

# Artistic Research in Music

## Case studies of disciplinary innovation & reporting on recent national symposia

### Paul Draper

Professor in Artistic Research, Queensland Conservatorium Research Centre  
Program Director Doctor of Musical Arts, Queensland Conservatorium Griffith University

[e] [p.draper@griffith.edu.au](mailto:p.draper@griffith.edu.au) [w] [www.pauldraper.digital](http://www.pauldraper.digital)

### Cat Hope

Coordinator of research, higher degrees and creative practice  
Western Australian Academy of Performing Arts, Edith Cowan University

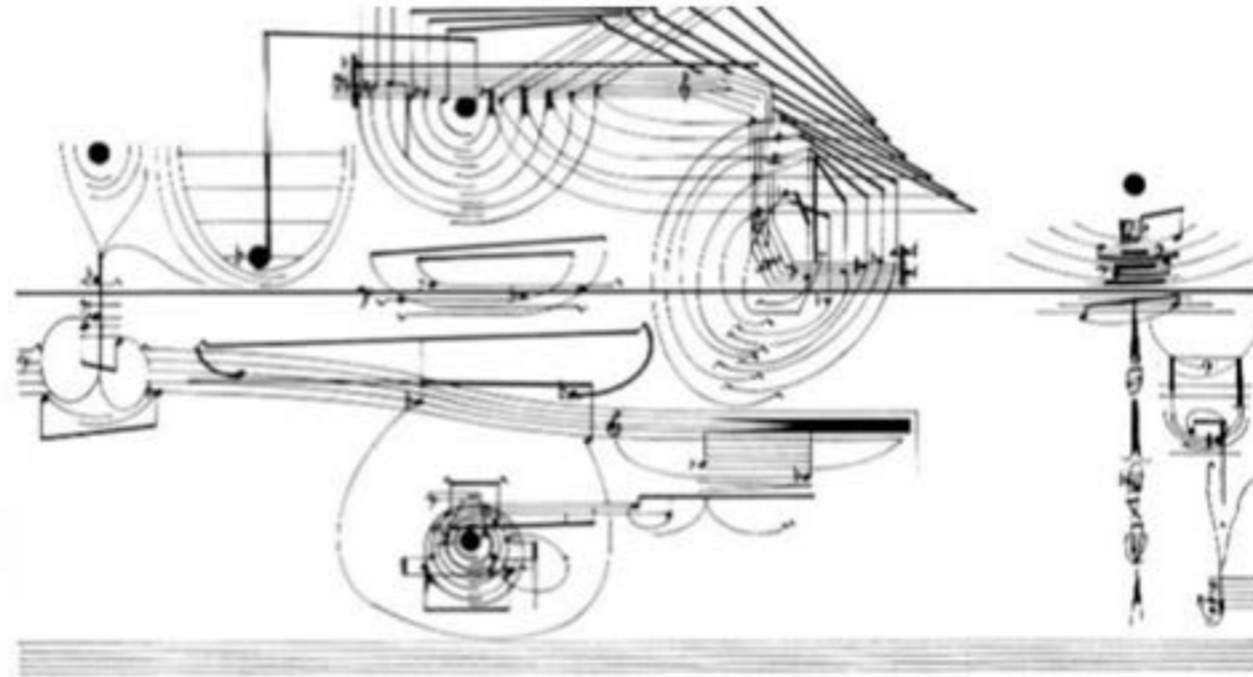
[e] [c.hope@ecu.edu.au](mailto:c.hope@ecu.edu.au) [w] [www.cathope.com](http://www.cathope.com)

### Robert Burke

Coordinator Jazz and Popular Studies  
Sir Zelman Cowen School of Music, Monash University

[e] [robert.burke@monash.edu](mailto:robert.burke@monash.edu) [w] [profiles.arts.monash.edu.au/robert-burke](http://profiles.arts.monash.edu.au/robert-burke)

