

CV (11-page version documenting from
2014-2024 only)

PAMELA BURNARD

Name

Professor Pamela Burnard, PhD, MMus, MEd, DipEd, FRSA, FCCT
<https://www.educ.cam.ac.uk/people/staff/burnard/index.html>

Academic Qualifications

1999 PhD University of Reading, England (ESRC Studentship)

1995 MEd University of Queensland, Australia

1979 DipEd University of Melbourne, Australia (Hugh Childers' Prize)

1978 MMus University of Indiana, USA (Rotary International Fellowship)

1976 BMus University of Melbourne, Australia (First Class Honours)

My research focuses on the intersection of diverse creativities across all sectors including the creative and cultural industries and education. My research opens new possibilities and assemblages for conceiving of plural creativities – and acknowledgement of non-Western onto-epistemologies - in the contemporary academy. How do we bring to the fore which creativities we are educating for, as a political, ethical and critical enactment of future-making? Why do we need a more critical stance about what is creative and what or who should be included in creativity? As argued in my recently published co-edited book (featured recently in the Guardian - <https://www.theguardian.com/education/2022/jun/04/meet-the-rebellious-researchers-embracing-rap-magic-and-circus-acts> – and elsewhere <https://news.educ.cam.ac.uk/fewer-papers-more-risks> -), we need to get more courageous and creative about doing non-traditional research and do more performative sharing of research done differently. As this and many other of my edited books evidence, I am a member of several international research networks including partnerships with teams at the Department

of Art and Culture Studies, University of Jyväskylä, Finland; Visual and Performing Arts – Faculty of Humanities – University of Nelson Mandela, South Africa; Faculty of Fine Art, Music and Design, University of Lisbon, Portugal; RMIT University Melbourne; University of Southern Cross, Queensland; Conservatoire of Music, University of Griffith, Queensland; Faculty of Music, Monash University, Melbourne; University of Western Sydney; University of Edinburgh; Music Department, University of Huddersfield, Open University UK; and Music Department, University of York.

Professional Bodies

Board of Directors, Noise Solution: Youth Organisation; Research Council of Finland Review Panel (2020-); Trustee of The Biophilic Education Foundation (DaVinci LifeSkills); Advisory Board Global Institute of Creative Thinking (GloCT); Elected REF SP33 Evaluator; Fellow Higher Education Academy; Fellow Chartered College of Teaching; Adjunct Professor with the School of Humanities and Communication Arts of Western Sydney University, Australia; Adjunct Professor Instituto Katarina Gurska, Madrid, Spain; Scientific Committee for Cultural Literacy Europe (Cleurope.eu) and Scientific Committee for the Novel Teaching Methodologies for Higher Education Discussion Forum; Da Vinci Life-Skills Cambridge, A showcase model school and teacher training college for the future Advisory Team (<https://davincilifeskills.com>); The Maxine Greene Institute International Advisory Committee; The Australian Educational Research (AER) International Advisory Board Research Group for Innovative Learning Environments; STEAMnet Global Education Network; Institute of Small Business and Entrepreneurship ISBE; Scientific Committee for the Novel Teaching Methodologies for Higher Education Discussion Forum, Instituto Superior de Engenharia do Porto, Portugal (isep.ipp.pt); Cultural Literacy Europe (Cleurope.eu); Mentoring for Arts Education Scholars Program RMIT University Melbourne; Creativity Research Engaging the Arts Transforming Education (CREATE) Advisory Board, University of Sydney; The International Symposium on Performance Science (ISPS); British Forum for Ethnomusicology (BFE); British Sociology Association (BSA); The Royal Musical Association (RMA); Elected committee member National Association of Music in Higher Education (NAMHE) (2013-2019); Creative Industries Federation (CIF) HE/FE Working Party; International Society for Music Education (ISME) past-Board of Directors; Cambridgeshire Innovation Trust Board; AERA (American Educational Research Association); EARLI (European Association for Research in Learning and Instruction); INSA (International Network for Social Network Analysis); The Museum Association; Chartered College of Teaching; The Arts in Society Research Network

Employment History

2023- Adjunct Professor University of Sydney

2023- Adjunct Professor Universities of Lisbon and Aalborg

2020- Professor of Creativities and AI for CL Global

2020- International Advisor to Global Institute for Creative Thinking

2000– Professor of Arts, Creativities and Education, Cambridge University

1996–1999 Senior Lecturer in Music **University of Reading, UK**

1992–1996 Lecturer **Griffith University/Conservatorium Brisbane, Australia**

1990–1996 Teacher of Music and Performing Arts, Brisbane High School, Melbourne HS +, Australia.

