



Understanding the Classical Music Profession

The Past, the Present and Strategies for the Future
Dawn Bennett, Curtin University of Technology, Australia



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Includes 3 b&w illustrations and 27 line drawings

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.

Contents

Foreword; Preface; What lies ahead; The cultural industries; The musician; Performance-based music education and training; Cultural practice: visual and performing artists; Out in the real world: the case for change; Dilemmas and opportunities; Bibliography; Appendix; Index.

About the Author

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