Creativity, the Music Industry and the Competency Paradigm: consonance and dissonance

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Abstract

This paper is drawn from a PhD project that investigates skills development for creativity in music in the vocational education and training (VET) sector. Music, in common with other cultural industry sectors, has not traditionally been part of the VET purview. This paper tests an assumption that current competency based VET learning strategies are unsuited to the development of creative skills, or capabilities. An outline of the context of the enquiry is provided and consideration is given to statements made by musicians on creativity and the creative process. These statements are then aligned with relevant competency based training and assessment items currently in use in the VET sector.

Introduction

For me, as a student working on a PhD thesis entitled *Embedding Creativity in the Competency Paradigm: A Music Industry Case Study* the conference theme *Creativity, Enterprise, Policy - New Directions in Education* is truly captivating. My thesis, a case study of learning for the music industry, spans the apparently dissonant realms of music education, vocational education and training (VET) and industry. It resides in a complex political environment in which a robustly contested learning model, competency based training and assessment (CBT), has been distinctively forged and politically agreed across all Australian jurisdictions - asymmetric party political environments notwithstanding.

The emergence of this CBT model is grounded in a complex chronicle in which education became fused with macro economic and industrial relations policy, a chronicle in which the terms *Creativity*, *Enterprise* and *Policy* have special resonance. CBT now forms a comprehensively mandated learning system for the Australian VET sector. In this context, the thesis investigates the function of CBT as an educative vehicle in developing creative skills for music industry practitioners and creativity skills are emphasised as a means of exploring consonance between VET CBT and music education. The research inhabits the somewhat surprising, and certainly recent, place that music, traditionally established in the academic school to higher education continuum, has found in VET. Given the absence of popular music study in academic music education until almost the last decade of the twentieth century it is perhaps not so surprising that popular music has found this place in the VET sector.

Though manifestly relevant to discussion of CBT and the VET sector, whose educative purpose is inextricably bound with industry, and thereby to economic and industrial policy, the scope of this paper limits direct exploration of the terms "enterprise" and "policy" though those dimensions underpin CBT in Australia. Rather attention is drawn to creativity in a musical context through reflection on a selection of statements imparted by musicians and others on creativity and the creative process. These statements are then aligned for concordance with learning items selected from competency instruments.

My interest in the VET competency approach to music arose in my work at CREATE Australia, formerly the National Industry Training Advisory Body (ITAB) for the cultural industries. Such bodies were established with Australian government funding to work in consultation with industry and VET educators to operationalise CBT in the VET sector. Prior to working at CREATE Australia my background had been in high school music teaching and as Education Director at Opera Australia. At CREATE Australia I managed the National Music Industry Training Package project, a task that was completed in 2001, after my departure from the position. The project provoked passionate philosophical and ideological debate.

National Industry Training Packages are structured from competency standards, or, units of competency. Typically they are developed with representative industry and education practitioners and industrial parties around Australia, to specify industry skills requirements. Units of competency are packaged into VET qualifications that are nationally recognised in the Australian Qualifications Framework (AQF). These include Certificates One to Four, Diploma and Advanced Diploma. Certificate Three is the entry level trade qualification for practice in most industries. The term training package is a somewhat misleading title, however as there is no specification of training, beyond whether it should be undertaken in a workplace or in an institution. Rather, as implied above, it is a qualifications package that details required workplace competencies for industry practitioners.

To date National Industry Training Packages have been developed for more than eighty industry sectors, where they mandate the specified Australian VET qualifications. To award music industry qualifications, for example, VET institutions that enrol students in courses for those qualifications must adhere to the requirements specified for those qualifications in the National Music Industry Training Package.

Competency Based Training – Enterprise and Policy

An early definition of CBT indicated that its initial appeal rested on the perception that it established objectively referenced outcomes:

> CBT is training geared to the attainment and demonstration of skills to meet industry-specified standards rather than to an individual's achievement relative to that of others in a group (VEETAC, 1992, p.5-8).

Unsurprisingly, wide ranging critiques accompanied the emergence of CBT. Concern was articulated regarding its suitability as a basis for education and training, the manner and genesis of its initiation, its place in the formulation of education policy and the instruments of its implementation. Though the forces that propelled CBT into the VET sector favoured VET as a discrete focus of political interest and attention as a sector in its own right, potential for its drift into other education sectors inspired disquiet that VET, particularly through the instrument of CBT would invade the full spectrum of Australian educational sectors. This was especially so as discussion of outcomes based education gained attention in the schools' sector. Indeed, the Carmichael report, articulating a new national direction for post compulsory education that would incorporate VET based CBT, noted the already pervasive disposition of VET across education sectors in Australia:

> Vocational education and training in Australia is provided by schools, tertiary educational institutions (including TAFE), private and community providers and, at work, by firms (Carmichael, 1992, p.74).

