



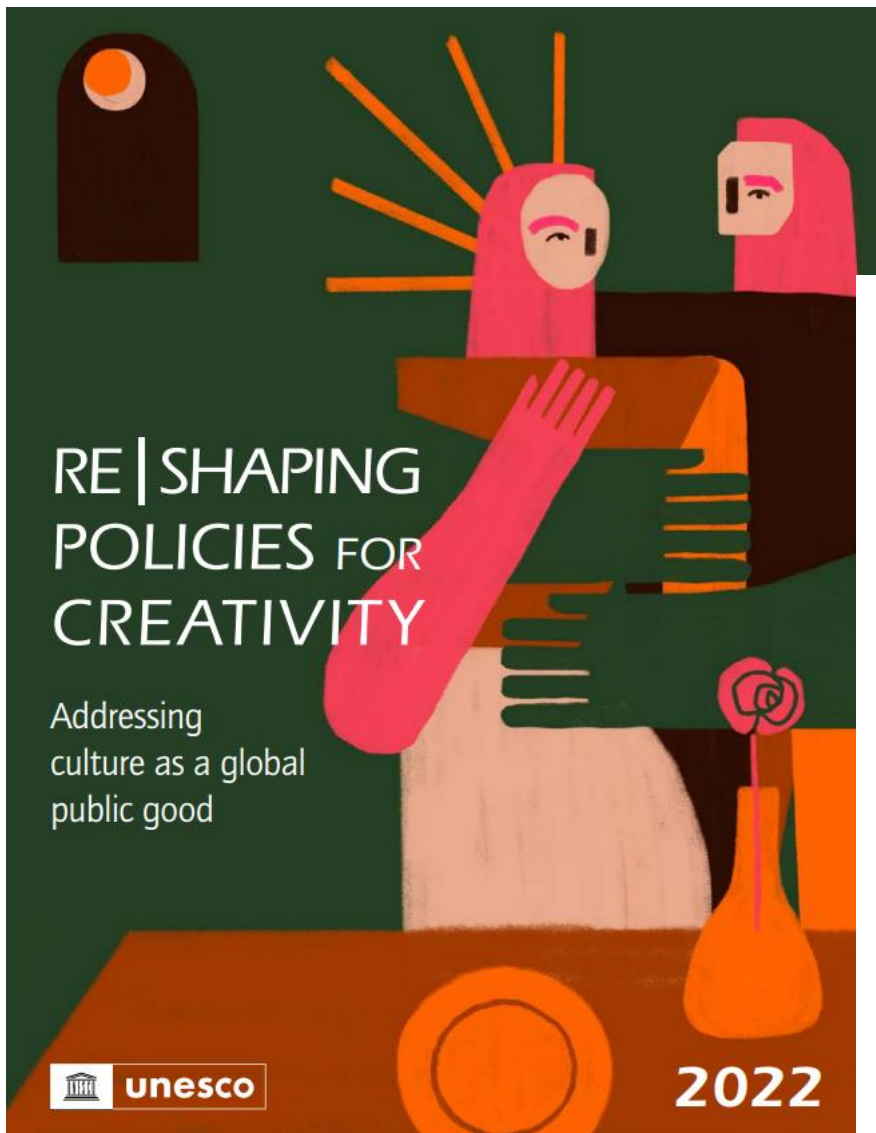
RNCM
ROYAL NORTHERN
COLLEGE of MUSIC

Creative Industries, Entrepreneurship, Freelance Careers and Value

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<https://cimam.org/news-archive/unesco-global-report-online-launch-reshaping-policies-for-creativity-addressing-culture-as-a-global-public-good/>

SHORT SUMMARY

Addressing culture as a global public good

Culture and creativity account for 3.1% of global Gross Domestic Product (GDP) and 6.2% of all employment. Exports of cultural goods and services doubled in value from 2005 to reach US\$389.1 billion in 2019. Besides being one of the youngest and fastest growing economic sectors in the world, new and ongoing challenges also make the creative economy one of the most vulnerable sectors that is often overlooked by public and private investment.

The cultural and creative sectors were among the hardest hit by the pandemic, with over 10 million jobs lost in 2020 alone.

Public investment in culture has been declining over the last decade and creative professions remain overall unstable and underregulated. **Although culture and entertainment are major employers of women (48.1%), gender equality is a distant prospect.** Additionally, only 13% of voluntary national reviews of progress towards the 2030 Agenda acknowledge culture's contribution to sustainable development. Disparities between developed and developing countries are significant, with developed countries leading the trade of cultural goods and services – accounting for 95% of total exports of cultural services.

