

APATA PODCAST TRANSCRIPT

Title: Paul Young – Head of Music, [South West Music Regional Conservatorium](#)

Host: Yolande Smith, APATA – [Australian Performing Arts Teachers Association](#)

15 YOLANDE for APATA

00:01:17.130 --> 00:01:18.040

Hello everybody,

16

00:01:18.180 --> 00:01:22.480

and welcome to the Australian Performing Arts Teachers Association [APATA] podcast.

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00:01:22.980 --> 00:01:25.600

And thank you for joining us and listening in.

18

00:01:26.580 --> 00:01:30.400

It is my great pleasure today to sit down and have a conversation with

19

00:01:30.670 --> 00:01:31.560

Paul Young.

20

00:01:32.030 --> 00:01:36.760

Paul is the Head of Music based at Deniliquin for the Southwest

21

00:01:36.810 --> 00:01:40.280

Music Regional Conservatorium Program,

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00:01:40.280 --> 00:01:42.000

and has been in the role for six months.

23

00:01:42.740 --> 00:01:46.800

The Southwest Music Regional Conservatorium drives emotional and social

24

00:01:46.800 --> 00:01:49.760

wellbeing by connecting individuals and communities.

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00:01:50.310 --> 00:01:55.080

They provide music education through individual tuition, classroom lessons,

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00:01:55.640 --> 00:01:57.240

workshops and masterclasses,

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00:01:58.020 --> 00:02:01.720

and a very engaging music program throughout their entire community.

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00:02:02.580 --> 00:02:07.440

The philosophy of Southwest Music Regional Conservatorium is all about inspiring

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00:02:07.460 --> 00:02:09.400

and enriching lives through music.

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00:02:09.900 --> 00:02:13.080

We hope you enjoy this great conversation with Paul Young.

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00:02:17.210 --> 00:02:19.760

Hello, Paul. Thank you so much for joining us.

32 PAUL

00:02:20.060 --> 00:02:22.640

Oh, thanks very much for having me. It's great to be here.

33 YOLANDE

00:02:23.030 --> 00:02:25.080

It's a little chilly where you are this morning.

34 PAUL

00:02:26.220 --> 00:02:29.640

Yes, it's absolutely freezing here. Um,

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00:02:30.020 --> 00:02:32.160

it has been for the last couple of weeks,

36

00:02:32.620 --> 00:02:37.130

so hopefully that improves in the next 24 hours

37

00:02:37.510 --> 00:02:38.343

or so.

38 YOLANDE

00:02:39.320 --> 00:02:43.090

That cold snap, I think has got us all to our, uh,

39

00:02:43.090 --> 00:02:44.210

on our toes pretty quickly.

40 PAUL

00:02:44.960 --> 00:02:49.370

Yeah, yeah. It's, it's difficult to get used to. I mean,

41

00:02:49.370 --> 00:02:52.370

there's a couple of times I've had to play things for students or whatever,

42

00:02:52.470 --> 00:02:57.010

and I realise my fingers aren't moving properly and it's pretty cold.

43

00:02:57.590 --> 00:03:02.080

Finger warm up. Yeah. So let's start with your,

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00:03:02.620 --> 00:03:07.600

journey Paul. You are based in music and,

45

00:03:07.600 --> 00:03:10.440

and you've done so much in music.

46

00:03:11.140 --> 00:03:14.000

And from what I have learned about you,

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00:03:14.130 --> 00:03:18.480

piano is at the heart of probably one of the instruments that you do or where

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00:03:18.480 --> 00:03:22.200

you started, and you've gone through some musical theatre and,

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00:03:22.220 --> 00:03:25.320

and now into education. So when,

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00:03:25.470 --> 00:03:27.760

when did music start for you in your life?

51 PAUL

00:03:28.800 --> 00:03:33.380

Uh, so I began piano lessons when I was three, so quite young.

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00:03:33.600 --> 00:03:36.340

We had a piano in the family home,

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00:03:37.160 --> 00:03:39.340

and apparently when I was very tiny,

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00:03:39.340 --> 00:03:41.460

instead of going out to the backyard to play,

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00:03:41.680 --> 00:03:46.230

I'd just sit at the piano and muck around.

56

00:03:46.290 --> 00:03:48.070

And so my parents thought, you know what?

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00:03:48.090 --> 00:03:52.150

We should probably get him some lessons. And then it just went from there.

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00:03:52.690 --> 00:03:57.190

And I realised very early on that was what I wanted to do as a career,

59

00:03:57.290 --> 00:03:59.230

to play and

60

00:03:59.250 --> 00:04:02.510

to play in ensembles and to be a musician.

61

00:04:02.890 --> 00:04:06.440

And so my career sort of, I guess,

62

00:04:06.440 --> 00:04:09.760

really started from that point.

63 YOLANDE

00:04:11.120 --> 00:04:14.180

Was there, because you had a piano at home, was there,

64

00:04:14.360 --> 00:04:18.980

music in your family or where did the, or

65

00:04:19.610 --> 00:04:23.780

were your parents into music? How did that piano come to be in the lounge?

66 PAUL

00:04:24.570 --> 00:04:29.260

Yeah, so, my grandparents, it was my grandparents' piano.

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00:04:29.260 --> 00:04:33.580

My father is musical and

68

00:04:33.580 --> 00:04:37.180

my grandfather was very musical as well. But piano,

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00:04:38.500 --> 00:04:42.000

not so much. I think piano just quickly. Yeah.

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00:04:42.060 --> 00:04:45.040

So they were like trumpet and things like that.

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00:04:45.180 --> 00:04:48.960

And piano just quickly became my thing. And yeah,

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00:04:49.000 --> 00:04:52.720

I found a really fantastic teacher and I

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00:04:52.880 --> 00:04:55.280

I was really lucky that I,

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00:04:55.600 --> 00:05:00.200

I did Suzuki method as my sort of learning method at the start. And,

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00:05:00.580 --> 00:05:02.280

you know, the great thing about Suzuki method,

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00:05:02.280 --> 00:05:06.280

there's lots of performance opportunities. They quickly teach you to,

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00:05:06.980 --> 00:05:08.840

you know, perform without music and things.

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00:05:08.860 --> 00:05:13.400

And I found I loved performing and being up on stage and

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00:05:13.730 --> 00:05:16.280

being able to play and

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00:05:16.620 --> 00:05:21.410

to a certain extent, control the way the audience felt.

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00:05:21.530 --> 00:05:24.830

I think that that gave me a real sense of wonder,

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00:05:25.490 --> 00:05:26.830

and it just went from there.

83 YOLANDE

00:05:28.520 --> 00:05:33.120

I also read that you were an accompanist for state and national band

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00:05:33.270 --> 00:05:37.720

championships, and looking at the program, I thought two things,

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00:05:38.070 --> 00:05:42.600

massive program and absolutely amazing. And the second thought was, ooh,

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00:05:42.600 --> 00:05:45.920

well that must have been a lot of pressure when you're going through all that

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00:05:45.920 --> 00:05:48.920

different repertoire and what the schools are doing and a

88

00:05:48.940 --> 00:05:51.680

really amazing program. Tell us a little bit about that one.

89 PAUL

00:05:52.860 --> 00:05:56.240

So I actually grew up banding.

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00:05:56.360 --> 00:06:00.480

I learned and I played in all my school bands. I was in the,

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00:06:00.580 --> 00:06:04.640

and I used to play in bands for the state and national championship.

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00:06:04.640 --> 00:06:07.160

So I was in the banding community playing, you know,

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00:06:07.360 --> 00:06:10.800

trombone and euphonium and tuba and whatever else.

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00:06:11.620 --> 00:06:13.920

And the organisers

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00:06:14.310 --> 00:06:17.120

they got my number from someone else,

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00:06:17.140 --> 00:06:19.200

or they knew me from the community or whatever.

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00:06:19.620 --> 00:06:24.080

And so I started with the New South Wales state band championships.

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00:06:25.140 --> 00:06:27.160

And yeah, the first time I did it,

99

00:06:27.160 --> 00:06:32.000

it was terrifying because they give the students your number.

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00:06:32.020 --> 00:06:35.040

So there is opportunity to rehearse, you know,

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00:06:35.150 --> 00:06:39.800

with the contestants before they perform. But then,

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00:06:39.940 --> 00:06:40.340

you know,

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00:06:40.340 --> 00:06:44.640

for students and contestants coming from all other parts of New South Wales,

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00:06:45.060 --> 00:06:48.120

it was a bit like, here's the music, let's go!

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00:06:48.980 --> 00:06:52.360

And some of the music they played was intense.

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00:06:53.140 --> 00:06:57.520

so the first time I did it was absolutely terrifying.

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00:06:58.060 --> 00:07:01.520

But at the same time it was a wonderful experience and, you know I

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00:07:01.620 --> 00:07:06.280

got to see so many brilliant musicians, some of them who are

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00:07:07.060 --> 00:07:10.920

one of the best at what they do in the world at the moment.

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00:07:11.840 --> 00:07:16.690

I mean, I remember one, one young student I played for,

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00:07:17.070 --> 00:07:21.970

um, Jonathan Ramsey, and he was a brilliant euphonium player.

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00:07:22.270 --> 00:07:25.930

And I immediately at the piano, I was like, okay, he's gonna go places.