Particularly problematic to acceptance of CBT in education was its genesis in the metal trades industry in which the first competency model of the Australian CBT project was developed, attracting to CBT the attribution of "the metals prototype". That the system did not fall flawlessly and incontestably into place is indicated in the following sample of considered opinion from the CBT literature:

- *approval* – (Holland, 1993), (Burrow, 1993), (Gunning, 1992)

- *qualified approval* – (Deer, 1993), (Hager, 1993), (Preston and Walker, 1993), (Sobski, 1998), (Topple, 2003), (Willmott, 2003)

- *scepticism* – (Stanley, 1993)

- *disapproval* – (Beevers, 1993), (Jackson, 1993), (Stevenson, 1992).

Given the context of CBT outlined in this section of the paper it is unremarkable that the adoption of music into the VET sector was problematic. The somewhat stereotyped notion of training packages as the "metals prototype", a mechanistic model unsuited to creative domains, was compelling and the notion of CBT as a trade training strategy makes music an anomalous party to the VET scheme. The debate over the suitability of CBT in general and for music in particular continues, the latest salvo appearing on 23 October in Campus Review, (Mitchell, 2007):

> Competency based training as it has been implemented since 1990, has proved educationally inadequate to meet the personal, social and industrial needs of Australia's population now, let alone into the future. After 17 years it needs to be acknowledged as having failed to deliver competency outcomes (Tudor quoted in Mitchell).

And:

> Both as a researcher and as a leader in a registered training organisation Tudor is dedicated to showing how students choose and change career, become entrepreneurial and deal with constant change and uncertainty, regardless of industry need and despite training packages (Mitchell, 2007).

The difficulty of arguing with these sentiments is the dearth of analysis provided. However it is clear that music has a strong cultural and emotional power that generally sits uncomfortably with commodification and commercialisation. Nevertheless this paper aims to shine some light on CBT, albeit in a limited fashion.

Issues for Creativity in Music teaching and learning

This section of the paper explores issues in music education to provide context to CBT in VET, and to analyse some of the specific objections that were raised during the development of the National Music Industry Training Package.

The question of creativity in school music curriculum was addressed in the National Review of School Music Education. Allowing that some jurisdictions may be better than others in facilitating creative opportunities for students in their music curriculum the Review noted:

> One of the concerns expressed by a range of points of view during the Review, was the perception that Australian music curriculum documents under-represent creativity in music in favour of music as a re-creative activity. In their policy statements, all States and Territories include some comment about the need for students to be creative. However, it appears that in school music learning (the enacted curriculum), students are not always expected to be creative in the same way as students of visual arts, dance, drama or media (Pascoe et al., 2005, p.47).

The National Review of School Music Education also noted the increasing number of schools making VET qualifications available:

> …VET in schools is a viable alternative for music education in secondary schools. Some schools …are already using VET materials for Certificates 1 and 2 in years 11 and 12 (Pascoe et al., 2005, p.45).

This study selects creativity as the site of enquiry for its usefulness in testing some of the assumptions that underpin arguments against CBT. Among these is that traditional methods of music teaching and learning are more appropriate because such methods are well established. Somewhat less compelling is the claim that popular music is a hobby and therefore inappropriate for formal study. A corollary of that argument is found in the nature versus nurture debate, holding that musical creativity is an innate talent that could only be stifled by teaching. Music education in this light is at best superfluous to musical creativity and at worst counterproductive. This view sits uneasily with the importance placed on creativity in the National Review

of School Music Education, which calls for a stronger place for creativity in the music curriculum. It also overlooks the wide range of pedagogical methods available to educators, and these are not dictated by any training package, though the training package is used in designing courses and assessments to meet qualification requirements.

A further argument against CBT in music is whether music skills, especially creative skills, can be assessed. This problem is not unique to CBT, however, as assessment is a necessary component of most formal music programs as the basis for awarding music credentials. It is also central to a long tradition of public and private music examinations, competitions, eisteddfods, music awards and scholarships that assess musical excellence though the extent to which creativity is considered in those assessments may be obscured.

