



Understanding the Classical Music Profession

The Past, the Present and
Strategies for the Future

DAWN BENNETT

An **Ashgate** Book



Understanding The Classical Music Profession

Christian Drosten



Understanding The Classical Music Profession:

Understanding the Classical Music Profession Dawn Elizabeth Bennett, 2008 Understanding the Classical Music Profession is an essential resource for educators practitioners and researchers who seek to understand the careers of classically trained musicians and the extent to which professional practice is reflected within existing classical performance based music education and training Bennett maintains that a musician cannot be simply defined as a performer but that a musician is someone who works within the profession of music in one or more specialist fields The perception of a musician as a multi skilled professional working within a portfolio career has significant implications for policy funding education and training and for practitioners and students seeking to achieve sustainable careers *Understanding the Classical Music Profession* Dawn Elizabeth Bennett, 2016-02-24 Understanding the Classical Music Profession is an essential resource for educators practitioners and researchers who seek to understand the careers of classically trained musicians and the extent to which professional practice is reflected within existing classical performance based music education and training Taking Australia as a case study Dawn Bennett outlines how Australia is now a service economy and an important component of service provision is in the culture and recreation industries Despite this employment in culture and recreation is poorly understood and a lack of cultural intelligence contributes to a less than satisfactory environment that inhibits the creative potential of cultural practitioners Musicians in the twenty first century require a broad and evolving base of skills and knowledge to sustain their careers as cultural practitioners Bennett maintains that a musician cannot be simply defined as a performer but that a musician is someone who works within the profession of music in one or more specialist fields The perception of a musician as a multi skilled professional working within a portfolio career has significant implications for policy funding education and training and for practitioners and students seeking to achieve sustainable careers This indispensable book provides a comprehensive analysis of life as a musician from education and training to professional practice as well as revealing the structure of the Australian cultural industries Although Australia is the focus of the book the basis of the research originates from many different places and most of the issues discussed relate directly to other countries throughout the world **Voices for Change in the Classical Music Profession** Anna Bull, Christina Scharff, Laudan Nooshin, 2023 How is the classical music industry responding to the challenges of MeToo Black Lives Matter and other social justice movements Is increasing attention to equity and diversity in the classical music profession over recent years leading to systemic change In this book scholars activists and musicians from countries across Europe and North America analyze inequalities in the classical music profession and introduce strategies for making change Exploring racism class and gender inequalities disability representation authenticity changing the canon and neoliberalism the book brings together analyses from academics alongside contributions from musicians and industry leaders working in the classical music industry who reflect on issues of diversity and share insights and best practices Themes of the book include institutional legacies and

possibilities for change racial classed and gendered inequalities and marginalised voices and strategies for activism whether reflective practices informal networks or larger organisations leading change The book also discusses questions such as whether musical change is necessary for social change in classical music and how activists can acknowledge structural inequalities whilst holding on to the possibility of change Opening up the interdisciplinary field of classical music studies this book lays the groundwork for empirically founded theoretically informed and practice based approaches to tackling inequalities in the classical music profession As such it will be a significant point of reference for musicians students classical music administrators policy makers teachers and academics and anyone else who wants to make classical music more inclusive

The Classical Music Industry Chris Dromey, Julia Haferkorn, 2018-06-12 This volume brings together academics executives and practitioners to provide readers with an extensive and authoritative overview of the classical music industry The central practices theories and debates that empower and regulate the industry are explored through the lens of classical music making business and associated spheres such as politics education media and copyright The Classical Music Industry maps the industry's key networks principles and practices across such sectors as recording live management and marketing essentially how the cultural and economic practice of classical music is kept mobile and alive The book examining pathways to professionalism traditional and new forms of engagement and the consequences of related issues ethics prestige gender and class for anyone aspiring to make it in the industry today This book examines a diverse and fast changing sector that animates deep feelings The Classical Music Industry acknowledges debates that have long encircled the sector but today have a fresh face as the industry adjusts to the new economics of funding policy making and retail The first volume of its kind The Classical Music Industry is a significant point of reference and piece of critical scholarship written for the benefit of practitioners music lovers students and scholars alike offering a balanced and rigorous account of the manifold ways in which the industry operates