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00:07:26.480 --> 00:07:30.570

Then he decided to switch over to trombone and he just won the principal

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00:07:30.690 --> 00:07:35.450
trombone position for Berlin Philharmonic. So, I mean,

115
00:07:35.710 --> 00:07:37.210
you know, it's

116
00:07:37.210 --> 00:07:41.330
seeing people in that early stage of their development and then looking at what

117
00:07:41.330 --> 00:07:43.130
they end up doing. It's amazing.

118 YOLANDE
00:07:44.000 --> 00:07:46.810
Yeah, amazing Jamie. So is it common,

119
00:07:46.870 --> 00:07:50.530
'cause you've just mentioned a few instruments there that, that you play.

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00:07:50.540 --> 00:07:54.130
We've started with the piano. How many instruments do you actually play?

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00:07:55.230 --> 00:07:59.410
Um, I play brass, tune percussion. And when I say play,

122
00:07:59.570 --> 00:08:03.170
I mean I can get by in a band or something like that,

123
00:08:03.310 --> 00:08:07.370
but by no means professionally. Um, brass, tune percussion,

124
00:08:08.270 --> 00:08:12.120
piano, vocals, recorder.

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00:08:13.750 --> 00:08:17.720
Yeah. Bits of everything. And I mean,

126
00:08:17.780 --> 00:08:22.360
I'm lucky in that if I have to learn enough of an instrument to teach a beginner

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00:08:22.660 --> 00:08:23.300

or something like that

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00:08:23.300 --> 00:08:28.140

it only takes me a couple of weeks to get to where I need to be to give

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00:08:28.140 --> 00:08:31.420

someone, you know, six months or a year of lessons.

130 YOLANDE

00:08:31.420 --> 00:08:32.253

Oh wow.

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00:08:33.360 --> 00:08:34.193

So

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00:08:34.560 --> 00:08:37.140

Is that, is that common? Do you find that that's common?

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00:08:37.140 --> 00:08:40.100

Like the student you just spoke about and then they switched instruments?

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00:08:40.200 --> 00:08:43.260

Is is that common within music and,

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00:08:43.280 --> 00:08:47.780

people branching out and falling in love or working with other instruments?

136 PAUL

00:08:48.760 --> 00:08:53.700

Uh, not really. Not really. So I, I'm a bit of an enigma in that sense.

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00:08:54.140 --> 00:08:58.560

I mean, you know, the other great pianists that I know and, you know,

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00:08:58.560 --> 00:09:01.040

have studied with and worked with and things like that,

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00:09:01.390 --> 00:09:04.800

they're pianists and that's their thing, you know,

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00:09:04.820 --> 00:09:06.880

if you ask them to play a trombone or a

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00:09:08.650 --> 00:09:12.250

whatever else that, like, their interest is purely in piano.

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00:09:12.430 --> 00:09:16.890

And I think I, I was lucky that my interest was in piano,

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00:09:17.110 --> 00:09:22.020

but also in music in general. And, you know, I tried to do as much,

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00:09:23.340 --> 00:09:27.240

as much varied.

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00:09:27.360 --> 00:09:31.160

I tried to have as a varied musical experience as I could,

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00:09:32.480 --> 00:09:35.940

um, which meant playing in bands, which meant, you know,

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00:09:36.180 --> 00:09:40.940

becoming musical director for churches and learning the pipe organ and,

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00:09:41.360 --> 00:09:44.260

you know, harpsichord and everything like that.

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00:09:44.260 --> 00:09:49.180

Because I just wanted to have the experience across all of the genres

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00:09:49.960 --> 00:09:53.900

which definitely made me a better educator, I think.

151 YOLANDE

00:09:54.370 --> 00:09:56.740

Yeah, I was just about to say that would

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00:09:56.800 --> 00:10:00.740

really help numerous students with an understanding of

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00:10:00.740 --> 00:10:04.060

what they're playing and the instrument in which they're developing on. And,

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00:10:04.360 --> 00:10:09.020

and it broadens that body of work as an educator

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00:10:09.080 --> 00:10:11.820

to assist that student in the progression.

156 PAUL

00:10:12.370 --> 00:10:16.060

Yeah, absolutely. And, you know, playing in ensembles as well,

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00:10:16.890 --> 00:10:21.150

you get to see both sides of it when you are part of a ensemble,

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00:10:21.290 --> 00:10:22.910

you know, watching the conductor work,

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00:10:23.630 --> 00:10:25.710

interacting with other members of the band or whatever.

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00:10:25.850 --> 00:10:30.630

And then when you are conducting, you know, or musical directing,

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00:10:30.650 --> 00:10:32.310

you get to see it from the front

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00:10:32.530 --> 00:10:36.150

but you understand the perspective of the people in the ensemble,

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00:10:36.170 --> 00:10:38.030

so it makes it easier to work with them.

164 YOLANDE

00:10:39.210 --> 00:10:42.430

Oh, wonderful. You come to us today

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00:10:42.450 --> 00:10:44.950
as Head of Music and you've been Head of Music

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00:10:44.950 --> 00:10:48.510
with the Conservatory for six months, so congratulations on your appointment.

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00:10:49.170 --> 00:10:53.350
And you come to us today from Southwest Music Regional Conservatorium in the

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00:10:53.350 --> 00:10:57.110
beautiful town of Deniliquin a beautiful, beautiful spot.

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00:10:57.490 --> 00:11:02.310
And my understanding is, you transitioned from Sydney

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00:11:02.310 --> 00:11:05.030
across to this really wonderful regional conservatorium.

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00:11:05.180 --> 00:11:09.310
Talk to us a little bit about the appeal of moving to a regional centre

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00:11:09.310 --> 00:11:13.550
and what drew you to this really amazing

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00:11:13.700 --> 00:11:14.870
educational facility.

174 PAUL

00:11:16.340 --> 00:11:20.320
Um, I think what originally drew me,

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00:11:20.400 --> 00:11:23.880
I got a sudden dose of idealism and

176

00:11:25.400 --> 00:11:26.920
I thought to myself, you know what,

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00:11:27.100 --> 00:11:31.280
I'm going to go and experience the country life and

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00:11:31.310 --> 00:11:36.000

give the students access to some really great music education and sort of see

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00:11:36.000 --> 00:11:40.920

where it goes from there. And then the CEO at the time, her vision,

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00:11:42.060 --> 00:11:45.400

aligned very much with

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00:11:46.110 --> 00:11:50.000

what I wanted to do in building a program and

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00:11:50.000 --> 00:11:54.160

engaging with the community and things like that.

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00:11:54.180 --> 00:11:58.120

'Cause the program I wanted to build was like an all-encompassing,

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00:11:58.120 --> 00:12:01.600

community plus council, plus students, plus schools,

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00:12:01.910 --> 00:12:06.520

plus outside teachers and everything. And I was assured that,

186

00:12:07.020 --> 00:12:10.710

I'd be able to do that here. And so here I am.

187 YOLANDE

00:12:11.230 --> 00:12:13.070

And that drew you! Well, you're certainly

188

00:12:13.070 --> 00:12:16.390

in a beautiful spot in the world and I think you'd be well and truly settled in

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00:12:16.410 --> 00:12:21.070

now. It's really interesting,

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00:12:21.730 --> 00:12:25.750

how often we think we need to go to

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00:12:25.750 --> 00:12:30.150

metropolitan areas, but there's so many amazing regional

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00:12:30.290 --> 00:12:34.590

places where we can learn and develop and study.

193

00:12:35.130 --> 00:12:38.550

So you talked about your programming. I've been very interested

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00:12:38.550 --> 00:12:41.630

with Southwest Music. What does a

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00:12:41.630 --> 00:12:43.630

week look like for you?

196 PAUL

00:12:45.300 --> 00:12:48.560

Uh, so for me personally

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00:12:49.000 --> 00:12:54.000

I go out to a few schools in the region and run ensemble

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00:12:54.040 --> 00:12:57.200

programs and private lessons.

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00:12:57.460 --> 00:13:02.360

And then I do some private teaching and run ensembles here at the Southwest

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00:13:02.360 --> 00:13:05.120

Music building in Deniliquin.

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00:13:05.480 --> 00:13:09.960

Organise events and

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00:13:09.980 --> 00:13:12.840

create new programs for us to implement in the future.

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00:13:13.420 --> 00:13:17.760

And then liaise with the other management staff to put everything into action

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00:13:18.830 --> 00:13:19.663

essentially.

205 YOLANDE

00:13:20.340 --> 00:13:25.000

You know, we follow and watch what,

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00:13:25.180 --> 00:13:27.800

our community does all the time. And,

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00:13:28.140 --> 00:13:32.480

and one of the things I absolutely love about the Conservatorium is your

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00:13:32.480 --> 00:13:37.280

connection that takes the learnings and the teachings working with students

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00:13:37.420 --> 00:13:40.000

out into the community.

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00:13:40.140 --> 00:13:42.520

You might be playing down at the local community hub,

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00:13:42.620 --> 00:13:46.800

you might be at the local festival, you initiate your own programs.

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00:13:47.190 --> 00:13:50.680

It's really quite substantial and there seems to be this really beautiful

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00:13:50.680 --> 00:13:55.520

balance between the theory and learning, as well as performing. And

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00:13:55.600 --> 00:13:58.440

I think that's very unique in what you do in your community.