At the higher levels of musical study and competition technical mastery is a necessary, but not sufficient, condition of excellence for music practitioners. Beyond technical excellence the expression of creativity and imagination in a composition or performance characterises the most successful candidates, though creativity may not be explicit in determining the merits of a piece or performance. Traditionally these qualities have been implicit in the professional judgements of music teachers, examiners and adjudicators.

This section has provided a brief and necessarily selective analysis of issues in music teaching and learning that are relevant to creativity in music in all learning contexts, including VET. Despite implicit assumptions to the contrary such problematic issues pertain in all domains of music teaching and learning. They are not unique to CBT.

Conceptions of musical creativity

This section of the paper focuses on views of writers on music, and musicians, for their insights and perspectives on musical creativity. These statements are analysed for their descriptions of core items of musical creativity, which are evaluated in the next section of the paper against relevant items of the Music Industry Training Package.

The literature selection, primarily of musicians, ranges across cultural and historical sites of European music. Though commercial popular music is a significant focus of the VET remit, the National Music Industry Training Package is structured to embrace any music style. Within the scope of this paper investigation of creativity is broad, being intended to encompass compositional and music performance activities across the spectrum, though restricting discussion of creativity to that of individual musicians in a "solo" sense. While jazz, for example is a manifest and much discussed locus of creativity, such specialised strands are not singled out here for individual attention.

Questions guiding analysis of the following music literature sample include what is creativity, to what extent can creative behaviour be learned, and how can we know that it has been learned? Answers to these questions are notionally implicit in the literature rather than explicitly addressed, the most overt account being that of Alfred Einstein on the subject of Mozart.

The Mozart literature is rich in detail on his early musical education with his father Leopold Mozart, a violinist at the Archiepiscopal Court *Kapelle* in Salzburg. Leopold was an experienced teacher who "…in 1744 … was entrusted with the instruction of the boys of the *Kapelle* in violin playing – evidence of the early development of his pedagogic talent – and named court composer" (Einstein, 1971, p.21-22). Leopold Mozart was a professional musician:

> The first signs of musical talent in his son Wolfgang completely changed the direction of Leopold's life and thought. From the moment of their appearance, he lived and thought only in relation to his son (Einstein, 1971, p.23).

From before the age of four Wolfgang was provided with a rich and integrated musical education that included a thorough grounding in contemporary and earlier music. It also included performance and theoretical and composition studies, immersing the young Mozart in the musical culture of his father. To Mozart music was as a mother tongue, learned from the beginning of his life, imbued even from within his mother's womb as his father practised both performing and composing at home. Being immersed in the work of other composers Mozart was able to advance his competence in understanding and applying the tools for developing music practice. This implies a pedagogical process in Mozart's developing creative practice that accords with the creativity scholarship emerging from the cognitive sciences, noted later in this section.

Assessing Mozart's creative development Alfred Einstein refers to the composer's early use of other composers' ideas as 'springboards' for his compositions. "But in the last decade of Mozart's life and creative activity he relies in general on his own ideas as springboards" (Einstein, 1971, p.147-48). Even before he had his own musical ideas as 'springboards' he was encouraged to experiment with sound and his father would transcribe the pieces that Mozart improvised at the keyboard into written notation. There are many examples of musical families in which children, though perhaps not achieving the enduring fame of Mozart, excel in creative ability. That these individuals would have flourished without such concentrated attention to their musical education can only be conjectured. In the case of Mozart it is evident that talent and intensive musical education went hand in hand.

In letters, written in 1878 Tchaikovsky (1840-1893) reflected upon composition as a three phases process of preparation, inspiration and critical examination (Tchaikovsky, 1997, p.180-83). In the preparation phase the creator maintains a disposition to work in the belief that "inspiration" will arrive. In the inspiration phase the idea is pursued, hopefully without interruption to break the thread, though he noted that inspiration is a consciously nurtured process that must be accompanied by critical examination (Tchaikovsky, 1997, p.183).

In reference to preparing for the emergence of inspiration merely in a passive sense, this account may apply only to trained practitioners, and also resonates with the Platonic view of creativity associated with the "muse" that held purchase in nineteenth century arts discourse, when metaphorical language pervaded artists' attempts to explain their creative practice. A "mystical" perception of the creative process based on "inspiration" lingered into the twentieth century as exemplified in the comments of Levi-Strauss:

> Since music is the only language with the contradictory attributes of being at once intelligible and untranslatable, the music creator is a being comparable to the gods, and music itself the supreme mystery of the science of man (Levi-Strauss, 1970, p.18).