*Artistic Research in Music (ARiM)  
Working Symposium*



12:00 Tuesday 30 June – 15:00 Wednesday 1 July 2015

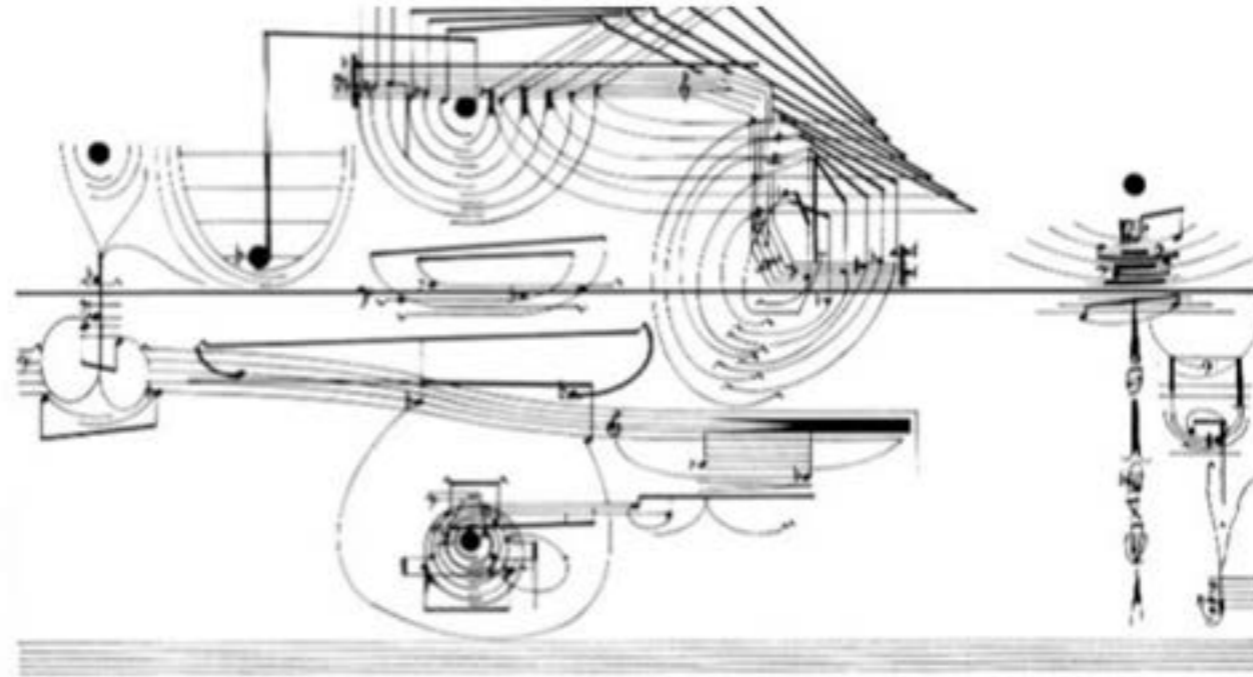


140 Grey Street, South Brisbane Q 4101

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*Artistic Research in Music (ARiM)  
Working Symposium*

