

The Inaugural ICTM Symposium and the 21st NRPIPA Symposium on Indigenous Music and Dance

30 November to 3 December 2022



Register for Day 1 (30 November) here:

<https://indigenousknowledge.unimelb.edu.au/events/iki-intersections-symposium>

Day 1 (30 November) features the 2022 Indigenous Knowledge Institute Intersections Symposium

Register for Days 2–4 (1–3 December) here:

<https://www.eventbrite.com.au/e/45th-national-conference-of-the-musicological-society-of-australia-2022-tickets-428331680587>

Days 3–4 (2–3 December) include joint sessions with the Musicological Society of Australia on wellbeing and disability to coincide with the International Day of People with Disability (3 December)



Host

Indigenous Knowledge Institute, The
University of Melbourne

Convenors

Aaron Corn
Anthea Skinner

Partners

Faculty of Fine Arts and Music, The
University of Melbourne
International Council for Traditional Music
(ICTM) Study Group on Indigenous Music
and Dance
Musicological Society of Australia (MSA)
National Recording Project for Indigenous
Music and Dance in Australia (NRPIPA): An
MSA Study Group

Organising Committee

Brittany Carter
Xinjie Chen
Samuel Curkpatrick
Marcia Langton
Victoria Levine
Muriel Swijghuisen Reigersberg
Yuh-Fen Tseng
Shuo Niki Yang

Schedule and Timezone

Further information about the schedule and speakers will be added once confirmed. All times below are in Australian Eastern Daylight Time.

Day 1 — Knowledge Intersections
Wednesday, 30 November - [convert to your timezone](#)



Session 1 — Chair: Aaron Corn

10:30 AM - Introduction, Welcome to Country, and Housekeeping — Diane Kerr, Marcia Langton, Anthea Skinner

11:00 AM - Panel Discussion: “The National Recording Project for Indigenous Performance in Australia at 20 Years” — Marcia Langton, Allan Marett, Payi Linda Ford, Sally Treloyn, Brian Gumbula, Wanta Pawu

The National Recording Project for Indigenous Performance in Australia (NRPIPA) assists Indigenous people in Australia to record, document and securely archive their music and dance traditions. Founded in Arnhem Land in 2002, the NRPIPA is a Study Group of the Musicological Society of Australia that is open to community stakeholders, performers, scholars, archivists and other professionals with interests maintaining and revitalising in Indigenous music and dance. This panel marks the NRPIPA’s 20th anniversary with a discussion of its past, present and future.

11:45 AM - Book Launch: “Proceedings of the 2020 International Council for Traditional Music Symposium on Indigenous Music and Dance” — Yuh-Fen Tseng, Marcia Langton, Svanibor Pettan

Join us for the launch of the published proceedings from the formative symposium of the International Council for Traditional Music Study Group on Indigenous Music and Dance hosted and webcast convened by Yuh-Fen Tseng at National Dong Hwa University in Taiwan in 2020. This is a fully bilingual book published in both Chinese and English.

12.00 PM - Break



Session 2 — Chair: José Jorge de Carvalho

12:30 PM - “Yoyi (Dance): Communicating Tiwi Knowledge around Change, Continuity, and Tradition in a Contemporary Art Context” — David Sequeira, Jilamara Arts and Crafts Association

This presentation highlights the intimate relationship between Tiwi country, painting, and dance. *YOYI* was an exhibition and research program based at the Fiona and Sidney Myer Gallery on the University of Melbourne’s Southbank Campus in 2022 that combined a four-channel video installation featuring traditional adornments, body painting, Jilamara fabrics, screen prints, everyday clothing and performers dancing on Country with 30 bark paintings by Tiwi artists. Set to the rhythms of Tiwi *yoyi* (ceremonial dance), this work brought dance, language, and vision of Country into the gallery.

1:05 PM - “Performing Puturlu Yawulyu: A Profile of One Singer’s Assertions of Place-based Identity across Space and Time” — Georgia Curran, Enid Nangala Gallagher, Ormay Nangala Gallagher, Yvonne Nangala Gallagher

The late Coral Napangardi Gallagher (d. 2019) was an esteemed elder and repository for many thousands of *yawulyu* songs relating to Warlpiri lands across the Tanami desert. She was the kind of person who was “*kurdungurlu* [ceremonial manager] for everyone” in that she would enthusiastically support the singing of *yawulyu* belonging to anyone and, in doing so, would activate the feel-good power of country, stories, and the connectedness of kin. This presentation will illustrate how Napangardi managed the spaces for song performance to maintain important knowledge of places and the environment, to feature the associated *jukurrpa* stories, and to emphasise the kin connections which were reactivated in each performance instance.

1:40 PM - “What Do My Country’s Songs Sound Like? A Method to Revitalising Aboriginal Songs in New South Wales” — Jesse Hodgetts, Raymond Kelly

We often hear desires such as “I want to know how to sing my Old People’s songs. I want to know what to teach my children”. Despite the disheartening disruption of colonisation, there is a revitalisation of traditional songs and language happening in New South Wales as a result of research into sound file archives, oral history and, most significantly, our Country itself. Through our ties to Ngiyampaa, Wiradjuri, Gamilaraay, Gumbaynggirr and Dhanggati Country, we present a method to reawakening, revitalising and continuing our songs, and explore how different stylistic features of songs represent the diversity of Country and Kin to answer the question “What do my Country’s songs sound like?”

2.15 PM - Break



Session 3 — Chair: Marcia Langton

2:45 PM - “Music in Ritual Responses to Climate Change and the Covid Pandemic among the Lotud Dusun of Tuaran in Sabah, Malaysia” — Jacqueline Pugh-Kitingan, Hanafi Hussin, Judeth John Baptist, Jurry Foo

Living mainly in the Tuaran District on the west coast of Sabah in northern Borneo, the Lotud are an Indigenous Dusunic ethnic group with a rich musical heritage that has changed response to climate change and COVID-19 pandemic. Over the past 30 years, the time span between occurrences of the *Mamahui Pogun* (Cleansing the Universe), performed in response to extreme weather and calamity, decreased as climate fluctuations increased and, in 2017, the *Monungkias Rinda* (Removing the Dirt) was held to inform the spirit world that it would no longer be held. With the emergence the COVID-19 pandemic in 2020, the *Sumurung* ritual for averting pandemics was performed and, as case numbers increased, so too were the *Tumabur Liyut* (House Cleansing of Evil Spirits) and *Ponogit Pomogunan* (For Cleansing the Land) rituals.

3:25 PM - “Sounding out Postcoloniality, Climate Change and Well-Being in Micronesia: The Case Studies of the Sound Knowledge Project” — Andrew Gumataotao, Sebastian Hachmeyer, Celia Fritze

Sound Knowledge: Alternative Epistemologies of Music in the Western Pacific Island World is a European Research Council project that explores the performing arts in Micronesia as embodied knowledge practices. We present case studies focused on the Mariana Islands, the Federated States of Micronesia and the Republic of the Marshall Islands (Aolepān Aorōkin M̧ajeļ) to sound out this procedural knowledge in relation to regional challenges that respectively concern postcolonial trauma, climate change and related health challenges. We argue that the knowledge inherent in music and dance practices can help to overcome the complex postcolonial predicament of Micronesia and identify new strategies of coping with these challenges.

4:05 PM - Knowledge Intersections Closing Remarks — Marcia Langton, Aaron Corn

4:15 PM - Day 1 End



Day 2 — Performing Knowledge

Thursday, 1 December - [convert to your timezone](#)



Session 1 — Chair: Samuel Curkpatrick

9:30 AM - “Meeting of Knowledges of Indigenous Music and Dance as an Inspiration for a New Paradigm of (Ethno)musicological Research and Theory” — José Jorge de Carvalho
Brazilian Indigenous music and dance are enormously diverse and complex, but the last two decades Indigenous peoples have come to Brasília to camp, demonstrate, protest and demand their rights and autonomy from the Brazilian government. Because of this growing political mobilization, Indigenous music and dance are becoming the main emblems of Indigenous identity in Brazil, yet Indigenous performing arts in Brazil resist established methods of (ethno)musicological transcription and representation. Brazilian universities have therefore established the Meeting of Knowledges project, which invites Indigenous music and dance masters into research and teaching roles as professors.