The notion of creator as titanic tortured individual (Storr, 1992), (Cooke, 1964), has now been largely overtaken by scholarship on creativity in the emerging discipline of cognitive science. This paper precludes more than a mention of the systematic analysis of creativity provided by cognitive science, which joins philosophical and psychological analysis with experimental work using increasingly sophisticated computer based tools of artificial intelligence to simulate human cognitive behaviour. Notwithstanding scepticism over arguably too mechanistic an approach and insufficient attention to the ontological and semiological dimensions of creativity, this relatively new field has opened up new frameworks for the investigation of creativity, a broad and current account of which is found in Deliège and Wiggins, Eds (Deliège and Wiggins, 2006).

Returning to the nineteenth century perspective of Tchaikovsky, whose account of the creative process in musical composition adds to our understanding of this manifestly creative activity, especially in his inclusion of critical examination being a significant element of the creative process. Tchaikovsky's conceptualisation of his own compositional process and Einstein's perspective of Mozart's creative development imply that musical creativity can be learned, in that Tchaikovsky provides advice on the conditions of creative activity while Einstein outlines the development of Mozart's creative skills through the pedagogical ministrations of his father.

Igor Stravinsky (1882-1971) advocates a more vigorous pursuit of the ideas or inspiration than Tchaikovsky (Stravinsky, 1997, p.189-94). Further, Stravinsky emphasises the role of observation in the creative process and also implies its cultural foundation:

> The faculty of observation and of making something out of what is observed belongs only to the person who at least possesses, in his particular field of endeavour, an acquired culture and an innate taste (Stravinsky, 1997, p.193).

While Stravinsky's notion of an "innate taste" implies aesthetic absolutes, it also conveys a perception of the stylistic rules of the creative activity or process required to produce a creative result that can be quantified within a given context. Literature on this dimension of musical activity has been advanced in the work of music semioticians (Molino, 1990), (Nattiez, 1990), (Treitler, 1982). Equally the concept of "innate taste" may be associated with predictability rather than with creativity. In the latter sense, however the notion of "innate taste" may stand for familiarity with the technical framework in the context of the given time and place of the musician, in more current parlance, the musician's mastery of the cognitive space (Boden, 1996). Thus Stravinsky enunciates the necessity of having the prerequisite skills and knowledge to work creatively in the domain of music within his own cultural mileau.

Further, he maintains that creation can only be achieved hand in hand with observation and the striving for ideas cannot be forced just as…"One cannot force oneself to love: but love presupposes understanding, and in order to understand, one must exert one's self" (Stravinsky, 1997, p.192). Observation, in this sense may or may not accord with Tchaikovsky's call for critical examination, though observation forms part of critical examination. Much remarked in discussion surrounding creativity, the analogy between creativity and the impossibility of forcing oneself to love speaks of the unconscious. It is fraught with the kind of difficulty associated with the nature nurture debate.

Though helpful one must regard the voices of musicians on these matters with some caution. Though expert practitioners in creativity, the skills of musicians are typically developed over years of practice from consciously employed strategies to more implicit, or intuitive practice - making articulation of their creative practice problematic. Nevertheless centrally important in Stravinsky's statements about musical composition is the significance of the cultural dimension, admitting that creativity is circumscribed not merely by the accepted rules of craft, but at a deeper level by shared cultural understandings. The notion of shared cultural understandings is significant in the communication and acceptance of musical "ideas" and in musical discrimination thus impinging on credibility in the assessment of music works or activities, and the quality of objectivity in assessing creativity. This develops Tchaikovsky's contention that "critical examination" or, self evaluation is significant to the creative process.

The notion of shared understandings is simplified by Frank Zappa's assertion that "anything can be music, but it doesn't become music until someone wills it to be music, and the audience listening to it decides to perceive it as music" (Zappa, 1997, p.195). In this interpretation of the character of music the role of "taste", or discrimination, is given to the audience, possibly a more post modern view than elder composers Tchaikovsky and Stravinsky whose aesthetic, it may be argued, was considered more in terms of unwritten, but "agreed" absolute conventions. Nevertheless the importance of discrimination seems to be accepted by the musical commentators cited so far as being integral to creative practice and this is where the musician comes together with the audience. Unlike the earlier composers, for Zappa, the music and the musician can be one and the same, giving him an embodied experience of audience.