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00:13:58.470 --> 00:13:59.600

Tell us a little bit about that.

216 PAUL

00:14:00.840 --> 00:14:04.570

Well, I mean, my view is, what's the point of

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00:14:05.940 --> 00:14:06.520

you know,

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00:14:06.520 --> 00:14:11.440

learning an instrument and practicing and becoming good and becoming performance

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00:14:11.440 --> 00:14:16.200

worthy at your instrument and then not performing.

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00:14:16.300 --> 00:14:19.880

And to get out into the community and,

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00:14:19.880 --> 00:14:21.360

especially for some of the,

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00:14:21.360 --> 00:14:25.640

there are some really talented kids in Deniliquin and their surrounding suburbs and,

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00:14:25.900 --> 00:14:29.800

the ability to be able to show the community as a whole,

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00:14:29.810 --> 00:14:33.800

their hard work, the results of their hard work,

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00:14:33.800 --> 00:14:36.960

and the fact that they've done all this practice and they have reached this

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00:14:37.120 --> 00:14:42.120

standard and they can get up on stage and perform at community events and

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00:14:42.440 --> 00:14:44.680

functions and,

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00:14:44.680 --> 00:14:49.640

council led things and business awards and whatever else the case may be.

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00:14:50.300 --> 00:14:53.830

And it's a fantastic

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00:14:53.830 --> 00:14:58.190

opportunity for these kids who might otherwise not have it.

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00:14:59.410 --> 00:15:04.030

I mean, if they're, if we weren't organising

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00:15:04.170 --> 00:15:08.950

in in-house concerts and performances at assemblies, at schools and,

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00:15:09.290 --> 00:15:10.123

you know,

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00:15:10.350 --> 00:15:14.150

directly liaising with community members to get our kids out there to perform,

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00:15:14.700 --> 00:15:17.630

they wouldn't be performing. And

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00:15:17.630 --> 00:15:22.110

that to me that's... performing is an integral part of music.

237 YOLANDE

00:15:22.910 --> 00:15:26.260

Absolutely. We're, we're surrounded by it, which is,

238

00:15:26.310 --> 00:15:30.340

which is absolutely wonderful. And your community is very receptive.

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00:15:30.460 --> 00:15:34.980

I see your students do just about everything. So

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00:15:36.190 --> 00:15:38.780

engagement is just wonderful. And

241 PAUL

00:15:39.770 --> 00:15:44.020

Yeah, the community's very supportive.

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00:15:44.250 --> 00:15:49.060

I've had community, community members tell me, oh, when

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00:15:49.400 --> 00:15:51.780

you have a modern, like a rock concert or something.

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00:15:51.780 --> 00:15:53.140

We don't particularly like the music,

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00:15:53.240 --> 00:15:57.740

but we'll always be there to support Southwest and the students and watch their

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00:15:58.060 --> 00:16:01.300

performances and things. So yeah, I mean, it's,

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00:16:01.300 --> 00:16:04.900

fantastic to have that support from the community and know that

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00:16:06.080 --> 00:16:10.880

really no matter what genre of whatever we put on,

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00:16:10.880 --> 00:16:12.120

you know, they're gonna be there for us.

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00:16:12.120 --> 00:16:17.050

They're going to show up and support us and support the kids and help out

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00:16:17.550 --> 00:16:19.890

as much as they can. And, you know,

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00:16:20.350 --> 00:16:24.910

that's one thing that's really fantastic about the Regional

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00:16:26.110 --> 00:16:30.270

Conservatorium in general, but especially Deniliquin, just

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00:16:30.290 --> 00:16:32.670

how supportive the community as a whole is.

255 YOLANDE

00:16:33.300 --> 00:16:35.910

Yeah, it's definitely

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00:16:35.910 --> 00:16:39.790

demonstrated through the amazing showcases and everything that you are.

257

00:16:39.810 --> 00:16:44.750

And, and I just know how hard the team must work because that is

258

00:16:44.770 --> 00:16:48.590

lots of commitment from everybody. And

259

00:16:48.590 --> 00:16:53.310

it starts in January and it goes to December, and it's really good to,

260

00:16:53.650 --> 00:16:56.590

to watch this openness.

261

00:16:56.590 --> 00:17:01.110

The other thing I loved about your program is bringing in

262

00:17:01.410 --> 00:17:02.870

not just educators,

263

00:17:02.970 --> 00:17:07.550

but also industry experience and understanding,

264

00:17:07.550 --> 00:17:10.870

that connection and that transition between, you know,

265

00:17:11.010 --> 00:17:15.950

our education component and then moving into, I suppose, real world application.

266

00:17:16.010 --> 00:17:20.390

And, and some of the, the guest speakers that you have through, or,

267

00:17:21.200 --> 00:17:25.510

guest residents that you have through are from the real world.

268

00:17:25.650 --> 00:17:30.390

And I, I love that bit about your program. What was your drive and,

269

00:17:30.530 --> 00:17:31.870

and hope to achieve there?

270 PAUL

00:17:33.270 --> 00:17:38.160

Well, I am a realist in life in general. And,

271

00:17:38.380 --> 00:17:39.240

you know, the one,

272

00:17:39.240 --> 00:17:43.760

one of the things being in a regional area is that students don't have access

273

00:17:43.760 --> 00:17:45.720

to, so for example, in Sydney,

274

00:17:46.220 --> 00:17:49.960

you could turn a corner and run into a Doctor of Music or a professional

275

00:17:50.280 --> 00:17:54.320

musician, or a professional sound engineer, or something like that. I mean,

276

00:17:54.350 --> 00:17:59.200

working in schools, even the music tutors, they're all, you know,

277

00:17:59.250 --> 00:18:03.920

incredible musicians and educators and

278

00:18:04.080 --> 00:18:08.560

students don't have access to that as much in regional areas.

279

00:18:08.900 --> 00:18:10.920

And as a result of that,

280

00:18:11.550 --> 00:18:15.910

they at times develop an unrealistic

281

00:18:17.220 --> 00:18:21.840

idea of what professional life is like.

282

00:18:22.020 --> 00:18:25.680

Thinking that it's just something, you know, you leave school,

283

00:18:25.820 --> 00:18:26.960

you go off to uni,

284

00:18:26.960 --> 00:18:31.000

suddenly you're a professional musician and everything's okay,

285

00:18:31.000 --> 00:18:34.640

without realising the work it takes, the competition that's out there,

286

00:18:34.740 --> 00:18:39.520

the networking that needs to be done, the skills that you need

287

00:18:39.580 --> 00:18:40.320

so I mean,

288

00:18:40.320 --> 00:18:44.640

we've had students who have wanted to go out and be professional

289

00:18:45.120 --> 00:18:45.820

musicians,

290

00:18:45.820 --> 00:18:50.520

not realising that you've gotta be able to read music or things like that,

291

00:18:50.580 --> 00:18:53.120

you know, and so getting these people in,

292

00:18:53.120 --> 00:18:57.720

getting people in from the real world as it were,

293

00:18:58.540 --> 00:18:59.480

it's a,

294

00:18:59.480 --> 00:19:03.840

it's a good chance for not only the students to see how they work,

295

00:19:04.500 --> 00:19:08.280

but to ask them questions about what it's like,

296

00:19:08.310 --> 00:19:13.120

what exactly do I have to do? Not a general list,

297

00:19:13.460 --> 00:19:16.800

oh, I'm just gonna go to uni and perform.

298

00:19:16.990 --> 00:19:19.720

Exactly what is needed to get from say,

299

00:19:19.790 --> 00:19:24.680

high school to uni to professional musician where you are working enough

300

00:19:24.740 --> 00:19:29.030

to make a living as a musician? The,

301

00:19:29.050 --> 00:19:33.960

the more we can teach, I think it is part of our,

302

00:19:34.530 --> 00:19:39.320

wider philosophy is that all the programs here are

303

00:19:39.320 --> 00:19:43.070

trying to give the students

304

00:19:43.130 --> 00:19:45.230

the skills to be able to 'Do by Themselves',

305

00:19:46.470 --> 00:19:49.890

to be able to critically analyse their own performance,

306

00:19:50.270 --> 00:19:53.210

to be able to solve problems on their own,

307

00:19:53.210 --> 00:19:57.130

with us as sort of guides to get them there, essentially.

308 YOLANDE

00:19:57.840 --> 00:20:02.530

Wonderful. You talk about those,

309

00:20:02.990 --> 00:20:07.250

that guide and, and negotiating that career and

310

00:20:07.360 --> 00:20:11.410

exactly that, earning a living. And,

311

00:20:11.710 --> 00:20:14.970

and our business is a little bit different in the fact that, um, for,

312

00:20:15.110 --> 00:20:18.530

for many of us before like a permanent appointment may happen,

313

00:20:18.950 --> 00:20:23.130

we are really stimulating and, and, um, driving our own body of,

314

00:20:23.230 --> 00:20:26.850

of work and building our networks, um, across a range of areas.

