writing, ten educational institutions across university, TAFE and private providers offer eighteen music business qualifications. Qualifications in this field are offered across a range of levels including Certificate, Diploma, Advanced Diploma, and bachelor's and master's degree levels. This thesis has sought to understand how music business courses have adapted to the changing skill sets, knowledge and practices required of industry workers, and to understand how undertaking a course is viewed by industry employers. The thesis considered three central questions:

1. When viewed through a Bourdieusian lens, what is the significance and usefulness of music industry education in terms of preparing industry professionals for entry into music industry careers?

2. What constitutes professional readiness in the music industries; that is, what are the skills and knowledge required to be adequately prepared to undertake work in the music industries?

3. How do the current forms of music business education align with the current dimension of capital requirements, skills and capacity in the music industry?

To successfully answer these, a mixed-method approach was chosen, ensuring that the field was studied from different perspectives. First, a literature review helped to define the construction of the field, and considered some broader cultural and creative industries texts that discussed wider ideological debates (precarity of work in the cultural industries; symbolic creation; production of culture; and the role of cultural intermediaries) which were relevant to themes of professional preparation and readiness. Second, interviews with industry professionals and educators provided insights into the experiences, practices and attitudes of music industry professionals and educators towards education and industry work. Third, a limited curriculum review using an analytical template described by Hall (2014) provided a guide to the content of courses, with the emphasis of the curriculum review being on the words and meaning of the curriculum texts studied (Bryman, 2012, p. 36). Finally, using Bourdieu to examine industry attitudes towards music business qualification, I demonstrated how actors construct their views, and mapped power positions and key points of tension between actors in the field. Bourdieu's schema of field, capital, habitus and doxa has assisted in revealing overlapping positions of actors; actors' ambitions and attitudes; areas of conflict; and the actions taken to increase capital, power and position in the field.

The initial provocation for undertaking this research project derived from disparaging comments made by industry professionals in positions of power about the merits of music business education. These critical views, which I observed in manager/musician biographies, and in comments overheard and made to me within the music industries, speak to what

appeared to be industry-wide, long-held negative views of music business education. Similarly, music business educators held critical views of the perceived lack of engagement and understanding of education within their field. They tended to bemoan the fact that it was difficult to get industry to engage with education; that any engagement tended to be superficial; and that, despite the courses that trained students appropriately, there was no clear pathway into jobs/careers. The often-stated unenthusiastic opinions of music business education observed by industry actors provided an opportunity to assess these attitudes as part of a wider examination of Bourdieusian principles attached to overlapping sub-fields within education and the music industries. I largely observed these comments via my insider role as a music business teacher and, later, as an education manager.

It is important to recognise my own potential bias as a participant observer in the field of music business education. As stated earlier in this thesis, I have worked in both the music industries and music business education. These research questions have been driven largely by my own experiences and it is impossible to dismiss my own lived experience, given my immersion through overlapping roles – as a music business educator when I commenced this research, and as an education manager by the time it was completed. As previously revealed, in my time as an educator, I formed strong views on curriculum and outcomes for students, and I have directly observed industry interactions with education in the field. I have been responsible for the creation of curricula, sat on advisory boards and panels where curriculum has been discussed, and engaged with industry sectors on music business courses and content. I have also served as the Higher Education Councillor for Music Australia, the peak body for the music industries in Australia. These "insider" activities provided familiarity with the central research topics; however, they also produce credible conflicts of interest, not least that I may be concerned with protecting my own profession. While these professional activities have provided insight into course delivery and curriculum design, they have also shaped my

views of industry interactions with education and influenced my interactions with different industry sectors. Industry agents see me as an educator, while educators see me as a curriculum designer, and as a researcher with industry knowledge.

The music business education field

Typically, gaining an education in a field unlocks capital, status and position within the field for those who successfully gain qualifications. Bourdieu (1986, p. 252) describes this as granting legitimate access to dominant power positions (although they may not be equal). Webb and colleagues (2002, p. 33) describe how those who complete education in the fields of business and information technology, for example, have acquired higher status. Within music business, one way that validation/legitimation is acquired is via education providers promoting their credentials as providers of "real-world" education, demonstrated by "real-world" experiences embedded in the courses, the practical nature of the courses, and the relevant industry experience held by their teachers. This discourse appears in course advertising across all providers, yet there is little evidence that gaining a qualification increases a graduate's position in the field.

From a holistic perspective, a qualification in any field should increase the earnings of the graduate. This appears to be broadly true in Australia. For example, both state and federal governments largely support education by subsidising or loaning course costs, with the anticipation that graduates will see increased earnings across their lifetimes. There are no studies in Australia of how music business graduates fare upon entry into the music industry, or their earning potential post-qualification. Further, there is little evidence that graduates will have demonstrably better career outcomes than those without a qualification. However, there is emerging evidence that those that do hold a qualification in the field are rising to positions of power and status – the "30 Under 30 Awards", for example (The Music Network, 2020) – and that those with qualifications in the field will enhance their positions in the future.

From a Bourdieusian perspective, music business education is a paradox. A qualification in the field should advance an actor's position but there is limited evidence to suggest that students are granted more access, capital or power as a result of completing a qualification. In practice, it is up to the individual to forge their own path to recognition. While actors such as industry personnel and educators might share the same goals, they are critical and suspicious of each other. Industry is critical of the credentials of the trainers, the content of courses and the capabilities that students have on completion of courses: "I kind of can't help but wonder what kind of message they're putting out there" (Industry Participant 7). On the other hand, educators are critical of industries' lack of engagement in education, a point that was recognised by Industry Participant 7: "There's probably an arrogance from the music business that the institutions are not coming to us to ask what we want, and it made me realise that, actually, we're not going to the institutions to say what we want".

Industries' inability to articulate the training needs and over-estimations of just how "work-ready" graduates may be on completion of their courses is equally recognised by educators: "They learn much, almost much more on the job than what we teach them" (Education Participant 9). These tensions are exacerbated by an oversupply of qualified graduates for a small number of jobs, partially reinforcing those with existing positions of power, sustained by the difficulties for new agents to access the kinds of capital that are valued in the field.

Industry and educator participants do largely agree on the skills, knowledge and attributes that students should be able to demonstrate on course completion. This should lead to positive outcomes, where students exit courses with useful skills, knowledge and attributes that they can apply to their careers immediately after completion of their course. This is not to say that some on-the-job training would not still be required. However, concepts such as "networks" and "real-life experience" are more highly valued than any particular skill or

knowledge, as is exhibiting the right kind of decision making that comes from having the right habitus. These notions are difficult for students to obtain via a program of study.

So, what does success in the field look like? This thesis has identified a mix of attributes and skills (perseverance/tenacity, interpersonal skills, flexibility, passion for music, general music knowledge, professional skills and marketing skills) that graduates from music business courses need to acquire in order to develop industry careers. In addition, students need to demonstrate "grit" and to undertake meaningful industry experience while they study. Education providers overstate the value of education when recruiting potential students and do not acknowledge their inability to "train" appropriate industry doxa, habitus and grit "into" students. It is, of course, prudent for educators to overstate the value of the education they provide. If they were to let "grit" and habitus to become the dominant discourses in the field, they would not attract students to enrol. This is at the core of the distrust between educators and industry, with educators overstating their impact on the preparation of students for industry work, and industry employers seeing that education alone is not adequately preparing students for careers in the field. There is an opportunity for further research to be undertaken on music business group habitus and appropriate decision making, and how that could be taught in courses.

Music business education and the creative/cultural industries

At the start of this thesis, I argued that this review of music business education existed within broader contexts of the creative industries and, in relation to this, studies of entrepreneurship and "attributes studies" located across the business and creative industries fields. In part, the work in this thesis accords with my earlier observations that the successful music business entrepreneur has much in common with successful entrepreneurs in any field, although:

> Typically music business education has had a tendency to concentrate on the entrepreneurial training of industry aspirants. There has not been much thought given to the inclusion of creativity and innovation in terms of music business curricula … To focus on just a single point on the continuum is to underestimate the influence of the other points in training an ideal candidate for music business success. (O'Hara, 2014, p. 55)

The "alignment" work performed in this thesis – judging mandated outcomes and attributes against stated curriculum – has found that the focus on "entrepreneurial" attributes has developed at the expense of other elements that could be seen to make up a person's habitus.

