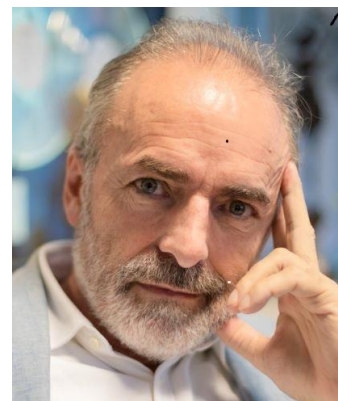


HUIB SCHIPPERS, PH.D.

Consultancy, leadership, workshops, lectures, and research for cultural and academic organisations. Demonstrated leadership and capability to transform challenges and innovative ideas into concrete outputs, including institutional structures, international collaborations, funding, curricula, and publications.



PERSONAL DETAILS

Name: Huib Schippers
E-mail: huib@huibschippers.org

PRESENT & PREVIOUS APPOINTMENTS

UNIVERSITY OF CALIFORNIA LOS ANGELES (UCLA) (2022)

Herb Alpert School of Music, 445 Charles E Young Dr E, Los Angeles, CA 90095, USA
UC Regents' Professor in Ethnomusicology (September – December 2022)

SMITHSONIAN INSTITUTION (2016 – 2020)

600 Maryland Ave SW, Suite 2001, Washington DC 20024, USA
Director and Curator Smithsonian Folkways Recordings (June 2016 – September 2020)
Associate Director Smithsonian Centre for Folklife and Cultural Heritage (2016 – 2020)

QUEENSLAND CONSERVATORIUM GRIFFITH UNIVERSITY, BRISBANE (2003-2016)

140 Grey Street, South Brisbane, Queensland 4101, Australia
Professor of Music Studies and Research, October 2003 – June 2016
Director Queensland Conservatorium Research Centre, October 2003 – April 2015
Dean Queensland Conservatorium Griffith University, August 2009 – August 2012

ACADEMY FOR MUSIC AND DANCE (ROTTERDAMS CONSERVATORIUM) (2001-2003)

Kruisplein 4, Rotterdam, The Netherlands
Artistic Director Jazz, Pop & World Music Department, February 2001 – July 2003
(Part-time teacher Indian sitar, World Music Department, 1995-2000)

LOKV, NATIONAL INSTITUTE FOR ARTS EDUCATION, UTRECHT (1993-2001)

Ganzenmarkt 6, Utrecht, The Netherlands
Project manager Cultural Diversity in Arts Education, February 1993 – January 2001

AMSTERDAM MUSIC SCHOOL (1990-1997)

Bachstraat 5, Amsterdam, The Netherlands
Deputy Director. Founder and Head of World Music Department, February 1990 – November 1997

MUSIQUES DU MONDE RECORDS, AMSTERDAM (1986-1993)

Singel 281, Amsterdam, The Netherlands
Manager, later Director/Co-owner, June 1986 – January 1993

EDUCATION & TRAINING

UNIVERSITY/MUSICAL EDUCATION

- PhD Musicology (Humanities), University of Amsterdam (2004)
- MA English Language and Literature, University of Amsterdam (1988)
- BA English Language and Literature, University of Amsterdam (1981)
- Private sitar tuition from Jamaluddin Bhartiya (1975 -1985) and Ali Akbar Khan (1985 - 1995)

MANAGEMENT TRAINING

Various external and in-service courses, including: Management structures (Zaanse Stichting); Presentation (Adviesbureau Ockeloen); Policy development (Centre for Arts and Media Management); Staff assessment (KPMG/PMTG); Writing business plans (&AEF); Project management (SWP); Communication around major projects (Twijjnstra & Gudde); PR and marketing (Van Dantzig & Lichtevelde); Marketing, sponsoring, and fundraising (University of Utrecht); Team building (Maximum); Research supervision (GIHE); and Media Training (BBS).

MOST SIGNIFICANT PROJECTS

SMITHSONIAN FOLKWAYS RECORDINGS

2016 - 2020

Transforming the 70-year old iconic non-profit record label of the world's largest museum, education and research complex. Rebranding the label by attracting new artists and projects, creating high-profile releases focusing on diversity and social justice; gaining extensive coverage in press and numerous awards (including 7 Grammy nominations/2 wins); expanding reach to over 300 million people per year; improving business and communication processes; securing over USD12 million from the market, partnerships, donors and grants over four years.

QUEENSLAND CONSERVATORIUM RESEARCH CENTRE (QCRC)

2003 - 2015

Founding and developing an innovative centre for music research in a practice-based environment, growing annual turnover from AUD38,000 to over AUD1 million per annum (excluding academic salaries). Research was structured in five focus areas, most with a strong diversity and social justice focus: artistic practice as research; music education and training; music and communities; music, health and wellbeing; music and technology. Developed strong research culture and doctoral program. Secured five consecutive competitive ARC Grants totaling over \$1.4m. In addition, music was granted \$5m as Griffith University Area of Strategic Investment 2009-2014.

SUSTAINABLE FUTURES FOR MUSIC CULTURES

2009 - 2014

Five-year ARC Linkage project with nine partners in six countries exploring the ecosystems that govern the sustainability of musical styles and genres across the globe. Investigation of nine case studies ranging from Vietnamese *ca tru* to Western opera, seeking to identify models that can empower communities around the world to forge musical futures on their own terms. Outcomes delivered both in online formats and academic outputs, including a major Oxford University Press volume. Total turnover AU\$5 million; ARC contribution AU\$621,000.