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3.1% of global GDP
and **6.2%** of all employment

The COVID-19 pandemic is a reminder that no country alone can forge the protection and promotion of diversity within its territory and beyond. Culture's value as a global public good must be cherished and preserved for the benefit of present and future generations.

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COVID-19

The world's most accessible stress reliever

Whether you have the voice of a songbird or sound like some ball-bearings in a blender, singing can have some remarkably positive effects.

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uring a morning shift change at St Marcy Mercy Livonia Hospital in Detroit, Michigan, the medical staff were feeling weary. Their surgical floor had been converted into a department for coronavirus patients and spirits were low.

Nurse Lori Marie Key was asked if she would sing Amazing Grace for her colleagues during the morning briefing. **So she did.** As her voice soared, one of her fellow nurses filmed her, put it online and it went viral.

There was something about the solidarity and togetherness of that moment that personifies a lot about the power of song. But it wasn't just something abstract and ethereal happening, there are scientific reasons for why singing feels good.

You might also like:

- **How happy music can make you do bad things**
- **Why music has the power to make us cry**
- **What will music be like in 20 years?**


Perhaps that's why, as most of the world went into lockdown to contain the Covid-19 pandemic, there were countless examples of people turning to song as solace. **Italians belted arias from their balconies**, famous musicians performed **mini concerts** from their living rooms and choirs took their sessions online to become **virtual virtuosos**.



Networks of neurons on both sides of our brain become activated when we sing (Credit: Getty Images)

When we sing, large parts of our brain "light up" with activity, says Sarah Wilson, a clinical neuropsychologist and head of the School of Psychological Sciences at the University of Melbourne. She **led a study** which looked at how the brain reacts when we sing by giving volunteers of varying vocal ability MRI scans as they warbled.


<https://www.bbc.com/future/article/20200518-why-singing-can-make-you-feel-better-in-lockdown>





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Covid-19 bears out the research: Music brings people together*


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In the early days of the pandemic reaching Europe, the world watched as Italians emerged onto their balconies to sing the national anthem together, with the occasional performance by an opera star. But the effect is certainly not confined to Italians: Covid-19 has created an international musical reaction, a 'striking' response, which bears out scholarship on the beneficial impact of music making, according to Professor Eric Clarke, Oxford expert on the psychology of music.


LATEST




UK National Health Service begins rollout of Oxford coronavirus vaccine
4 JAN 2021




New Year's Honours 2021
31 DEC 2020




Oxford University welcomes UK regulatory emergency use authorisation of coronavirus vaccine
30 DEC 2020



Spotting elephants from space: a satellite revolution
18 DEC 2020




Oxford vaccine stimulates broad antibody and T cell functions
17 DEC 2020



<https://www.ox.ac.uk/news/2020-03-27-covid-19-bears-out-research-music-brings-people-together>

Music May Reduce Loneliness and Act as Social Surrogate for a Friend: Evidence from an Experimental Listening Study

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Abstract

After losing a close other, individuals usually confide in an empathic friend to receive comfort and they seem to have a heightened desire for mood-congruent, consoling music. Hence, it has been proposed that affect-congruent music acts as a social surrogate for an empathic friend. Thus, we hypothesized that listening to comforting music, as a response to a social loss experience, provides a sense of empathic company as indicated by reduced loneliness and heightened empathy. We further predicted that distracting music would have a stronger impact on the listeners' mood in comparison to comforting pieces. To test these assumptions, an experiment with two factors was designed: (1) Sadness was induced by an approved guided imagery method where participants visualized either their father dying (social loss), losing their eyesight (non-social loss), or shopping for groceries (control condition). (2) After the mood induction, the listening task included either comforting or distracting music that participants selected themselves. Psychometric measures for mood and loneliness were collected before and after the mood induction and after the music listening. The data were analyzed with mixed model ANOVAs. The results showed a significant reduction of loneliness and a relevant rise in empathy and mood due to listening to self-selected music, irrespective of the listener's mood or the applied listening strategy, which suggests that private musical engagement in general can provide mood-repair and a sense of connection. This beneficial effect of private musical engagement supports the notion that not only music production but also its perception engenders social cognition. Overall, the findings corroborate the idea of music as a social surrogate.