There are also potential implications within cultural studies and creative labour research. Hesmondhalgh (2015, p. 185) states that "cultural studies-critics of cultural labour have drawn, to varying degrees, on sociology and social theory concerning work and organisations". Hesmondhalgh also reminds us of the work of McRobbie (2002) and Ursell (2000), who discussed notions of creativity, talent and work in "micro-businesses of the cultural sector associated with young people, including fashion and design, but also entertainment industries such as clubbing, recording and magazine journalism" (Hesmondhalgh, 2015, p. 186. This thesis poses additional questions about the field of training of cultural intermediaries prior to their undertaking work in the creative and cultural industries. It is a timely reminder that areas such as fashion, recording, games, design and other sectors of the entertainment and cultural/creative industries also feature the work of cultural intermediaries who are subject to post-secondary education in Australia and around the world. These industries also face similar issues in undertaking creative work, including precarity and discourses that trade good working conditions for (or because of) artists' lifelong passion for their creations.

Beirne, Jennings and Knight (2017, p. 206) link the precariousness of cultural work with networking and the willingness to accept unpaid work, to the point where cultural workers have created "an 'economy of favours'" (Ursell, 2000, p. 813) in which workers are preoccupied with keeping themselves "'on-side with the in-crowd', managing impressions to a point where it can be difficult to distinguish between colleagues and rivals". This "favour-focused" working environment (Ursell, 2000, p. 813), where participation is internalised by some workers as essential for career development, draws some interesting parallels with this thesis where "real-world experience" undertaken as part of the training of the individual is seen as a rite of passage into possible paid work in the future. Jennings, Beirne and Knight (2016, pp. 20–21) link precarity of work to notions of resilience, and point out that all work is to some degree precarious (in modern political and economic systems); there has been a preoccupation with the arts, where arts workers provide broader lessons for the wider community via their ability to be "resilient". Here, I have positioned notions of "grit" and resilience within discussions around training of cultural intermediaries. (See Pratt, 2015, for a discussion of resilience in cultural/creative industries workers.)

In relation to this, acknowledging how the music industries are typical of the creative industries sector – "complex and competitive, characterised by non-linear career paths driven by the individual, thereby requiring participants to have strong networking and work creation capacities" (Daniel & Daniel, 2014, p. 12) – is pertinent here. As I have argued, there are high expectations that music business students will have completed meaningful experiences in industry prior to the completion of their course. Daniel and Daniel identify the value of "work integrated learning" (WIL) or "real-world" experiences in creative industries settings, and highlight the emerging trend in higher education to provide WIL opportunities to students to assist students to gain

a deeper understanding of the complexities and realities of the creative industries

sector in which they will seek to work, thereby increasing their capacity for

potential success in developing a sustainable career. (Daniel & Daniel, 2014, p. 12)

Much as this research has done, Daniel and Daniel conclude that WIL provides creative industries students with some increased network opportunities, and requires students to reflect on how those expanded network experiences assist them to link theory to practice.

This thesis shows that there are similar challenges faced by new music business graduates in obtaining work and setting up long-term careers as there are for graduates in other creative industries fields. The challenge identified in this thesis, however, is to ensure that the experiences are of genuine value. Simply undertaking WIL is not enough to ensure the student is gaining valuable capital in the field; the experiences need to assist the student in being exposed to industry habitus and doxa as well as developing networks and "grit". There is an opportunity for further research to be undertaken in the area of "grit" and resilience in music business education, and other areas of cultural intermediary training, including reviewing methods of teaching and embedding "grit" and resilience training into the curriculum.

Policy implications/recommendations

As discussed in Chapter 7, there is valuable consultation taking place between educators, the state and industries in relation to the provision of music business course content. Individual course managers within universities, TAFE institutions and private providers consult with industry advisory committees and seek industry feedback regularly. (Seeking industry feedback is mandated in some settings.) On a national basis, there is deep consultation on the national training package, including sessions across the country and online feedback. However, dissatisfaction with the training on offer remains. Genuine engagement is required

between industry and educators, including detailed discussions of future skills, industry/training gaps, and how education providers can begin training for these future skills. This would represent genuine workforce and industry-capacity building, where new skills in fields such as data management and digital marketing (for example) are emphasised. This is a long way from the preferences for "gut instinct" and "intuition" of earlier discourses.

What is causing the current consultations between the sub-fields to be largely unsuccessful? Individual course consultations remain too isolated from collective industry goals and narratives. Education institutions can potentially stack their industry consultations with people who will agree with their assumptions about industry training rather than assuring that wide consultation takes place, and there is too much competition for students for providers to undertake combined industry consultation (they conduct their own consultations, drawing on the industry professionals that they have access to, and adjust their courses accordingly). The results of that consultation are never shared more widely across the education sector. The Skills Service Organisation that undertakes training package consultation – in this case, PwC's Skills for Australia – offers a complex, overwhelming and highly bureaucratic system for providing feedback. To successfully provide feedback, the industry professional has to navigate the complex national VET system and compliance-heavy systems that run it. Industry professionals are overwhelmed with the size of the training packages (with hundreds of units per qualification) and struggle to fully engage in the processes of providing relevant feedback.

There has been some work undertaken to try to build better relations between educators and industries. In my role as the Higher Education Councillor for Music Australia, Australia's music industry peak body, I have been involved in several Roundtables, where one of the aims was bringing together music business educators and industry professionals (these occurred annually from 2016 to 2019). There has also been some desire to establish a

national work-experience program that is standardised and endorsed by industries, with the aim of ensuring that the "real-world" experience offered by education providers aligns with industry needs and expectations. To date, that program is yet to begin and there is little momentum towards it starting. There have been similar (unsuccessful) attempts at bringing together educators and industries at conference events such as BIGSOUND (Brisbane) and Melbourne Music Week. There is an opportunity to further examine the processes and procedures of consultation, with an aim to ensure better outcomes for both groups, overcome entrenched positions and address conflicts within the field.

Despite the lack of targeted change, music business education may become more recognised as a valued path to developing an industry career simply due to the large numbers of students completing courses and achieving some career success. As more enter into industry careers with music business qualifications, and as those who do not have a qualification retire, it is possible that the recognition of the qualification in terms of power positions will increase. There is some evidence of this beginning, with The Music Network's "30 Under 30 Awards" in 2020 revealing that one-third of award winners held a qualification (The Music Network, 2020). There is also an argument that the oversupply of qualified students could be addressed by limiting the number of courses and graduates to align more closely with the number of job roles available.

Project limitations

While the use of Hall's (2014) BEKA method to undertake the curriculum review was helpful, major problems presented themselves in obtaining a detailed curriculum to review. Negotiations to gain access to a TAFE curriculum were unsuccessful. Permission was eventually granted by a private training provider in Melbourne. However, access was only granted to the four core units. The subsequent recommendations made in relation to the skills and attributes that should be covered in a course should not be taken as suggesting that

courses don't already offer studies in those areas. Rather, they are recommendations against which courses should benchmark to ensure they are not missing valuable areas. Many of the missing skills and attributes may be covered in elective subjects already. In addition, the final stage of Hall's BEKA method – seeking feedback from students – was not attempted due to the considerable difficulties in obtaining permissions from providers. While this thesis emphasises industries' attitudes, there is an opportunity for further study in understanding student satisfaction and outcomes for music business students (cf. Hillman, 2018).

Further, Hesmondhalgh and Baker (2011, p. 16) discuss the "rhetorical strategies" of their interview participants that perhaps prevented deeper engagement. Given my known role as a music business educator, it cannot be discounted that some interview participants may have tailored their answers to what they may have thought I wanted to hear. This was addressed via the use of a semi-structured interviews, where I could probe deeper if I didn't think I was getting an entirely honest answer.