QUEENSLAND CONSERVATORIUM GRIFFITH UNIVERSITY

2009 - 2012

Three-year term as Director of one of the most prestigious elements within Griffith University. Carried through major change agenda: curriculum review to align student experience more with industry expectations; major refurbishment of the building to turn it into a significant concert venue and diverse community space; and overhauled the interface between the Conservatorium, music industry, and diverse communities with activities including major festivals and conferences. Expanded turnover 2009 - 2012 from AU\$16 - \$20 million per annum.

WORLD MUSIC & DANCE CENTRE

1996 - 2006

Ten-year, 12-million euro project, based on extensive research into current practice and future models of diverse music education. Two dozen articles, reports and grant proposals leading to an international performing arts center for students from community music to tertiary level. Grants gained from several ministries and other public and private bodies in the Netherlands and Portugal. 6-million euro European funding secured June 2004 for project development in Rotterdam. Remaining 8 million euro from Ministry, municipality and partners. Opened by Queen Beatrix of The Netherlands in December 2006.

INTERCULTURAL CURRICULUM CONSERVATORIUM AMSTERDAM

1996 - 2000

Four-year action research project on HFL360,000 grant gained from the Ministry of Sciences, Education and Culture. Restructuring a teacher-training curriculum at tertiary level to meet the demands of changing societies: included developing new courses in music history, pedagogy, and 'total immersion' programs in The Gambia. Turnover HFL500,000 euro; 65% in grants.

CULTURAL DIVERSITY IN ARTS EDUCATION

1992 - 2000

Ongoing research, development and exchange of good practice between institutes and individuals involved in teaching world music leading to the development of concept, curriculum and actual realization of 14 world music schools in The Netherlands. Generated numerous performances, conference presentations, publications, consultancies, and evaluations. Funded by LOKV, Ministries, private foundations. Annual turnover rising from HFL 100,000 to 1.5 million; latter over 75% in grants.

WORLD MUSIC SCHOOL AMSTERDAM

1990 - 1997

Establishing an educational environment conducive to learning mostly oral traditions from twelve different cultures within a European style formal learning environment. Hiring and managing 23 teachers from 11 different cultures to develop pedagogical approaches fit for purpose and sensitive to context for 400 students, mostly children. Organizing two dozen concerts and presentations per year to ensure the initiative remained high profile in public awareness as a national example. Raising funds for instruments, in-service training, and performances. Turnover about HFL300,000 per annum.

GRANTS / FUNDING HIGHLIGHTS

- 2019 USD 400,000 from the Smithsonian Institution for programming the Smithsonian Year of Music, leading to 2,180 music events and daily highlights of music related digital object across cultures
- 2018 USD 290,000 from the New Orleans Jazz & Heritage Foundation for a book/five CDs celebrating black musicianship over the first 50 years of JazzFest, produced by Smithsonian Folkways.
- 2014 AUD 180,000 from the Australian Research Council for research project "Captive Audiences: Performing arts in Australian prisons" (part of a series of ARC grants totaling AUD1,400.000).
- 2013 AU 200,000 from various agencies for the realization of the festival "Encounters: India" and the 4th "World Forum on Music" of the International Music Council.
- 2009 AUD 621,000 from the Australian Research Council for the global research collaboration: "Sustainable futures for music cultures: Toward an ecological approach."
- 2008 AUD 5,000,000 from the Vice Chancellor of Griffith University for Music as a Strategic Area of Development.
- 2003 EUR 6,100,000 from the European Development Fund for the realization of the World Music & Dance Centre at Codarts, Rotterdam.
- 1998 HFL 200,000 from the EU/Socrates for research into cultural diversity in conservatoires across Europe, carried out in collaboration with the European Association of Conservatoires (AEC)
- 1996 HFL 360,000 from the Dutch Ministry of OCW for transforming the teacher training degree at the Conservatorium van Amsterdam over four years.
- 1990 HFL 200,000 from Dutch Ministry of OCW for developing the Amsterdam World Music School

AWARDS

- 2020 Proclaimed "2020 Indie Power Player" by leading music industry magazine *Billboard* for leading the transition of iconic record label Smithsonian Folkways.
- 2020 Grammy Awards (as a label): Best Historical Album (for *Pete Seeger: the Centennial Collection*) and Best Mexican Regional Album (for *Mariachi Los Camperos: De Ayer Para Siempre*). Total of 7 releases nominated for Grammys 2016-2020.
- 2018 Smithsonian Secretary's Research Award for intellectual contributions to cultural sustainability: *Sustainable Futures for Music Cultures: An Ecological Perspective* (Oxford University Press, 2016)
- 2014 Lifetime membership of national peak body Music Australia for "extraordinary contributions to the organisation" as Councilor, Founding Chair of the Research committee, and Board Chair.
- 2011 Vice Chancellor's Award for Research by a Team (Queensland Conservatorium Research Centre) led by Schippers. Griffith University, Brisbane.
- 2009 Pro-Vice Chancellor's award for Research Leadership. Griffith University, Brisbane
- 2006 National APRA/AMCOS Award for "greatest contribution to Australian musical life by an organisation" for the 2005 festival *Encounters: Meetings in Australian Music*.