Schäfer, K., Saarikallio, S., and Eerola, T. (2020). Music may reduce loneliness and act as social surrogate for a friend: evidence from an experimental listening study. *Music & Science*, 3, 2059204320935709.

Creative subjects deliver high levels of self-employment

Analysis of the self-employment dashboards in [discover graduate outcomes](https://www.enterprise.ac.uk/discover-graduate-outcomes/) shows that the six subjects below deliver high proportions of self-employment for full-time, first-degree graduates. A pattern of interest is the volume of creative subjects that appear. Although the creative and cultural sector typically features a 'short road to market' for the self-employed (meaning starting up in this sector is often not as complicated or time consuming as others like healthcare or engineering), this data is also indicative of the fact that to work in this sector, self-employment is one of the major routes for a graduate. Prospective students aiming for self-employment could therefore consider the creative industries as viable study and career options.

	Subject	Proportion in self-employment*
1	Music	31%
2	Clinical dentistry	30%
3	Cinematics and photography	27%
4	Fine art	26%
5	Drama	24%
6	Design studies	24%

to one in every hundred new business births in the UK,¹ and a survey found that two-thirds of founders of student start-ups said their university influenced them to start their business² — but in practice its aims are broader, and arguably more ambitious than this.³ Given the changing nature of all work, enterprise skills are increasingly prized by employers too. Innovation isn't just for small companies, there is a growing demand from corporates to prevent — or at least postpone — the creative destruction wrought by insurgent start-ups by fostering intrapreneurship to drive innovation.

There is a clear demand for these skills, but too few university students gain access to enterprise education. In fact, research undertaken by the Department for Business, Energy and Industrial Strategy (BEIS) has revealed that across the 2014/15 academic year, only 4.3% of undergraduate students received any identifiable training in enterprise; less than 1 in 20 students received formal training in business skills as part of their degree; and only half as many female students took enterprise modules as compared to their male counterparts.⁴

Enterprise educators in universities are already awake to the importance of inspiring the next generation through enterprise education, but they are ambitious to achieve more. This report aims to amplify the latest insights and research, specifically when it relates to the role of government.

“There is a clear demand for these skills, but too few university students gain access to enterprise education.”

APPG FOR ENTREPRENEURSHIP
ENTERPRISE EDUCATION (p. 4)

https://static1.squarespace.com/static/58ed40453a04116f46e8d99b/t/5c7ea2144e17b606144c554b/1551802909907/007_APPG_EnterpriseEducation_AWK_REV2_WEB.pdf

Summary of current context

- Creative industries are an important part of the international and national economy (UK Music Industry worth £5.8bn (2019))
- Many sector jobs lost due to COVID
- The creative industries brings not only financial value, but also social, cultural, and community value
- Creative industries students in higher education are amongst the most likely to pursue freelance careers
- Insufficient training in enterprise and entrepreneurship during degree level study
- Barriers to access related to equality, diversity and inclusivity



Where do we go from here?





Key activities:

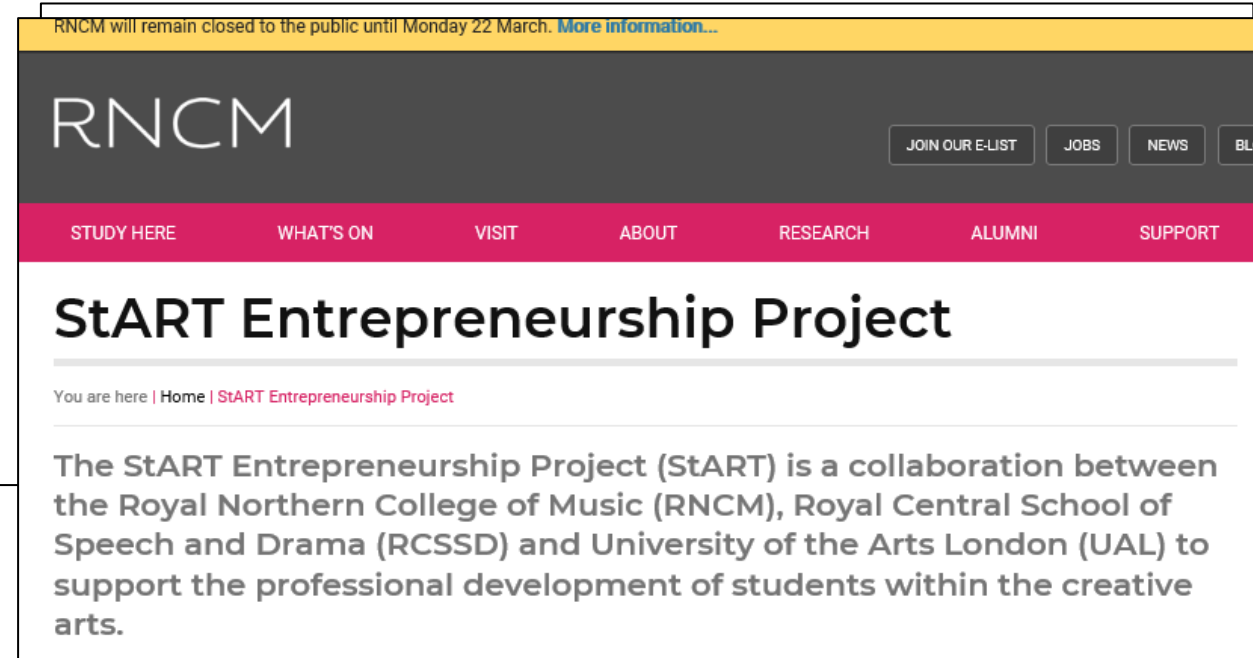
- Placements
- StART Conversations
- Mentoring
- Speed networking
- Entrepreneurship awards
- KickStART Creative Lab
- Black and global majority workshops
- New entrepreneurship content, including lectures and seminars

Over **5,000 hours** of student engagement with StART activity

390 events

168 new industry partners

131 new materials and toolkits produced



Learning in the curriculum

Formal education
'about' enterprise and
employability/awareness
raising assignments

Opportunity 'for'
enterprise/creative
problem spotting
and solving

Group and individual
venture planning/
placements/reflective
experiential learning

Self-directed learning
and reflection with
external insights and
influence

Enterprise awareness

Understanding what
enterprise means to me

Entrepreneurial mindset

Development through
participating learning

Entrepreneurial capability

Development through
guided experience and
practice

Entrepreneurial effectiveness

Self-directed
progression and
leadership

Engagement with
Careers, start-up
centres, enterprise
clubs and students'
unions and media/PR

Business modeling
activities, competitions,
events and external
engagement

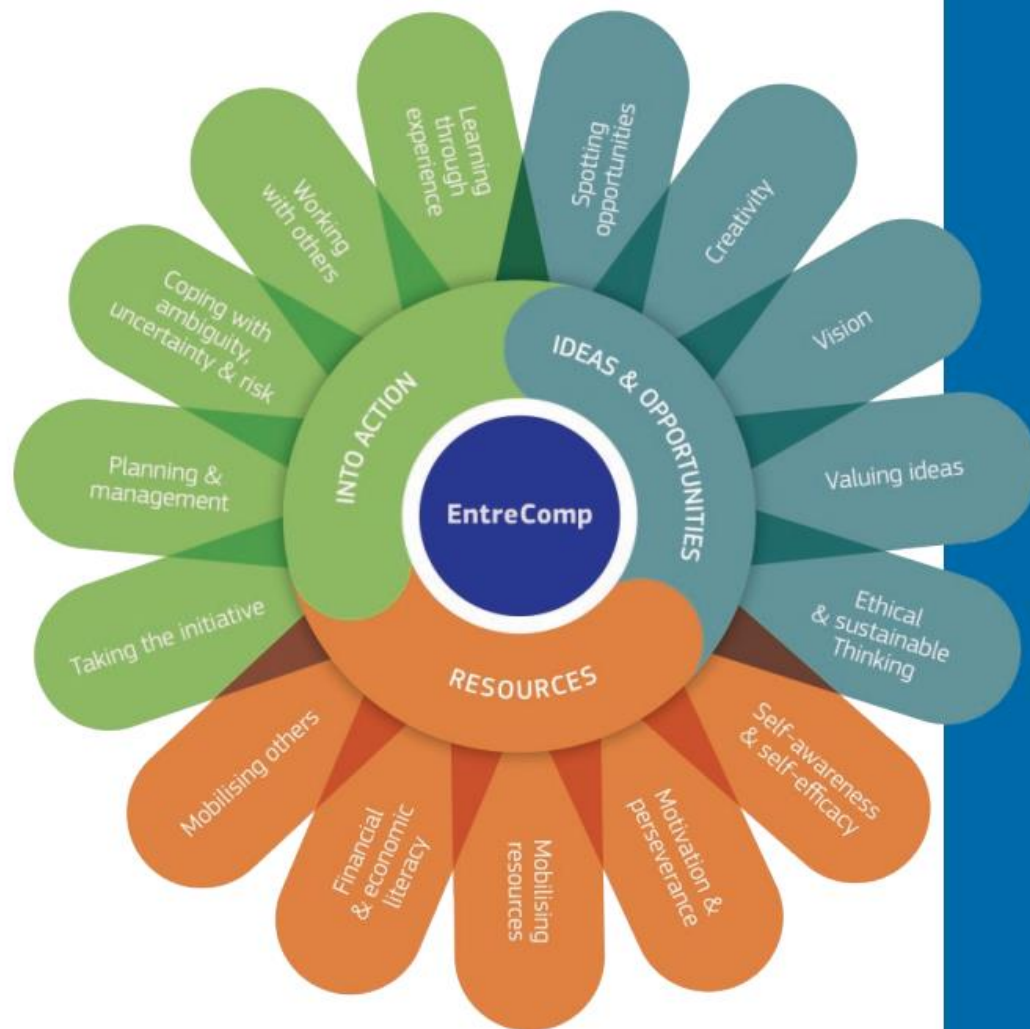
'Live' projects for
communities and
enterprises, student
representation and
leadership roles