Coda: Governmental, educational and COVID-19 changes

At the time of thesis completion, recent important developments have arisen within the field. In May 2021, as part of the federal Budget for 2021–22, the federal government announced an overhaul of industry consultation and guidance in the VET system, intending to reform the Industry Reference Committees (IRCs) and Service Skills Organisations (SSOs), whose documentation was relied upon in Chapter 7) The IRCs and SSOs undertake industry consultation and formulate the guiding documentation from which the training package and then education provider curricula are created. The government has not yet announced details of how these changes will be executed, but have given a four-year time frame for the implementation of "industry clusters" that aim to "ensure a strong, strategic industry voice, drive collaboration across sectors, address workforce challenges, and improve the speed to market of qualifications to meet evolving industry needs" (Department of Education, Skills

and Employment, 2021). All education providers (TAFE, university and private) are subject to government funding and policy, and changing priorities. In recent times, the uncapping of university places (2010–17) adversely impacted TAFE enrolment numbers (Carey, 2020), which was partly offset by the provision of free TAFE courses (in Victoria at least) that reduced the recruitment scope of private providers (Pardy, 2018). These have not had significant impact on music business courses and enrolment numbers.

In the VET sector, there has been a major development in the Diploma of Music Industry training package. The Diploma of Music Industry (CUA50815) has been superseded by an updated training package (now called the Diploma of Music) that was approved for release on 15 April 2021 (Training.gov.au, 2021a). It is not an uncommon occurrence for a training package to be superseded and updated; all training packages are reviewed and updated on a regular basis; the previous update to the Diploma of Music Industry training package was in 2016. Of significance here is that two of the four core units have changed. The unit "Originate and develop concepts", which focused on recognising and evaluating entrepreneurial opportunities, has been replaced by "Enhance professional practice using creative arts industry knowledge", which focuses on skills and knowledge required of artists and arts workers to monitor and maintain their own professional practice. The older core unit, "Establish and maintain safe creative practice", has been replaced by "Develop and implement own self-care plan in the creative industries", which at first glance seeks to incorporate mental health as an important aspect of work in the creative industries (Training.gov.au, 2021b). Training providers have until October 2022 to implement these new units in their training.

While the impacts of COVID-19 on the Australian live music sector have been substantial (Strahle, 2020; Marozzi, 2021), there has been little impact on the delivery of music business education. For most of 2020, music business course providers shared with all

education providers in Australia the need to teach online. Other arts/creative industries courses (e.g. theatre, musicology, cultural studies) suffered cuts to staffing and/or funding, or were removed from some universities entirely (e.g. Boland, 2020) as a result of the federal government's determination to not provide industry assistance to the university sector (e.g. Derwin, 2021). Anecdotally, there does not appear to have been any great impact upon music business education offerings; all courses reviewed in this thesis are continuing in 2021. Similarly, given their historical reliance on domestic student revenue, the field has not experienced a downturn caused by the lack of international students in Australia.

However, what is unclear is how the lack of "real-world" experience has impacted upon student experience and employability, particularly in Victoria, where a 112-day lockdown forced people into their homes, and closed down retail stores, restaurants and entertainment venues; only essential workers were allowed to work on site (Towell, Sakkal, & Goodwin, 2020). As a result of the pandemic, the Australian Live Music Business Council estimates that around three-quarters of live music business won't survive beyond August 2021 (Donoughue, 2021). While venue restrictions have been lifting, it is difficult to conceive that large numbers of students will be employed in live music venues or be able to complete work placements in venues, which was a staple in work-integrated learning and graduate employment prior to the COVID-19 pandemic.

Finally, COVID-19 impacts have to some extent highlighted precarity within the field (even in the pre-pandemic era, work has been precarious in the music industries). Convincing potential students that there is genuine access to a music industry career at the end of their studies has been difficult for education providers. In some ways, COVID-19 re-emphasised this: artists, venue staff and road crew, for example, lost jobs very quickly at the start of the pandemic and have been very slow to return to pre-pandemic work levels. This was recognised by the federal government in forming a Creative Economy Taskforce in August

2020 to assist in the recovery in the creative economy and the rollout of recovery grants to the music and arts sectors throughout 2021 (Department of Infrastructure, Transport, Regional Development and Communications, 2021). The challenge for education providers will be to create new and convincing pathways to industry employment, and to allay fears that the industries only offer precarious work. There is also the potential for the creation of a self-fulfilling cycle of emphasis upon individual attributes: if work in the field is increasingly precarious, then only those workers with the greatest "grit" and resilience will be able to maintain careers in the field.

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Appendices

Appendix 1. Leyshon's music industries structure model – pre-digital

Source: Leyshon, A. (2001). Time-space (and digital) compression: Software formats, musical networks, and the reorganisation of the music industry. *Environment and Planning A*, *33*(1), 49–77.
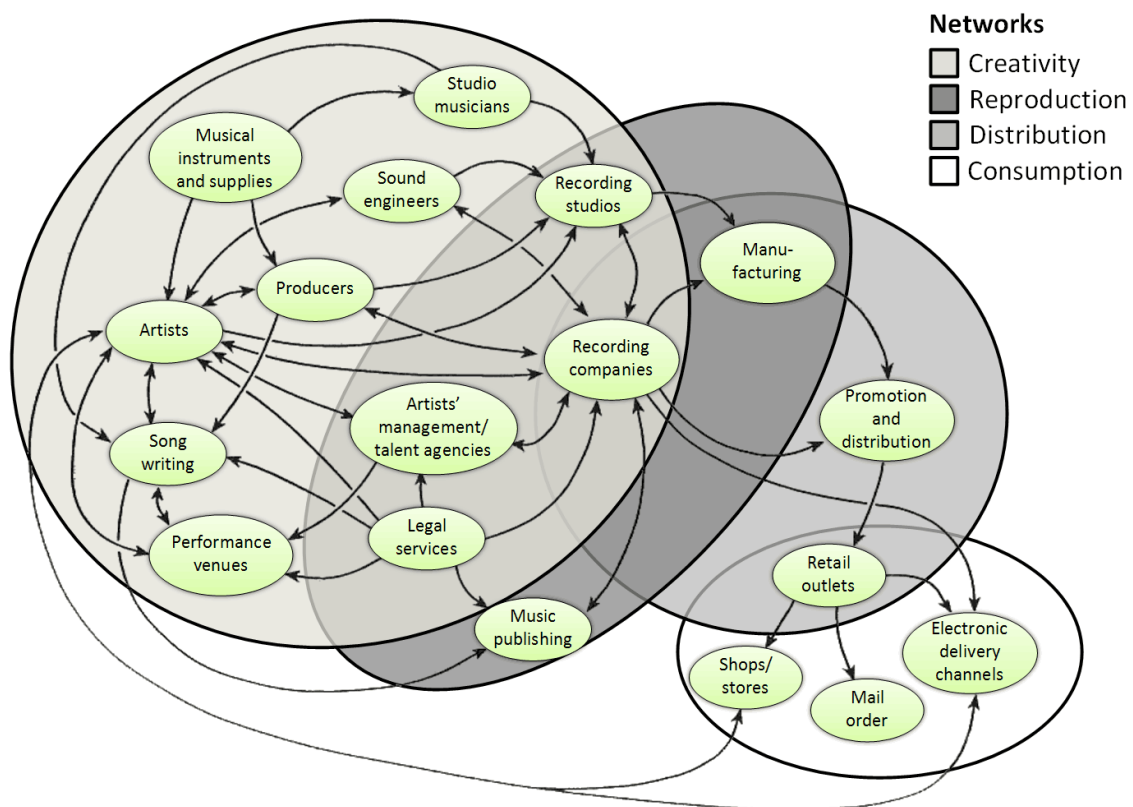
Appendix 2. Burnett's music industries structure model – pre-digital

