

WORKSHOP THREE

LIVING

MUSIC

HOW

can we

WORK
TOGETHER

TO CREATE

INNOVATIVE

INDUSTRY
DRIVEN

SOLUTIONS

TO
SUPPORT

MUSICIANS

HEALTH &
WELLBEING

How to use this report

The contents of this report was produced collectively by all those who attended the symposium. Therefore, as we agreed at the start of the day, everyone is free to use the content of this report in anyway they want.

The format of the workshop was designed to help us be in the best frame of mind to answer one of three Living Music Focus Questions. These may not be your focus question but the knowledge and insights captured in the report might still be useful to you. Do remix the content to suit your needs but be mindful that the current format was reached by consensus and please reference these reports and the Living Music project.

It is hoped that this was a starting step in connecting people, thinking differently and sparking ideas for future collaborations, experiments and creative endeavours with connecting music, physical and mental health, across the Liverpool City Region.

Thank you for all your attention, kindness, energy and insights, this report would be nothing without it.

Background

This work is funded by HSS Faculty Research Development Fund (HSS RDF), with the intention to support research activities/collaborations that can be scaled up and will lead to more ambitious projects **or** to enhance/build on existing projects/collaborations, to add further value and mark a step change in the research already undertaken.

Since 2021 Lucy Geddes (formerly of the Royal Liverpool Philharmonic) and Dr Jacqueline Waldock (University of Liverpool) have been developing a programme of potential research with the Royal Liverpool Philharmonic. The *Living Music Network* will build on that work, drawing on blossoming researcher-partner relationships to develop external grant applications.

The Living Music Network will bring together key academics from the University of Liverpool/ clinicians and musicians through three workshops to focus on the 3 strands of UoL Royal Liverpool Philharmonic partnerships research priorities, using the question below as starting points for discussion and collaboration.



Contents

Living Music Workshop One centred around answering the following Focus Question

'Can we work together to create innovative industry driven solutions to support musicians health and wellbeing?'

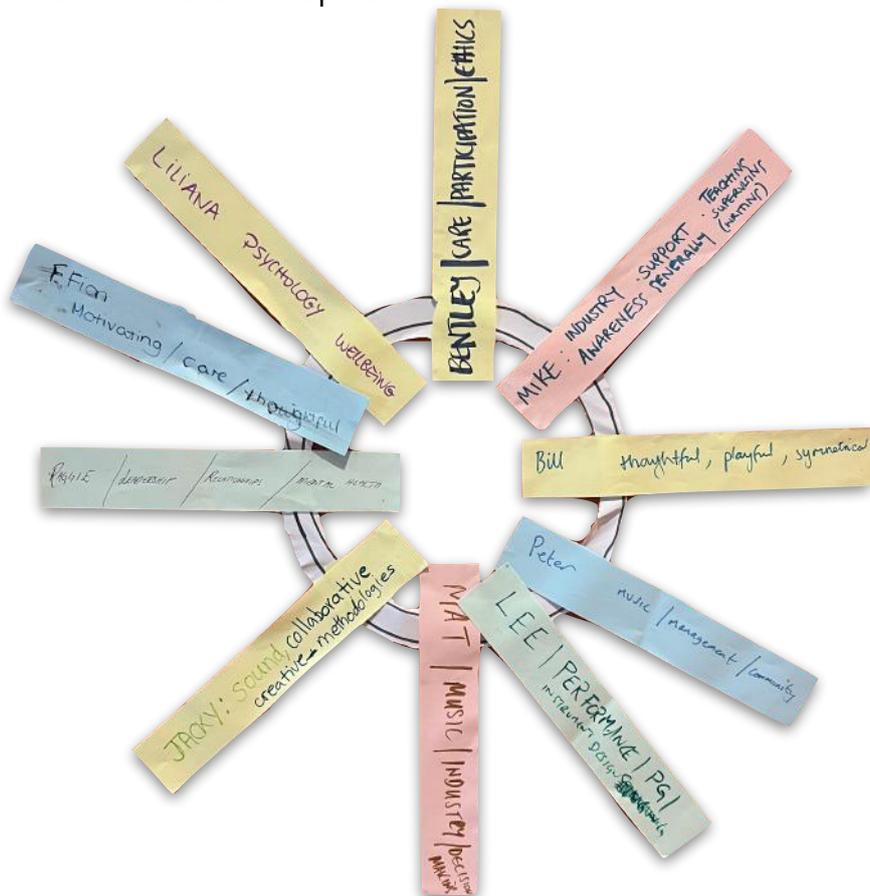
To achieve this we introduced ourselves (px) and thought about what victory would look like in measurable outcomes (px). We then conducted a modified a consensus workshop to collect ideas, we then assigned these to specific stakeholders and placed them into a dynamic timeline.