Like Tchaikovsky and Stravinsky, Zappa maintains: "Composition is a process of organisation". He further elaborates on the compositional process as… "very much like architecture, as long as you can conceptualise what that organisational process is you can be a 'composer' – in any medium you want" (Zappa, 1997, p.195). According to Zappa then, if you can "know" the organisational process, then you can

be a composer. Again this perception affirms Boden's notion that creators must understand the conceptual space in which they work in order to be creative (Boden, 1996).

One of the difficulties of commenting on how music is conceptualised and organised is that it is perceived in the relatively abstract dimensions of sound and time. As with spoken language music relies on memory to be understood, to make sense. Nonetheless, Zappa's observation introduces the possibility that, as an architect or other artist, a musician must come to know the compositional or interpretive process, that is, the conceptual space, to conceptualise and communicate within the musical domain, and this draws attention to the question of learning. Like Tchaikovsky, Zappa is silent on the development of musical skills and how one comes to the process of organising sound and the relationship between coming to know its process and assuring, enhancing or advancing skills of creativity that underpin music practice. Nonetheless he expresses a belief that anyone can learn the skills once they understand the conceptual space of the particular music practice in which they work.

The consensual view of this sample of musicians and musical commentators in accounting for creativity in music making is that creativity is a process. Though the creative practice of the artists has been nurtured and fulfilled in different times and cultural milieus in European musical traditions, most contend that creative practice exists in a cultural setting. Contemporary French conductor and composer Pierre Boulez explains it thus: "You are not modern–you are merely expressing yourself according to the coordinates of your time, and that's not being modern–that's being yourself" (Ford, 1993, p.24). This notion of "being yourself" brings us to the relationship between the individual "voice" of the musician and the shared cultural milieu in which the artistic activity is enacted.

Boulez says of musicians, "I like people who are not trying to catch the spirit of the time, but who create the spirit of the time" (Ford, 1993, p.28). In melding the concepts of time and culture, Boulez appears to deftly reconcile what writers on creativity commonly describe as a contradiction, or creative tension. This is the tension between the need that an artist has to embrace the received culture, while simultaneously changing, even in a sense, recreating that culture. Csikszentmihalyi articulates this apparent paradox thus:

> Generally, creative people are thought to be rebellious and independent. Yet it is impossible to be creative without having first internalised a domain of culture. And a person must believe in the importance of such a domain in order to learn its rules; hence, he or she must be to a certain extent a traditionalist. So it is difficult to see how a person can be creative without being both *traditional and conservative* and at the same time *rebellious and iconoclastic* (Csikszentmihalyi, 1996, p.71).

Csikszentmihalyi finds contradiction a pervasive characteristic in his diverse collection of creative practitioner case studies. The foregoing observation is number eight of "ten pairs of apparently antithetical traits that are often both present in such individuals and integrated with each other in a dialectical tension" (Csikszentmihalyi, 1996, p.57).

The notion of being 'yourself' expressed by Boulez, recurs throughout the music literature, flagging individuality as a factor in creativity, which may conceivably imply "difference". Csikszentmihalyi's account of the rebellious and iconoclastic characteristics of the creative practitioner reflects the individualistic sample of his creative practitioner case studies. However, though untested in this sample individuality might equally apply to group creative music activities if a group can be taken to be a distinct entity, separate from other groups or plurally populated entities.

The guiding questions of the inquiry have been qualitatively addressed in the sampled descriptions of the musicians and experts so far interrogated. In the following section these are weighed against a fragment of the National Music Industry Training Package to explore the extent to which these definitions and descriptions of, "creativity" align with indicators contained in relevant competency statements.

The first, what is creativity, brings the response that it is a process and an act that draws on an understanding of the dynamic elements of the domain. This understanding may be gained through immersion in the domain, most likely through teachers, mentors, other practitioners and the musician's own developing work, to develop competence in understanding the customs for choosing and applying the appropriate elements. Further the musician must apply them in unique ways to organise sound, using individual imagination, inspiration, or "spring boards", and this is manifested through personal expression or "being yourself". The concept of "being yourself introduces the ontological component of creativity, derived from the interaction of biological, psychological (conscious and unconscious) and social factors.

Philosophical and psychological interest in the ontological and emotional dimensions is relevant to the brief remarks earlier on contribution of the cognitive sciences to the creativity literature. On the creativity literature Dielège and Richelle appeal to "get rid of *creativity* and look at *creative acts*" on the basis that creativity studies ignore the fact that creativity is necessarily enacted in "one specific domain, using a certain material, resulting in some type of product" (Deliège and Richelle, 2006, p.2). Further Deliège and Richelle question the seemingly immutable coupling of creativity with cognition:

> Reducing creative activity to cognition is questionable. Clearly, pieces of art, literature, or music are more often than not emotionally loaded (Deliège and Richelle, 2006, p.2).