Source: Burnett, R. (1992). The implications of ownership changes on concentration and diversity in the phonogram industry. *Communication Research*, *19*(6), 749–769.
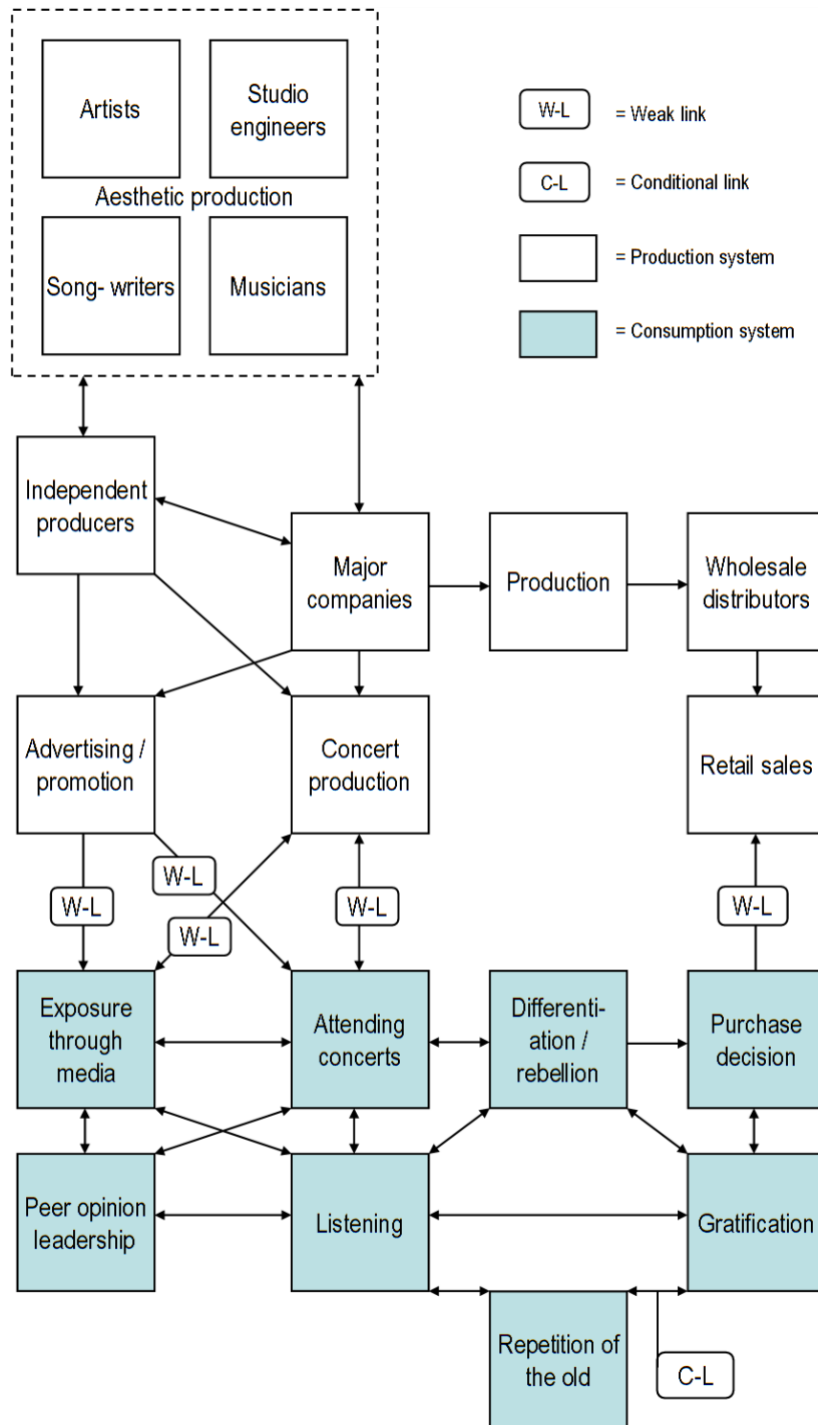
Appendix 3. Music business positions: skills, knowledge and attributes

Sources: Adapted from:

- Hannan, M. (2003). *The Australian guide to careers in music*. Sydney: UNSW Press.

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Position	Skills and knowledge	Attributes
General positions		
Artist manager	Small-business management skills	Critical analysis
	Interpersonal communication skills	An 'ear for quality'
	Good written communication skills	
	Knowledge of all facets of the music industry	
	Understanding of specific markets	
Music lawyer	Commercial law and IP	Understand practical concerns of all parties
	Knowledge of all facets of the music industry	
	Interpersonal communication skills	
Music accountant (business manager)	Accountancy or commerce degree	
	Knowledge of all facets of the music industry	
	Understanding of different genres and commercial viability	
	Interpersonal communication skills	
Booking agent	Venue and audience research skills	Appreciation of genre
	Develop instinct regarding potential	Being active in the music scene
	Interpersonal communication skills	Enthusiasm
	Negotiation skills	
	Appreciation of genre	
	Accurate predictions	
	Strategic planning	
	Small-business management skills	
Music merchandiser	Ability to come up with novel ideas and designs	
	Good understanding of popular culture	
	Graphic design skills	

Position	Skills and knowledge	Attributes
	Small-business management skills	
Promoter	Understanding of audience demographics	High level of business acumen
	Crisis management	Attention to detail
	Project management	
	Interpersonal communication skills	
	Networking skills	
	Creativity applied to marketing	
Venue booker	Interpersonal communication skills	
	Knowledge of all facets of the music industry	
	Negotiation skills	
	Understanding of artistic and industry matters, and audience demographics	
	Understanding of technical requirements	
	Budgeting and administrative skills	
	OH&S knowledge	
Record company positions		
Artists and repertoire (A&R) manager	Interpersonal communication skills	Patience
	Knowledge of all facets of the music industry	Flexibility
	Understanding of song structures and production techniques	An 'ear for quality' / 'good ears'
	Ability to communicate with artists on cultural, musical and technical levels	
	Financial management skills	
	Understanding of operations of other record company departments	
	Personnel management (in large companies)	
Label manager	Project management	
	Interpersonal communication skills	
	Good written communication skills	
	Negotiation skills	
	Technical knowledge regarding recording	
	Understanding of different genres and commercial viability	
Promotions director	Strategic planning	
	Interpersonal communication skills	
	Public relations	
	Personnel management (in large companies)	

Position	Skills and knowledge	Attributes
	Understanding of different genres and commercial viability	
	Crisis management	
Sales director	Personnel management	
	Interpersonal communication skills	
	Selling techniques	
	Good overview of music and musical skills	
	Internet and technology understanding	
New media director	Extensive experience in recording industry	Vision
	Ability to devise and develop ideas for new media and marketing	
	Ability to communicate with technology experts	
	Understanding of new available technologies	
	Interpersonal communication skills	
	Good written communication skills	
	Problem-solving skills	
Sales representative	Selling skills	
	Interpersonal communication skills	
	Project management	
Music publishing		
Managing director	Knowledge of all facets of the publishing industry	Leadership
	Interpersonal communication skills	
	Good written communication skills	
	Financial management	
	Strategic management	
Copyright/royalties manager	Interpersonal communication skills	Eye for detail
	Research skills	
	Copyright knowledge	
	Computer skills	
Licensing manager	Knowledge of the publisher's catalogue	Ability to work under pressure
	Copyright knowledge	
	Interpersonal communication skills	
	Good written communication skills	
	Office administration skills	

Position	Skills and knowledge	Attributes
Production music manager	Oral communication skills	Appreciation of genre
	Good written communication skills	
	Aural recognition skills	
	Knowledge of the publisher's catalogue	
Collection societies and other		
Member services director	Office administration	Appreciation of creative work of musicians
	Personnel management	
	Public relations	
	Technology skills	
Print music manager, AMCOS	Good written communication skills	Appreciation of genre
	Oral communication skills	
	Office administration	
	Copyright knowledge	
Trade union secretary	Knowledge of all facets of the music industry	Leadership
	Understanding of industrial relations law	Advocacy
	Copyright knowledge	
	Interpersonal communication skills	
	Good written communication skills	
	Office administration	
	Networking	
	Promotion skills	
New music economy roles		
Music business website developer	Computing and design skills	Interest in music
	Ability to learn new computer programs and applications quickly	Awareness of new trends
Social network marketer	Social media savvy	Awareness of new trends
	Understanding of internet and consumer behaviour	
	Coding and graphic design skills	
Digital music marketer	Website development	Awareness of new trends
	Understanding of data mining practices	
	Website backend management	
	Marketing skills applied to the internet	

Position	Skills and knowledge	Attributes
	Social media skills	
Digital music distributor	Negotiation skills	Awareness of new trends
	Good understanding of the global digital scene	
	Music file formats	
Music aggregator	Good computer skills	Entrepreneurial flair
	Ability to create with HTML and other web development languages	
	Widget and RSS feed knowledge	

Appendix 4. Summary of entrepreneur-opportunity interchange characteristics

Source: Adapted from Chell, E. (2008). *The entrepreneurial personality: A social construction* (2nd ed.). Hove, UK: Routledge, p. 256.

