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These are very exciting times for music research. A number of major developments that have taken place over say the past 50 years are now coming together and are giving a new impetus to the disciplines that we used to know as musicology or ethnomusicology.

Four of these strands are very much the focus areas for Queensland Conservatorium Research Centre. The first one is creative practices research, looking at musicians as not only people to be studied, but actually as musicians as people that are reflective practitioners and people that think about what they're doing, that research, the music they are going to play, think about it, go into the lab which is their studio and then perform it. In that way, the concert itself, the performance itself is actually the outcome of the research, rather than a journal article or a book about the performance.

A second strand that we are looking at in some detail is how people learn music across generation and across disciplines and with quite a bit of focus on professionals, which is what we are training here at the Queensland Conservatorium. So we are looking inside the studios and inside the classrooms to look at what is the best way of teaching music. What works, what is most effective and how do you prepare musicians for successful life as professionals in the twenty first century.

A third strand that we are looking at is music technology. It's obvious that music technology has had an enormous impact on the practice of music, since say Elvis to the present, which is just over 50 years. But the way we listen to music, the way we disseminate music, the way we learn music, has all changed because of technology and also the way we create music. And what we are trying to do through our music technology studies is trying to look at how these different strands integrate with each other.

Finally and it's a very important strand for us, is that we look at how music inter relates with its communities. Its communities are the communities of musicians, but also the audience around it, but very often, both in our own culture and in other cultures, it's also the entire village or the entire group of people that are involved with it. Whether it's the community of opera lovers that comes to an opening night or whether it's an indigenous community in remote Australia.

One thing we are particularly interested in in that environment is sustainability. We just have a very large project started of about five million dollars with six international universities and three NGO's working with us called Sustainable Futures for Music Cultures towards an Ecology of Musical Diversity. It's always a bit complicated to remember that title. And what we are doing in that project is trying to find the triggers for sustainability, so if you like, to map out the eco systems of different forms of music. That has a purely academic purpose because we want to understand this, but it also has a very practical purpose. We want to give back to the communities and the ultimate purpose of this particular project is to empower communities to forge musical futures on their own terms, by making them aware of the different triggers that they can play in order to make their own music survive.

So if you're interested in a collaborative environment, we have about 24 staff, about 70 students and probably over 50 national and international partners for our research. It's worth to engage with Queensland Conservatorium Research Centre.