On the question of learning and creative behaviour a positive response is gained from the majority of the sampled informants. Though not quantified there is evident consensus that musical behaviour can be learnt. On the question of how can we know that it has been learned our informants are vague, though Zappa concludes artfully that the audience will decide, a comment with particular relevance in the context of popular commercial music in which Zappa was an eminent exponent.

Creativity and competence – music in VET

The National Music Industry Training Package spans three areas of music industry activity; music, including composition, performance, direction, tuition and so on; technical production, including sound and event production for recording and live music, and; music business. In total, more that a hundred units of competency contribute to the many qualifications available to practitioners in and across these areas of music practice. Though tangential to the subject of this paper it should be acknowledged that many music industry practitioners are self employed and that employment in the industry is precarious, as has traditionally been the case for musicians. Nonetheless, the National Music Industry Training Package has drawn, and will continue to draw in further iterations, on the collective wisdom of many music industry practitioners and educators from all areas of the industry.

In the training package framework units of competency function holistically and dynamically. Hence, to deliver a qualification or statement of attainment in the VET sector an educator groups the required units of competency into a course for the identified qualification. Using the units of competency holistically the educator designs the teaching, learning and assessment activities that comprise the course, or courses. Training packages have not replaced curriculum. Units of competency provide statements of the outcomes to be achieved for competence to be demonstrated at industry standard. They describe the context in which competence might be expected to be demonstrated and the skills and knowledge that underpin the competence. They also provide advice on assessment contexts and methods.

For the music industry case study, seven units of competency with close relevance to creativity in the music are sampled. These are:

- Develop self as artist

- Develop and practise improvisation

- Perform improvisation for audience

- Create original music

- Provide tuition for composition

- Perform music as a soloist

- Develop and implement sound production for a recording.

The first of these, *Develop self as artist*, is sampled in this paper for alignment with the creativity descriptions gained in the previous section. A copy of the unit of competency, *Develop self as artist* is provided **at Appendix A**.

The unit of competency, *Develop self as artist* is one that applies generally to artistic development, including creativity, in any area of music practice; composing, performing, improvising, directing or producing, and articulates the craft and creative skills development competencies required to work as a music industry practitioner. Perusal of the unit descriptor and elements of competency outlined in the sample unit of competency *Develop self as artist* describe the competencies required in the broad element areas as:

- acquiring and developing technical skills

- developing artistic and expressive skills

- developing a creative voice

- evaluating own creative work.

Accounts from the literature sample of musicians in the previous section, supported by observations of contemporary writers and scholars from the general creativity literature, describe musical creativity as a process distinguished by characteristics such as:

- preparation; both general, in understanding the craft within which the creativity is actualised and specifically, as an individual preparing for a particular creative activity

- shared cultural understandings and a personal voice (Boulez - "being yourself")

- inspiration; as stated by Tchaikovsky and indicated more specifically in Alfred Einstein's account of Mozart's "springboards", also implying imagination

- observation; evaluation, critical examination and organization, or melding the musical ideas creatively within the parameters of custom and audience expectation (Boulez - expressing yourself according to the coordinates of your time).

Recognising the limitations of the inquiry conducted through this paper, and the complexity of the subject of creative musical activities it has to be admitted that:

> Artists, musicians, and scientists' writings on their own creative behaviour…is undoubtedly a source of insight that the psychologist cannot ignore. However we know the limits of introspection, and that subjective reports do not tell us the whole story; moreover, the more complex the processes at work, the less amenable they are to the person itself (Deliège and Richelle, 2006, p.2).

No claim can be made that this is the whole story. Indeed it is hard to imagine that the whole story to explain creativity, even in one area of music practice, will be told. Nonetheless inquiry allowed within the scope of this paper suggests a high degree of consonance between the perceptions obtained from a sample of expert music informants and the elements that appear in the unit of competency *Develop self as artist*, at least at an elementary level.

It is likely that this kind of investigation holds promise for a closer understanding of the elements of creativity and that such knowledge can inform the process of music teaching and learning to more specifically identify creative skills and facilitate their development. Implicit in this investigation is that the framing of outcomes, as demonstrated in the training package model, can be expressed in a flexible and open design that does not restrict learning outcomes to a limited skill set in a closed atomistic checklist. While CBT may not be advocated as a superior education strategy, in the absence of reasonable enquiry neither should it be condemned.