The table below summarises Chell's construction of the entrepreneur. It includes the entrepreneurial process, which she argues cannot be considered separately to the individual entrepreneur's character traits. Chell claims that her system is ultimately unpredictable because of its organic and dynamic nature and "because the precursors of the decision to engage with an opportunity are unknowable" (Chell, 2008, p. 254).

Social-structural behaviour	Agentic characteristics	Decision type
Opportunity recognition		
Empathetic understanding	Insight/imagination	Intuitive
Opportunity identification	Social/market awareness	Implicit
Preliminary envisioning	Imagination	Implicit
Trust in own judgment	Confidence, self-efficacy	Implicit
Recognition of potential value	Calculative, discernment	Implicit/explicit
Social and economic import	Drive, energy, impetus	Implicit
Opportunity formation		
Synthesis of public and private information	Creativity	Explicit/implicit
Evaluation of opportunity	Judgment	Implicit/intuitive
Scenario planning	Imagination, counter-functional thinking	Explicit/implicit
Mustering support	Communication, social skill	Explicit
Identification of competition and strategic advantage	Tactical and strategic capability	Explicit/implicit
Engagement in the socio-economy	Networking, social skill, adept	Explicit/implicit
Growing awareness	Self-belief, confidence, self-efficacy	Implicit/intuitive/explicit
Social recognition of innovation	Ingenuity, application, commitment	Explicit/implicit

Social-structural behaviour	Agentic characteristics	Decision type
Opportunity exploitation		
Garnering capitals	Resourceful, negotiation and leadership skills	Explicit/analytical
Gaining institutional support	Communication, self-belief	Explicit/analytical
	Patience, conviction	Implicit
	Resilience, self-efficacy, stamina, energy	Intuitive
Ability to cope with difficulties	Discernment, judgment	Analytical
	Self- and other awareness	Intuitive
Identification of team and human capitals	Discernment, judgment	Explicit/analytical
Financial strategy	Flexibility, financially adept	Analytical/explicit
	Calculative risk manager	Intuitive/implicit

Appendix 5. A desktop review of music business courses currently available in Australia

Educational institution	Institution type	Cert III Music Business	Cert IV Music Business	Dip. of Music Business	Adv. Dip. of Music Business	Undergrad. degree Music Business	Postgrad. degree Music Business	Host department
Box Hill Institute	TAFE (with degree accreditation)				X	X	X	Creative Industries
RMIT	University					X		School of Media and Communications
Victoria University	University				X	X		Faculty of Business and Law
JMC Academy	Private provider (with degree accreditation)			X		X		Nil (Specialist College)
Australian College of The Arts	Private provider (with degree accreditation)					X		Nil (Specialist College)
TAFE NSW (across four campuses)	TAFE	X	X	X				Advertising and PR
Australian Institute of Music	Private provider (with degree Accreditation)					X	X	Nil (Specialist College)
TAFE WA (Leederville)	TAFE			X				Music
TAFE Qld (South Bank)	TAFE			X				Creative Industries
United Pop	Private provider			X	X			Nil (Specialist College)

Appendix 6. Interview questions: Music industries workers

Question
1.   Please provide a brief personal history including how you came to be in the music industries, your previous work experience, education and so on.
2.   What do you look for to determine if someone has what it takes to make it in the music industry?
3.   What is your current understanding of music business education? Do you think it is of any value in gaining a music industry career?
4.   Have you had any contact with people who have studied music business (at any level) or music business teachers/educators?
5.   Do you think that having an education in the area of music business would help a person develop a career in the music industry? Why/why not?
6.   How do you think music business qualifications are regarded in the industry?
7.   Do you make distinctions between people with music industry qualifications and those without qualifications?
8.   Do you think that students can be adequately prepared in their studies for the kind of practical work that they may find themselves doing once they have a job in the music industry?
9.   Can you identify four to five skills or attributes that you think are essential for people to have to work successfully in the industry?
10.   Given the changes in the industry, are there any particular skills which people should have now that they didn't have to have years ago?

11.	Can you identify structural changes in the music industries that have affected your ability to do your job?
12.	How do you think that "success" is measured in the music industry?
13.	Thinking about people who you know that work in the music industry, what similarities do you share in terms of background, education and so on?
14.	What do you think are the best ways to prepare someone for working in the music industries?
15.	Is there anything else that you would like to add to today's discussion?

Appendix 7. Interview questions: Music business educators

Question
1.   Please provide a brief personal history including how you came to be in music education [and/or the music industries], your previous work experience, education and so on.
2.   Thinking about people who you know that work in music industry education, what similarities or differences do you share in terms of background, education and so on?
3.   What coursework and qualification levels are you currently teaching?
4.   To what degree to you stick to the given curriculum (training package or otherwise) and to what degree do you deviate from that?
5.   What forms of previous experience are your students likely to possess prior to studying with you?
6.   In what ways do you think that music business education has changed over the past ten to fifteen years?
7.   How do you think that "success" is measured in the music industry?
8.   Can you list five skills or attributes that you think are essential to work successfully in the industry?
9.   Given the changes in the industry, are there particular new skills required by workers entering the industry?
10.   How do you think music business qualifications are regarded by industry?

11.	Do you think that music business education is of value in gaining a career in the music industry?
12.	What do you look for to determine if someone has what it takes to make it in the music industry?
13.	How do you think coursework and qualifications adequately prepare students for industry jobs?
14.	To what extent do you liaise with industry when writing and delivering curricula?
15.	Is there anything else that you would like to add to today's discussion?

Appendix 8. BSBCRT501 – Originate and develop concepts

Source: Training.gov.au. (2016a). BSBCRT501 – Originate and develop concepts. Retrieved from https://training.gov.au/Training/Details/BSBCRT501.