OFFICES IN PROFESSIONAL BODIES (SELECTION)

- 2017 – present **International Council for Traditional Music**, Elected Chair, Study Group on Applied Ethnomusicology. Re-elected 2021. National representative The Netherlands.
- 2017 – 2020 **Society for Ethnomusicology**, Elected Member SEM Council.
- 2003 – 2013 **Music Council of Australia** Chair 2012/13; Deputy Chair 2007-2011; Foundation Chair Research Committee 2004-2007; Councillor (World Music) 2003-2013.
- 2007 - 2010 Sole member for music on **ARC Panel Arts & Humanities** in first national research assessment exercise ERA after key advisory functions with DEST 2007-2009.
- 2004 - 2009 **President Musicological Society of Australia** (2008-2009), Chair Queensland Chapter (2004-2007); co-convenor joint 2007 MSA/NZ Conference *Islands*.
- 2006 – 2016 Member of **International Advisory Board of the World Music & Dance Centre**, The Netherlands.
- 2005 – 2007 Invited member international AEC working group **Mundus Musicalis**: EU-funded project to compare tertiary music education across the world.
- 2005 - 2007 Invited member reference group on research quality and impact of the **Council for Humanities, Arts and Social Sciences** (CHASS).
- 2001 – 2005 **President of the Board of the World Music Centre Foundation** (supporting the establishment of urban WMC campus in the Netherlands).
- 2000 – 2003 Member Arts Education and Amateur Arts Commission of **Netherlands National Arts Council**, peak advisory body Dutch Government
- 1999 – 2003 President of the Board of the **Associação do Desenvolvimento de Centro do World Music** (aiming to establish a rural campus in Portugal).
- 1997 – 2003 Advisor to the **Prince Claus Fund** (for cultural and intellectual exchange with Africa, Asia and Latin America), The Hague, the Netherlands.
- 1996 – 2002 Chair (2000-2002) and member (1996-2000) of the Community Music Activities Commission of the **International Society for Music Education**.
- 2000 – 2001 Invited member and leader of one of three CONNECT research working groups of the **Association of European Conservatoires** (AEC).
- 1998 – 2006 Member International Advisory Board of the **International Centre for African Music and Dance** at the University of Legon, Accra, Ghana
- 1998 Member of specialist panel '**Occupation: Musician**', advising the Dutch Government on redefining professional music training.
- 1997 - 1999 Member of the '**Focus on Africa**' group of the International Society for Music Education (ISME).
- 1987 – 1997 Board member of the **International Society for Arts Research** Netherlands.

PUBLICATIONS

A. BOOKS (MONOGRAPHS, CO-AUTHORED AND EDITED VOLUMES)

Schippers, H. & Seeger, A. (eds.). (2022). *Music, Communities, and Sustainability: Developing Policies and Practices*. New York: Oxford University Press.

Schippers, H., Lin, W. Boyu, Z. (eds.). (2021). *Applied Ethnomusicology: Practices, Policies and Challenges*. Beijing: Central Conservatory of Music Press.

Schippers, H. and Place, J. (eds.). (2019). *The Social Power of Music* (126-page book with 4 CDs). Washington DC: Smithsonian Folkways Recordings.

Balfour, M., Bartleet, B., Davies, L., Rynne, J., and Schippers, H. (eds.). (2019). *Captive Audiences: Creative Approaches to Performing Arts in Prison*. London: Intellect.

Schippers, H., Grant, C. (eds.). (2016). *Sustainable Futures for Music Cultures: An Ecological Perspective*. New York: Oxford University Press.

Schippers, H. (2010). *Facing the Music: Shaping Music Education from a Global Perspective*. New York: Oxford University Press. (Mandarin translation published by Central Conservatory of Music Press, Beijing, 2022)

Lancaster, H., Kyte, S., Craik, J., and Schippers, H. (2010). *Places for Art: Exploring the Dynamics of Performance and Location*. Brisbane: Queensland Conservatorium Research Centre.

Bartleet, B., Dunbar-Hall, P., Letts, R. & Schippers, H. (2009). *Sound Links: Community Music in Australia*. Brisbane: Queensland Conservatorium Research Centre.

Schippers, H., Campbell, P.S. et al (eds.). (2005). *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*. Brisbane: Australian Academic Press.

Schippers, H., Plush, V. and Turner, A. (eds.). (2005), *Encounters: Meetings in Australian music: Essays, images, interviews*. Brisbane: Queensland Conservatorium Research Centre.

Schippers, H. (2004). *Harde Noten – Muziekeducatie in Wereldperspectief*. Utrecht: Cultuurnetwerk.nl.

Schippers, H. (1997). *One Monkey, No Show - Culturele Diversiteit in de Nederlandse Muziekeducatie*. (Cultural diversity in music education) [Book + video]. Utrecht: LOKV, Netherlands Institute for Arts Education.

Schippers, H. (1993). *Dundumba's in de Bachstraat – Wereldmuziek in de Muziekschool* (Dundumbas on Bach Street – World music in community music school environments). Utrecht: VKV.

Schippers, H. (ed.) (1992). *Teaching World Music: Education in Non-Western Musics in the West*. Utrecht: VKV.

Schippers, H. (1984). *Muziek uit India – Voor de luisteraar*. Amsterdam: Tritantri Vidyapeeth.

B. CHAPTERS (REFEREED) IN BOOKS

Schippers, H. (accepted 20/3/2023). Sharing songs, shaping community: Revitalizing time-honoured pedagogies at Ethno USA. In: S-J. Gibson & L. Higgins (eds.), *Ethno: Youth Music Gatherings, Pedagogy, Experience, and Impact*. London: Intellect Press.