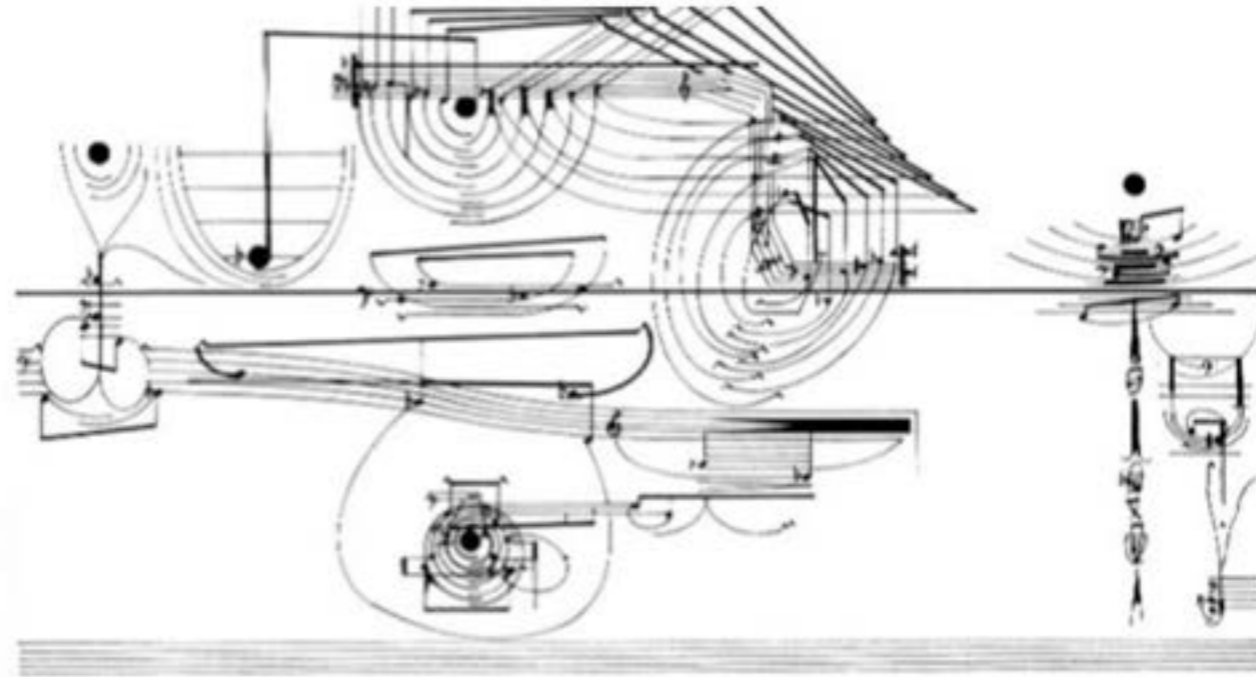


... a growing acknowledgment of the literature concerning artistic research in music, somewhat supplanting earlier conceptions of so-called 'practice-based' definitions. (cf. Borgdorff, 2012; Doğantan-Dack, 2015; Barrett et al., 2014; Orpheus Institute).

This has been accompanied by a surge of academic discussion in Australia (Griffith University, 2015; Monash University, 2015; Flinders University, 2015; and which aspires to ways forward which better reflect the nature of music-making, its processes and its audiences.

Paul Draper

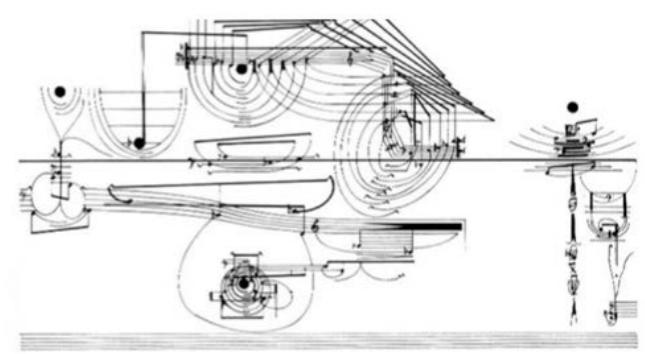
# Higher Degree Research



the creative doctorate in music  
graduates

impacts on the discipline, the academy  
metrics, peer review, dissemination  
advocacy and leadership

# Higher Degree Research



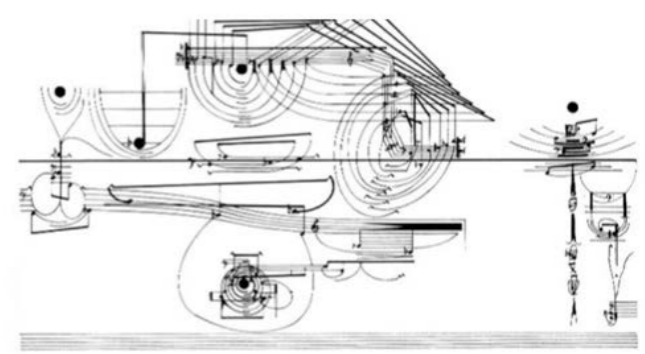
Meanwhile, universities [still] appear compelled to imagine doctorates according to rather traditional expectations, for example:

- that ‘career destinations’ might be a sensible term for the creative arts;
- that ‘employers’ or ‘the profession’ has alignment with the portfolio activities of a professional musician;
- that the processes of research development, dissemination format or peer review schema should be constructed according to scientific sentiments of ‘validity’, ‘innovation’ or ‘replicability’.