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes.	*Performance criteria describe the performance needed to demonstrate achievement of the element.*
1 Evaluate and explore needs and opportunities	1.1 Research and evaluate existing information that informs new concept development
	1.2 Where appropriate, identify and use gaps in current range of products, programs, processes or services as the catalyst for generating new ideas or concepts
	1.3 Expand the potential of new ideas through exploration of opportunities beyond the obvious
	1.4 Identify factors that could have an impact on ideas or concepts to be developed, including potential for commercialisation
	1.5 Determine whether other players are filling identified gaps or investigating similar opportunities
	1.6 Develop preliminary ideas on innovative and different ways to address needs and opportunities
	1.7 In consultation with relevant stakeholders, agree on broad parameters for developing ideas and concepts to meet market requirements
2 Develop a range of creative approaches	2.1 Use a range of creative thinking techniques to generate innovative and creative concepts to address identified needs
	2.2 Challenge, test and experiment with different concepts and ideas as part of a collaborative process
	2.3 Evaluate concepts in terms of their suitability for the target audience or purpose, their feasibility and their commercial potential
	2.4 Take account of social, ethical and environmental issues as concepts and ideas are generated and discussed
	2.5 Identify resources required to achieve desired creative and innovative outcomes

ELEMENT	PERFORMANCE CRITERIA
	2.6 Evaluate the effectiveness of different strategies for achieving desired outcomes
	2.7 Select concepts or approaches that achieve required outcomes in an innovative and feasible way
	2.8 Present proposed concepts or approaches in an appropriate format
3 Refine concepts	3.1 Ensure concept development process is open to ongoing refinement and testing
	3.2 Seek input and feedback on concepts from relevant stakeholders
	3.3 Seek specialist advice on creative and technical aspects of proposals as required
	3.4 Compare concepts with best practice examples of similar products, programs, processes or services
	3.5 Use a range of creative and practical criteria to determine the advantages and disadvantages of different concepts
	3.6 Evaluate constraints on the realisation of concepts or ideas
	3.7 Refine proposals based on analysis and feedback
4 Develop concepts to an operational level	4.1 Use refined concepts as the basis for developing detailed implementation specifications
	4.2 Present specifications to relevant parties for approval, funding or endorsement
	4.3 Reflect on methodology used to generate concepts and ideas and note ways of improving this in the future

Appendix 9. CUACMP501 – Manage copyright arrangements

Source: Training.gov.au. (2016b). CUACMP501 – Manage copyright arrangements.

Retrieved from https://training.gov.au/Training/Details/CUACMP501.

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes.	*Performance criteria describe the performance needed to demonstrate achievement of the element.*
1. Identify opportunities for legal use of original works	1.1 Confirm original work is protected against unauthorised use 1.2 Research potential for commercial use of original work under copyright, intellectual property and licensing legislation 1.3 Seek advice, as required, on copyright owners' exclusive rights and the rights of others to use works
2. Protect original works locally and internationally	2.1 Confirm original work is protected at local and international levels against illegal or unauthorised reproduction (in part or full) 2.2 Confirm original work is protected at local and international levels against adaptations 2.3 Confirm original work is protected at local and international levels against unauthorised communications 2.4 Research and/or obtain reliable legal advice to ensure artists' or copyright owners' rights are protected
3. Assign copyright of original works	3.1 Plan to negotiate agreements for original work 3.2 Check implications for assigning copyright are understood by relevant parties 3.3 Assign copyright to new owner according to legislative requirements 3.4 Confirm with relevant parties the extent of artists' or publishers' control over the use of original work under assignment of copyright 3.5 Record terms of assignment of copyright in a formal contract signed by relevant parties
4. License rights to original works	4.1 Confirm and agree to territories in which licensing rights may be exercised with relevant parties 4.2 Confirm and agree to the timeframe of the licence with relevant parties

ELEMENT	PERFORMANCE CRITERIA
	4.3 Confirm and agree to the terms of use of the original work or licence with relevant parties
	4.4 Confirm and agree on creative control of the original work with relevant parties
	4.5 Negotiate fees relevant to the context of the agreement with relevant parties
	4.6 Confirm and agree on responsibility for enforcing copyright against infringement
	4.7 Record and store terms relating to licensing agreement in a formal contract signed by relevant parties
5. Maintain copyright documentation	5.1 Store copyright documentation in a secure and accessible form for retrieval where required
	5.2 Identify and confirm responsibility to comply with conditions of copyright agreement

Appendix 10. CUAIND402 – Provide freelance services

Source: Training.gov.au. (2016c). CUAIND402 – Provide freelance services. Retrieved from

https://training.gov.au/Training/Details/CUAIND402.

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes.	*Performance criteria describe the performance needed to demonstrate achievement of the element.*
1. Promote self to potential clients	1.1 Establish, follow up and regularly maintain industry contacts
	1.2 Participate in and maintain relevant industry, employer and other networks
	1.3 Identify and implement strategies to enhance a professional reputation
	1.4 Produce material about the services provided and promote across a range of media outlets and platforms
2. Negotiate work arrangements	2.1 Establish clear project outcomes with client and agree on fees, schedules and expenses
	2.2 Confirm contracts or agreements contain payment terms and conditions that provide a viable cash flow
	2.3 Confirm contracts or agreements include obligations of all parties and include a process for varying terms and conditions
	2.4 Seek specialist advice to review contracts or agreements before signing, if appropriate
	2.5 Store signed contracts or agreements securely for future reference
	2.6 Adapt to client work demands without compromising ethics or reputation
	2.7 Negotiate contract or agreement variations as required
3. Manage financial and business aspects of service	3.1 Set up and use effective systems for managing budgets, finance, taxation and project documents, seeking expert advice and support where necessary
	3.2 Set a realistic fee structure for services provided
	3.3 Plan and maintain a viable work schedule and cash flow outlined in a business plan

ELEMENT	PERFORMANCE CRITERIA
	3.4 Send invoices in line with payment terms and conditions and promptly follow up any non-payments
	3.5 Keep accurate and up-to-date financial accounts and records
	3.6 Submit all taxation documents, using an accountant if necessary
	3.7 Comply with business regulations, taxation and insurance requirements
4. Undertake strategic planning	4.1 Implement strategies to identify work opportunities and risks
	4.2 Identify and act on opportunities to expand the client base, either alone or in partnership with others
	4.3 Seek constructive feedback about work performance from clients and other relevant people to improve work practices
	4.4 Identify opportunities for ongoing professional development and ensure skills and knowledge keep pace with industry developments
	4.5 Regularly review and set realistic work objectives measured against quality of life, artistic and commercial goals
	4.6 Identify risk factors and take action to minimise when planning work activities

Appendix 11. CUAPPR505 – Establish and maintain safe creative practice

Source: Training.gov.au. (2016d). CUAPPR505 – Establish and maintain safe creative

practice (Release 1). Retrieved from https://training.gov.au/Training/Details/CUAPPR505.

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes.	*Performance criteria describe the performance needed to demonstrate achievement of the element.*
1. Determine work health and safety requirements for professional practice	1.1 Research key features of legislation that apply to professional practice 1.2 Source and evaluate practice-specific codes, standards and guidelines that affect the management of safety in the relevant work environment 1.3 Develop systems and procedures that respond to work health and safety (WHS) requirements and effectively integrate those responses into practice management 1.4 Evaluate the role of others in practice safety and involve them as appropriate
2. Identify hazards and assess and manage risks	2.1 Identify existing and potential hazards specific to the area of practice using relevant methods, templates and tools 2.2 Assess and manage risks associated with those hazards in line with established processes and according to WHS legislation and codes of practice 2.3 Implement and monitor developed systems and procedures in response to identified requirements for hazard control measures and risk assessment in the workplace 2.4 Develop and maintain current and accurate documentation to support hazard identification and risk management in workplace practices 2.5 Address hazard identification and risk assessment and management at the planning, design and evaluation stages of any change in the workplace to ensure that new hazards are not created
3. Monitor and enhance safety of the practice	3.1 Maintain currency of WHS knowledge relevant to own area of practice

ELEMENT	PERFORMANCE CRITERIA
	3.2 Seek feedback of colleagues on workplace safety practices and potential issues, and integrate improvements into systems and procedures as appropriate
	3.3 Proactively identify other sources of information and professional development opportunities relating to safety
	3.4 Integrate current and emerging ideas and technologies that support workplace safety into own practice

Appendix 12. Summary of Music Training Inc. curriculum for

BSBCRT501 – Originate and develop concepts

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
1	5 hours	introduction to the unit and to concepts of creative thinking techniques around brainstorming brainstorming activities exploring different approaches to "idea generation" "design thinking"[14] applied to music industry challenging ideas and testing the viability of new concepts	Academic articles Design thinking webpages Brainstorming checklists	1.1 Research and evaluate existing information that informs new concept development 1.2 Where appropriate, identify and use gaps in current range of products, programs, processes or services as the catalyst for generating new ideas or concepts 1.3 Expand the potential of new ideas through exploration of opportunities beyond the obvious 1.4 Identify factors that could have an impact on ideas or concepts to be developed, including potential for commercialisation 1.5 Determine whether other players are filling identified gaps or investigating similar opportunities 2.1 Use a range of creative thinking techniques to generate innovative and creative concepts to address identified needs 2.2 Challenge, test and experiment with different concepts and ideas as part of a collaborative process	1.6 Develop preliminary ideas on innovative and different ways to address needs and opportunities

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14   "Design thinking" is a methodology used to provide solutions to complex and ill-defined

problems.