Schippers, H. & Howell, G. (2023). "Things fall apart; the centre cannot hold": Impacts of human conflict on musispheres. In J.T. Titon and A.A. Allen (eds.), *Sounds, Musics, Ecologies*, pp. 258-277. New York: Oxford University Press.

Savage, P. E., Jacoby, N., Margulis, E. H., Daikoku, H., Anglada-Tort, M., Castelo-Branco, S. E.-S., Nweke, F. E., Fujii, S., Hegde, S., Chuan-Peng, H., Jabbour, J., Lew-Williams, C., Mangalagiu, D., McNamara, R., Müllensiefen, D., Opondo, P., Patel, A. D., & Schippers, H. (2023). Building sustainable global collaborative

- networks: Recommendations from music studies and the social sciences. In E. H. Margulis, D. Loughridge, & P. Loui (Eds.), *The science-music borderlands: Reckoning with the past, imagining the future*. Boston: MIT Press.
- Seeger, A. & Schippers, H. (2022). Introduction: Approaching music as Intangible Cultural Heritage. In: Schippers, H. & Seeger, A. (eds.), *Music, Communities, and Sustainability: Developing Policies and Practices*, pp. 1-12. New York: Oxford University Press.
- Schippers, H. (2021). Introduction: The vibrant and diverse practices of Applied Ethnomusicology. In Schippers, H., Lin, W, and Boyu, Z. (eds.), *Applied Ethnomusicology: Practices, Policies and Challenges*, pp. 7-12. Beijing: Central Conservatory Press.
- Schippers, H. (2021). The Meeting Room as Fieldwork Site: Toward an Ethnography of Power. In: Garcia Corona, L.F. & Wien, K, (eds.), *Voices of the Field: Pathways in Public Ethnomusicology*, pp. 33-45. New York: Oxford University Press.
- Balfour, M., Bartleet, B-L., Davey, L., Rynne, J. & Schippers, H. (2019). Introduction: Performing Arts in Prison: Creative Perspectives. In *Performing Arts in Prisons, Creative Perspectives*, pp. 1-20. London: Intellect.
- Featherstone, J. & Schippers, H. (2019). Unlocked: Poetry as a key to engaging inmates. In Balfour, M., Bartleet, B., Davies, L., Rynne, J., and Schippers, H. (eds). In *Performing Arts in Prison, Creative Perspectives*, pp. 223-231. London, UK: Intellect.
- Schippers, H. (2018). Music in China and Australia: Exploring a world of potential. In Brown, K. (ed): *Musicking the Soul*, pp. 46-54. Beijing, China: Central Conservatory of Music Press.
- Schippers, H. (2018). Community music: Contexts, dynamics and sustainability. In Bartleet, B.L. & Higgins, L. (eds), *Oxford Handbook of Community Music*, pp. 23-42. New York: Oxford University Press.
- Schippers, H., Draper, P. and Tomlinson, V. (2017). Two decades of artistic research: The antipodal experience. In: *Artistic Research in Music: Discipline and Resistance*, pp. 161-173. Leuven, Belgium: Leuven University Press.
- Schippers, H. (2016). Sound futures: Exploring the Ecology of Music Sustainability. In Schippers & Grant (eds.), *Sustainable Futures for Music Cultures: An Ecological Perspective*, pp. 1-18. New York: Oxford University Press.
- Schippers, H. (2016). Hindustani Music: Resilience and Flexibility in Recontextualizing an Ancient Tradition. In Schippers & Grant (eds.), *Sustainable Futures for Music Cultures: An Ecological Perspective*, pp. 77-110. New York: Oxford University Press.
- Schippers, H. & Grant, C. (2016). Approaching Music Cultures as Ecosystems: A Dynamic Model for Understanding and Supporting Sustainability. In Schippers & Grant (eds.), *Sustainable Futures for Music Cultures: An Ecological Perspective*, pp. 333-351. New York: Oxford University Press.
- Schippers, H. (2015). Applied ethnomusicology and intangible cultural heritage: Understanding 'ecosystems of music' as a tool for sustainability. In Pettan, S and Titon, J.T., (eds), *Oxford Handbook of Applied Ethnomusicology*, pp. 134-156. New York: Oxford University Press.
- Schippers, H. (2014). Ecology and music research in the twenty-first century: Facing the challenges of diversity and sustainability in a globalised world. In: *Sustainability in music and the performing arts: Heritage, performance and education*, pp 1-20. University Pendidikan Sultan Idris, Malaysia
- Schippers, H. (2014). Practitioners at the centre: Concepts, strategies, processes and products in contemporary music research. In Harrison, S. (ed.), *Research and Research Education in Music Performance and Pedagogy*, pp. 1-7. Dordrecht: Springer.