None of which would seem to make for common sense in terms of evaluating excellence in artistic research and its music-making.

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# Higher Degree Research



We are especially interested in the widespread assumption that ‘musicians do doctorates to get a university job’ – our own experience of recent enrolment enquiries, graduations and earlier research (Harrison, 2013; Draper & Harrison, 2011) would seem to imply otherwise.

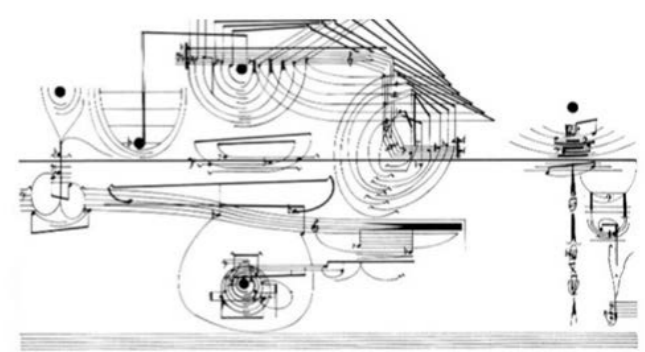
It may well be that academic employment and/or post-doctoral work could or should be part of a continuum of practice.

*... People who can ‘walk and chew gum’?*

However, our central interest relates to ‘does the doctorate make a difference to the musician? To the music? Or otherwise?’

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A trajectory of recent Queensland Conservatorium Research Centre projects:

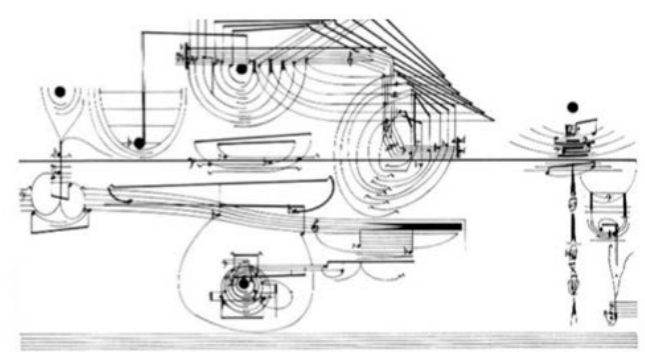
Draper, P. & Harrison, S. (2011). **Through the eye of a needle: The emergence of a practice-led doctorate in music.** *The British Journal of Music Education*, 28(1), 87–102.

We examined the perceptions of Doctor of Musical Arts (DMA) candidates at our conservatoire, primarily in order to review and refine the structure of the degree program accordingly. By way of concluding remarks however, we went a little further than the context of the university environment, to offer:

... that creative and performing artists will increasingly colonize, then dominate their own unique research space ... to progress and redefine musical practice ... less informed by orthodox academic assumptions but more so by authentic practice-led knowledge work. Or one graduate puts it, “out of the doing, the action, the temporal realisation of the music – the only place knowledge of performance can really be found” (p. 100)

Paul Draper

# Higher Degree Research



A trajectory of recent Queensland Conservatorium Research Centre projects:

Bartleet, B., Bennett, D., Bridgestock, R., Draper, P., Harrison, S. & Schippers, H. (2013). **Preparing for portfolio careers in Australian music: Setting a research agenda.** *The Australian Journal of Music Education*, 2012(1), 32–41.