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
2	5 hours	stakeholder analysis identifying potential audiences for new products/ services refining products or services based on market research	2017 Deloitte Access Economic Report on size of the independent music industry in Australia Australia Council reports on the music industry	1.7 In consultation with relevant stakeholders, agree on broad parameters for developing ideas and concepts to meet market requirements 2.3 Evaluate concepts in terms of their suitability for the target audience or purpose, their feasibility and their commercial potential 2.5 Identify resources required to achieve desired creative and innovative outcomes 2.6 Evaluate the effectiveness of different strategies for achieving desired outcomes 2.7 Select concepts or approaches that achieve required outcomes in an innovative and feasible way 2.8 Present proposed concepts or approaches in an appropriate format 3.1 Ensure concept development process is open to ongoing refinement and testing 3.2 Seek input and feedback on concepts from relevant stakeholders	2.4 Take account of social, ethical and environmental issues as concepts and ideas are generated and discussed 3.3 Seek specialist advice on creative and technical aspects of proposals as required 3.4 Compare concepts with best practice examples of similar products, programs, processes or services
3 and 4	8 hours	Practical session where students work on their assessment under the guidance of the teacher Refining ideas from initial brainstorming to	Running successful meetings guide Preparing an agenda and taking minutes	3.5 Use a range of creative and practical criteria to determine the advantages and disadvantages of different concepts 3.6 Evaluate constraints on the realisation of concepts or ideas	4.3 Reflect on methodology used to generate concepts and ideas and note ways of improving this in the future

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
		operational presentation		4.1 Use refined concepts as the basis for developing detailed implementation specifications 4.2 Present specifications to relevant parties for approval, funding or endorsement	
5	5 hours	Student presentations Assessment sessions			

Assessment mapping

Assessment number	Summary of tasks	Mapping to elements
1	Generating ideas task	1 Evaluate and explore needs and opportunities 2 Develop a range of creative approaches
2	Presenting four partly developed business ideas. Refined ideas from assessment 1	3 Refine concepts
3	Presenting 2 fully developed projects for possible implementation	4 Develop concepts to an operational level

Appendix 13. Summary of Music Training Inc. curriculum for

CUACMP501 – Manage copyright arrangements

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
1	4 hours	definition of copyright copyright fundamentals brief history of copyright examination of some well known copyright infringement cases brief review of the copyright act and subsequent amendments international copyright regulations introduction to collection societies and performing rights organisations	Australian *Copyright Act* Australian government information on copyright and international protection APRA/AMCOS information and information on international copyright treaties.	1.1 Confirm original work is protected against unauthorised use 2.1 Confirm original work is protected at local and international levels against illegal or unauthorised reproduction (in part or full) 2.2 Confirm original work is protected at local and international levels against adaptations 2.3 Confirm original work is protected at local and international levels against unauthorised communications 2.4 Research and/or obtain reliable legal advice to ensure artists' or copyright owners' rights are protected	1.2 Research potential for commercial use of original work under copyright, intellectual property and licensing legislation
2	4 hours	Key copyright terms Assigning and licensing copyright Pros and cons of assign vs. licence Publishers and record labels (in terms of assigning and licensing rights) Publishing contracts	Arts Law Centre fact sheets Copyright.org fact sheets Australian Music Industry Network fact sheets Music Victoria fact sheets – music publishing	1.3 Seek advice, as required, on copyright owners' exclusive rights and the rights of others to use works 3.1 Plan to negotiate agreements for original work 3.2 Check implications for assigning copyright are understood by relevant parties 3.3 Assign copyright to new owner according to	5.1 Store copyright documentation in a secure and accessible form for retrieval where required

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
		including sample contracts Sourcing legal advice Protecting works Synchronisation and other licenses Drafting a contract	Sample publishing contract	legislative requirements 3.4 Confirm with relevant parties the extent of artists' or publishers' control over the use of original work under assignment of copyright 3.5 Record terms of assignment of copyright in a formal contract signed by relevant parties 4.1 Confirm and agree to territories in which licensing rights may be exercised with relevant parties 4.2 Confirm and agree to the timeframe of the licence with relevant parties 4.3 Confirm and agree to the terms of use of the original work or licence with relevant parties 4.4 Confirm and agree on creative control of the original work with relevant parties 4.5 Negotiate fees relevant to the context of the agreement with relevant parties 4.6 Confirm and agree on responsibility for enforcing copyright against infringement 4.7 Record and store terms relating to licensing agreement in a formal contract signed by relevant parties	

Sess-ion	Approx. session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
				5.2 Identify and confirm responsibility to comply with conditions of copyright agreement	
3 and 4	4 hours	Practical session where students work on their assessment under the guidance of the teacher

Students prepare for a role-play exercise on the assigning and licensing of original works and mock negotiation | | All listed above | |
| 5 | 5 hours | Assessment – mock copyright negotiation in three parts | templates for meetings

contract negotiation, details required for the case study

sample contracts | | |

Assessment mapping

Assessment number	Summary of tasks	Mapping to elements
1	case study using a 'real world' example to determine copyright ownership	Identify opportunities for legal use of original works
Protect original works locally and internationally
2	mock licensing negotiation	Assign copyright of original works
License rights to original works
3	creation of a contract as a result of the mock negation	Assign copyright of original works
License rights to original works

Appendix 14. Summary of Music Training Inc. curriculum for

CUAIND402 – Provide freelance services

Sess-ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
1	4 hours	defining freelance work self employment networking starting a freelance service and materials needed contracts (including music industry specific contracts) role play contract negotiation legal regulations contract law	Links to freelancing websites/apps Freelancer contract templates Sample contracts (including music industry examples) Links to ATO fact sheets	1.1 Establish, follow up and regularly maintain industry contacts 1.2 Participate in and maintain relevant industry, employer and other networks 1.3 Identify and implement strategies to enhance a professional reputation 2.1 Establish clear project outcomes with client and agree on fees, schedules and expenses 2.2 Confirm contracts or agreements contain payment terms and conditions that provide a viable cash flow 2.3 Confirm contracts or agreements include obligations of all parties and include a process for varying terms and conditions 2.7 Negotiate contract or agreement variations as required	2.6 Adapt to client work demands without compromising ethics or reputation
2	4 hours	business development value chains (various models) introduction to business plans swot analysis return on investment (ROI)	value chain diagrams example business plan example SWOT analysis	3.2 Set a realistic fee structure for services provided 3.3 Plan and maintain a viable work schedule and cash flow outlined in a business plan 4.1 Implement strategies to identify work opportunities and risks	3.6 Submit all taxation documents, using an accountant if necessary 3.7 Comply with business regulations, taxation and insurance requirements

Sess-ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
		break even analysis		4.2 Identify and act on opportunities to expand the client base, either alone or in partnership with others 4.6 Identify risk factors and take action to minimise when planning work activities	4.3 Seek constructive feedback about work performance from clients and other relevant people to improve work practices 4.4 Identify opportunities for ongoing professional development and ensure skills and knowledge keep pace with industry developments 4.5 Regularly review and set realistic work objectives measured against quality of life, artistic and commercial goals
3 and 4	8 hours	practical session where students work on their assessment under the guidance of the teacher students prepare fact sheet about their freelance service, join networking groups, undertake online promotion, create promotional materials	Sample business plan Meeting minutes template ATO business activity statement Sample Document storage policy	1.4 Produce material about the services provided and promote across a range of media outlets and platforms 2.4 Seek specialist advice to review contracts or agreements before signing, if appropriate 3.1 Set up and use effective systems for managing budgets, finance, taxation and project documents, seeking expert advice and support where necessary	