Who are we

To start the session and introduce ourselves we wrote out name and three things that represent ourselves and our practice.

All decisions depend on who was in the room. This represents a snapshot of who we are and where we speak from.



Bentley - Care | Participation | Ethics

Mike Jones - Industry Awareness | Support generally | Teaching supervising (writing)

Bill Freeman- Thoughtful | Playful | Symmetrical

Peter Garden - Music | Management | Community

Lee Tsang - Performance | PG | Instrument design

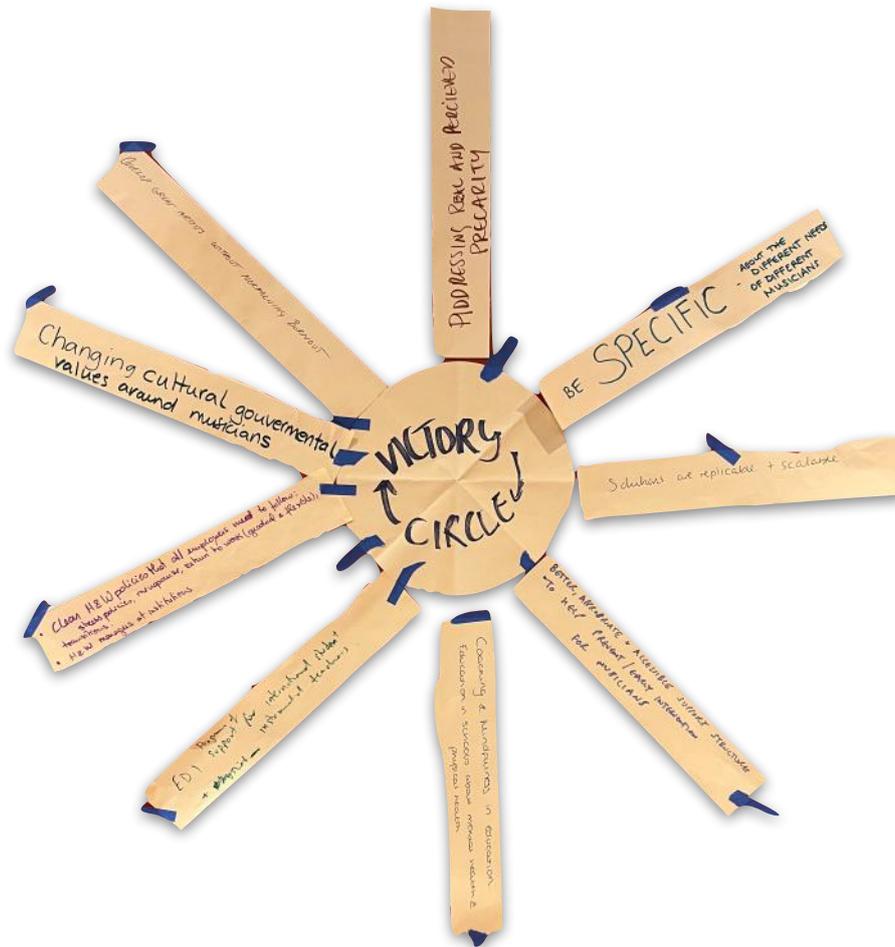
Mat Flynn- Music | Industry | Decision making

Jacky Waldock - Sound | Collaborative creative methodologies

Ragnhild Nordset - Leadership | Relationships | Mental Health

Ffion Edwards- Motivating | Care | Thoughtful

Liliana Arujo - Psychology | Wellbeing



- Be specific - about the different needs of different musicians
- Solutions are replicable and scalable
- Better, appropriate and accessible support structures to help prevent/early intervention for musicians
- Coaching and mindfulness in education - education in schools about mental health and physical health
- EDI support for international students and institute of teachers
- Clear H&W policies that all employers need to follow; stress policies, menopause, return to work (grounded and flexible), transitions. H&W managers at institutions
- Changing cultural governmental values around musicians
- Develop great artists without normalising burnout
- Addressing real and perceived precarity

Consensus Workshop

We used a consensus workshop format to directly answer our focused question. We began by discussing our immediate responses to the question.