- Schippers, H. & Letts, R. (2013). Community music and sustainability worldwide: Ecosystems of engaged music making. In *Community Music Today*, pp. 284-298. Rowman & Littlefield Education.
- Schippers, H. & Campbell, P.S. (2012). Cultural diversity: Beyond songs from every land. In McPherson, G. and Welch, G. (eds), *Oxford Handbook of Music Education*, pp. 87-104. New York: Oxford University Press.
- Schippers, H. (2010). Three journeys, five recollections, seven voices: Operationalising sustainability in music. In Harrison, Mackinlay & Pettan (eds): *Historical and Emerging Approaches to Applied Ethnomusicology*, pp. 150-160. Newcastle: Cambridge Scholars Publishing.
- Schippers, H. & Cain, M. (2010). A Tale of Three Cities: Dreams and Realities of Cultural Diversity in Music Education. In Bartleet, B. & Ballantyne, J. (eds), *Navigating Music and Sound Education*, pp. 161-174. Newcastle: Cambridge Scholars Publishing.
- Schippers, H. (2009). From ca tru to the world: Understanding and facilitating musical sustainability. In Bartleet, B. and Ellis, C. (eds), *Musical Autoethnographies*, pp. 197-207. Brisbane: Australian Academic Press.
- Schippers, H. & Flenady, L. (2009). Beauty or brains: Negotiating the tensions between artistic practice and research in music. In Caduff, C., Siegenthaler, F., and Wälchli, T. (eds), *Art and Artistic Research – Zurich Yearbook of the Arts 2009*, pp. 80-87. Zurich: Verlag Scheidegger & Spies.
- Schippers, H. (2009). Attitudes, approaches, and actions: Learning and teaching the musics of minorities in Europe. In Saether, Hemetek & Clausen (eds.), *Music in Motion. Diversity and Dialogue in Europe*, pp. 287-296. Bielefeld: Transcript Verlag (with European Music Council).
- Campbell, P.S. and Schippers, H. (2005). Introduction: Local musics, global issues. In *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century* (pp. v-vii). Brisbane: Australian Academic Press.
- Schippers, H. (2005). Taking distance and getting up close: The seven-continuum transmission model. In *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*, pp. 29-34. Brisbane: Australian Academic Press.
- Schippers, H. (2004). Blame it on the Germans! - A cross-cultural invitation to revisit the foundations of training professional musicians. In Orlando Musumeci (ed.), *Preparing Musicians Making New Sounds Worlds*, pp. 199-208. Barcelona: ISME/ESMUC.
- Schippers, H. (2002). Research and case studies: Research on cultural diversity in institutions for professional music training. In M. Prchal & R. Shrewsbury (eds.), *Music Education in a Multi-cultural European Society*, pp. 63-103. Utrecht: Association of European Conservatoires.
- Schippers, H. (2001). Placing world music – Approaches to cultural diversity and systems of musical transmission. In M. Prchal & R. Shrewsbury (eds.), *Music education in a multi-cultural European society*, pp. 712. Utrecht: Association of European Conservatoires.
- Schippers, H. (1999). Kunst leert reizen. In: N. van der Geest (ed.), *Buitenbeeld – kunsteducatie en culturele diversiteit*, pp. 64-71. Utrecht: HKU.
- Schippers, H. (1999). The rationale and set-up of a Centre of Excellence in world music education. In: J.O. Traasdahl (ed.), *Music Education in a Multicultural Society*, pp. 138-149. Copenhagen: IMC/UNESCO.
- Schippers, H. (1997). Cultural diversity in music education. In S. Legène (ed.), *Intercultural Arts Education and Municipal Policy*, pp. 85-92. Amsterdam: Royal Tropical Institute.
- Schippers, H. (1996). Goodbye to GSP? An invitation to re-evaluate the role of the guru in contemporary transmission of Hindustani music. In: A. Parikh (ed.), *Indian Music and the West*, pp. 43-57. Mumbai: Sangeet Research Academy.

Schippers, H. (1995). Teaching world music in the Netherlands – from regional to global perspectives. In: A. Gutzwiller & M. Lieth-Philipp (eds.), *Teaching Musics of the World*, pp. 138-143. Philipp Verlag, Affalterbach, Germany.

Amstel, P. van & Schippers, H. (1995). World music and music education in the Netherlands. In: W. Van Zanten (ed.), *Oideion 2 – The Performing Arts Worldwide*, pp. 49-62. Leiden: CNWS.

Schippers, H. (1992). Towards a new perspective of world music in the West: Changing societies and music education, In: Huib Schippers (ed.), *Teaching World Music*, pp. 9-16. Utrecht: VKV.

Schippers, H. (1987). De weerklank van verre streken - Oosterse muziek in het Westen. In: S. Legène (ed.), *Van totem tot lifestyle - Europese cultuur in ontwikkeling*, pp. 216-223. Amsterdam: Royal Tropical Institute.

C. ARTICLES IN REFEREED JOURNALS

Schippers, H. (2016). Cities as cultural ecosystems: Researching and understanding music sustainability in urban settings. In: *Journal of Urban Culture Research*, Vol. 3, pp. 24-30.

Schippers, H. and Bendrups, D. (2015). Ethnomusicology, ecology and the sustainability of music cultures. In *the world of music* (new series), 4/1, pp. 9-20.

Boyu, Z., Hui, Y., & Schippers, H. (2015). The rise and implementation of intangible cultural heritage protection for music in China. In *the world of music* (new series), 4/1, pp. 45-60.

Schippers, H. & Bartleet, B. (2013). The nine domains of community music: Exploring the crossroads of formal and informal music education. In: *International Journal of Music Education*, Vol. 31/4, pp. 454-471.

Bartleet, B, Bennett, D., Bridgestock, R., Draper, P., Harrison, S. & Schippers, H. (2012). Preparing for portfolio careers in Australian music: Setting a research agenda. In: *Australian Journal of Music Education*, Vol. 2012/1, pp. 32-41.

Schippers, H. & Lancaster, H. (2011). Redefining Places for Art. In: *Journal of Urban Culture Research*, Vol. 3, pp. 24-30.

Schippers, H. (2010). Facing the music: Three personal experiences, five historical snapshots, seven conceptual shifts and twelve continua as an easy and accessible pathway to understand different approaches to cultural diversity in music education. In *The Finnish Journal for Music Education*, Vol. 13/1, pp. 39-44.