315

00:20:26.990 --> 00:20:30.220

And when I, when I look at the conservatorium

316

00:20:30.920 --> 00:20:34.780

and where you are with your teaching team, what are the,

317

00:20:34.800 --> 00:20:39.620

the leading values and practices that are a must-have

318

00:20:39.920 --> 00:20:41.860

for every day that you

319

00:20:42.130 --> 00:20:44.620

keep your program moving forward and that understanding?

320 PAUL

00:20:45.920 --> 00:20:47.200

So I think the,

321

00:20:47.380 --> 00:20:52.320

the main one is that the goal is to make the students as self-sufficient as

322

00:20:52.560 --> 00:20:57.520

possible, as quick as possible. That's, that's the main goal. So,

323

00:20:57.550 --> 00:21:01.240

concept-based learning where, if they get stuck

324

00:21:01.240 --> 00:21:05.690

they can go through steps and solve problems themselves.

325

00:21:05.970 --> 00:21:10.010

From beginners, right all the way up to advanced level.

326

00:21:10.550 --> 00:21:14.330

But for the community as whole

327

00:21:14.560 --> 00:21:19.370

just to get as many students as possible involved in some sort of music

328

00:21:19.370 --> 00:21:22.010

program. You know, whether that be private lessons,

329

00:21:22.040 --> 00:21:26.130

whether that be street percussion classes in schools,

330

00:21:26.130 --> 00:21:30.570

whether that be, vocal ensemble, blues club, rock band,

331

00:21:30.920 --> 00:21:35.850

jazz, improvisation, ensembles. And what we're finding now,

332

00:21:36.190 --> 00:21:38.330

so I've been here six months, but as we,

333

00:21:39.110 --> 00:21:42.170

as we are sort of implementing this new direction,

334

00:21:42.270 --> 00:21:47.050

the kids are starting to come to us and say things like, oh,

335

00:21:47.070 --> 00:21:51.210

hey, I've got a couple of friends at school and we want to,

336

00:21:51.210 --> 00:21:54.730

start a jazz band. Can you just tutor us on a one night a week?

337

00:21:55.030 --> 00:21:59.410

And so that's how the improvisational ensemble got started. We didn't start that.

338

00:21:59.710 --> 00:22:03.730

The students at the local high school

339

00:22:03.790 --> 00:22:07.010

got together and were like, we want to do this, can you help us out?

340

00:22:07.910 --> 00:22:10.810

And suddenly we have improvisation ensemble, you know,

341

00:22:10.910 --> 00:22:15.770

so fostering a love of music in the students that they want to

342

00:22:15.770 --> 00:22:18.330

be part of stuff that they want to

343

00:22:18.390 --> 00:22:22.770

do things themselves and practice by themselves. And, you know, things like our,

344

00:22:22.950 --> 00:22:27.560

our rock band, they're fantastic players,

345

00:22:27.780 --> 00:22:31.000

all of them individually, but also very musically driven.

346

00:22:31.300 --> 00:22:35.720

So they'll chat amongst themselves in WhatsApp or whatever it is these days

347

00:22:36.260 --> 00:22:37.093

and organise,

348

00:22:39.080 --> 00:22:42.800

extra rehearsals on the weekend and, you know,

349

00:22:43.160 --> 00:22:47.440

organise times to be at gigs and pack up and all that kind of stuff.

350

00:22:47.500 --> 00:22:50.560

And they're, they're all doing it by themselves. And so,

351

00:22:50.580 --> 00:22:55.240

we become, as far as all that goes, we become more facilitators

352

00:22:55.980 --> 00:23:00.840

for that kind of thing to happen, and then along the way,

353

00:23:01.360 --> 00:23:05.760

teaching them the skills that they need to make it happen at a

354

00:23:06.360 --> 00:23:08.900

higher level.

355 YOLANDE

00:23:10.580 --> 00:23:13.350

It's just great to hear that students are

356

00:23:13.470 --> 00:23:16.190

thinking that way, and activating their own programming

357

00:23:16.210 --> 00:23:18.430

and reaching out for help to move to the next step.

358

00:23:18.570 --> 00:23:21.630

And it's one of those things, isn't it, that, music's your passion,

359

00:23:21.730 --> 00:23:24.430

but it's quite a business in the background when you look at your booking,

360

00:23:25.050 --> 00:23:28.790

how am I gonna play well.

361

00:23:28.790 --> 00:23:32.950

And then there's just this whole next layer of

362

00:23:32.950 --> 00:23:37.310

that side of it. And, and I think that's really important to,

363

00:23:37.330 --> 00:23:42.030

to keep them moving forward. So I wanted to ask,

364

00:23:42.050 --> 00:23:44.790

because you're based in, in the regions. What

365

00:23:45.270 --> 00:23:49.200

what is the benefit that you see from Sydney now in Deniliquin,

366

00:23:50.060 --> 00:23:53.800

the benefit of regional

367

00:23:54.230 --> 00:23:58.360

education and developing our skills in whatever art form that might be?

368

00:23:58.360 --> 00:24:00.680

What are some benefits that you've discovered in your journey?

369 PAUL

00:24:02.570 --> 00:24:07.070

Um, I think one of the main benefits, and this might be

370

00:24:09.100 --> 00:24:13.340

a little surprising to some people, is the lack of competition as,

371

00:24:13.480 --> 00:24:17.820

as far as the students go. So for example, in Sydney, you know, if you,

372

00:24:18.330 --> 00:24:22.260

even in a school, if you want to perform an event at an event, you know,

373

00:24:22.260 --> 00:24:26.500

there's a whole bunch of ensembles that are also vying for that position.

374

00:24:26.570 --> 00:24:29.780

There's a whole lot of other things to consider,

375

00:24:29.780 --> 00:24:33.140

like guest speakers and assembly times and this and that and the other,

376

00:24:33.600 --> 00:24:38.300

whereas here, if the kids, if the students want to perform anywhere,

377

00:24:38.360 --> 00:24:41.660

they have their set concerts throughout the year

378

00:24:41.660 --> 00:24:42.980

that they can perform at.

379

00:24:43.080 --> 00:24:47.420

But then I can also send them out to any number of community events to perform.

380

00:24:48.120 --> 00:24:48.640

you know,

381

00:24:48.640 --> 00:24:51.660

we can just set up on the front steps and do an impromptu rock concert.

382

00:24:52.140 --> 00:24:57.020

I mean there's plenty of opportunity

383

00:24:57.020 --> 00:24:59.820

because it's small, and that's the same in all of the arts.

384

00:24:59.820 --> 00:25:03.580

There's plenty of opportunity because it's a smaller community,

385

00:25:04.680 --> 00:25:09.100

to get your work out there, to get it seen by the public

386

00:25:10.120 --> 00:25:10.800

too

387

00:25:10.800 --> 00:25:15.760

and we're close enough to major centres like Melbourne or something like that,

388

00:25:15.790 --> 00:25:20.600

that, we can get people up if need be to judge things or,

389

00:25:21.140 --> 00:25:23.840

run a masterclass or whatever the case may be.

390

00:25:24.380 --> 00:25:27.960

So I think that that's the biggest benefit.

391

00:25:28.580 --> 00:25:29.600

and you know,

392

00:25:29.860 --> 00:25:34.180

the other benefits are there's not as much,

393

00:25:34.800 --> 00:25:35.980

the kids here,

394

00:25:35.980 --> 00:25:39.140

they still have jobs and school and everything like that,

395

00:25:39.720 --> 00:25:42.780

but it seems to be, at least from what I've gathered,

396

00:25:42.780 --> 00:25:46.620

it seems to be very different to Sydney where, you know,

397

00:25:46.700 --> 00:25:48.180

a student will come in and say, oh,

398

00:25:48.180 --> 00:25:51.500

I haven't practiced all week cause I've been busy and you know,

399

00:25:51.500 --> 00:25:55.900

that's actually true cuz they've had swimming and karate and dance and this and

400

00:25:55.900 --> 00:25:59.180

that and this and that and this and that. And whereas here, you know,

401

00:25:59.180 --> 00:26:02.780

kids generally they have work, they have school,

402

00:26:03.320 --> 00:26:06.900

but then they generally pick one or two activities that they're really

403

00:26:06.900 --> 00:26:10.220

passionate about and stick with them. So it might be, you know,

404

00:26:10.230 --> 00:26:14.100

music and art or it might be, you know, we've got one kid, um,

405

00:26:14.570 --> 00:26:19.540

it's like karate and music. But it,

406

00:26:19.540 --> 00:26:23.660

it gives them that time to be able to practice and to focus and to build their

407

00:26:23.660 --> 00:26:26.020

skills, which is fantastic.

408 YOLANDE

00:26:27.630 --> 00:26:30.040

What do you think the biggest challenge is for them?

409 PAUL

00:26:32.020 --> 00:26:36.940

The lack of access to the general

410

00:26:38.420 --> 00:26:43.140

professional world of music, or the arts

411

00:26:43.340 --> 00:26:47.760

or whatever the case may be. So, whilst,

412

00:26:48.220 --> 00:26:53.210

whilst they can go out and gig with each other and things like that,

413

00:26:53.480 --> 00:26:58.250

there's not that opportunity for them to just go out and regularly play

414

00:26:58.250 --> 00:27:03.210

with really professional, amazing musicians all the time. Because,

415

00:27:03.670 --> 00:27:08.290

in a population of 7,000 people as opposed to

416

00:27:08.290 --> 00:27:10.250

Sydney or Melbourne or wherever, there's just,

417

00:27:10.250 --> 00:27:14.930

not those people around every corner.