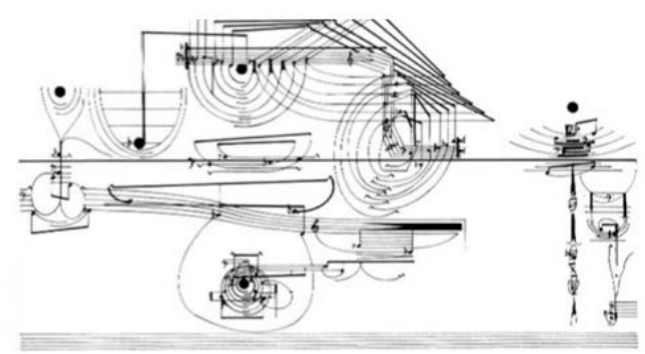
Draper, P. & Harrison, S. (2014). **Practice based research training at the Queensland Conservatorium.** In J. Cox (Ed.), *Perspectives on 2nd Cycle programmes in Higher Music Education: Combining a research orientation with professional relevance.* Brussels, Belgium: Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen.

ARC Linkage (2015). Schippers, H. (Griffith), Bennett, D. (Curtin), Bartleet, B. (Griffith), Bridgstock, R. (QUT), Harrison, S. (Griffith), Draper, P. (Griffith). **Making Music Work: Sustainable Portfolio Careers for Australian Musicians.** \$222,515.



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## Forthcoming:

Now ten years on since the establishment of the DMA in 2005, six years since its first graduations and a major program review in 2014, we believe it timely to explore such claims more fully.

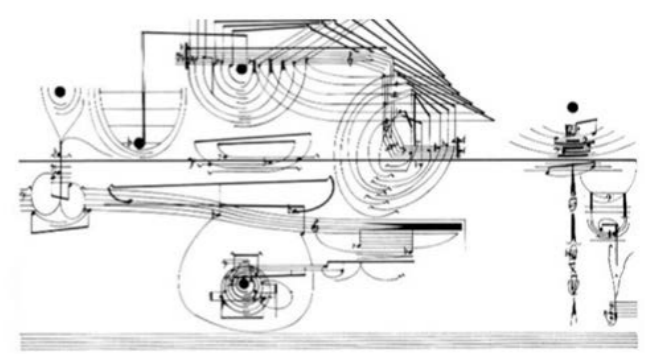
Has the DMA made a difference to the lives of its cohort? In what ways and/or contexts? Is it the case that a university research programme has contributed to this, especially in light of the fact that most candidates already possess significant track records as mature age students.

Barbara Bolt writes,

. . . someone who has been out of an art school for a long time, has developed a mature practice yet has found an emerging desire to frame it in within the parameters of a specific research enquiry, often in order to challenge their practice and deepen it in ways beyond what may be possible within a more conventional gallery-based career. (cited in Knezic, 2013).

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# Higher Degree Research



Forthcoming:

Draper, P. & Harrison, S. (2016), **Beyond the Doctor of Musical Arts: Experiences of its Impacts on Professional Life.** *British Journal of Music Education.*

Abstract: The Doctor of Musical Arts (DMA) was first introduced in 2005 as a postgraduate research degree at the Queensland Conservatorium in Australia. Now 10 years on at the time of writing, this paper examines recent literature, events and claims which are made as to the purposes and outcomes of a doctorate.

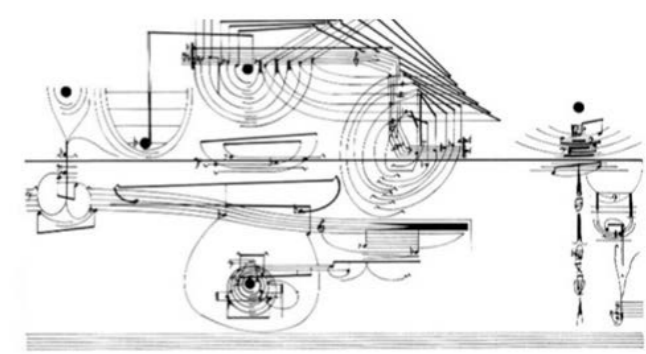
This material is distilled as a discussion paper to probe the personal experiences of graduates and students in a variety of musical settings. In doing so, the project aims to better understand how the DMA may have impacted upon participants' professional practices, exactly what these practices are, while also seeking to test the assumptions of the literature.

The paper subsequently presents emergent themes and concludes by reflecting on these to offer insights and options for the professional doctorate in music more broadly.

