

Thank you for considering me for re-nomination as a Member-at-Large of the ISME Board of Directors. I bring to this role my experiences in my professional role of Deputy Director, Learning and Teaching at the Queensland Conservatorium, Griffith University, in which I have oversight of quality assurance and enhancement of all academic planning and learning and teaching activities. I am also a Senior Fellow of the Higher Education Academy and chair of the Conservatorium's Equity and Diversity Advisory, through which I have successfully implemented a number of internal grants which facilitate pathways for Conservatorium students to engage with diverse communities in meaningful ways. My ongoing work in diversifying music education, especially in traditionally non-diverse environments, strongly aligns with ISME's vision. As well as current ISME Member-at-Large, I am a member of the Board of Directors of the Association for Popular Music Education (APME).

In combination with my role as liaison person for the Popular Music Education and Music Technology SIGs, I have been active over the past year in preparation for ISME 2022, for which I have been working with SIG members and APME to organise a pre-conference focussing on the intersection between Popular Music Education and Music Technology which will create synergies between members across these organisations. In November 2021, I also hosted the first Oceanic symposium of popular music educators, drawing presenters from across Australia and New Zealand, from which a special edition journal "Popular Music Education Down Under" is under development. This symposium also served to raise awareness of the benefits of ISME membership.

I have a strong interest in pedagogical support for rich musical careers. In 2020, in my role as convenor of the Music and Livelihoods focus area of the Queensland Conservatorium Research Centre, I edited a special edition of the journal *Music Education Research* (22/5) entitled "An ecology of musical livelihoods: from higher education training and beyond" for which I wrote an editorial exploring the concept of livelihoods, and to which I also contributed an article on the value of soft skills in popular music education. My past research in PME has focussed on popular music pedagogy - my publications in this field have focused on the challenges of integrating theoretical and critical thinking into a practice-focused program. I have also published on community music (regional; refugee), popular music and cultural identity, and eco-musicology. I am passionate about supporting local musicking, something that has become even more crucial due to the pandemic. This year, I have led a project which aims to identify and define the range of local hidden and unofficial musicmaking initiatives in order to better understand the roles they play in community-building, and how they could better work together in the aim of promoting social inclusivity and belongingness.

Over the past 15 years as program director of a number of music degrees, I have instigated significant changes to music curriculum and pedagogies in line with a constantly evolving music industry and cultural landscape, including the design of a new degree and the development and integration of the first popular music major into the Conservatorium's Bachelor of Music, now in its 3<sup>rd</sup> year. My current focus is on facilitating the development of artistic identity in our emerging musicians through whole of program redesign, allowing students the freedom to 'play' across styles and genres in doing so.

Because of the diversity of my music research, curriculum development, and leadership roles, and my dedication throughout my career to the development and promotion of music education, I believe I can bring breadth of experience to the Board and would welcome the opportunity to contribute further to the ISME culture and community. I have really enjoyed the deep collegiality of being a board member, and feel I have achieved many things for the music community as a result. I look forward to the challenge of being part of the organisation of a virtual conference, However, engaging remotely has meant I have not achieved all that I dreamed of in this role – not the least of which was playing my part in the organisation of a face-to-face conference (in my home town, no less!). It is my hope to continue as a board member and realise more of those aims.