418

00:27:15.270 --> 00:27:19.090

And so for a lot of workshops and things like that,

419

00:27:19.090 --> 00:27:19.923

we have to bring,

420

00:27:20.790 --> 00:27:25.210

we have to bring people in to deliver those and to,

421

00:27:25.710 --> 00:27:30.290

work with the kids and let them know what life is like. And,

422

00:27:30.510 --> 00:27:34.570

we try and we try and send them off to as many of the

423

00:27:34.840 --> 00:27:39.730

state wind ensemble or, state music camp or,

424

00:27:39.790 --> 00:27:44.570

if other bigger regional cons are running

425

00:27:44.630 --> 00:27:49.210

HSC programs or things like that. But

426

00:27:49.350 --> 00:27:53.290

for students it's, it is a lack of access to

427

00:27:54.270 --> 00:27:59.200

just the same sort of everywhere professionalism

428

00:27:59.460 --> 00:28:03.240

that's in like Sydney or Melbourne. But for the con itself,

429

00:28:03.340 --> 00:28:07.640

the biggest challenge is that everything's interconnected. You know, it's not,

430

00:28:07.640 --> 00:28:12.200

it's not like a Sydney or Melbourne where one thing can be run totally

431

00:28:12.200 --> 00:28:14.400

independent of something else

432

00:28:14.400 --> 00:28:19.120

or something else or something else, you know, with funding and

433

00:28:19.900 --> 00:28:24.480

everything that we need to do as far as the business goes,

434

00:28:24.830 --> 00:28:29.120

plus trying to, give the kids the best musical education possible.

435

00:28:29.750 --> 00:28:33.920

It's all like, it's a giant puzzle that we have to solve.

436

00:28:34.220 --> 00:28:38.120

So for example, in Sydney,

437

00:28:38.460 --> 00:28:43.290

in a school or something like that, if you you want to run an ensemble,

438

00:28:43.510 --> 00:28:47.170

you run that ensemble & that's got nothing to do with anything else.

439

00:28:47.440 --> 00:28:51.850

Like that's the ensemble end of story. Regional Conservatorium,

440

00:28:51.880 --> 00:28:53.650

it's not quite that simple.

441 YOLANDE

00:28:53.890 --> 00:28:57.610

What brings you the greatest joy as an educator and Head of Department for the

442

00:28:57.610 --> 00:28:58.443

Conservatorium?

443

00:28:59.480 --> 00:29:02.820

Sseeing kids get up and just do

444

00:29:04.460 --> 00:29:08.920

the mother of all amazing performances just out of nowhere. Or,

445

00:29:09.540 --> 00:29:10.200

you know, hearing,

446

00:29:10.200 --> 00:29:14.520

kids that you've heard in passing in lessons and you're like, oh,

447

00:29:14.540 --> 00:29:17.880

you know, they're okay. And then they get up on stage and just

448

00:29:19.490 --> 00:29:23.780

blow it away and you know,

449

00:29:24.250 --> 00:29:29.010

nothing gives you a greater feeling of, "Yes, this is working!"

450

00:29:29.080 --> 00:29:33.410

This idea we're trying to implement is working!" And you know,

451

00:29:33.410 --> 00:29:37.850

when they get up on stage and they look happy and they're just rocking out

452

00:29:38.090 --> 00:29:41.480

together, what more do you want really?

453 YOLANDE

00:29:41.700 --> 00:29:44.560

It is, it is a joy to watch that flourish, isn't it?

454 PAUL

00:29:44.670 --> 00:29:45.600

Yeah, absolutely.

455 YOLANDE

00:29:46.140 --> 00:29:50.840

But also to watch that beam within themselves and that comfort zone grow

456

00:29:51.410 --> 00:29:55.880

where yeah, they just step out and, and the stage is theirs, right?

457 PAUL

00:29:55.880 --> 00:29:56.713

Absolutely.

458 YOLANDE

00:29:57.190 --> 00:30:00.040

It's, it's that confidence as, as well

459

00:30:00.340 --> 00:30:04.760

as they trust in themselves and what they know and what they do and how they go

460

00:30:04.760 --> 00:30:05.593

about it.

461 PAUL

00:30:05.830 --> 00:30:09.960

Yeah, absolutely. And you know, just watching their

462

00:30:11.630 --> 00:30:15.950

metaphoric eyes widen as they experience things like, you know, with the,

463

00:30:15.950 --> 00:30:16.783

with the rock band,

464

00:30:16.850 --> 00:30:21.430

we went down to an abandoned building down the street, you know,

465

00:30:21.430 --> 00:30:24.710

covered in graffiti and took a whole lot of promo shots and everything. And then,

466

00:30:25.050 --> 00:30:27.550

seeing how they turn out

467

00:30:27.690 --> 00:30:31.030

for gigs they've got coming up

468

00:30:31.630 --> 00:30:35.550

watching their excitement when they get told they've been picked to play

469

00:30:35.550 --> 00:30:40.230

at one of the huge events the Denny Ute Muster here,

470

00:30:40.250 --> 00:30:41.110

and things like that,

471

00:30:41.220 --> 00:30:45.950

that they've seen that they're actually really invested in what they're doing,

472

00:30:47.020 --> 00:30:47.460

you know,

473

00:30:47.460 --> 00:30:52.080

and are absolutely willing to just give it everything they've got and,

474

00:30:52.780 --> 00:30:54.560

and then get up on stage and deliver.

475

00:30:54.910 --> 00:30:58.120

Like that whole process is just amazing to watch.

476 YOLANDE

00:30:58.740 --> 00:31:02.240

Oh, it is, it is. And it's so rewarding, I think, as an educator to,

477

00:31:02.580 --> 00:31:07.280

to watch that growth and, and that self realization and in all of them, um,

478

00:31:07.350 --> 00:31:09.240

yeah, it's really wonderful as a group,

479

00:31:09.240 --> 00:31:13.200

whether they come together or as a individual artist to go, I'm here,

480

00:31:13.380 --> 00:31:16.480

I'm by myself, there's nowhere to hide, but I'm here. That's right.

481

00:31:16.540 --> 00:31:18.160

so

482 PAUL

00:31:18.870 --> 00:31:22.360

Like, that doesn't even apply just to the advanced students. I mean,

483

00:31:22.600 --> 00:31:26.640

watching the beginner students sit down and not being able to sit on the chair

484

00:31:26.640 --> 00:31:30.760

without their feet wiggling to get up, you know, tiny,

485

00:31:30.830 --> 00:31:33.440

tiny little four and five year old

486

00:31:33.580 --> 00:31:38.520

and they get up on stage and play their little 16 bar or eight bar thing and

487

00:31:38.520 --> 00:31:42.000

you know, they jump off the piano absolutely beaming, you know,

488

00:31:42.000 --> 00:31:45.680

that they've got up and done this wonderful job and you just know that if that

489

00:31:46.000 --> 00:31:49.800

continues by the time they're in high school or you know,

490

00:31:49.860 --> 00:31:53.400

end of high school or whatever, they're gonna be fantastic musicians.

491

00:31:54.160 --> 00:31:58.460

Cuz you know, they have no qualms just waltzing up on stage and yeah,

492

00:32:00.410 --> 00:32:05.140

belting twinkle little star, you know, with absolute joy. So,

493

00:32:05.880 --> 00:32:08.340

you know, that's fantastic to watch. And yeah,

494

00:32:08.360 --> 00:32:11.940

of course the musicality is not gonna be there and

495

00:32:11.960 --> 00:32:15.220

the same level of tech technical proficiency is not gonna be there,

496

00:32:15.480 --> 00:32:19.980

but that doesn't make it any less joyous for them or the audience or

497

00:32:21.500 --> 00:32:22.720

the community as a whole.

498 YOLANDE

00:32:25.500 --> 00:32:28.600

Coming from you know, a regional perspective,

499

00:32:29.030 --> 00:32:33.200

what do we really need to focus on to continue to grow

500

00:32:34.400 --> 00:32:37.760

regional performing arts or music education?

501 PAUL

00:32:39.640 --> 00:32:41.170

Well, I think we need,

502

00:32:41.270 --> 00:32:45.090

we need to be given the tools to do that.

503

00:32:46.190 --> 00:32:50.210

So, in Deniliquin for example, it's,

504

00:32:50.240 --> 00:32:54.570

it's a perfect storm of issues, I guess

505

00:32:54.840 --> 00:32:58.450

that dictate what we do. And, you know, there,

506

00:32:58.690 --> 00:33:02.770

there shouldn't be external forces dictating what we do. So for example,

507

00:33:02.870 --> 00:33:03.703

in Deniliquin,

508

00:33:04.180 --> 00:33:09.090

there is really no housing available to rent or anything like

509

00:33:09.090 --> 00:33:12.730

that. So, you know, if you are trying to attract staff to the area,

510

00:33:13.160 --> 00:33:17.090

there's nowhere for them to live. So that's the first thing,

511

00:33:17.590 --> 00:33:22.170

And then we, we get a lot of our funding from the Department of Education,

512

00:33:22.220 --> 00:33:25.880

which is fantastic. Um, and you know,

513

00:33:25.880 --> 00:33:29.040

it works with all the regional Conservatorium networks.