A main concern was relating to inequalities between established session musicians and self-employed and freelance musicians and there is a cultural perception that a career in music is not sustainable or a real career.

The lack of funding from policy makers was also discussed, and that pinch points are dependent on funding/budgets which are only reviewed every ten years, which puts institutions in precarious positions.

There were acknowledgements that although there are conversations happening about wellbeing now that never used to happen, it is important that these are consistently implemented as part of integrated culture change and not just tokenistic.

There was agreement that there is knowledge but it is hitting a wall. We need more mapping of the knowledge that already exists so gaps can be identified and filled to produce top-down policy change with grassroots knowledge.

Consensus Workshop

To begin we shared ideas about collaborative, innovative, industry driven solutions that would help support our vision of success. We then clustered these around which stakeholders would take responsibility for their delivery, before finally ordering them into a chronological timeline.

To create innovative industry driven solutions that support musicians health and wellbeing we need sustained and strategic interventions from the following identified stakeholders:

Researchers

Educators and Training

Organisations

Venues and Partners

Policy Makers

Musicians

Researchers

This cluster related to evidence based decision making. Who can help understand the landscape, contextualise it, and help explain the opportunities and what is at risk across the sector. Researchers and their methodologies were identified as key players in these efforts.



- Diversity in Educators
- Identify existing evidence/knowledge/practice/trusted sources and gaps/opportunities
- Mapping and agreeing scope (priorities and focus); roles, institutions, networks, functions
- Innovating new practices/ideas/solutions

Educators and Training

Educators and trainers were identified as nodes through which culture change is implemented. These discussions focused on the urgent need to proactively tackle diversity and accessibility issues that continue to negatively impact the whole music ecosystem. There are hardly any black music educators as you need a postgraduate degree to do this and that's often not the route black music professionals go down. There is a research need for diversifying - e.g. how do we do it? The practical research of what works, how, and when.

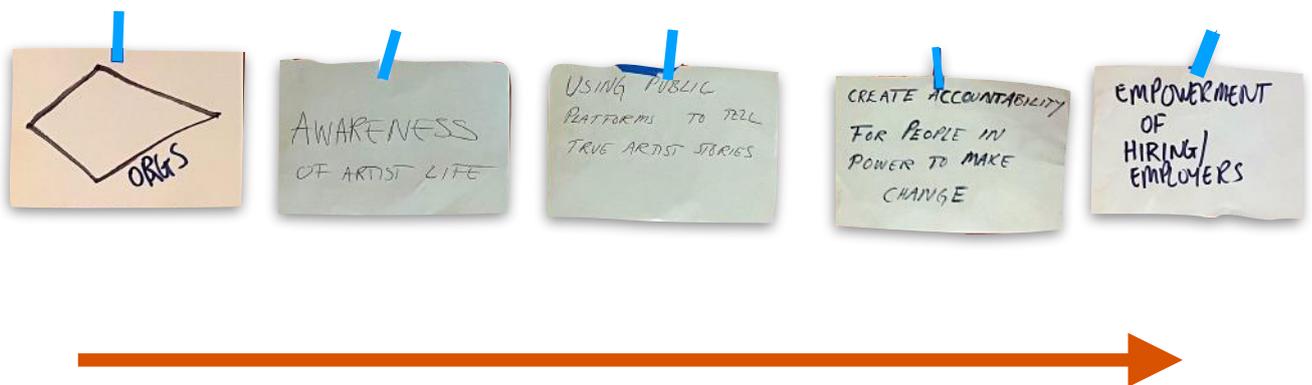
This cluster also identified a clear, tangible goal; to influence the 2030 National Plan for Education.