10:00 AM - “The Violin and First Nation’s Communities in 20th Century Australia” — Laura Case

In 19th and 20th century Australia, teaching Western music was a strategy used to replace traditional Aboriginal customs with what Europeans considered to be more civil ways and partly due to its esteemed status, Aboriginal people embracing the violin became a powerful image of successful conversion to civility and European ideas of colonial power. However, while many Aboriginal people were forced to learn the violin, it was often used in a way that aligned with their own traditional and collaborative experience of music, becoming a powerful means of cultural continuation. Though this ability to adapt in the face of cultural

genocide, the violin provides a unique lens with which to reinterpret interactions between Aboriginal people and Europeans in Australia.

10:30 AM - “Songs as Historicizing Agents (Not Historic Objects): ‘Amis Far Ocean Fishing Songs and Research Practice in Urban Indigenous Taiwan” — DJ W Hatfield

Musical performances serve as a medium for producing shared memories and historical knowledge across Indigenous communities under conditions of migration. ‘Amis far ocean fishing songs borrow from Japanese *enka* and situate experiences of waiting, working and wandering in ways that produce knowledge about conditions of labor migration in Taiwan during the 1970s and 1980s, when these songs were produced, and bridge disparate experiences of working on boats versus waiting at home. This shared time lets these songs, as historicizing rather than historical objects, work across generations to rebuild urban ‘Amis communities displaced by urbanization in the 2000s.

11.00 AM - “Music and Language (Self-)revitalization and Teaching for Pinuyumayan Teachers in Taiwan” — Shura Taylor

This presentation focuses on how growing up during the Mandarin language policy period in Taitung (1945-1987) shaped the relationship of Pinuyumayan school teachers to their native language and music and how they are now applying music to teaching the Pinuyumayan language. Paelrabang, a Pinuyumayan language teacher in her 70s, uses Pinuyumayan songs in her language classes to train proper vowel pronunciation and vocabulary use. According to Paelrabang, this method of using music in language teaching not only helps language learning and memorization, but allowed her to learn songs she missed due to growing up during the challenging post-WWII Mandarin language policy period.

11.30 AM - Break



Session 2 — Chair: Victoria Levine

1:30 PM - “Performing Knowledge in Tboli Drum and Dance” — Earl Clarence L Jimenez

Elizabeth Bell (2008: 18) writes “Performance is a way of knowing, and performance is a way of staking claims about that creation or knowledge”. It is within this frame that I discuss the performativity of knowledge as expressed in drumming and dancing among the Tboli of Lake Sebu, Southern Philippines. Knowledge held by drummers and dancers of the spiritual realm informs and governs much of Tboli life, and their gestures and movements embody cosmological beliefs as embodied expressions of knowing. These performances demonstrate how stakeholders own knowledge, legitimize their ownership, transmit it to others, and seal their status as knowledge bearers.

2:00 PM - “The Ifugao Dance of Revenge: The Collective Sound and Bodies” — Lilymae F Franco-Montano

Dance is an engagement between body and mind; music and movement; self and community; participation and refusal. Involvement in the Ifugao *himong* revenge dance ritual begins with a choice to avenge a family member’s life taken by murder, and anyone who chooses to participate must prepare himself with a strong mental and physical states to

resist any inflicted danger by the gods. Performed by groups of men, this presentation will explore how the interconnectedness of sound, movement and body combine in this dance to manifest collective male responsibility.

2:30 PM - “An Assessment of the Sustainability of Traditional Vocal Genres of the Ayta Magbukun People of Bataan, Philippines” — Amiel Kim Quan Capitan

More than a decade ago, the UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage (2003) stressed that the continuous influx of globalization has posed serious dangers of disappearance and disintegration of intangible cultural heritage, which holds serious implications on the world’s musical diversity. Using Catherine Grant’s Music Vitality and Endangerment Framework (2014), this presentation addresses the musical sustainability of two traditional vocal genres of the Ayta Magbukun people of Bataan, Philippines. It also offers insights into developing appropriate steps and programs to ensure the sustainability of these two vocal genres, as well as other traditional music of this community, into the future.

3.00 PM - Book Launch: “Music, Dance and the Archive” — Amanda Harris, Linda Barwick, Jakelin Troy, Marcia Langton

Join us for the launch of *Music, Dance and the Archive* edited by Amanda Harris, Linda Barwick and Jakelin Troy, and published by Sydney University Press.

3.15 PM - Break



Session 3 — Chair: Yuh-Fen Tseng

3:45 PM - “Representing Indigenous Spirituality in Popular Music: The Case of the Mapuche People in Anklaje’s Music” — Javier Silva-Zurita

Understanding what music represents for a particular culture, subculture or individual has been an important endeavour in ethnomusicology, resulting in a large amount of work devoted to explaining how music is able to represent itself and beyond itself. The Mapuche people are the largest Indigenous group in Chile. This presentation discusses how Mapuche spirituality is represented in the creative work of Anklaje, a popular band of mostly Mapuche musicians from Chiloé island in the south of Chile and examines how Indigenous Mapuche spirituality and territory are represented in their music.

4:15 PM - “Depicting Indigenous Resistance in Music: The Trutruka Playing as a Representation of Mapuche Resistance in Popular Music” — Ignacio Soto Silva

The *trutruka* is a natural trumpet that belongs to the Mapuche people, the largest Indigenous group in Chile. It is noted as having been played warlike contexts since the 17th century. Popular music performed in the region of Los Lagos, Chile, shows the construction of a Mapuche musical movement of resistance centred around playing the *trutruka* in a warlike manner.

4:45 PM - “The Contemporary Chinese Manchu Shaman Music in Urban Shaman Art, a Case Study of Han Xiaohan” — Jiao Jian

Contemporary Manchu shamanic music is no longer limited to the tradition of communicating with the gods to cure diseases. Now performed in popular styles, new shamanism is silently constructing self and group identity in the new media environment. Han Xiaohan’s music is based on shamanic tunes and instruments and Rattles, which are now favored by young urban people, and constructs urban shamanism as a contemporary Manchu cultural identity.

5.15 PM - “Indigenous Performance and Folk Music Exchange” — Sarah-Jane Gibson

This paper explores how Ethno New Zealand negotiates folk music exchange within a post-colonial context. Ethno New Zealand is part of Ethno World, a global programme of residential folk music gatherings that bring young musicians from around the world together to share and perform their folk traditions. In January 2020, Ethno New Zealand spent a week on a Maori Marae where participants were immersed in Maori cultural practices, revealing complex relationships between cultural exchange and Indigenous cultural preservation.

6:45 PM - Performing Knowledge Closing Remarks — Brian Gumbula, Anthea Skinner

6.55 PM - Day 2 End



Day 3 — Music and Wellbeing

Friday, 2 December - [convert to your timezone](#)



Session 1 — Chair: Anthea Skinner

9.00 AM - "Music as an adaptive technology for coping with social isolation: Insights from the COVID-19 pandemic in Australia" — Fred Kiernan, Jane Davidson

Social isolation (an objective measure of one’s levels of social contact) and loneliness (a subjective experience of those levels) have become serious public health concerns. The COVID-19 lockdowns in Australia provided an opportunity to examine how music can be used to adapt to conditions of social isolation, which may be of benefit to socially isolated people more generally. This study adopted a qualitative perspective to examine how residents of Victoria used music to adapt to conditions of restricted social contact during the lockdowns of 2020.