514

00:33:29.040 --> 00:33:32.280

It works in a tier system.

515

00:33:32.380 --> 00:33:36.880

and it's based on equivalent teaching hours and KPIs and things like that.

516

00:33:37.420 --> 00:33:40.480

So whilst we're delivering these programs,

517

00:33:41.210 --> 00:33:45.320

we're also having to keep one eye on, are we gonna meet our hours?

518

00:33:45.780 --> 00:33:50.520

Are we delivering the KPIs and things like that. And, you know,

519

00:33:50.620 --> 00:33:54.040

it, it would be, this is just my personal opinion, but it,

520

00:33:54.040 --> 00:33:55.720

it would be good if we could

521

00:33:57.620 --> 00:34:02.550

somehow just do our thing and not have to worry about all these other

522

00:34:03.600 --> 00:34:06.180
things as well, if that makes sense.

523 YOLANDE
00:34:07.020 --> 00:34:09.780
I definitely appreciate that, you know, curriculum and,

524
00:34:10.080 --> 00:34:12.940
and hitting those eyes and t's are really important,

525
00:34:13.080 --> 00:34:18.020
but sometimes do we lose sight of the music or whatever the

526
00:34:18.020 --> 00:34:21.380
art form is and how that needs to grow and

527 PAUL
00:34:21.440 --> 00:34:23.780
and flourish for our community and our students?

528
00:34:24.250 --> 00:34:28.140
Yeah, absolutely. And I mean even even with me, when I was offered the job,

529
00:34:28.200 --> 00:34:32.480
the first thing I did was go online and see what the real estate, you know,

530
00:34:32.480 --> 00:34:37.280
real estate.com, see if there was places to rent. And I, I was lucky in,

531
00:34:37.620 --> 00:34:42.280
that there's an apartment upstairs that the business owns for the,

532
00:34:42.900 --> 00:34:45.760
you know, head of music or whoever. So I was able to stay there,

533
00:34:46.180 --> 00:34:49.980
but if that wasn't the case, I wouldn't have moved here. I mean,

534
00:34:50.000 --> 00:34:54.620
you know, and that, that, that was my number one, number one concern.

535

00:34:54.800 --> 00:34:59.500

And you know cuz we've wanted to expand

536

00:34:59.800 --> 00:35:00.140

you know,

537

00:35:00.140 --> 00:35:03.660

wanted to get into other schools and expand across the region and we have

538

00:35:03.980 --> 00:35:07.380

advertised for new staff and things like that,

539

00:35:07.600 --> 00:35:09.900

but it's incredibly difficult for people,

540

00:35:09.950 --> 00:35:14.940

especially if you've got a family to move somewhere where there's no housing or

541

00:35:16.170 --> 00:35:18.650

anything like that. So it's, you know, it's been very,

542

00:35:18.650 --> 00:35:22.060

very difficult to find new staff

543

00:35:22.330 --> 00:35:25.300

because there's just like, there's not that infrastructure

544

00:35:27.100 --> 00:35:32.030

sort of set up that it makes it an easy decision in any way.

545 YOLANDE

00:35:32.780 --> 00:35:36.030

Well, I'm, I'm really glad that you raised this, Paul, because

546

00:35:36.380 --> 00:35:39.720

it's definitely a concern for us as well. So, you know,

547

00:35:39.720 --> 00:35:43.520

you hear lots of different industry and lots of different business talking about

548

00:35:43.660 --> 00:35:47.000

the challenges that they are having in front of them at the moment across,

549

00:35:47.420 --> 00:35:51.840

as you said, shortage in housing and, and the flexibility to move,

550

00:35:52.300 --> 00:35:55.920

shortage in, in skill. And if they can find the skill, they can't find,

551

00:35:56.220 --> 00:35:56.800

552

00:35:56.800 --> 00:35:59.680

residence for themselves or their families in order to move to that regional

553

00:35:59.680 --> 00:36:03.120

area. And we're seeing this across the, the country and, um,

554

00:36:03.210 --> 00:36:06.280

we're hearing some really loud voices from big industry,

555

00:36:06.300 --> 00:36:09.640

but we haven't really had that conversation for ourselves. And,

556

00:36:09.640 --> 00:36:13.400

and we are all going through exactly the same process. It's, it's kind of, yeah.

557

00:36:13.590 --> 00:36:18.240

Universal at the moment and, and it's definitely an area where,

558

00:36:18.620 --> 00:36:22.200

we are restricted because of that, like many other businesses.

559

00:36:22.260 --> 00:36:25.840

and whether that be skill shortage or the flexibility to move and,

560

00:36:26.100 --> 00:36:30.040

and at heart quite often our industry needs that flexibility because of contract

561

00:36:30.040 --> 00:36:30.873

work that we're doing.

562

00:36:31.140 --> 00:36:35.160

And that's for both the professional performer as well as, education.

563

00:36:35.620 --> 00:36:36.920

And it's having quite a,

564

00:36:36.970 --> 00:36:40.200

quite an effect across the country in a number of different areas.

565

00:36:40.260 --> 00:36:44.650

And I'm not sure if anyone has quite the answers for that yet.

566

00:36:44.770 --> 00:36:47.850

I know councils everywhere are looking at the same as well because there's,

567

00:36:47.850 --> 00:36:49.770

loss of vacancy and,

568

00:36:49.770 --> 00:36:53.250

and I think we need to be a bigger voice on that for

569

00:36:53.430 --> 00:36:55.090

our industry a across the board.

570 PAUL

00:36:55.840 --> 00:36:58.370

Yeah, absolutely. I mean, I think especially,

571

00:36:58.980 --> 00:37:03.570

especially in the arts and especially in regional centres, I think,

572

00:37:04.110 --> 00:37:08.610

you know, it would be great if the government or whoever could offer some real

573

00:37:08.820 --> 00:37:12.150
incentives for people to move

574
00:37:12.220 --> 00:37:17.110
even if they came to the regional centres and did a year or two

575
00:37:17.110 --> 00:37:18.790
years and then,

576
00:37:19.010 --> 00:37:23.950
got to move to the top of the list for other jobs after that or whatever the

577
00:37:23.950 --> 00:37:27.230
case may be. You know, we could do that. I mean,

578
00:37:27.230 --> 00:37:32.230
we could run programs based on people coming here for a year

579
00:37:32.330 --> 00:37:33.830
and then going, moving on,

580
00:37:33.830 --> 00:37:37.550
and then we get the next person coming here for a year or whatever the case may

581
00:37:37.550 --> 00:37:39.470
be. But at the moment there's just,

582
00:37:39.500 --> 00:37:44.460
there's no incentive for people to

583
00:37:45.210 --> 00:37:49.820
move to regional areas to teach,

584 YOLADE
00:37:50.480 --> 00:37:53.820
And it's interesting because our lives, have,

585
00:37:53.820 --> 00:37:55.820
have changed so much with the whole

586

00:37:55.820 --> 00:37:57.820

covid that we all went through and

587

00:37:57.840 --> 00:38:02.460

and dramatic change for many of us across numerous areas of, you know,

588

00:38:02.460 --> 00:38:05.820

industries, wherever you come from. But we're also seeing this

589

00:38:05.830 --> 00:38:08.380

drive where people are

590

00:38:08.380 --> 00:38:12.700

there's the intra intrastate where they are moving from city to city

591

00:38:13.600 --> 00:38:14.540

um, you know,

592

00:38:14.860 --> 00:38:18.220

probably Queensland and South Australia are big examples of that at the moment

593

00:38:18.240 --> 00:38:21.060

coming out of New South Wales. And

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00:38:21.060 --> 00:38:22.860

housing's having a very big impact on that,

595

00:38:22.930 --> 00:38:26.460

whether that be affordability or availability.

596

00:38:26.810 --> 00:38:31.660

also seeing people that are really wanting to return home with

597

00:38:31.660 --> 00:38:35.240

their skills and what they do and work in regional areas and

598

00:38:35.240 --> 00:38:38.040

they just can't do it. And, and a lot of people

599

00:38:38.040 --> 00:38:41.240

when they reach that point of

600

00:38:41.240 --> 00:38:42.320

wanting to move into the region,

601

00:38:42.330 --> 00:38:45.720

we've got the technology and everything in place that we can

602

00:38:46.020 --> 00:38:47.360

do these things. But again,

603

00:38:47.500 --> 00:38:51.160

it comes back to those affordability and those availability and,

604

00:38:51.260 --> 00:38:55.400

and we need to be a big part of that conversation for wherever we might be.

605 PAUL

00:38:56.360 --> 00:38:58.370

Yeah, and I mean

606

00:38:58.600 --> 00:39:03.370

what people don't think about is that regional New

607

00:39:03.370 --> 00:39:07.570

South Wales is a huge part of New South Wales.