Gender, Subjectivity, and Cultural Work Christina Scharff, 2017-09-27 What is it like to work as a classical musician today How can we explain ongoing gender racial and class inequalities in the classical music profession What happens when musicians become entrepreneurial and think of themselves as a product that needs to be sold and marketed Gender Subjectivity and Cultural Work explores these and other questions by drawing on innovative empirical research on the working lives of classical musicians in Germany and the UK Indeed Scharff examines a range of timely issues such as the gender racial and class inequalities that characterise the cultural and creative industries the ways in which entrepreneurialism as an ethos to work on and improve the self is lived out and the subjective experiences of precarious work in so called creative cities Thus this book not only adds to our understanding of the working lives of artists and creatives but also makes broader contributions by exploring how precarity neoliberalism and inequalities shape subjective experiences Contributing to a range of contemporary debates around cultural work Gender Subjectivity and Cultural Work will be of interest to scholars and students in the fields of Sociology Gender and Cultural Studies , *Inside the Contemporary*

Conservatoire Colin Lawson, Diana Salazar, Rosie Perkins, 2025-01-15 Drawing on the expertise of a wide range of professionals Inside the Contemporary Conservatoire Critical Perspectives from the Royal College of Music London presents fresh perspectives on the work of music conservatoires today through an in depth case study of the Royal College of Music RCM London Problematising the role and purpose of conservatoires in the context of changing cultural and societal conditions the contributors reframe the conservatoire as a vehicle for positive change in the performing arts and society at large Organised into three main sections the volume covers conservatoire identities and values teaching and learning music at a conservatoire and reflections on the conservatoires of the future Diverse voices from inside and outside the RCM reflect viewpoints from professional musicians academics industry and the student community spanning topics such as arts practice music pedagogy and education technology inclusion employability entrepreneurship performance science material culture and philanthropy With chapters that combine interviews case studies analysis critical reflection and perspectives from inside and outside the RCM this book offers an in progress model for the forward thinking conservatoire underpinned by renewed emphasis on equitable innovative sustainable and technologically enabled artistic practice Opening Doors: Orchestras, Opera Companies and Community Engagement Emily Dollman, 2023-06-30 What is the role of classical music in the 21st century How will classical musicians maintain their relevance and purpose This book follows the working activities of professional orchestral musicians and opera singers as they move off stage into schools community centres prisons libraries and corporations engaging with their communities in new rich ways through education and community engagement programmes Key examples of collaborative partnerships between orchestras opera companies schools and music services in the delivery of music education are investigated with a focus on the UK's Music Hub system The impact of these partnerships is examined both in terms of how they inspire and foster the next generation of musicians as well as the extent to which they broaden access to quality music education Detailed case studies are provided on the impact of classical music education programmes on social cohesion health and wellbeing and the education outcomes for students from low socio economic communities The implications for the future training of classical musicians are analysed as are the new career paths for orchestral musicians and composers straddling performance and education Opening Doors Orchestras Opera Companies and Community Engagement investigates the ways in which the classical music industry is reinventing its sense of purpose never a more important or urgent pursuit than in the present decade **The Oxford Handbook of Music Making and Leisure** Roger Mantie, Gareth Dylan Smith, 2017 The Oxford Handbook of Music Making and Leisure presents myriad ways for reconsidering and refocusing attention back on the rich exciting and emotionally charged ways in which people of all ages make time for making music Looking beyond the obvious this handbook asks readers to consider anew What might we see when we think of music making as leisure *The Artful Economist* Ilde Rizzo, Ruth Towse, 2016-10-04 This book reassesses central topics in cultural economics Public finance and public choice theory as the basis for decision making in cultural and

media policy the role of welfare economics in cultural policy the economics of creative industries the application of empirical testing to the performing arts and the economics of cultural heritage Cultural economics has made enormous progress over the last 50 years to which Alan Peacock made an important contribution The volume brings together many of the senior figures whose contributions to the various special fields of cultural economics have been instrumental in the development of the subject and others reflecting on the subject's progress and assessing its future direction Alan Peacock has been one of the leading lights of cultural economics and in this volume Ilde Rizzo and Ruth Towse and the other contributors ably capture the import of his contributions in a broader context of political economy In doing so they offer an overview of progress in cultural economics over the last forty years Tyler Cowen Professor of Economics and Director of the Mercatus Center George Mason University Fairfax Virginia USA A fitting tribute to Professor Sir Alan Peacock's inspiring intellect leadership and his outstandingly rich and varied legacy in the domain of cultural economics this book draws together illuminating analyses and insights from leading cultural economists about the role and value of this dynamic and increasingly policy relevant field of enquiry Gillian Doyle Professor of Media Economics and Director of Centre for Cultural Policy Research University of Glasgow UK

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