9.30 AM - "The constructive and connecting side of indigenous music in Africa" — Bernhard Bleibinger, Jonathan Ncozana

“Indigenous” is commonly defined as originating, growing, or produced in a certain place or region or as somebody of the original inhabitants of a specific place (the synonym “native” pays attention to this fact as well), and it refers to characteristics of those inhabitants and their tangible and intangible cultural heritage (ICH), such as music. “Indigenous”, therefore, may easily be perceived as a verbal marker highlighting what belongs to the natives, but not

to the others, the exogenous. Yet in reality the case is more complicated. The proposed paper will therefore specifically focus on the constructive and connecting side of indigenous music in the Eastern Cape Province in South Africa using examples from the field and from workshops.

10.00 AM - "Developing resilience through youth orchestra participation" — Anne-Marie Forbes

Resilience is a key capacity for coping with the challenges and adversities and with increased reporting of anxiety and depression among young people in Australia, finding effective strategies to help bolster resilience is an imperative. Researchers at the University of Tasmania have been exploring the role that participation in music ensembles can play in developing those qualities that can contribute to resilience in young people. Data was gathered from Tasmanian Youth Orchestra players, managers and conductors to examine perceptions of the learning context and the experiences of music making in the ensembles. This paper reports on those findings, discussing characteristics of the TYO learning environment that may offer a 'social wraparound'.

10.30 AM - "Te Anga Pāua Kapa Haka Festival: An Inclusive Festival of Māori performing Arts" — Taki Peeke

Kapa Haka refers to Māori performing arts, kapa means to form a line or group, and haka means war dance. In 2014 IDEA Services formed a program, called Te Anga Pāua o Aotearoa, to support people with intellectual disability to participate in Kapa Haka. The purpose of our group is to respond to the cultural needs of Māori within Idea Services. By 2018 we launched the first ever national kapa haka festival for people with intellectual disabilities in Aotearoa New Zealand.

11.25 AM - Break



Session 2 – Chair: Yuh Fen Tseng

11.30 AM - Panel Discussion: "Reflection on the Intangible Cultural Heritage Inscription in Taiwan from the Perspective of Social Inclusion" — Yuh-Fen Tseng, Watan Tanga (Ming-fu Lin), Tasaw Watan, Chu-Yin Culture and Arts Troupe, Shu-Chuan Kao, Gilegilau Pavalius (Shui-Neng Xie), Bunun Cultural Association, Hua-Zong Wu

Since the promulgation of the "Convention for the Safeguarding of Intangible Cultural Heritage" of UNESCO in 2003, Taiwanese authorities have responded to the growing awareness of Intangible Cultural Heritage (ICH) preservation through various efforts. The most significant among these has been the establishment of an ICH list in Taiwan. By 2021, there have been 563 items of intangible cultural heritage specified and proclaimed by the Bureau of Cultural Heritage (BOCH) of Taiwan on the website of National Cultural Heritage Database Management System. The discussion will focus on four "National and Important" indigenous ICH items.

1.00 PM - Lunch and ICTM Indigenous Study Group Business Meeting — Chair: Marcia Langton



Session 3 – Chair: Fred Kiernan

2.00 PM - "Proposed Research Design for Examining Mind-Body Perspectives in Music Preparation and Performance" — Zachary Yoshinaga Donoghoe

The importance of mind-body perspectives in elite-level performance is gaining increasing advocacy in recent literature. Notions of embodiment are well established in high-level performance areas such as dance and sports but have received less attention in music. My presentation discusses the design of an ongoing PhD thesis which examines the incorporation of mind-body techniques in clarinet preparation and performance. A practice-led approach is being used within a phenomenological framework and includes auto-ethnography and mixed-methods.

2.30 PM - "A Musical Intervention to Improve Speech Prosody for Individuals with an Autism Spectrum Disorder Diagnosis" — Babette Rae

Speech prosody consists of the meaning in speech that exists beyond the words and sentences of language and is conveyed by elements such as rhythm, stress, intonation, rate, pitch, and intensity. Atypical speech prosody is a clinical marker for Autism Spectrum Disorder (ASD), which can cause difficulty with both receptive and expressive communication, potentially leading to negative effects on social, academic, and vocational pursuits. Our research group will establish a musical intervention to target atypical speech prosody in primary school aged children. This paper will focus on the development of such an intervention, with particular emphasis given to accommodating the range of atypical prosodic presentations that are observed within those children with a diagnosis of ASD.

3.00 PM - "Bringing Music to the Frontline: Designing a Music Intervention Study for Healthcare Workers" — Aimee Corderoy

Working within the health care system is a high stress occupation, and healthcare workers exhibit alarmingly high rates of occupational burn-out with significantly detrimental effects on their wellbeing. Unsurprisingly, occupational stress, burnout and trauma in the healthcare setting are reported to have significantly increased since the COVID-19 pandemic. Given the well-established positive wellbeing effects that music has exhibited across a multitude of demographics, the future objective will be to examine the impact of music on the individual experience of subjective wellbeing in the healthcare worker population. This paper discusses an intended novel mixed method approach, designed to examine participants' experiences when engaging in a series of music interventions.

3.30 PM - "Mapping Music Activities in Australia for Older Adults: The Affordances of the Time-Layered Space Map" — Helen English

Engagement with music, whether listening or musicking, has been shown to have significant benefits for older adults. In Australia there are many activities aimed at older adults organised by the University of 3rd Age (U3A), including music ones. Beyond these U3A activities, there are numerous informal music groups across Australia, usually centred around one or more dedicated community music leaders. However, access to these music activities for older adults is by no means uniform. The lack of accessibility, approachability

and appropriateness will be the subject of research in the future stages of a fellowship focused on creative ageing. This paper explores the affordances of the map software itself when creating an interactive map, and the affordances of the representation of data by the map for further research; communication of research; and as a portal to interact with end-users.

4.00 PM - Break



Session 4 – Chair: Anthea Skinner

4.30 PM - "Placing Voices: Locating Aabledness in Melbourne's Choral Societies" — Alex Hedt

Reminiscing about their choral journeys, many Melbourne choristers recount joining their local suburban society before “stepping up” to sing with a large, central symphonic choir. But why is this a step up? Is locality a factor? Although Melbourne’s choral societies (large SATB choirs performing oratorio and symphonic works) are all unpaid amateur groups, some are popularly viewed as better or “more professional” than others for reasons beyond their musical output. In this paper, I draw on preliminary findings from an ethnographic study of Melbourne’s choral societies to examine how participants use place and space to define and perform aabledness.

5.00 PM - "Music Senses: Connecting and Fostering Music Collaboration and Participation for Musicians Across the Hearing Spectrum" — Donna Hewitt

This paper provides an overview of the impacts and outcomes of a 4-day residency designed to connect musicians across the hearing spectrum including; hearing, d/Deaf and hard of hearing. The program aimed to foster collaboration, musical experimentation and new ways to create music. The 14 residency participants had an opportunity to explore complementary artforms including music, lighting, electronic music, multisensory devices, wearables, vibration devices triggers and other technologies. The paper will discuss the main themes and issues that emerged through the residency, along with the challenges and future directions for research and creative practice for musicians across the hearing spectrum.

5.30 PM - "On the Way to Rejuvenation: The Story of Akawyan and her Brother Isaw" — Akawyan Pakawyan, Yuh-Fen Tseng

Akawyan Pakawyan is Indigenous practitioner in music, dance and language from the Puyuma village of Pinuyumayan ethnic group and a respected teacher and choreographer in Indigenous Taiwanese dance traditions. When her brother Isaw was 27, he became a quadriplegic after an accident helping to build Akawyan’s house. This paper discusses Akawyan’s work to support her brother (now deceased), by making traditional music and composition accessible to him.

6.30 PM - Music and Wellbeing Closing Remarks — Yuh-Fen Tseng, Marcia Langton

6.45PM - End of Day 3



Day 4 — Music, Disability and Community
Saturday, 3 December - [convert to your timezone](#)



Session 1 — Chair: Stephanie Rocke

9.00 AM - "Micro and Macro Experiences of Performers, Audiences, and the Melbourne Recital Centre" — Jane Davidson, Amanda Krause

In Australia, opportunities for musicians to earn income from chamber music performances are limited yet require musicians to develop skills in communication well beyond the art of performing music. Drawing on case study data collected from chamber musicians performing at the Melbourne Recital Centre, the micro (interpersonal) and macro (organizational/cultural) experiences between professional chamber musicians, venues and audiences are explored in terms of a series of transactions. The 'art of ensemble performance' seems to be a distributed process, dependent on critical interdependent transactions amongst all stakeholders.