Pre-incubation
and venture planning/
development, proactive
coaching and support

Learning beyond the curriculum



European
Commission



EntreComp into Action

GET INSPIRED MAKE IT HAPPEN

A user guide to the
European Entrepreneurship
Competence Framework

<https://publications.jrc.ec.europa.eu/repository/handle/JRC109128>

StART Entrepreneurship Project, key learning points

- Managing uncertainty - creative practice and current societal, industrial and international challenges
 - Effectual logic
 - Failure as a source of new knowledge
- The individual artistic journey
 - “For the artist, the practice of entrepreneurship is multi-layered, and qualitatively different from the practice of entrepreneurship in the traditional business sense” (Bridgstock, 2013, p.125)
- Money matters
 - Defining entrepreneurship
 - Money as a taboo

Initiatives to overcome barriers to access related to EDI

- Advisory Board member with expertise in equality, diversity and inclusivity
- Speaker diversity (plus live captions and BSL)
- Dedicated research strand examining accessibility and inclusiveness of activity
- Prioritisation of student-led activity
- Student Advisory Board members

”Being on the SAB of StART is one of the best experiences for project development and personal development. We were given various activities to choose from, including attending board meetings, reviewing content, participating as focus groups for research and organizing events. We were able to choose the activities that we are interested in participating in and contributing in area that we are particularly good at. The communication methods are flexible and accessible. Over the years, our opinion are highly valued and there is significant change of arrangement according to our feedback.— Johanna Leung, Student Advisor, RNCM

Recommendations for future research and development

- Refocus of training for student musicians is needed – better preparation for freelance work
- Exposure to real world music job market important
- Investment and support for student-led creative projects leads to important social impact
- Mechanisms for student start-ups pre-graduation important
- Mentors and industry partners must be relatable – alumni important
- A strong professional music workforce has wider societal implications, as evidenced by COVID-19 research: [the impact of music on reducing loneliness](#), [the value of singing together](#), and [the importance of music in bringing people together](#)
- StART Ent project next steps: 1) Longitudinal research on career intentions and preparation, 2) examination of the extent to which this learning applies across the creative industries, 3) further development of these initiatives, with a greater focus on artistic identity and student led activity



Olivia Hamblyn @HamblynOlivia · Jun 24



Words can't express how grateful I am to be awarded with the Yamaha Entrepreneurship Award & the RNCM Creative Innovator Award to kick-start my charity Musicians' Minds Together - a charity to support classical musicians with mental health issues. @RNCMvoice @StARTcreatives 🎉💜



“I am so grateful for the StART project. The whole programme was invaluable to me and has equipped me with the skills needed to pave my way into a music industry that is so rapidly changing. Without the inspiration from this wonderful scheme, I would have never been able to get to where I am today with my new charity- Musicians’ Minds Together.” – Olivia Hamblyn, year 3 undergraduate vocalist 2021, RNCM



Thank you for listening!



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KickStART Creative Lab participant demographics