Sess- ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
		students research sources for gaining specialist advice student prepare budgets, invoices, business activity statements, letter of demand		3.4 Send invoices in line with payment terms and conditions and promptly follow up any non-payments 3.5 Keep accurate and up-to-date financial accounts and records 2.5 Store signed contracts or agreements securely for future reference	
5	4 hours	Assessment – mock client meeting and freelance project negotiation			

Assessment mapping

Assessment number	Summary of tasks	Mapping to elements
1	networking exercise, students demonstrate the development of some 'real world' networks	1 Promote self to potential clients
2	mock freelance work agreement with a client	2 Negotiate work arrangements
3	Business plan including, strategic planning, budgeting, record keeping	3 Manage financial and business aspects of service 4 Undertake strategic planning

Appendix 15. Summary of Music Training Inc. curriculum for

CUAPPR505 – Establish and maintain safe creative practice

Sess-ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
1	4 hours	introduction to workplace health and safety (WHS) WHS legislation (Acts, Regulations and Regulating agencies & Codes) WorkSafe Victoria	Links to WorkSafe website Occupational Health and Safety Act 2004 (Vic) Health and Safety Regulations 2017 (Vic) Link to WorkSafe website	1.1 Research key features of legislation that apply to professional practice 1.2 Source and evaluate practice-specific codes, standards and guidelines that affect the management of safety in the relevant work environment	
2	4 hours	WHS policies and procedures compliance to the Work Health and Safety Act identifying hazards development of company policies reporting hazards treatment of employees model code of conduct	Sample WHS policies Live Performance Australia's safety guidelines WA state government guidelines – noise in the music industry	1.3 Develop systems and procedures that respond to work health and safety (WHS) requirements and effectively integrate those responses into practice management 1.4 Evaluate the role of others in practice safety and involve them as appropriate	
3	4 hours	Identifying hazards and risks Risk prevention	Risk assessment template	2.1 Identify existing and potential hazards specific to the area of practice using relevant methods, templates and tools	

Sess-ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
		Undertaking risk assessments Create a WHS management plan Relate WHS management plan to music events	Sample risk assessment (music event)	2.2 Assess and manage risks associated with those hazards in line with established processes and according to WHS legislation and codes of practice 2.3 Implement and monitor developed systems and procedures in response to identified requirements for hazard control measures and risk assessment in the workplace	
4	4 hours	Developing a risk management plan Developing risk controls Reviewing risks Communicating risks WHS consultation New and emerging idea and technologies that support workplace safety	Safe Work Australia case studies Risk processes templates Risk management processes workflow documents	2.4 Develop and maintain current and accurate documentation to support hazard identification and risk management in workplace practices 2.5 Address hazard identification and risk assessment and management at the planning, design and evaluation stages of any change in the workplace to ensure that new hazards are not created 3.1 Maintain currency of WHS knowledge relevant to own area of practice 3.2 Seek feedback of colleagues on workplace safety practices and potential issues, and integrate improvements into systems and procedures as appropriate 3.3 Proactively identify other sources of information and professional development opportunities relating to safety	

Sess-ion	Approx. Session length	Summary of content	Summary of key resources	Mapping to performance criteria	Areas of misalignment
				3.4 Integrate current and emerging ideas and technologies that support workplace safety into own practice	
5 and 6	4 hours	Practical session where students work on their assessment under the guidance of the teacher identify hazards and develop a risk assessment for presentation assess risks in a given scenario writing up findings into a detailed WHS management plan	Event plan Access to physical location to undertake a site inspection		
7	4 hours	Students undertake assessment tasks			

Assessment mapping

Assessment number	Summary of tasks	Mapping to elements
1	Identify potential hazards	1 Identify hazards and assess and manage risks
2	Create a detailed WHS management plan	2 Determine work health and safety requirements for professional practice 3 Monitor and enhance safety of the practice

Appendix 16. *The Music Network***'s 30 Under 30 Awards: List of 2020 award-winners, their companies and qualifications**

Sources:

- The Music Network. (2020, April 15). Hooray! Winners revealed for TMN 30 Under 30 Awards 2020. Retrieved from https://themusicnetwork.com/tmn-30-under-30-awards-winners-2020/.

- Qualification names and provider information were drawn from publicly available LinkedIn web pages and publicly available personal biographies.

Name	Company and role	Music business–specific qualification (Yes/No)	Qualification name	Provider
Harry Young	A&R Due Process	Yes	Unknown	
Helena Ho	A&R EMI	No	Bachelor of Arts (Communications)	University of Technology Sydney
Marietta Ouzas	Senior Manager, A&R and Marketing at Sony Music Entertainment Artist Manager - Tones And I	No	Master of Communications and Media	University of Melbourne
Brienna Webster	Social Media & Content Manager at Sony Music	Yes	Bachelor of Entertainment Management	AIM
Cara Anderson	Head of Digital and Audience Development at For The Record Digital	Yes	Bachelor of Entertainment Management	JMC
Gabrielle Pabustan	Artist Optimisation, Island Records	Yes	Cert II Music Industry Foundation	UNSW
Jayden Bath	Loch Hart Music Festival	Unknown		
Josh Simons	Co-founder of Vampr	No	Bachelor of Business	Swinburne
Nick Kelly	Project U	Unknown		
Allegra Caldwell	Co-Head of Sync – Creative & Marketing at BMG	No	Bachelor of Arts (Creative Arts)	Macquarie University
Kate Raue	Manager of Music Publishing Partnerships APAC –	Yes	Diploma of Music Business	TAFE NSW

Name	Company and role	Music business–specific qualification (Yes/No)	Qualification name	Provider
	YouTube and Google Play at Google			
Marcus Brooke-Smith	Music Supervisor at Level Two Music	No	Bachelor of Arts (Latin)	University of Exeter
Ellen Kirk	Artist Manager Look out kid	Yes	Bachelor of Applied Business (Music Business)	Box Hill Institute
Kristie McCarthy	Artist Manager at Lemon Tree Music	No	Bachelor of Arts (Communications and Media Studies)	Curtin University
Rachael Tulloch	Senior Artist Manager at UNIFIED Artist Management	Yes	Bachelor of Music Management	AIM
Jack Ball	Head of Content QLD at Southern Cross Austereo	No	Advanced Diploma Finance	Kaplan Professional
Jules LeFevre	Music Editor at Junkie Media	No	Bachelor of Communications	UTS
Tyler Jenke	Editor at Rolling Stone Australia	No	Bachelor of Music Education	University of Adelaide
Ben Wilson		Unknown		
Cameron Lam	Art Music Specialist at APRA AMCOS	No	Master of Music (Composition)	Melbourne Conservatorium of music
Eamon McKenna	Customer Success Manager at Eventbrite	Yes	Bachelor of Business (Music Industry	Victoria University
Lucy Nettlefold	Director @ TWOFOLD MEDIA	No	Bachelor of Business (PR)	RMIT
Mitch Fresta	SGC Group	Unknown		
Rachel Jones-Williams	General Manager, Asia Pacific at Dirty Hit	No	Bachelor of Popular Music	Griffith University
Michael McGahan	Partnerships Marketing Specialist at Live Nation	Yes	Masters of Creative Industries (Music, Sound and Arts Management)	
Samantha Kariyawasam	Sony Music	No	Bachelor of Arts (Media, Culture and Technology)	UNSW

Name	Company and role	Music business–specific qualification (Yes/No)	Qualification name	Provider
Will Blackburn	Creative Manager at Universal Music Group	No	Bachelor of Media (PR and Advertising)	UNSW
Guven Yilmaz	Founder at Vita Music Group	No	Bachelor of Business (Marketing)	La Trobe
Harry Moore	Lonely Lands Agency	Yes	Bachelor of Applied Business (Music Business)	Box Hill Institute
Rachel Donald	Touring and Event Coordinator at TEG Dainty	Yes	Bachelor of Applied Business (Music Business)	Box Hill Institute