9.30 AM - "Community Radio: Restarting the Beating Heart of Melbourne's Music Scene" — Graham Sewell

In an age of downloads and streaming, the medium of radio still plays a crucial role in supporting the community. In addition to supporting a diverse group of listeners, community radio also provides support for musicians, performers, technicians, live venues, recording studios, and other ancillary services across the metropolitan area and beyond. This paper presents the findings of a project involving Melbourne community radio stations, notable for their ongoing support of local music-making. First exploring the extent to which community radio contributed to the well-being of listeners and performers throughout the Covid-19 pandemic, it then presents a model for assessing the contribution community radio makes to the economic, cultural, and social vitality of Melbourne as we emerge from the pandemic.

10.00 AM - "The Post-COVID Workplace: What is the Role of the In-Office Experience in Supporting Musicians?" — Christina Candido, Iva Durakovic, Samin Marzban

With people having become accustomed to working away from their offices during lockdowns, preliminary evidence indicates many are finding it difficult to revert to pre-COVID working arrangements. Presenting the findings of a study involving those supporting or training musicians and other artists in the Southbank Arts Precinct and the wider University of Melbourne community, this paper identifies when, where and how work is performed at the office and elsewhere during the current 'living with COVID' stage. It then quantifies the negative and positive impacts on workers' productivity, perceived health (physical and mental) and wellbeing from the adoption of hybrid work practices. In understanding the role of in-office experiences and preferences of those who support musicians and in communicating this widely to all stakeholders, the potential for flow on benefits that improve musicians' wellbeing is substantial.

10.30 AM - "Chamber Music, Wellbeing, and Emotion: Aspects of a Melbourne Recital Centre Chamber Music Series in the Primrose Potter Salon" — Stephanie Rocke, Jane Davidson, Amanda Krause

In thematically combining researcher observations of 16 Local Heroes Series chamber music concerts in 2019 with survey and interview data collected from musicians, audiences, and Melbourne Recital Centre staff, a plethora of wellbeing-related data invited closer scrutiny. While there is a strong body of research investigating performance anxiety amongst musicians, and a growing body of chamber music-related studies, little attention has been paid to the range of wellbeing factors associated with all those involved with chamber music concerts. Stepping into this space, this paper presents some of the benefits and challenges to wellbeing associated with staging or attending chamber music concerts in an intimate venue.

11.00 AM - Break



Session 2 — Chair: Alex Hedt

11.30 AM - Panel Discussion: "Beyond IDPwD: Living Disability in Music Research" — Alex Hedt, Anthea Skinner, Vik Squires, Grace Thompson

This panel session will address this issue by foregrounding disabled people not just as subjects of music research, but crucially, also as the agents of that research, a perspective which wider-ranging critiques of ableism in academia have revealed to be underexplored. Panel members, all music researchers and practitioners with lived experience of disability, will reflect on how they negotiate working in music from this vantage point across a range of disciplines and career stages. How does our research, and others' expectations of it, intersect with our embodied experiences and identities? What challenges do we face as disabled researchers? Where does advocacy fit into the picture? The aim of the session is to articulate what we as music scholars seek to achieve by carving out space for disability on IDPwD, and to make suggestions for how we might keep that space open for disabled voices and perspectives on the other 364 days of the year.

1.00 PM - Music, Disability and Community Closing Remarks — Anthea Skinner, Aaron Corn

1.10 PM - End of Symposium



Presenter biographies

Professor Aaron Corn, The University of Melbourne, Australia

Aaron Corn has a background in music, curatorial studies and Indigenous knowledge. He is Professor and Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne. He works closely in co-designed research with Australian Indigenous colleagues and communities and serves as Director of the National Recording Project for Indigenous Performance in Australia. His long-term collaboration with Indigenous leaders and their communities engage with intellectual traditions that remain fundamental to Indigenous cultural survival. His research investigates new strategies for strengthening human cultural diversity in the digital age with emphasis on the durability of Indigenous knowledge across generations and cultures. He serves on the Board of Directors of the ICTM Study Group on Indigenous Music and Dance.

Professor Diane Kerr OAM, The University of Melbourne, Australia

Aunty Diane Kerr is a respected Elder of the Wurundjeri people identifying with the Ganun Willam Balak clan and an Indigenous Knowledge Institute Fellow at the University of Melbourne. Aunty Di works passionately on the social and emotional wellbeing of First Nations communities through her engagement with community and government in a range of fields: health, childcare, education, native title, Stolen Generation support, environment and waterway protection, and other community work. Aunty Di provides leadership and cultural advice to local councils and corporate and community organisations. She is often invited to preside at high profile Welcome to Country ceremonies, and she conducts Aboriginal women's ceremonies.

Professor Marcia Langton AO, The University of Melbourne, Australia

Marcia Langton is an Aboriginal woman of Iman descent. She is an anthropologist and geographer with a strong research track record on Aboriginal alcohol use and harms, family violence, Aboriginal land tenure, management of environments and native title, and aspects of Aboriginal culture, art and performance and the shift to modernity. Professor Langton has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne since 2000, and was appointed Associate Provost in 2017. Professor Langton is a Fellow of the Academy of Social Sciences, a Fellow of Trinity College, Melbourne and an Honorary Fellow of Emmanuel College at the University of Queensland. She is Chair of the ICTM Study Group on Indigenous Music and Dance.

Dr Anthea Skinner, The University of Melbourne, Australia

Anthea Skinner has a PhD in musicology and is a McKenzie Fellow at the University of Melbourne where she works on inclusive music education and technology for people with disability. She has lived experience of disability and is well-known in Australia's disability community through her work as a musician in the all-disabled band the Bearbrass Asylum Orchestra and as a journalist working for many of the nation's leading disability publications including Link Disability Magazine and the ABC's Ramp Up. Anthea is also a registered archivist and won the Australian Society of Archivists 2021 Margaret Jennings Award. She is a Secretary of the ICTM Study Group on Indigenous Music and Dance.

Professor Allan Marett, The University of Sydney, Australia

Allan Marett is Emeritus Professor of Musicology at the University of Sydney and a Chief Investigator on the project Intercultural inquiry in a trans-national context: Exploring the legacy of the 1948 American-Australian Scientific Expedition to Arnhem Land.

Dr Payi Linda Ford, Charles Darwin University, Australia

Payi Linda Ford is a Senior Research Fellow in the Northern Institute. Her knowledge, expertise and research focus on Indigenous issues and her work contributes understanding locally, nationally and internationally. She graduated with her PhD in Education in 2006 from Deakin University. Dr Ford is a successful senior researcher and has won three Australian Research Council Indigenous Discovery grants, a Fisheries Research Development Council - Warruwi Aquaculture project, a Plant Biosecurity Cooperative Research Centre Indigenous Engagement Model research project, several smaller internal and external research grants.

Associate Professor Sally Treloyn, The University of Melbourne, Australia

Sally Treloyn is an ARC Future Fellow and Associate Professor in Ethnomusicology and Intercultural Research in the Faculty of Fine Arts and Music. As Co-Director of the Research Unit for Indigenous Arts and Cultures at the Wilin Centre for Indigenous Arts and Cultural Development, Sally plays a strategic role in the Indigenous research and research training agenda of the Faculty.

Professor Brian Djangirrawuy Gumbula-Garawirtja, The University of Melbourne, Australia

Brian Gumbula is a Yolŋu leader of the Gupapuyŋu clan and an Indigenous Knowledge Institute Fellow at the University of Melbourne. He is a musician in the early Arnhem Land popular band, Soft Sands, and his visual art is displayed in the Australian National Maritime Museum. He has long been engaged in culture, language and heritage research and holds a Master of Indigenous Knowledges from Charles Darwin University. His recent publications include writings on the long history of Yolŋu engagements with Asian seafarers.