*PARTICIPANTS?*

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DMA's (leadership, advocacy, peer review):

<http://mco.org.au>

**EMMA SULLIVAN** (Melbourne Chamber Orchestra)

MELBOURNE RECITAL CENTRE

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**Booking Information**

Sunday 2 August 2:30pm  
Elisabeth Murdoch Hall  
Duration: 2 hours (inc interval)

**TICKETS**

Emma Sullivan, double bass

Premium \$119 (\$109 Concession)  
A reserve \$99 (\$89 Concession)  
B reserve \$79 (\$69 Concession)  
C reserve \$59 (\$49 Concession)

Under 40 \$40 (A, B, C reserve)  
Student/Child \$30 (P, A, B, C reserve)

Transaction and delivery fees may apply

**Images / Video**

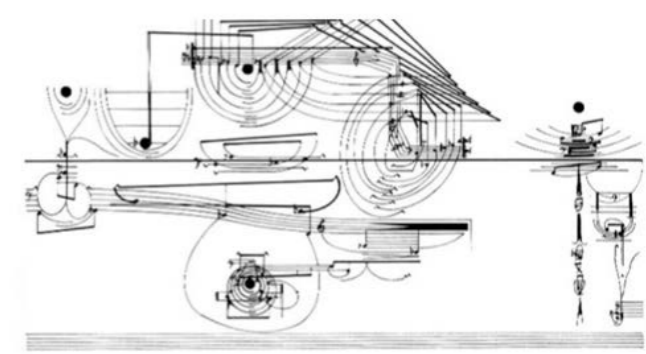
A spectacular kaleidoscope of musical colour  
**Triple Baroque**  
Part of series: Melbourne Chamber Orchestra 2015

DETAILS PROGRAM SERIES VENUE

Related Pages

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# Higher Degree Research



DMAs (leadership, advocacy, peer review):

<http://colinwebber.com>

**COLIN WEBBER** (Composer; Qld Director SAE QANTM)

**Creating a Virtual Heart:**  
Arts practice with a defective mind  
Colin Webber – Doctor of Musical Arts  
Queensland Conservatorium Griffith University

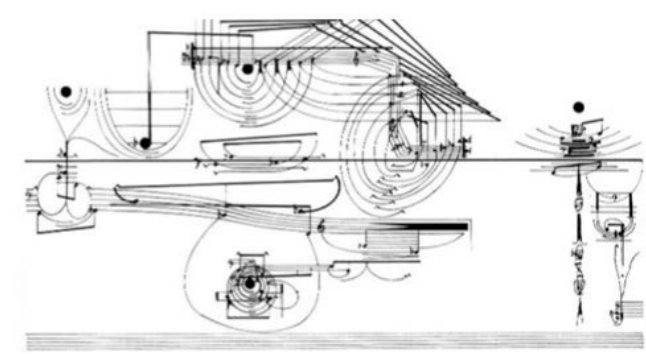
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"Tamachii by Colin Webber from Zen Zen Zo's production Zeitgeist – 2009"

**NOTE TO ACADEMICS:** Please visit this page to understand the relationship between these pages and the submitted dissertation.

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DMAAs (leadership, advocacy, peer review):

<http://jessicaaszodi.com>

**JESSICA AZSODI** (US experimental performance artist)

**JESSICA  
ASZODI**

ABOUT  
AUDIO  
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"...one of the finest actress-singers  
in the country" *The Age*

"... virtuosic whimsy..."  
*New York Times*

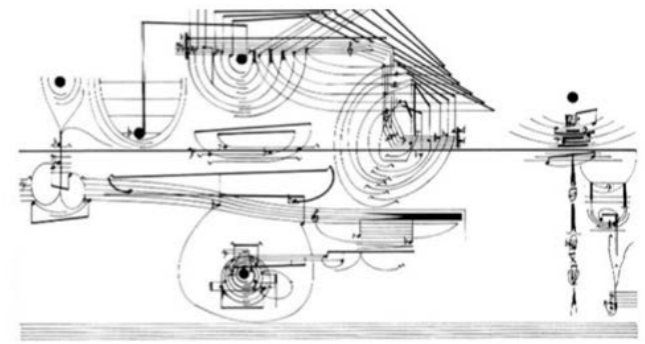
"...thrilling..."  
*Los Angeles Times*

"... nothing short of  
extraordinary..."  
*Artshub*

"... a tour de force."  
*Sydney Morning Herald*

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# Higher Degree Research



DMA's (leadership, advocacy, peer review):