Schippers, H. (2007). The marriage of art and academia: Challenges and opportunities for music research in practice-based environments. In B. Bleij and M. Cobussen (eds.): *Dutch Journal for Music Theory*, Vol. 12/1, pp. 34-40.

Schippers, H. (2007). The guru recontextualised? Perspectives on learning North Indian classical music in shifting environments for professional training. In: *Asian Music Vol. 38/1*, pp. 123-138.

Schippers, Huib (2007). A synergy of contradictions: The genesis of a world music and dance centre. In: N. Kors (ed.), *Networks and Islands: World Music and Dance Education, Musike*, Vol. 3, pp. 11-24.

Schippers, H. (2006). Tradition, authenticity, and context: The case for a dynamic approach. In: *British Journal of Music Education*, Vol. 23/3, pp. 333-349.

Schippers, H. (2006). "As if a little bird is sitting on your finger...": Metaphor as a key instrument in teaching and learning music. *International Journal for Music Education*, Vol. 24/3, pp. 209-218.

Schippers, H. (2004). Musical Chairs, or the twelve-step disintegration of preconceptions about music making and learning. In D. Elliott (ed.), *Community Music International* [Electronic journal], New York: New York University.

Schippers, H. (2004). Formal music education – nineteenth or twenty-first century practice? In *Queensland Journal of Music Education*, 11(1), pp. 31-37.

Schippers, H. (2000). 'Designing the intercultural music education of the future: The development of a World Music Centre in Portugal'. *International Journal of Music Education*, Vol. 35, pp. 59-62.

Schippers, H. (1996). Towards a model for cultural diversity in music education. In: J. Dobbs & A. Kemp (eds.), *International Journal for Music Education*, Vol. 27, pp. 16-23.

Schippers, H. (1992). Ali Akbar Khan - Le maître du sarod Indien. In: L. Aubert (ed.), *Musiques Rituelles, Cahiers de Musiques Traditionnelles*, Vol. 5, pp. 257-276.

Schippers, H. (1988). L'art de l'imitation et l'imitation d'art. In: L. Aubert (ed.), *De Bouche a l'Oreille, Cahiers de Musiques Traditionnelles* Vol. 1, pp. 125-131.

D. PUBLICATIONS FOR GENERAL AUDIENCES (SELECTION)

Schippers, H. (2023, 6 March), The Heart of Antakya Must Be Saved: After immeasurable loss, the very soul of Hatay Province is in danger, in *Folklife Magazine*. Smithsonian Institution.

Schippers, H. (2017, 21 September). How can we support the world's rich musical diversity? In *World Economic Forum*. www.weforum.org.

Schippers, H. (2017, 3 May). Sound futures: Understanding musical ecosystems. In *Folklife Magazine*, Smithsonian Center for Folklife and Cultural Heritage. <http://folklife.si.edu/talkstory>.

Schippers, H. (2015, 18 March). 'Excellence in Research Australia' the right step but artistic research remains the poor cousin. *The Australian – Higher Education Supplement*, p. 23.

Schippers, H. (2013). Music as our GPS: Why we need to keep supporting music. *Music Forum* 20/1, p. 15.

Schippers, H. (2009). Ecologies of creative diversity. *Essentially Creative. Griffith Review*, no. 23, pp. 43-56. ABC Books.

Schippers, H. (2005, 25 May). Marriage arrangement works: The forced union of music and education appears to be staying in tune. *The Australian – Higher Education Supplement*, p. 37.

Schippers, H. (2004). Musical practice in slow-motion - Emerging directions for Australian research in music. *Sounds Australian*, 64, pp. 26-27.

Plus over 100 other public-facing articles in print and online, including various background articles and world music reviews for industry journal *Music Forum* (2004-2013); articles, reviews, and editorials in world music magazine *Wereldmuziek* (1989-1992); interviews and background articles in periodical *Muziek & Dans* (1987-1989); bi-monthly music columns in *Bres* (1986-1988); editorials and articles in *Indian Music Newsletter* (1982-1985); and over 50 concert/festival reviews, interviews and background articles on music in Dutch national newspaper *Het Parool* (1980-1990).

INVITED LECTURES AND KEYNOTES (SELECTION FROM PAST 12 YEARS)

Sound Futures: Why Some Music Practices Thrive, Many Struggle, and Others Disappear. UC Regents' Professor lecture for the University of California in Los Angeles, November 2023.

Music as Intangible Cultural Heritage. Invited keynote address for panel "Sustainability and Culture: Music, Media and Social History" at Hatay University, Turkey, November 2021.

Cultural ecosystems: A dynamic approach to sustaining India's rich cultural heritage. Invited keynote address for the Jaipur Virasat Foundation and the Jaipur Literature Festival, Jaipur, India, January 2018.

How do we keep music alive? Music sustainability, ecology, and Smithsonian Folkways Recordings. Invited lecture at the Intangible Cultural Heritage Research and Development Centre, Beijing, China, September 2017.

Facing the music: Dealing with diversity in conservatoire contexts. Invited keynote address for the Association of European Conservatoires, Tbilisi, Georgia, September 2017.

Music education and social inclusion. Invited keynote address at ICTM Music, Education and Social Inclusion conference. School of Oriental and African Studies, University of London, July 2017.

Applied ethnomusicology and sustaining intangible cultural heritage. Invited keynote address at conference Ecology and Music, University of Ljubljana, Slovenia, August 2015.