Professor Wantarri Jampijina Pawu, The University of Melbourne, Australia

Wanta Pawu is a Warlpiri elder and Creative Director of the Milpirri Festival in Lajamanu and an Indigenous Knowledge Institute Fellow at the University of Melbourne. He has led and collaborated on research projects through the Australian Research Council, which give focus to Warlpiri song, epistemology, education, the repatriation of archival records and youth engagement. He has provided policy advice on Indigenous law, education and youth matters to multiple government and industry bodies, including the Australian Government's Indigenous Voice National Co-Design Group, the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the Northern Territory Department of Education.

Professor Yuh-Fen Tseng, National Chiayi University, Taiwan

Yuh-Fen Tseng received her PhD from Taipei National University of the Arts (majoring in Ethno-Musicology) and Master of Arts degree from New York University (majoring in piano performance). She is currently Professor at the music department of National Chiayi University in Taiwan. Knowing Indigenous cultural heritages are vanishing quickly, Yuh-Fen has been long devoting herself to the preservation of Taiwanese Indigenous music and dance. Her representative works include *Legend of White-Stone Mountain: A Video*

Recording on the Oral Music Traditions of Seediq People and Truku People and An Improvisational Study on the Vocal Music of Seediq and Truku. She serves on the Board of Directors of the ICTM Study Group on Indigenous Music and Dance.

Professor Svanibor Pettan, University of Ljubljana, Slovenia

Svanibor Pettan is the Chair of Ethnomusicology in the Faculty of Arts at the University of Ljubljana and President of the ICTM.

Professor Jose Jorge de Carvalho, University of Brasília, Brazil

Jose Jorge de Carvalho is a Member of the Scientific Committee of the Institute for Advanced Transdisciplinary Studies. He is a Professor in the Department of Anthropology at the University of Brasília and Coordinator of the National Institute of Science and Technology and Inclusion in Higher Education and Research (INCT), the Ministry of Science and Technology and the National Council for Scientific and Technological Development (CNPq). His work as an anthropologist develops mainly in the following areas: Ethnomusicology, Afro-Brazilian Studies, Art Studies, Comparative Religions, Mysticism and Spirituality, Popular Cultures, and Affirmative Actions for Black and Indigenous Peoples. He serves on the Board of Directors of the ICTM Study Group on Indigenous Music and Dance.

Dr David Sequeira, The University of Melbourne, Australia

David Sequeira is Director of the Fiona and Sidney Myer Gallery at the Victorian College of the Arts, University of Melbourne. Much of David's research has focused on the use of colour and geometry in the creation of contemplative experiences for viewers. His research practice incorporates painting, sculpture, installation, photography, curatorship and visual arts policy, advocacy and audience engagement. He has extensive experience in the areas of public art, cultural programming and community engagement.

Jilamara Arts and Crafts Association, Australia

Jilamara Arts is a remote Indigenous art centre in Milikapiti, Tiwi Islands. It is Aboriginal owned and produces authentic Tiwi art, including ironwood carved birds and Tutini poles, ochre paintings on bark, canvas, linen and paper, original limited edition prints, and hand screen-printed textiles.

Dr Georgia Curran, The University of Sydney, Australia

Georgia Curran is currently a DECRA fellow in the Sydney Conservatorium of Music at the University of Sydney. Her interests include Indigenous music and languages, performance ethnography, and ethnomusicology. She has conducted research in collaboration with Warlpiri people and Yuendumu-based organisations since 2005, including publications of two Warlpiri women's song books (Batchelor Press 2014, 2017), *Sustaining Indigenous Songs* (Berghahn, 2020), and numerous articles. Georgia is also the current Chair for the ICTM Study Group for Music and Dance of Oceania.

Enid Nangala Gallagher, Southern Ngalia Women's Dance Project, Australia

Enid Nangala Gallagher is a senior Warlpiri community leader with many roles in various Yuendumu-based organisations, as well as the Southern Tanami Rangers. Nangala envisaged and has led the Southern Ngaliya dance camps since 2010, working in collaboration with Incite Arts and the Warlpiri Youth Development Aboriginal Corporation to ensure that

Warlpiri women's song knowledge is passed on to younger generations. She has been central to the conceptual development and content preparation for Yawulyu mardukuja-patu-kurlangu: a Warlpiri women's digital space, which is used for sharing archival materials relating to Warlpiri women's songs and ceremonies. Nangala was also a key contributor to the song book *Yurntumu-wardingki juju-ngaliya-kurlangu yawulyu: Warlpiri women's songs from Yuendumu* (Warlpiri women from Yuendumu 2017).

Ormay Nangala Gallagher, Southern Ngalia Women's Dance Project, Australia

Ormay Nangala Gallagher is a Warlpiri teaching assistant who works with the Yuendumu School. Most recently this has involved the development of mind maps for teaching knowledge of Country within the Warlpiri theme cycle curriculum. She has produced many Warlpiri readers with stories of Warlpiri Country, jukurrpa, environment, and culture through the Bilingual Resource Development Unit (BRDU). Ormay is central to the facilitation of young women's involvement in the Southern Ngaliya dance camps held twice each year in outstations around Yuendumu and other Warlpiri communities. Ormay is an owner of the Ngapa jukurrpa, through her father, and she teaches these songs and stories to younger generations through on-Country workshops and public performances (see *Unbroken Land* 2018).

Yvonne Nangala Gallagher, Southern Ngalia Women's Dance Project, Australia

Yvonne Nangala Gallagher works with the Yuendumu School supporting cultural activities and Country visits for children. She is the owner of Ngapa jukurrpa through her father and grew up and went to school at the outstation at Wayililimpa to the south of Yuendumu in the 1980s and 1990s. She is the youngest daughter of the late C. Napangardi Gallagher and cares for their large extended family.

Jesse Hodgetts, The University of Newcastle, Australia

Jesse Hodgetts is a Wangaaypuwan Ngiyampaa and Wiradjuri man of Western NSW and was born and raised on Darkinyung country on the Central Coast of NSW. Jesse is a singer and teacher and is a member of the academic team at the Wollotuka Institute of the University of Newcastle, teaching and researching Aboriginal education, language, and song. Jesse is currently completing a PhD in songs and language of Ngiyampaa Wangaaypuwan and Wiradjuri speakers. He is exploring historic cultural songs and how they can inform Aboriginal song, language, and cultural revitalisation in NSW today.

Dr Raymond Kelly, The University of Newcastle, Australia

Raymond Kelly is the Deputy Head of The Wollotuka Institute for Indigenous Engagement and Advancement at the University of Newcastle. As a Dhangatti and Gumbayngirr speaker, his research is centred on the recognition and revival of Indigenous languages. Through his collaborative language research with multiple Indigenous communities across Australia, he has been able to make vital connections between different Aboriginal languages as part of his revitalisation work.

Professor Jacqueline Pugh-Kitingan, Universiti Malaysia Sabah, Malaysia

Jacqueline Pugh-Kitingan is an Honorary Professor in the Borneo Institute for Indigenous Studies (BorIIS) of Universiti Malaysia Sabah (UMS). She previously headed the Culture and Heritage Cluster of BorIIS and was also Professor of Ethnomusicology in the Faculty of Social

Sciences and Humanities, UMS. Jacqueline formerly held the Kadazandusun Chair at UMS. Her PhD from the University of Queensland was based on her research among the Huli of Papua New Guinea. Having married her husband from the Kadazan Dusun community of Tambunan, she first came to Sabah in 1977 and has conducted research in many Indigenous cultures in Sabah.