This paper has sought to demonstrate that creativity is not precluded from the competency paradigm and suggests that what is needed in relation to facilitation of creativity is a more inclusive educational approach that could encompass CBT methods where evidence shows them to be useful. It would seem foolish to dismiss any pedagogical method currently in use across the education spectrum before inquiring into the potential benefits of those methods. Expansion is needed from an unhelpful binary dialectic, wherein CBT, or indeed any other pedagogical method or system, is judged within a narrow band of either good or bad. A more pragmatic approach would allow the rich possibilities available in different systems and methods of education currently in practice to be openly investigated and blended, or customised to enhance learning for creativity.

The research project *Embedding Creativity in the Competency Paradigm: A Music Industry Case Study* pursues this line of investigation further and in greater detail with a comprehensive literature analysis and extensive data collected from conversations with a broad selection of established and highly successful practitioners. These practitioners are working not only in the manifestly creative areas and in music education, but also in the technical and business areas of the music industry. Themes introduced in this paper are fundamental to the research, which explores multiple points of dissonance and consonance affecting VET and other sectors across the Australian education spectrum.

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CUSMGE02A   Develop self as artist   Appendix A

This unit covers the development of the technical, interpretive and expressive skills required to create, perform and/or direct music to a professional standard. It also deals with communicating effectively and working strategically and cooperatively to achieve planned artistic outcomes.

Element	Performance criteria
1 Acquire and develop technical skills	1.1 Plan goals to ensure the development of appropriate technical skills in playing, singing, composing and/or directing music
	1.2 Work constructively with appropriate individual tutor, mentor or coach to plan and realistically assess the development of technical skills
	1.3 Plan and develop strategies and personal practice to meet technical goals in composing or performing
	1.4 Plan and use performance opportunities to develop and realistically assess the development of technical skills
	1.5 Develop critical listening skills to effectively evaluate technical development against planned outcomes
	1.6 Identify and use practice, feedback, discussion and evaluation opportunities to continuously improve technical skills
	1,7 Explore and experiment with the capabilities of instruments, tools and technology to develop craft/technical skills
	1.8 Identify and use relevant journals, magazines and other media to stimulate technical and professional development
2 Develop artistic and expressive skills	2.1 Discuss ideas with others and, apply knowledge gained to improve or inform own artistic skills and practice
	2.2 Plan and realistically assess the development of artistic and expressive skills
	2.3 Plan and use practice and/or work experiences to gain experience in a range of genres, styles and interpretations
	2.4 Study the work of others to stimulate artistic and technical skills development

		2.5	Identify and use relevant industry and other information sources to explore, develop and express artistic and creative ideas
		2.6	Participate in performance events and/or master classes to stimulate and develop artistic practice
3	Develop own creative voice	3.1	Explore and experiment with new ideas in making and/or interpreting music
		3.2	Where appropriate, take risks when developing creative ideas and interpretations
		3.3	Explore new styles, artistic options and new ways of working
		3.4	Explore and use technology where appropriate to practise originality and expand own creative work
		3.5	Where appropriate, experiment with developing new interpretations by combining musical elements styles using expressive techniques
4	Evaluate own work	4.1	Seek and apply constructive criticism from others to improve artistic work
		4.2	Assess and analyse musical elements, styles and techniques
		4.3	Evaluate own work against planned artistic, creative and career goals
		4.4	Where relevant compare own work selectively and realistically with the work of others to extend own practice
		4.5	Continuously evaluate own work to expand technical, creative and expressive range
		4.6	Adjust work processes and practice as necessary to improve artistic, creative and/or commercial outcomes

Range of variables

Variable	Scope
Strategies for developing self as artist may include:	• working effectively with tutor • participating in professional development and other learning opportunities • undertaking training courses • practising systematically • participating in relevant groups or associations • experimenting with own music making • listening critically to a wide range of live and recorded music • communicating with peers • being involved in a range of relevant music making activities
Musical elements include:	• pitch • melody • scales • harmony • chords • duration • rhythm • beats • time signatures • tempi • note values • dynamics • volume • marks indicating volume • shape • phrasing • sound and silence • dynamic contrast • unity and contrast in articulating the musical elements • timbre or tone colour • texture • attack • acoustics • form
Listening may include:	• instrument tuning • listening to adjust the sound in performance • aural imagination to develop interpretation • aural memory, including rhythmic, melodic, harmonic, textural and timbral elements of music • pattern and sequence recognition • recognising music systems and practices • chords, keys in tonal or other musical systems • reproduction of sequences from memory