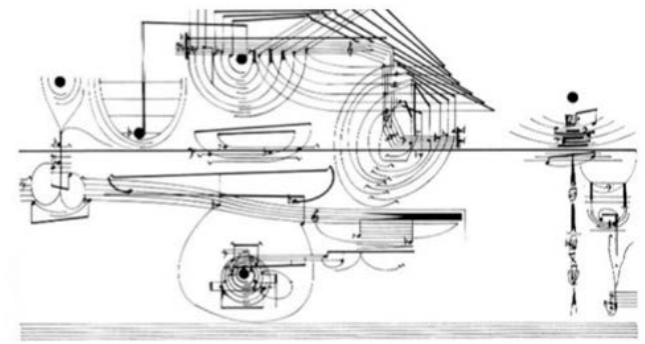
<http://grantcollins.com>

**GRANT COLLINS** (drummer, composer, international clinician)



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# Higher Degree Research



[DMAs \(leadership, advocacy, peer review\):](#)

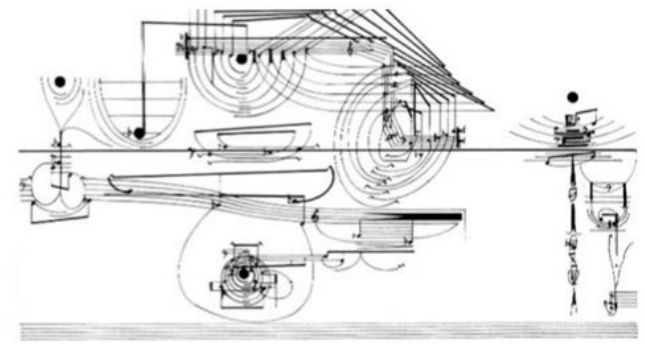
<http://peterknightmusic.com>

**PETER KNIGHT** (Trumpeter, Artistic Director Australian Art Orchestra)



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DMA's (leadership, advocacy, peer review):

<http://leahbarclay.com>

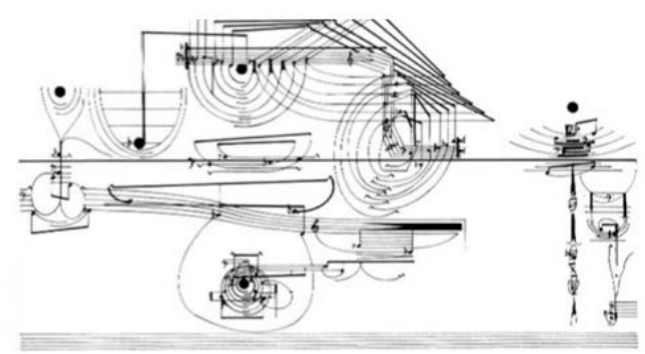
**LEAH BARCLAY** (Environmental Composer)





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# Higher Degree Research



## REVIEW

We are especially interested in the widespread assumption that ‘musicians do doctorates to get a university job’ – our own experience of recent enrolment enquiries, graduations and earlier research (Harrison, 2013; Draper & Harrison, 2011) would seem to imply otherwise.

*... People who can ‘walk and chew gum’?*

**Does the doctorate make a difference to the musician? To the music?**

**Does the doctorate make a difference to society? To the academy?**

# Artistic Research in Music

## Next steps? Q&A, discussion

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Coordinator Jazz and Popular Studies  
Sir Zelman Cowen School of Music, Monash University

[e] [robert.burke@monash.edu](mailto:robert.burke@monash.edu) [w] [profiles.arts.monash.edu.au/robert-burke](http://profiles.arts.monash.edu.au/robert-burke)