Professor Hanafi Hussin, Universiti Malaya, Malaysia

Hanafi Hussin is a Professor in the Department of Southeast Asian Studies at the Faculty of Arts and Social Sciences, Universiti Malaya. He holds a Master of Arts in Southeast Asian Studies with a thesis entitled “The Development of Philippine Political Theatre during the Marcos Regime, 1969-1972”, and he received his PhD in Performing Arts Studies from the Academy of Malay Studies, University of Malaya in 2007 with a thesis entitled “Rice Farming Ritual and Identity of Kadazan of Penampang, Sabah, Malaysia”. He has conducted fieldwork in culture and performing arts in many countries in Southeast Asia including the Philippines, Thailand, Cambodia, Indonesia, Brunei Darussalam, and his home country Malaysia.

Judeth John Baptist, SEAMEX, Malaysia

Judeth John Baptist was formerly Senior Curator and Head of the Research and Resource Division of the Department of Sabah Museum. During her 37-year tenure with the Museum, she conducted extensive ethnographic research and curated numerous exhibitions on material culture in Sabah. She spent years researching the religion, cosmology, and customary law of many Indigenous groups, including the Lotud of Tuaran, the Kadazan of Penampang, the Rungus of Kudat, and the Sama Bajau of Semporna. After retiring from the Museum in 2018, she founded SEAMEX (Southeast Asia Music Education Exchange) of Sabah, an NGO that supports cultural documentation and research on Indigenous cultural heritage in Sabah.

Dr Jurry Foo, Universiti Kebangsaan Malaysia, Malaysia

Jurry Foo holds a PhD in Environment and Development from Universiti Kebangsaan Malaysia. She currently serves as a Senior Lecturer in the Geography Program of the Faculty of Social Sciences and Humanities at Universiti Malaysia Sabah. She is an expert in Social Biogeography, Environmental Management and Development, and community-based resources management.

Andrew Gumataotao, Georg-August-Universität Göttingen, Germany

Andrew Gumataotao is a former East-West Fellow and Master of Arts graduate in Ethnomusicology at the University of Hawai'i at Manoa. Andrew has been involved in many community-based projects in Guam. His most current project, Tãhdong Marianas, is one in which he along with a group of young scholars, activists, filmmakers, and artists have been collecting the stories of musicians and cultural practitioners across the Marianas archipelago.

Dr Sebastian Hachmeyer, Georg-August-Universität Göttingen, Germany

Sebastian Hachmeyer is a human ecologist and ethnomusicologist specialised in ecomusicology, music, and environmental studies, and anthropology of music and the environment. He earned a Master degree in Human Ecology at Lund University (Sweden) and received his PhD in Music (Ethnomusicology) and Geography (Environmental

Geography) at Royal Holloway University of London (United Kingdom). Within the Sound Knowledge project, Sebastian is conducting post-doctoral research about music and climate change in Micronesia.

Celia Fritze, Georg-August-Universität Göttingen, Germany

Celia Fritze graduated from the University of Music and Performing Arts Graz (Austria) with a Master of Arts in Musicology with a focus on Ethnomusicology. Her research interests include (de)coloniality in music research, decolonising methodologies, and knowledge production. Within the Sound Knowledge project, she is working on a doctoral project on sound knowledge and trauma on the Marshall Islands.

Dr Samuel Curkpatrick, The University of Melbourne, Australia

Samuel's research interests span issues of music, culture and theology with specific focus given to Indigenous Australian song and philosophical issues of language and identity. He completed a PhD in Ethnomusicology through the National Centre for Indigenous Studies at ANU in Canberra and is an Adjunct Research Fellow at the Sir Zelman Cowan School of Music, Monash University. He has been a grantee of the Australian Institute of Aboriginal and Torres Strait Islander Studies and co-founding Fellow of the Commonwealth Intercultural Arts Network, Faculty of Education, Cambridge University. Currently works in post-doctoral research roles at the University of Divinity and the University of Melbourne.

Laura Case, The University of Sydney, Australia

Laura is a proud Wiradjuri woman from the Central West of NSW. She has been playing violin since the age of four and is currently completing her doctorate in musicology at the Sydney Conservatorium of Music where she is writing a social history of the violin in Australia. She works on various projects and is passionate about contributing to the dialogue surrounding both traditional and contemporary Aboriginal music and dance, and how historically this has been used as a means of protest, rebellion, and survival.

Associate Professor DJ W Hatfield, National Taiwan University, Taiwan

DJ W Hatfield is sociocultural anthropologist and sound installation artist whose work focuses on soundscapes, labor histories, and the ethics of locality. A long-term guest of the A'tolan 'Amis Nation, Hatfield collaborates with several Indigenous songwriters and contemporary artists. His current projects include *Houses, Harbors, and Hope* in which he explores the role of far ocean fishing on Coastal 'Amis soundscapes, kinship, and domestic architecture. In addition to research appearing in journals and other academic publications, Hatfield's sound installation works have appeared in the exhibitions including the 2020 Taipei Biennial and the 2019 TECLand Arts Festival.

Shura Taylor, National Taiwan University, Taiwan

Shura is a first-year PhD student at the Graduate Institute of Musicology at National Taiwan University. She completed her undergraduate studies in World Music and Chinese Flagship, as well as Masters in Chinese (literature, translation and linguistics) at San Francisco State University. She was a member of the San Francisco Guzheng Music Society for 8 years and regularly performed guzheng with the group and as a soloist in the San Francisco Bay Area from 2012–19. Her current research interest is music and language revitalization of the Pinuyumayan indigenous people in Taiwan.

Professor Victoria Levine, Colorado College, USA

Emeritus Professor Victoria Lindsay Levine teaches ethnomusicology at Colorado College, which is located on traditional lands of the Ute, Cheyenne, and Arapaho peoples. Her research focuses on the musical cultures of First Peoples of North America, especially those from Oklahoma whose ancestors originated in what are currently the Southeastern United States. Levine has published on diverse topics in Indigenous music. She has performed throughout the Rocky Mountain region and in Bali, Indonesia, with the Colorado College gamelan. Levine participates in the Southwest Studies and Asian Studies interdisciplinary programs and served as the W. M. Keck Foundation Director of the Hulbert Center for Southwestern Studies (1999–2004).

Dr Earl Clarence L Jimenez, Philippine Women's University, Philippines

Earl has done field work among different ethnolinguistic groups in the Philippines, most notably among the Tboli of Lake Sebu, South Cotabato. His research interests include organology, sound archiving, urban soundscapes, acoustemology of religion, and music and the body. He has served as technical consultant for research projects on Philippine music and for a series of textbooks. Earl is associate professor at the School of Music of the Philippine Women's University where he also obtained his PhD in Music major in Ethnomusicology.

Dr Lilymae F Franco-Montano, Philippine Women's University, Philippines

Lilymae Franco Montano is a fulltime faculty at the Philippine Women's University School of Music. She finished her Master's degree in Music Major in Musicology in 2008 at the University of the Philippines and recently, she received her doctoral degree from the Philippine Women's University in 2021. She works on Philippine Music. She also has presented papers about her research on music traditions of the Ifugao people in Banaue, Ifugao. She is a member of the Asia Traditional Orchestra and the music director of the PWU Indayog Gong Ensemble.

Amiel Kim Quan Capitan, Philippine Women's University, Philippines

Assistant Professor at the Philippine Women's University in the School of Music, Amiel handles music education and ethnomusicology courses at the undergraduate level. Apart from teaching, he is involved in an ongoing research project of developing instructional materials for Philippine traditional music and mapping the music cultures of Ayta Magbukun people in Bataan and other indigenous people in the Philippines. He is also invited to lecture part-time at St. Scholastica's College and Philippine Normal University.