1980– Professional Musician and Performing Artist

Research Programme Management, Impact, Networks and Funding

My research focuses on the intersection of diverse creativities in music, intercultural arts, trans | inter disciplinarity, future-making educations, the education of professional musicians, arts entrepreneurship, innovative research and multiple-voiced practice technologies. My research opens new possibilities and assemblages for conceiving of plural creativities – and acknowledgement of non-Western onto-epistemologies - in the contemporary academy. What is the problem with and what happens when the singular figure of humanism ('Man') is replaced by a more plural understanding centred on human-nonhuman relationality? What does musicology, posthumanism, psychology and sociology offer together in terms of new understandings of why multiple creativities matter, and of which (and whose) creativities 'count'? How do we bring to the fore which creativities we are educating for, as a political, ethical and critical enactment of future-making? Why do we need a more critical stance about what is creative and what or who should be included in creativity? As argued in my recently published co-edited book (featured recently in the Guardian - <https://www.theguardian.com/education/2022/jun/04/meet-the-rebellious-researchers-embracing-rap-magic-and-circus-acts> – and elsewhere <https://news.educ.cam.ac.uk/fewer-papers-more-risks> -), we need to get more courageous and creative about doing non-traditional research and do more performative sharing of research done differently. As this and many other of my edited books evidence, I am a member of several international research networks including partnerships with teams at the Department of Art and Culture Studies, University of Jyvaskyla, Finland; Visual and Performing Arts – Faculty of Humanities – University of Nelson Mandela, South Africa; Faculty of

Fine Art, Music and Design, University of Lisbon, Portugal; RMIT University Melbourne; University of Southern Cross, Queensland; Conservatoire of Music, University of Griffith, Queensland; Faculty of Music, Monash University, Melbourne; University of Western Sydney; University of Edinburgh; Music Department, University of Huddersfield, Open University UK; and Music Department, University of York.

Research Management

For many years, and throughout the pandemic, I ran a monthly seminar series for the Arts and Creativities Research Group, University of Cambridge, (<https://www.educ.cam.ac.uk/research/groups/artsandcreativities/>) along with doctoral student spotlight and research for a (<https://artsandcreativities.wordpress.com/>). I have also overseen significant aspects of the Faculty's submission for REF2021, the crafting of two of its REF Impact Case Studies - <https://www.educ.cam.ac.uk/research/impact/> - , the evaluation and selection of outputs, and the writing of the Environment Statement. The role also involves mentoring colleagues on research and publication matters. I am also an elected REF SP33 Evaluator.

Research Funding

2024-2027 Digital Playgrounds for Music funded by Huddersfield University in partnership with Professors Michael Clarke and Maria Sappho; 2024-2026 Rhythmic Healing Project Co-I in partnership with lead University of Edinburgh (AHRC responsive mode Curiosity Awards; 2022-2024 Creative learning for Boosting Bioeconomy within HEI's: Partner Organisations include University of Di Foggia (Italy); De Aveiro (Portugal), Edex (Cyprus) and Gospodarstwa Wejskiego (Poland) ERASMUS.2022-2025 'Choices, chances and transitions around creative further and higher education' in collaboration with Dr. Sonia Iles (Nuffield Foundation; Award Value £65,000); 2021-2023 Contemporary Urban Music for Inclusion Network (CUMIN) (AHRC Network Grant: Award Value £65,000); 2018-2022 Transdisciplinary practices of interpreting and theorising what Mathematical-Art-Work teaches. in partnership with Kristof Fenyvesi, University of Jyvaskyla, Department of Teacher Education and the Department of Art and Cultural Studies. ERASMUS; Award Value 150,000 Euros; 2018-2020 WOMEN IN SOCIAL ENTERPRISES (WISE): Participation and Representation in 'start ups' as epistemological sites: A Feminist Space? Funded by the AISS & AHSS Research Group, CHRG; Award Value, £40,000) 2017-2018 MUSICEUM: Museums as spaces for early childhood music-making - a mapping exercise. (Funded by the Faculty of Education Research & Development Fund Value, £20,000); 2016-2018 Evaluation of a programme called A MINUTE OF LISTENING; (Funded by PRSF and Sound and Music, London; Award value, £65,000). 2016-2017 BERA Research Commission Project: (Funded by BERA Award Value £25,000) LISTEN, IMAGINE, COMPOSE (LIC): Teacher Education through Action Research (Funded by Youth Music, Teach Through Music,

Sound and Music, Arts Council, London: Award Value, £85,000); 2014 'SONIC PI: LIVE and CODING (funded by NESTA) Award Value, £120,000.