- Understanding impact of non-representation and lack of options/choice/ autonomy, e.g. choosing which instrument - who/what/why
- Educating people to value representation
- Physical and mental health education for all arts institutions
- Career/Guidance/Support for current professionals for supportive sustainable careers in music
- Influence new 2030 National Plan for Education
- Radical change in musical training

Organisations

Organisations were identified as key stakeholders, however, it was difficult to neatly define what an organisation is and therefore what their responsibilities can/could/should be.

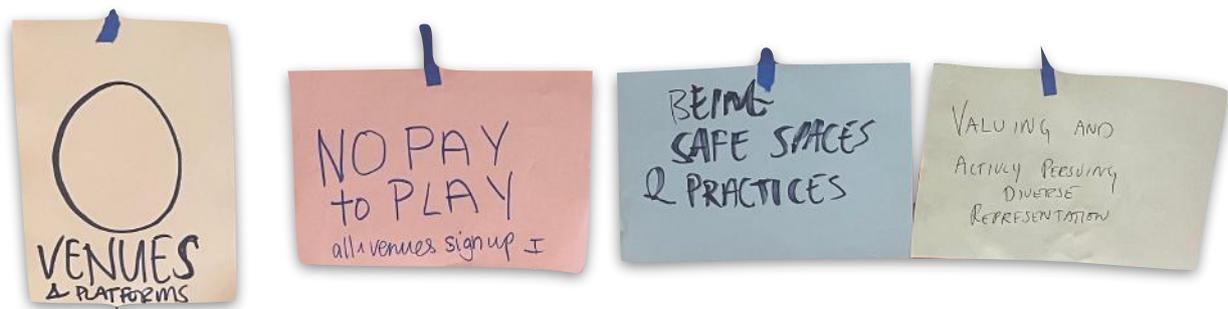


- Awareness of Artist life
- Using public platforms to tell true artist stories
- Create accountability for people in power to make change
- Empowerment of hiring/employers

Venus and Partners

As the places and spaces venues and partners are key stakeholders in the visible and material culture of music. Safe spaces and practices are a priority, for example, your stage is inaccessible for wheelchair users, then you won't get the inclusion and representation needed.

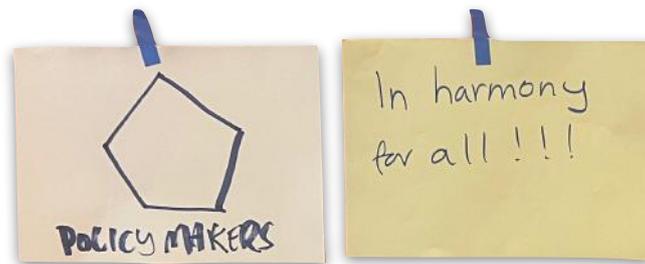
Pay to play is symbolic of the culture so its removal is symbolic too. It's not theoretical but an action that is showing a change in attitudes and a specific and measurable goal.



- No pay to play
- Being Safe spaces and practices
- Valuing and actively pursuing diverse representation

Policy makers

In Harmony was thought to be a clear model of success it can be used to influence policy makers and increase buy-in and investment in achieving long term culture change.



- In harmony for all!!!

Musicians

Musicians are obviously key stakeholders in the ecosystem, being themselves researchers who create and disseminate knowledge, educators and employers. However, as they are not a monolith it is hard to define what responsibilities and if they are empowered or even allowed to influence change. Depending on the level of the artist, they help with setting the culture, how are they enacting good practice? There is a need think holistically and identify who informs and influences them.

The discussion around the importance of self care centred around the need for further research and education in how to make that sustainable.

It was also raised that in order to do all of this, the venue/organisations and partners need to allow them to do so.



- Co-design research questions/directions
- Identify who people listen to
- Take responsibility for improving decision making
- Understanding existing networks of care
- Understanding roles/scope and work with care
- Sustain self care
- Live the culture change

In conclusion

These clusters are not exhaustive but represent a map of the collective knowledge, concerns and ambitions of the workshop participants. Although arranged in discreet clusters they are interlinked, evolving and contingent of many external factors. However, they do provide a roadmap with which to bring learning and success from one area to another and advanced the collective aims to work together to create innovative industry driven solutions to support musicians health and wellbeing.

Contact and permissions

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