Dr Amanda Harris, The University of Sydney, Australia

Amanda Harris is a musicologist and cultural historian, whose work focuses on cross-cultural engagements, histories of music and dance and women's histories. Amanda is also Director of the Sydney Unit of PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). Amanda's PhD was awarded by the University of New South Wales in 2009 for an historical thesis on German, French and English women composers and feminism in the late 19th-early 20th centuries. Amanda's monograph *Representing Australian Aboriginal Music and Dance 1930-70* was published by Bloomsbury Publishing in 2020 and has been shortlisted for the 2021 Prime Minister's Literary Award in Australian

History. Her edited books have been published with Berghahn Books, Sydney University Press and ANU Press and articles appear in *Twentieth Century Music*, *Postcolonial Studies*, *Australian Historical Studies*, *Women's History Review*, *History and Anthropology*, *International Journal of Digital Curation*, *Women & Music*, *Life Writing*, *Lilith: A Feminist History Journal* and *Musicology Australia*.

Professor Linda Barwick, The University of Sydney, Australia

Emeritus Professor Linda is a musicologist, specialising in the study of Australian First Nations musics, immigrant musics and the digital humanities (particularly archiving and repatriation of ethnographic field recordings as a site of interaction between researchers and cultural heritage communities). She has studied community music practices through fieldwork in Australia, Italy and the Philippines. Themes of my research include analysis of musical action in place, the language of song, and the aesthetics of cross-cultural musical practice. She also publishes on theoretical issues, including analysis of non-Western music, and research implications of digital technologies.

Professor Jakelin Troy, The University of Sydney, Australia

Jaki's research interest are currently focussed on documenting, describing and reviving Indigenous languages. She has a new focus on the Indigenous languages of Pakistan, including Saraiki of the Punjab and Torwali of Swat. She has two Australian Research Council Discovery Projects: one with Professor John Maynard on the history of Aboriginal missions and reserves in eastern Australia and the history of Aboriginal people who were not institutionalised. The other Discovery Project is about the practice of 'corroboree' by Aboriginal people in the 'assimilation period' of the mid-C20 in Australia. She is interested in the use of Indigenous research methodologies and community engaged research practises. She is an Aboriginal Australian of the Ngarigu community in the Snowy Mountains in south-eastern Australia.

Dr Javier Silva-Zurita, Universidad de Los Lagos, Chile

Javier Silva-Zurita is an academic at the Department of Humanities and Arts, in the Universidad de Los Lagos, Chile. He has been awarded with several scholarships to study Pedagogy in Music Education at Universidad Metropolitana de Ciencias de la Educación (Chile), a Master in Music Studies at the Melbourne Conservatorium of Music, The University of Melbourne, and a PhD in Ethnomusicology at the Sir Zelman Cowen School Music, Monash University. His research interests focus on Mapuche music culture in the disciplines of ethnomusicology and music education. Javier Silva-Zurita is a founding member of ICTM-Chile National Committee.

Dr Ignacio Soto Silva, University of Los Lagos, Chile

Ignacio Soto Silva holds a PhD in musicology from University of Valladolid. His research interests are the relationship between music, place and identity, intercultural music education and popular music in southern Chile. Currently he is an Associate Professor in the Department of Arts and Humanities at University of Los Lagos in Chile.

Dr Jiao Jian, Shenyang Conservatory of Music, China

Jiao Jian hold a Doctorate in Ethnomusicology and is an Assistant Professor at Shenyang Conservatory of Music, who researches Chinese traditional music and world music.

Dr Sarah-Jane Gibson, York St John University, England

Sarah-Jane Gibson is a music lecturer at York St John University. She recently completed post-doctoral research into the Ethno-World organisation at the International Centre for Community music. Her PhD research focused on community and identity formation through amateur choral singing in Northern Ireland. Her research interest is in the intersection where people from diverse cultural backgrounds engage in community music-making. Sarah-Jane has a background in music education, having worked as a classroom music teacher in Primary and Secondary schools in South Africa, the United Kingdom and the United States. She is a singer and pianist.

Dr Frederic Kiernan, The University of Melbourne, Australia

Frederic Kiernan is an early career researcher whose work examines the relationship between music, creativity, emotion and wellbeing, both presently and in the past. Over the period 2022– 2025 he is working on a Melbourne Postdoctoral Fellowship project at the University of Melbourne titled “Musical Value in a Loneliness Epidemic”, which will use an interdisciplinary approach to examine how notions of musical value may mediate and enhance experiences of social connection. He is also co-host with Myf Warhurst of the podcast We Are Lonely (on Spotify and Apple Music). He is also the Secretary of the Musicological Society of Australia.

Professor Jane Davidson, The University of Melbourne, Australia

Jane Davidson is Professor of Creative and Performing Arts, Faculty of Fine Arts and Music at the University of Melbourne and Chair of the interdisciplinary Creativity and Wellbeing Hallmark Initiative. Jane’s core research interests include artistic development, arts and health across the lifespan, performance practices, and emotion and expression in performance. Publishing and presenting prolifically in each of these areas, Jane has also been the recipient of substantial research grants, both within Australia and internationally. She was President of the MSA from 2009 to 2011.

Dr Bernhard Bleibinger, Institución Milà y Fontanals de investigación en Humanidades, Spain

Bernhard Bleibinger has studied at the Ludwig-Maximilians University in Munich (Germany) and the University of California Los Angeles (USA), and taught and conducted research at the Escola Superior de Música de Catalunya and the Consejo Superior de Investigaciones Científicas in Barcelona (Spain). He was HoD (until 2015) and professor at the Music Department of the University of Fort Hare (South Africa) where he also conducted field research in connection with the Indigenous Music and Oral History Project (IMOHP) and is currently *investigador científico* at the Institución Milà y Fontanals de investigación en Humanidades (IMF-CSIC) in Barcelona (Departamento de Arqueología y Antropología).

Jonathan Ncozana, University of Fort Hare, South Africa

Jonathan Ncozana is a Lecturer at University of Fort Hare in South Africa.

Associate Professor Anne-Marie Forbes, University of Tasmania, Australia

Anne-Marie Forbes has published widely on British and Australian music of the twentieth century, sacred music and on issues of performativity. She co-edited Joseph Holbrooke:

Composer, Critic, and Musical Patriot (2015) with Paul Watt, and Heart's Ease: Spirituality in the Music of John Tavener (2020) with June Boyce-Tillman. She is completing a book with Peter Tregear on English composer Fritz Hart, and engaged in several interdisciplinary projects concerned with use of the arts to improve health and wellbeing. She leads the discipline of Creative Arts and Health at the University of Tasmania.

Taki Peeke, Idea Services, Aotearoa (New Zealand)

Taki Peeke works as a Māori Advisor at Idea Services, the largest provider of services to people with intellectual disability and their families (whānau) in Aotearoa (New Zealand). He is also an advisor to the Te Ao Mārama o Aotearoa Trust and a Community Voice advisor to the Whaikaha Ministry of Disabled People. Taki's tribal affiliations are to the Ngāti Pāoa, Ngāti Tamatera, Ngāti Hako, Ngāti Tara, Tokonui, Tāwhaki and Te Māhurehure. He is a passionate composer, choreographer, performer, and Tutor of Kapa Haka Māori performing Arts.

Watan Tanga (Ming-fu Lin), Taiwan

Watan Tanga is a cultural bearer of *Lmuhuw*, an ancient epic chanting relating Atayal people's immigration.

Tasaw Watan, Taiwan

Tasaw Watan is the son of Watan Tanga and a cultural bearer of *Lmuhuw*, an ancient epic chanting relating Atayal people's immigration.

Chu-Yin Culture and Arts Troupe, Taiwan

The Chu-Yin Culture and Arts Troupe transmits Polyphonic Song circulated around *pan-Falangaw* area in Taitung and Shu-Chuan Kao.

Shu-Chuan Kao, Taiwan

Shu-Chuan Kao is the organizer of the Chu-Yin Culture and Arts Troupe.

Gilegilau Pavalius (Shui-Neng Xie), Taiwan

Gilegilau Pavalius is a the Cultural Bearer of Paiwan Round-hole Double-pipe Nose Flute *Lalingdan* and Mouth Flute Pakulalu.

Bunun Cultural Association, Taiwan

The Bunun Cultural Association in the Xinyi Township of Nantou County was formed by cultural bearers of *pasibutbut*, an ancient genre of Bunun polyphonic singing.