608

00:39:08.570 --> 00:39:12.970

I mean, people think very sort of Sydney centric or,

609

00:39:13.350 --> 00:39:16.610

you know, really large cities centric,

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00:39:16.910 --> 00:39:21.720

but the actual regions as it were, of New South

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00:39:21.720 --> 00:39:26.370

Wales cover most of New South Wales, and so,

612

00:39:27.310 --> 00:39:31.770

get getting people, because you never know

613

00:39:33.290 --> 00:39:35.340

amongst the students or the community,

614

00:39:35.360 --> 00:39:39.260

you never know what's out there unless you are out there trying to find it as

615

00:39:39.260 --> 00:39:41.420

far as talent or, you know,

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00:39:41.440 --> 00:39:45.380

the next James Morrison could be down the street or the next,

617

00:39:46.010 --> 00:39:50.060

whoever, might be world class musician,

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00:39:50.060 --> 00:39:54.620

might just be hanging out at home practicing in their garage because there's no

619

00:39:54.620 --> 00:39:58.300

opportunity for them to learn or,

620

00:39:58.300 --> 00:40:03.220

associate with like-minded industry people or professionals or

621

00:40:03.420 --> 00:40:07.420

whatever the case may be. The next Picasso might be, you know? And so,

622

00:40:08.200 --> 00:40:09.020

and,

623 YOLANDE

00:40:09.020 --> 00:40:12.140

And, and I think the, I think the point is there that they are, I mean,

624

00:40:12.160 --> 00:40:14.020

one of the things and it's, um,

625

00:40:14.450 --> 00:40:17.180

it's just something I enjoy doing and whether that be a,

626

00:40:17.640 --> 00:40:22.620

an educator or whether that be someone who is working within theatre or music

627

00:40:22.720 --> 00:40:24.260

or whatever those things are, and,

628

00:40:24.520 --> 00:40:27.660

and they might become well known or they might be, um,

629

00:40:27.880 --> 00:40:30.820

really known as the lead for their particular area.

630

00:40:31.000 --> 00:40:35.100

One of the very first things I like to do when I'm learning about that person is

631

00:40:35.100 --> 00:40:38.780

see where home was for them, where they started from.

632

00:40:39.040 --> 00:40:43.420

It is quite amazing when you map it across this country that,

633

00:40:44.050 --> 00:40:48.820

the talent that comes from the region and then they've moved

634

00:40:48.820 --> 00:40:53.260

maybe into a city and then quite often later in life,

635

00:40:53.320 --> 00:40:54.700

or especially in creation,

636

00:40:54.770 --> 00:40:59.740

they'll always quite often go home or to a region area to create and produce or

637

00:40:59.740 --> 00:41:03.100

work through whatever body of work that they're on. And it is,

638

00:41:03.320 --> 00:41:06.260

it is substantial. Um, yeah,

639 PAUL

00:41:06.470 --> 00:41:07.303

Absolutely.

640 YOLANDE

00:41:07.370 --> 00:41:12.140

Just had the talent that comes from, from regional and even remote,

641

00:41:12.680 --> 00:41:16.630

um, areas. I was speaking to a really fabulous,

642

00:41:16.780 --> 00:41:19.670

teacher a couple of weeks ago and,

643

00:41:19.690 --> 00:41:22.030

she ended up going to Western Australia into WAPA

644

00:41:22.440 --> 00:41:24.510

She's been international and dance,

645

00:41:24.890 --> 00:41:28.310

and she's returned home to her remote community and

646

00:41:28.330 --> 00:41:31.630

really working on arts in regional remote areas.

647

00:41:32.130 --> 00:41:36.360

And she's had an amazing career and then taken it back home.

648

00:41:36.980 --> 00:41:40.160

And, um, but that's where she started and again,

649

00:41:40.160 --> 00:41:44.680

talked about how lucky she was to have this really great regional access.

650

00:41:44.860 --> 00:41:49.120

but it's substantial the talent that comes from region and pursue careers or

651

00:41:49.120 --> 00:41:52.240

pursue education.

652

00:41:52.320 --> 00:41:55.240

I think sometimes we forget that, we think that they've come from capital

653

00:41:55.410 --> 00:41:58.560

areas and, and it's not where we start as children and it's not where we,

654

00:41:58.580 --> 00:42:00.840

we start to grow and fall in love with our art form.

655 PAUL

00:42:01.580 --> 00:42:03.320

That's right. And I mean, you know,

656

00:42:03.340 --> 00:42:07.920

my my argument with that is why should the regions rely on

657

00:42:08.610 --> 00:42:10.960

these people who have, you know,

658

00:42:10.960 --> 00:42:15.760

obviously incredible talent and then moved to the city or

659

00:42:16.040 --> 00:42:17.960

overseas or whatever and then returned home. Like,

660

00:42:18.260 --> 00:42:21.440

why should the regions rely on this? Well,

661

00:42:21.440 --> 00:42:24.860

people have returned home in order to have, you know,

662

00:42:24.890 --> 00:42:27.860

amazing access to high quality world,

663

00:42:27.860 --> 00:42:31.830

world-class professional people, you know? Yes.

664

00:42:32.250 --> 00:42:35.910

It could be something that everyone has equal access to.

665 YOLANDE

00:42:36.620 --> 00:42:40.950

Yeah. And I think there's quite a contingent of people in our community now that

666

00:42:40.950 --> 00:42:45.870

really have embraced regional living. They love the lifestyle, they love,

667

00:42:46.130 --> 00:42:50.990

um, the community engagement. but again, there's

668

00:42:50.990 --> 00:42:51.470

there's these,

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00:42:51.470 --> 00:42:55.110

these barriers and roadblocks just to the nature of how we are in the,

670

00:42:55.290 --> 00:42:56.910

in in economy at the moment.

671 PAUL

00:42:57.620 --> 00:43:00.750

Yeah, well that, that's right. And I mean, you know, until things,

672

00:43:01.240 --> 00:43:03.030

until things like that start getting

673

00:43:05.610 --> 00:43:10.450

realised or changed or improved or whatever the case,

674

00:43:10.450 --> 00:43:12.890

it's a bit of a holding pattern.

675 YOLANDE

00:43:13.840 --> 00:43:14.673

Yeah, agreed.

676 PAULK

00:43:14.750 --> 00:43:19.530

As that goes, I mean, you know, we, I came down here and, um,

677

00:43:19.550 --> 00:43:22.530

you know, we are doing everything we possibly can,

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00:43:22.530 --> 00:43:24.650

we are putting on event after event after event,

679

00:43:24.670 --> 00:43:27.650

and we are getting the kids out there and,

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00:43:27.650 --> 00:43:31.210

we are bringing people in as much as we can. But

681

00:43:31.210 --> 00:43:33.740

it'd be great if there were just,

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00:43:33.960 --> 00:43:37.780

if there were people based here or if there was some sort of, you know,

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00:43:37.780 --> 00:43:42.300

professional connection that was easily access accessible or whatever the case

684

00:43:42.320 --> 00:43:45.260

may be, rather than,

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00:43:45.400 --> 00:43:50.260

the big cities viewing us as like regional area and

686

00:43:51.210 --> 00:43:55.070

you know, a regional Conservatorium or whatever the case may be. I mean

687 YOLANDE

00:43:55.620 --> 00:43:59.790

Yeah. Cause it's, it's about the education. Yeah, yeah, that's right.

688

00:43:59.790 --> 00:44:02.830

Education and it's about the work. Yeah, yeah, yeah. That's right.

689

00:44:02.830 --> 00:44:04.470

Doesn't matter where you're, yeah, yeah,

690 PAUL

00:44:04.690 --> 00:44:05.910

That's right. And you know,

691

00:44:05.910 --> 00:44:10.030

some of the kids here are no less talented than anyone I've worked with in the

692

00:44:10.030 --> 00:44:14.070

cities and, it's just giving them, giving them the opportunity,

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00:44:14.490 --> 00:44:19.130

you know, giving them the opportunity to that same level of,

694

00:44:19.680 --> 00:44:24.410

education and equipment and performance and everything. And you'd be,

695

00:44:24.410 --> 00:44:25.730

you'd be surprised what happens.

696 YOLANDE

00:44:26.350 --> 00:44:29.370

Mm-hmm. Yeah, no, definitely, definitely agreed. And,

697

00:44:29.750 --> 00:44:34.280

and we must continue to, to really work on that perception,

698

00:44:34.640 --> 00:44:37.960

I think, and, um, and be a voice as part of that enabler,

699

00:44:38.120 --> 00:44:41.360

I think is really important. And for me,

700

00:44:41.360 --> 00:44:46.320

that comes from a kid from the regions.

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00:44:46.480 --> 00:44:50.680

I was just same as you. Very lucky to have, you know, great educators and,

702

00:44:50.820 --> 00:44:55.120

but definitely from a very small part, part of the world,

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00:44:55.120 --> 00:44:58.360

before I transitioned and

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00:44:58.360 --> 00:45:03.040

needed to go on to further study. As an educator at the Conservatorium and,

705

00:45:03.040 --> 00:45:06.480

and probably music in, in general. Paul, what are the must haves,

706

00:45:06.480 --> 00:45:10.880

what's the toolkit that you look for in a teaching team that's really important

707

00:45:11.180 --> 00:45:12.440

to,

708

00:45:13.080 --> 00:45:17.280

I suppose your programming or the way you do programming or

709

00:45:17.760 --> 00:45:19.520

expectations in the classroom? What are the,

710

00:45:19.520 --> 00:45:21.200

what are the must haves that you are looking for?