Developing own creative voice include:	- developing repertoire and knowledge - analysing and researching music relevant to selected area of specialisation - using musical forms, systems, practices and customs - reproducing existing music - making musical compositions available to be reproduced for performance
Developing artistic and expressive skills may include:	- applying proficiency in using instruments and musical elements - applying technical control to create or produce sound - using techniques to control and enhance music making - applying compositional techniques

Evidence guide

Underpinning knowledge and skills	*Assessment must include evidence of the following knowledge and skills:*
Professional development	- locating information and using resources to develop self as artist - discerning and listening to the advice of appropriate colleagues, experts and audiences
Music craft	- demonstrating and applying of chosen genres and their musical forms and conventions in performance, direction or composition - applying appropriate styles or interpretation relevant to area of specialisation - using appropriate chords and scales, forms, textures or other elements of musical organisation in music work - observing and using performance/composition protocols and customs - setting down music for performance or interpreting music in performance - applying and extending appropriate repertoire knowledge - understanding relevant musical terminology
Listening	- recognising intervals, chords, scales and chord progressions - understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound - listening critically to the creative work of others to inform own work - listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound

Technical	• planning practice to improve technical facility in performance, improvising, directing or composing music
	• using the body appropriately in movement and breathing to enhance musical performance
Creative	• demonstrating originality and innovating approaches in the performance, interpretation and/or creation of music
	• extending musical boundaries for self and audience
	• listening critically to continuously evaluate and adjust the musical work
	• using individual discrimination to interpret musical style appropriately, or consistently, in intonation, rhythm, attack, phrasing, timbre, dynamics and tempi
	• being open to and experimenting with developing new interpretations and ways of combining musical elements, expressive techniques and styles
	• using unfamiliar styles to extend creative practice
	• exploring and using technology where possible and appropriate to extend creative practice
	• taking creative risks to develop individual voice
Expression	• phrasing and shaping music appropriately
	• understanding and using appropriate musical nuance
Presentation, communication and promotion	• using appropriate posture, dress and other performance protocols
	• matching repertoire with audience or identified target audiences
	• engaging the audience in the work
	• demonstrating effective interpersonal skills
	• maintaining an appropriate standard of presentation in all promotional materials
	• finding appropriate leads to create strategic opportunities to promote own work
Planning and organisation	• clarifying roles
	• working within established budgets and timeframes to achieve planned outcomes
	• matching work commitments to best career outcomes
	• keeping an accurate and up to date diary of work commitments
	• demonstrating punctuality in all work commitments
	• using time management strategies to set priorities
	• developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans

Linkages to other units	*This unit has strong linkages to, and may be assessed with, the following units:*

- CUSMPF04A   Prepare self for performance
- CUSMPF11A   Perform music as part of a group
- CUSMGE01A   Maintain self or group in business

Critical aspects of evidence	*The following evidence is critical to the judgement of competence in this unit:*

- taking responsibility for own artistic and creative development

Method and context of assessment	Evidence of competence may be obtained through a variety of methods including:

- observation
- oral questioning
- process diary
- discussion
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulation
- case studies as a basis for discussion of issues, methods, and strategies for artistic development

Competency in this unit may need to be assessed over a period of time, in a range of contexts and on multiple occasions involving a combination of direct, indirect and supplementary forms of evidence. The assessee must nominate the area of music specialisation to be assessed.

It is strongly recommended that the assessment process incorporated the following evidence gathering methods:

- review of comprehensive portfolios of evidence which demonstrate the processes used in developing the creative concept through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the creative concept through all stages of the process

These methods should assist the assessor to evaluate the creative process followed by the candidate in generating, evaluating and realising creative ideas.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of practical and creative skills in the nominated area of music specialisation. These skills muse be assessed directly from a portfolio of the assessee's work and a viva or direct assessment of musical performance, music repertoire planning and strategic artistic development.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre, style and mode of expression. Specific assessment tools may include:

- career development plans
- copies of OHS, copyright and licensing regulations
- relevant instruments and/or equipment where musical performance is required for demonstration for assessment
- appropriate assessment venue where musical performance is involved
- work samples to allow and prompt discussion
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities where music performance is being assessed

Key competencies	Level
Collecting, organising and analysing information	2
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	-
Using technology	2