Hua-Zong Wu, Taiwan

Hua-Zong Wu is the Vice Director General of the Bureau of Cultural Heritage in Taiwan.

Zachary Yoshinaga Donoghoe, The University of Newcastle, Australia

Zachary is a passionate clarinetist studying his PhD in Music at the University of Newcastle. Specifically, his research interest is the phenomena of music performance. He is also a research assistant in a multidisciplinary study on songwriting for wellbeing in older adults. Zachary holds a Bachelor of Music with Distinction and First-class Honours, receiving faculty medals for both. He has studied clarinet with Andy Firth, Frank Celata, David Rowden, David

Griffiths, Philip Arkinstall, José Franch-Ballester, Andrew Marriner, Giovanni Punzi, and Dimitri Ashkenazy. In 2017, Zachary was featured in Sally Walker's Twilight Musical Dialogues performing with Elena Kats-Chernin. He has performed as soloist with the New South Wales Youth Orchestra and performed in "The Orchestra Project" several times with professionals from Australia's major orchestras.

Dr Babette Rae, The University of Newcastle, Australia

Babette Rae has completed undergraduate degrees in both music and psychology, as well as a PhD in Cognitive Science. To date, Babette's research has focused on cognitive processes including pitch perception. She is currently involved with the Creative Ageing Research Group in examining the effects of creative interventions on older adults' wellbeing and protection against cognitive decline. Babette has a strong interest in teaching, having contributed to 18 undergraduate and postgraduate courses over the past 11 years in the School of Psychological Sciences at the University of Newcastle. She has also taught the piano for more than 25 years.

Aimee Corderoy, The University of Newcastle, Australia

Aimee Corderoy is a PhD student at the University of Newcastle. Her current research aims to examine the impact of music on wellbeing in the healthcare industry. This area of interest has stemmed from her completion of Masters in Intensive Care Nursing and her experience as a Clinical Nurse Educator in ICU alongside her work as a performing musician. With a particular interest in jazz and funk, she is a drummer and percussionist active on the central coast.

Associate Professor Helen English, The University of Newcastle, Australia

Helen English is Associate Professor in Music at the University of Newcastle, Australia and Assistant Dean, Equity, Diversity and Inclusion for the College of Human and Social Futures. She is currently an ARC Early Career Research Fellow investigating creative ageing. Her primary research focus is on music's affordances for quality of life across the lifespan, and equity of access to music for both young people and older adults. She now leads a multidisciplinary creative ageing research group, which is positioned within the Healthy Minds research centre at the Hunter Medical Research Institute. This research group investigates the mechanisms and key aspects of creative activities that convey wellbeing benefits to older adults.

Alex Hedt, The University of Melbourne, Australia

Alex Hedt is a PhD candidate in ethnomusicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her doctoral research examines how participants in Melbourne's choral societies understand and perform abledness by negotiating sets of musical and social norms and situates these practices within the wider historical and contemporary discourse surrounding choral singing in Australia. She was awarded the Ormond Exhibitions Scholarship (2019) and the John Hodgson Scholarship (Music) (2020) for her Master of Music research on music in Australia's d/Deaf communities. Alex's work in disability studies is informed by her own experiences as a disabled and hard-of-hearing musician.

Dr Donna Hewitt, University of New England, Australia

Donna Hewitt is a vocalist, electronic music composer and instrument designer. Donna's research explores mediatized performance environments and new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance and more recently has been creating wearable electronics for controlling both sound and lighting in performance. Donna has held academic positions at the Sydney Conservatorium of Music and Queensland University of Technology and is currently the Head of Department of Creative Arts and Communication at the University of New England.

Akawyan Pakawyan, Taiwan High-Mountain Dance, Theatre, Culture and Art Service Troupe, Taiwan

Akawyan Pakawyan is from the Puyuma village of Taiwanese indigenous ethnic group, Pinuyumayan. Born in 1938, Akawyan has had a long and distinguished career as a teacher and choreographer, and has worked with various Indigenous peoples in Taiwan to maintain their unique music and dance traditions. In 1980, she established the Taiwan High-Mountain Dance, Theatre, Culture and Art Service Troupe to strengthen the performance traditions of her own people, and has since received many national honours in recognition of her work, including the Golden Perseverance Award. She has also been Artistic Director of the Puyuma Chapter of the Taiwanese National Theater's Indigenous Music and Dance Series. She serves on the Board of Directors of the ICTM Study Group on Indigenous Music and Dance.

Dr Amanda Krause, James Cook University, Australia

Co author, Amanda Krause is a Lecturer (Psychology) in the College of Healthcare Sciences at James Cook University. She is interested in the social and applied psychology of music, and her research examines everyday music interactions, with an emphasis on considering how everyday music experiences influence well-being. Her current research projects concern how everyday music and the radio influence people's well-being.

Professor Graham Sewell, The University of Melbourne, Australia

Graham Sewell is Professor of Management at the University of Melbourne. Previously he was a professor at Imperial College, London and Manchester University. He has also held visiting appointments at Universitat Pompeu Fabra, UC Berkeley, and UC Santa Cruz. His research has appeared in leading journals such as the Academy of Management Review, the Administrative Science Quarterly, and Organization Studies. His latest book, Surveillance: A Key Idea for Business and Society, was published by Routledge in May 2021. Graham also has a "side hustle" as a community radio and nightclub deejay, specialising in African-American and Jamaican music from 1945–79.

Associate Professor Christhina Candido, The University of Melbourne, Australia

Christhina Candido is an Associate Professor in the Melbourne School of Design at the University of Melbourne. Her research interests include investigating the design, experience and performance of spaces from a wellbeing perspective. Christhina has funding from the Creativity and Wellbeing Hallmark Institute at the University of Melbourne for an interdisciplinary investigation into the post-COVID in-office experiences and preferences of those who support musicians and other artists in the Southbank Arts Precinct.

Iva Durakovic, University of New South Wales, Australia

Iva Durakovic is an Associate Lecturer in the Interior Architecture program at the University of New South Wales whose research focuses on tertiary education workplace contexts.

Dr Samin Marzban, University of Wollongong, Australia

Samin Marzban is a Lecturer in Architectural Engineering at the University of Wollongong whose research investigates design aspects of workspace well-being.

Dr Stephanie Rocke, The University of Melbourne, Australia

Stephanie Rocke is a Research Fellow in the Faculty of Fine Arts and Music at the University of Melbourne and the Academic Convenor of the Creativity and Wellbeing Hallmark Research Institute. Completing her PhD on the origins and politicisation of the concert mass in 2015 and publishing books on the topic in 2020 and 2022, Stephanie has an ongoing interest in religious and cultural diversity as it is manifested in musical forms and musical activities across time. Recent publications reflect an expansion into the fields of music and emotion, the history of emotion, Australian music and creativity for wellbeing.

Vik Squires, The University of Melbourne, Australia

Vik J. Squires (they/them/theirs) is currently a PhD candidate (Musicology/Ethnomusicology) at the Melbourne Conservatorium of Music, The University of Melbourne. Their PhD thesis is centralised on an Interpretative Phenomenological Analysis of the lived experiences of queer women in the Australian Metal music scene, with the aim to generate further awareness and accessibility for gender diversity within metal. Additionally, they are focused on bringing their lived experience as an autistic and disabled individual to the realm of autism research to break down the stigma surrounding neurodivergence and provide nuance to the understanding of autistics and their interactions with music.

Dr Grace Thompson, The University of Melbourne, Australia

Grace Thompson is a registered music therapist and Associate Professor in Music Therapy at the University of Melbourne. Grace has lived experience of disability, and has worked with disabled children, young people and families for over twenty years within the early childhood and special education sectors. Her research focuses on understanding how accessible music making can foster relationships and social connection. Grace is past president of the Australian Music Therapy Association and co-editor of the book Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives. She is currently Co-Editor-in-Chief of the Nordic Journal of Music Therapy.