Ecology and music research in the twenty-first century. Invited keynote at conference Sustaining Heritage, Performance and Education, Universiti Pendidikan Sultan Idris, Perak, Malaysia, November 2014.

Sustaining raga: Understanding the ecosystem of Hindustani music. Part of plenary panel presentation on ARC Sustainable Futures project at ICTM World Conference, Shanghai, August 2013.

Facing the Music: Cultural diversity, musical ecosystems and the place of music education. Invited keynote at Research in Music Education Conference, Exeter, UK, April 2011.

FESTIVAL DIRECTION

Schippers, H., Reece, D., and Dowdy, E. (2019). *Smithsonian Year of Music.*

Pan-institutional project "365 Days of Music at the Smithsonian," showcasing the breadth and depth of the largely invisible musical treasures, research and events at the largest museum, education and research complex in the world. Highlights included daily digital objects of the day, symposiums, guided tours, residencies, and 2,180 musical events realized with a skeleton staff on a skeleton budget of USD 400,000.

Schippers, H. Ruiter, F. de, Bentley, D. & Fischer, S. (2013). *5th IMC World Forum on Music.*

Large event bringing together nine national and international music organisations, experimenting with innovative research and performance-based conference formats to present ideas and concepts, leading to the 'Brisbane Declaration', a global vision for music towards 2020.

Plush, V., Tomlinson, V. & Schippers, H. (2013). *Encounters: India.*

Major festival exploring the cultural relationship between Australia and India past, present, and future, bringing together research, education and community engagement, featuring over 100 scholars and performers in classical, fusion, pop, jazz and art music, drawing an audience in excess of 35,000.

Bentley, D, Jennings, G., Tomlinson, V. & Schippers, H. (2011). *Crossbows: A festival of small ensembles*. Seven-day festival with 70 performances over 7 stages celebrating the quality and diversity of small ensemble music in Australia and beyond, including western art, jazz, pop and world music.

Plush, V., Ng, N & Schippers, H. (2010). *Encounters: China*.

Major festival bringing together research, education and community engagement with performances and collaborations involving 60 performers in traditional Chinese music, western art music, and cross-overs. Funded by the Ministry of Foreign Affairs, National Arts Council, Arts Queensland and Chinese partners.

Duckworth, W., Farrell, N., Schippers, H., Tomlinson, V., and Draper, P. (2007). *iOrpheus, an 'iPod opera'*. Exploration of new, digitized, open-air performance formats for opera in the twenty-first century across five locations in Brisbane's South bank Parklands, 400 years after the premiere of Monteverdi's *L'Orfeo*.

Plush, V., Turner, A. & Schippers, H. (2005). *Encounters: Meetings in Australian music*

Exploring sensitive area of Australian art music and its use of Aboriginal music and concepts over two centuries. Two dozen rarely heard works retrieved, performed and critiqued. Strong Indigenous representation. Won prestigious APRA/AMCOS Award for most significant contribution to Australian music by an organization (QCRC) in 2006.

Romijn, O., Bor, J., Schippers, H. (1990). *Spiegels van het Oosten* (Mirrors of the Orient).

Festival highlighting the achievements of Westerners who immersed themselves in performing arts from Asia. Performances in three multicultural theatres in the Netherlands (Rasa, Soeterijn, de Evenaar). Funded by the Dutch Ministry of Culture and Amsterdam City Council.

PUBLIC PERFORMANCES ON SITAR (SELECTION)

2013	Festival <i>Encounters: India</i> , South Bank, Brisbane, Australia
2011	<i>Crossbows</i> Festival for small ensembles. QCGU, Brisbane, Australia
2009	World Music & Dance Centre, Rotterdam, the Netherlands
2007	<i>iOrpheus</i> , Suncorp Piazza, Brisbane, Australia
1996	National Centre for the Performing Arts, Mumbai, India
1995	Temple of Fine Arts, Kuala Lumpur, Malaysia
1993	Karnatak Sangh Hall, Bombay, India
1991	<i>Jazz in July</i> , Berlin, Germany
1991	<i>New Year's Concert</i> , Concertgebouw, Amsterdam
1990	Festival <i>Spiegels van het Oosten</i> , Royal Tropical Institute, Amsterdam
1989	UNESCO <i>Salon de Jeunesses Musicales</i> , Paris, France
1988	<i>Reiziger in Muziek</i> , VPRO National Television, The Netherlands
1986	Staatliche Museum, Berlin, Germany
1985	Theatre du Rond Point, Paris, France
1984	Huthseeing Visual Arts Centre, Ahmedabad, India
1983	<i>Summer Festival Series</i> , Jeunesses Musicales, Vence, France
1982	Festival <i>Miroirs de Orient</i> , Salle Patino, Geneva, Switzerland

COMMERCIAL RECORDINGS (PERFORMER)

Schippers, H. and Shrestha, D. (2007), *Mithas - Ragas for the afternoon and evening*. QCRC.

CD of classical ragas in Maihar style on sitar with tabla, well received by press and listeners.

COMMERCIAL RECORDINGS (EXECUTIVE PRODUCER - SELECTION)

Over 100 releases (2016-2021) instigated and/or supervised as Director/Curator of the non-profit label of the Smithsonian Institution, including:

Wu Fei & Abigail Washburn - Wu Fei & Abigail Washburn. Banjo and Ghuzang duets with vocals.

Smithsonian Folkways Recordings (2020)

Songs from the Bardo – Laurie Anderson, Tenzin Choegyal and Jesse Paris Smith.