711 PAUL

00:45:22.180 --> 00:45:24.880

Uh, well, number one, you've gotta be likable. I mean,

712 YOLANDE

00:45:26.190 --> 00:45:27.600

That always helps, doesn't it?

713

00:45:27.870 --> 00:45:31.320

Yeah. I mean, that, that's the number, and that's teaching performance,

714

00:45:31.640 --> 00:45:35.320

whatever. I mean, you've gotta be likable. If you're not likable then, um,

715

00:45:35.660 --> 00:45:35.960

you know,

716

00:45:35.960 --> 00:45:39.240

the kids or students aren't gonna want to learn and they're not gonna want to

717

00:45:39.440 --> 00:45:44.280

practice. Gotta be motivational, encouraging the,

718

00:45:44.540 --> 00:45:47.280

in encouraging the students to actually, you know,

719

00:45:47.420 --> 00:45:51.770

go and practice and do the work in order to improve.

720

00:45:52.670 --> 00:45:57.350

And you've gotta be very individual focused.

721

00:45:58.110 --> 00:46:01.270

I think there's not a, you know, in teaching,

722

00:46:01.270 --> 00:46:02.630

in teaching anything really,

723

00:46:02.900 --> 00:46:07.800

there's not a one method fits all way

724

00:46:07.800 --> 00:46:12.440

of doing things. You know, kids learn very differently to each other.

725

00:46:13.100 --> 00:46:16.840

And I think you've gotta adapt rather than them having to adapt to you,

726

00:46:16.860 --> 00:46:20.240
you've gotta adapt to suit them,

727
00:46:20.740 --> 00:46:25.440
and especially in regional areas. So for example, I mean,

728
00:46:25.460 --> 00:46:29.940
we have, we have kids who, you know, are really the old,

729
00:46:30.600 --> 00:46:33.580
the old-fashioned way, but like the, you know,

730
00:46:33.680 --> 00:46:37.100
the reading music and doing scales and everything like that.

731
00:46:37.520 --> 00:46:42.500
And then we have kids learning songs from those light piano

732
00:46:42.500 --> 00:46:44.020
things on YouTube that come down.

733 YOLANDE
00:46:44.040 --> 00:46:48.180
Yes. I've, I have, I have seen it. I haven't experienced it, but I have seen it.

734
00:46:48.200 --> 00:46:48.730
Yes.

735 PAUL
00:46:48.730 --> 00:46:51.460
Yeah. Yeah. And, you know, tr trying to,

736
00:46:52.140 --> 00:46:55.620
I think trying to give them that music education,

737
00:46:55.680 --> 00:46:59.300
but using things they're actually keen about, using tools they're keen about,

738
00:46:59.720 --> 00:47:04.600
whilst at the same time making sure that they have the technique.

739

00:47:05.250 --> 00:47:09.080

Cause the technique underpins everything. I mean,

740

00:47:09.140 --> 00:47:13.560

if you've got technique, you can play anything, it's just a matter, you know,

741

00:47:13.660 --> 00:47:15.640

and you can play any style, you can play whatever,

742

00:47:15.660 --> 00:47:19.960

if you've got technique on that instrument. So yeah, with the,

743

00:47:20.030 --> 00:47:20.960

with the teachers,

744

00:47:21.070 --> 00:47:25.630

like getting them to focus on the technical side of it

745

00:47:25.850 --> 00:47:30.800

whilst they're playing the Superman Theme or whatever,

746

00:47:31.180 --> 00:47:35.640

just individually teaching them, but also

747

00:47:37.470 --> 00:47:41.870

I think our aim is to teach them as fast as possible

748

00:47:43.620 --> 00:47:46.280

to get to a point where we don't need to teach them anymore.

749

00:47:46.790 --> 00:47:47.623

Yeah.

750

00:47:47.680 --> 00:47:48.513

I think that's,

751

00:47:48.520 --> 00:47:53.200

that's the overall goal is to make them completely self-sufficient

752

00:47:53.420 --> 00:47:55.400

as fast, as fast as possible.

753 YOLANDE

00:47:56.390 --> 00:48:01.250

Wonderful. Yeah. No, yeah. Absolutely agree. Last question,

754

00:48:01.790 --> 00:48:03.890

and it's been so wonderful to speak to you today.

755

00:48:04.360 --> 00:48:08.850

What your big dream for the Conservatorium, what is your, what,

756

00:48:08.850 --> 00:48:11.050

what is your big that you've got your eye on?

757 PAUL

00:48:12.860 --> 00:48:15.560

Um, well, as far as the actual building goes,

758

00:48:15.660 --> 00:48:18.360

so we received a grant from Create New South Wales,

759

00:48:18.380 --> 00:48:22.760

so at the end of the year we'll actually be moving out of our premises and

760

00:48:23.220 --> 00:48:27.800

the entire Conservatorium will be getting refurbished and renovated. And,

761

00:48:28.460 --> 00:48:29.220

you know,

762

00:48:29.220 --> 00:48:33.680

in 12 months time it will be in a brand spanking new building with state of the

763

00:48:33.700 --> 00:48:36.120

art, everything in it.

764 YOLANDE

00:48:37.220 --> 00:48:40.080

Oh, that is, that is super exciting. Fantastic. Very exciting.

765

00:48:40.440 --> 00:48:43.160

I wasn't aware of that. We'll have to come and actually, yeah,

766

00:48:43.290 --> 00:48:47.200

think when there's the, the reveal that is super exciting. Yeah.

767 PAUL

00:48:47.270 --> 00:48:51.840

Yeah. So that's, that's amazing. Um, and then as far as performance goes,

768

00:48:52.040 --> 00:48:56.880

I mean, we've got a heap of stuff on,

769

00:48:56.880 --> 00:49:01.120

we've got performers coming from all over the place.

770

00:49:01.700 --> 00:49:05.440

for me personally, there's two, we've got,

771

00:49:05.460 --> 00:49:10.240

our rock band playing at the Denny Ute Muster, so they're doing a set, and I've,

772

00:49:10.240 --> 00:49:12.400

I've never experienced a Ute Muster before,

773

00:49:12.620 --> 00:49:15.200

but according to everyone in the community,

774

00:49:15.380 --> 00:49:19.370

it is the event of the year. And, you know,

775

00:49:19.770 --> 00:49:24.130

thousands and thousands and thousands of people to descend upon Denny to go to

776

00:49:24.130 --> 00:49:24.490

this.

777 YOLANDE

00:49:24.490 --> 00:49:28.210

That is, I'd have to say that's a very good way to put it. Descend is the word.

778

00:49:28.400 --> 00:49:33.130

Yeah. I have been to, to two, one as a,

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00:49:33.590 --> 00:49:35.730

someone to enjoy it and,

780

00:49:35.870 --> 00:49:38.730

and worked on one and descend is the word,

781

00:49:38.790 --> 00:49:42.050

and it is an amazing experience.

782 PAUL

00:49:42.920 --> 00:49:43.930

Yeah. So I'm,

783

00:49:43.950 --> 00:49:48.530

I'm really looking forward to seeing the kids up on stage for that.

784

00:49:48.870 --> 00:49:51.730

and then yeah, just all our performances,

785

00:49:52.370 --> 00:49:55.410

watching the kids improve and,

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00:49:55.410 --> 00:49:59.210

seeing the progress they're making and just seeing them on stage as much and as

787

00:49:59.690 --> 00:50:02.600

possible. That's my 'big' for the year,

788 YOLANDE

00:50:03.320 --> 00:50:04.440

Oh, wonderful.

789

00:50:05.020 --> 00:50:08.320

It has been an absolute treat to talk to you this morning, Paul,

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00:50:08.320 --> 00:50:12.800

and we'd like to thank you for your time and, your words of wisdom

791

00:50:12.980 --> 00:50:15.520

and everything that you are doing with you and,

792

00:50:15.620 --> 00:50:19.840

and the team and for the students. And that sits at the heart of what we do.

793

00:50:20.300 --> 00:50:24.560

And I'd just like to say to everybody to learn more about this really fabulous

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00:50:24.700 --> 00:50:27.000

Conservatorium, um, head to

795

00:50:28.020 --> 00:50:32.960

www.sswmusic.org.au and

796

00:50:32.960 --> 00:50:37.000

learn more about the teaching team and the programs and

797

00:50:37.140 --> 00:50:40.400

if you are willing to jump on socials as well, because,

798

00:50:40.460 --> 00:50:43.560

we have a team of educators here that are running,

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00:50:43.720 --> 00:50:47.760

a massive program and, just doing it seamlessly.

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00:50:48.060 --> 00:50:52.560

So congratulations to all of you, Paul, and, and we look forward to

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00:50:52.560 --> 00:50:55.440

catching up with you again very soon in the future.

802 PAUL

00:50:56.390 --> 00:50:57.960

It's been wonderful to chat. Thanks.

803 YOLANDE

00:51:02.420 --> 00:51:05.920

To learn more about Southwest Music Regional Conservatorium,

804

00:51:06.220 --> 00:51:09.080

please everybody go to the website and, and have a look,

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00:51:09.420 --> 00:51:10.800

and you'll find them at, uh,

806

00:51:11.740 --> 00:51:15.720

www.swmusic.org.au

807

00:51:16.100 --> 00:51:17.120

And thank you for listening.