Supervision of Doctoral Students

Completion Titles: **Genevieve Smith-Nunes, XR innovation award*** (Transdisciplinary computer-science research through the lens of classical ballet and virtual reality); **Yuehan Zhao** (The 'A' in STEAM and new pedagogies in China); **Samantha Jayne Hulston, ESRC Studentship*** (Young children's embodied practices and multimodal creativities); **Julia Flutter** (Collective phronesis and the profession of teaching); **Kieran Sheehan** (Diffracting the professional self through movement, music and imagination); **Afrodita Nikolova, Gates Scholar** (An artographic new spoken word poetry programme for developing narrative identities in a Macedonian prison: Two portraits of young offenders as poets); **Stephen Fairbanks** ('Social Justice' through music education? A study of an American high school orchestra); **Mandy Winters** (Teaching and learning compositional creativities in the music classroom); **Sarah Upjohn** (Creatively rethinking prevention of playing-related injuries in elite young instrumental musicians); **Frances Ragni (nee Shih)** (A phenomenological enquiry of perceived mental representations in thematic musical improvisations: Case studies of two professional pianists); **James Biddulph** (The co-construction of 'creative learning' in three ethnic minority immigrant children at home); **Malachi Fortune Apudo-Achola** (Technology in Music Education for Schools); **Jean-Philippe Despres**, (Expert improvisers' learning and creative processes); **Anna Wong** (Musical motivation and engagement with disaffected learners); **Christine Yau** (One-to-one pedagogical relationships in music conservatoire teaching); **Konstantinou Chrysovalentini** (The role technology in Cypriot primary music education); **Tara Coverdale** (Critical leadership versatility and directors' practices across diverse professional workplaces situated within the creative industries); **Wei Shin Leong** (Singapore teachers' conceptions and practices of assessment); **Hsu-Chan Kuo** (An investigation of the perceived impacts of the programme of creativity and imagining the futures in Taiwanese education: Developing indicators for the evaluation of creative education programmes); **Anna-Marie Higgins** (Developing a pedagogic framework for teaching 'Music Concrete' creatively in secondary schools); **Albhe Kenny** (Communities of musical practice); **Rosie Burt-Perkins** (The construction of 'learning cultures' in music conservatoires); **Tal-Chen Rabinowitch** (Developing a measure of empathy in children's group music making); **Susan Richards** (Processing in music and language in children); **Angeliki Triantafyllki** (Identity construction in the workplace of music conservatoires and higher education).

Current Doctoral Student Titles: **Caitlin Sandiford** (Methodologically putting to work Deleuze's assemblage for voicing young people's perspectives on music education) **Tim Palmer** (Creatively Educating Pro-

fessional Musicians and The Role of Play); **Eleanor Ryan** (Decolonising higher instrumental music education); **Wendy Forbes** (Investigating the relationship between extra-curricular music-making and children's wellbeing); **Frankie Frangeskou** (Researching leadership creativity with LGB school leaders); **Naomi McCarthy** (On the road to Damascus: Theorising transformational encounters in Art Galleries and Museums); **Heini Hapaneimi** (Participatory design, Commedia dell'Arte, and new pedagogical models); **Marta Gonzalez** (Harmonic cello practices and pedagogies: A Cartographic Assemblage); **Olexandra Solomka** (D&T, gender justice and new classroom practices)

Postgraduate Examining Experience

50 PhDs, 25 EdDs from the Universities of Monash, London, Birmingham, Manchester, Queensland, Griffith, South Australia, St Mary's, Uni of the Arts, Finland and London, Belgium, Loughborough, Glasgow, Aberdeen, Brighton, Exeter, Melbourne, Victoria, Curtin, Cambridge, Oxford, Liverpool.

Editorial Roles for Journals

2025 – Music Education Research Co-Editor-in-Chief; 2016–2024 July, 2024 Co-editor-In-Chief: International Journal of *Thinking Skills and Creativity*; 2010–2015 Co-Editor *British Journal of Music Education*; 2005-2010 Editor *International Journal of Music Education (Practice)* (ISME); Wide range of reviewing and Editorial Board membership for journals including the *Journal of Music, Technology and Education*, *Computer Music Journal*, *Research Studies in Music Education*, *Psychology of Music*, *Music Education Research*, *International Journal of Performance Arts and Digital Media*

Conference Organisation

2025 Global Institute of Creative Thinking Creativity Summit Paris, September 17-19.

2024 4th International Possibility Studies Conference July 8-12, 2024

2023-25 Global Institute of Creative Thinking (GIoCT) teacher education and creative leadership

2022-23 Contemporary Urban Musics Inclusion Network 3 x One-day-Workshops + Conference

2016-19 Arts Kaleidoscope and WOW symposia

2012-18 Creativities in Education BERA SIG one-day events and symposia

2015- EdD One-day Researching Professional One-day Summer Conference, Cambridge

2019- Artistic and Scientific Evaluation and Organising Committee University of Zagreb, Croatia

2014-20 Chair/Convenor, Building Interdisciplinary Bridges Across Cultures (BIBAC), Biennial.