Smithsonian Folkways Recordings SFW 40583. (2019)

Sound Portraits from Bulgaria – A Journey to a Vanished World – Various Artists.

Smithsonian Folkways Recordings SFW 40587. (2019)

Pete Seeger: The Smithsonian Folkways Collection. Box set of 9 CDs. Grammy Award.

Smithsonian Folkways Recordings SFW 40225. (2019)

Jazz Fest: The New Orleans Jazz & Heritage Festival. Box set of 5 CDs.

Smithsonian Folkways Recordings SFW 40250. (2019)

Songs of Our Native Daughters - Rhiannon Giddens, Amythyst Kiah, Leyla McCalla, Allison

Russell. Grammy nominee. Smithsonian Folkways Recordings (2019)

The Social Power of Music - Various Artists. Box set of 4 CDs.

Smithsonian Folkways Recordings SFW 40321. (2019)

Tú eres mi flor: Songs for Children en Español - Elizabeth Mitchell and Suni Paz.

Smithsonian Folkways Recordings (2018)

Mariachi Reyna de Los Angeles - Mariachi Reyna de Los Angeles.

Smithsonian Folkways Recordings (2018)

Cruzando Borders - Los Texmaniacs. Grammy Nominee.

Smithsonian Folkways Recordings (2018)

The Invisible Comes to Us - Anna & Elizabeth.

Smithsonian Folkways Recordings (2018)

Hot Jazz, Cool Blues & Hard-Hitting Songs - Barbara Dane.

Smithsonian Folkways Recordings (2018)

Black Cowboys - Dom Flemons. Grammy Nominee.

Smithsonian Folkways Recordings (2018)

Classic Delta and Deep South Blues from Smithsonian Folkways - Various Artists.

Smithsonian Folkways Recordings (2018)

Lead Belly, Baby! - Dan Zanes and Friends.

Smithsonian Folkways Recordings (2017)

Letters from Iraq: Oud and String Quintet - Rahim Alhaj.

Smithsonian Folkways Recordings (2017)

Roll Columbia: Woody Guthrie's 26 Northwest Songs - Various Artists

Smithsonian Folkways Recordings (2017)

COURSES DESIGNED & TAUGHT

Intercultural Music Education (from 1996). Several courses on music transmission across cultures, breaking with preconceptions, and challenging key western constructs, based on *Facing the Music*. Also presented as plenaries and keynotes at RIME (UK), ISME (Amsterdam), & CDIME (Singapore)

Artistic Practice and Research Design (from 2004). Graduate Colloquium bringing together Masters and Doctoral Students to refine methodologies for rigorous practice-based and qualitative research. Also presented as lectures at the University of Cambridge and University of Leiden.

Exploring Music (from 2010). Team-taught introduction to music as a human activity, encompassing western art, jazz, pop, electronic and world music. Included lectures on Music at the Royal Courts, Music and Protest, Music from India. Turned into online resource for Alexander Street Press (2021).

My Life as a Musician (from 2013). Team-taught strand through entire undergraduate conservatorium curriculum to prepare young musicians for all aspects of being a music professional. Included lectures on finding money for music projects and avoiding/dealing with playing-related injuries.

Sound Futures: Approaching Music Sustainability through Cultural Ecosystems (from 2016). Courses and lectures advocating new approaches to diversity and sustainability based on *Sustainable Futures for Music Cultures* (2016) and *Music, Communities, Sustainability* (2022). (Fall semester UCLA, 2022)

The Meeting Room as Fieldwork Site: Toward an Ethnography of Power (Fall semester UCLA, 2022). Lecture expanded into a graduate course on applying ethnographic skills to conceiving and realizing projects outside of academia. Also used extensively in mentoring and in Chapter for OUP volume.

HIGHER RESEARCH DEGREE SUPERVISION

Catherine Milliken (PhD). Co-supervisor. Graduated January 2023
Gillian Howell. (PhD). Principal co-supervisor. Graduated July 2018
Diana Tolmie (PhD). Principal co-supervisor. Graduated July 2017
Shari Lindblom (PhD). Principal supervisor. Graduated April 2017
Margaret Schindler (DMA). Principal supervisor. Graduated December 2016
Jennifer Walden (PhD). Principal supervisor. Graduated July 2016
Jocelyn Wolfe (PhD). Principal co-supervisor. Graduated May 2014
Jeongha Kim (PhD). Principal supervisor (08-09). Graduated December 2013
Kirsty Guster (PhD). Principal supervisor (06-07). Graduated December 2013
Ron Morris (PhD). Principal supervisor (08-09). Graduated December 2013
Catherine Grant (PhD). Principal supervisor. Graduated December 2012
Wang Wu-Yan (DMA) Principal co-supervisor. Graduated December 2011
Melissa Cain (PhD). Principal supervisor. Graduated December 2011
Andrew Blackburn (DMA). Principal supervisor. Graduated December 2011
Colin Webber (DMA). Principal co-supervisor. Graduated December 2011
Stephen Savage (PhD by publication). Graduated December 2010
David Carter (PhD). Associate Supervisor. Graduated December 2009
Jodie Taylor (PhD). Associate supervisor. Graduated December 2008

Sandra Kirkwood (MPhil). Principal supervisor. Graduated December 2009

Carmen Powell (MMus). Associate supervisor. Graduated March 2006
Anna Colville (MMus). Associate supervisor. Graduated March 2006
Tim Munroe (MMus). Associate supervisor. Graduated March 2005
Cory Hills (MMus Studies). Associate supervisor. Graduated March 2005