2014 Steering Committee, International Conference on STEAM with University of Jyvaskyla

2008-14 Steering Committee, International Society of Music Education, World Conferences

music students. M.Ed. Thesis, University of Queensland (School Funded)

PUBLICATIONS: BOOKS and EDITORSHIPS (from 2014 only)

Burnard, P., Apelgren, B., Cabaroglu, N., Denicolo, P., and Simmons, N. (2014-2024) *Critical Issues in the Future of Learning Teaching Edited Series*. Amsterdam: SensePublishers.

Burnard, P. and Mackinlay, E. (Eds) (2025) *Eruptive Research: Changing The Landscape of Research on Teaching and Learning*. Brill-i-Sense.

Burnard, P. (2026 in production) *Why Pluralising Creativities Matters*. The Netherlands: Brill-I-Sense Publishers.

Dale, P. and **Burnard, P.** and Travis, R. (Eds.) **(2024)** *Music for Inclusion and Healing in Schools and Beyond: Hip Hhop, Techno, Grive and More*. Oxford: Oxford University Press.

Randles, C. and **Burnard, P. (2023)** *The Routledge Companion to Creativities in Music Education*. New York: Routledge.

Burnard, P., Mackinlay, E., Rousell, D., and Dragovic, T. (Eds.) **(2022)** *Doing Rebellious Research in and beyond the Academy*. The Netherlands: Brill-I-Sense Publishers.

Burnard, P., and Loughrey, M. (Eds.) **(2021)** *Sculpting New Creativities in Primary Education*. (Unlocking Research/Inspiring Research Informed Practice series) London: Routledge.

Burnard, P. and Colucci-Gray, L. **(2020)** (Eds) *Why Science and Arts Creativities Matter: (Re-)Configuring STEAM for Future-making Education*. The Netherlands: Brill Publishing.

Burnard, P., Himonides, E., Thibeault, M., McPherson, G. and Welch, G. (Eds) **(2018)** *Creativities, Media and Technologies in Music Learning and*

Teaching: An Oxford Handbook of Music Education (Vol 5). Oxford: OUP.

de Bruin, L., **Burnard, P.** and Davies, S. (Eds) (2018) *Creativities in Arts Education, Research and Practice: International Perspectives for the Future of Learning and Teaching*. The Netherlands: Brill-I- Sense Publishing.

Burnard, P., Ross, V., Dragovic, T., Powell, K., Minors, H., Mackinlay, E. (2017) (Eds) *'Building Interdisciplinary and Intercultural Bridges: Where Practice Meets Research and Theory'*. eBook: BIBACC Publishing ISBN 978-0-9957727-0-0 (see www.bibacc.org)

Burnard, P. and Murphy, R. (2017) *Teaching Music Creatively*. London: Routledge (with Elizabeth Mackinlay, Gillian Howell, Kathryn Marsh, Alex Ruthman, Jane Wheeler, Rena Upitis, Alex Ruthmann, Jane Wheeler, James Biddulph, Jenny Boyack, Emily Akuno, Deborah Blair and Marcelo Giglio). Second Edition. London: Routledge.

Haddon, L. and **Burnard, P.** (2017/2016) (Eds) *Creative Teaching for Creative Learning in Higher Academic Music Education*. Aldershot, Hants: Ashgate. (Paperback pub: 2017; Hardback and eBook pub: 2016)

Burnard, P. (2016) *Musical Creativities in Practice*. Translated into Chinese. Shanghai, China: Shanghai Music Press.

Burnard, P. Mackinlay, E. and Powell, K. (2016) (Eds) *The Routledge International Handbook of Intercultural Arts Research*. London: Routledge.

Burnard, P., Dragovic, T., Flutter, J., and Alderton, J. (2016) (Eds) *Transformative Doctoral Research Practices for Professionals*. Amsterdam: SensePublishers.

Burnard, P., Apelgren, B, and Cabaroglu, N. (2015) (Eds) *Transformative Teacher Research: Critical Issues in the Future of Learning and Teaching*. Amsterdam: SensePublishers.

Burnard, P. and Haddon, E. (2015) (Eds) *Activating Diverse Musical Creativities: Teaching and Learning in Higher Music Education*. London: Bloomsbury.

Burnard, P., Hofvander Trulsson, Y., and Soderman, J. (2015) (Eds) *Bourdieu and the Sociology of Music, Music Education and Research*. Aldershot, Hants: Ashgate.

Burnard, P. (2013) (Ed) *Developing Creativities in Higher Education: International Perspectives and Practices*. London: Routledge.

PUBLICATIONS: PEER REVIEWED JOURNAL ARTICLES (from 2014 only)

De Andrade, M., **Burnard, P.**, McArthur, D., Hawthorne, A., & Soweid, L. (2025) **Transcending measurement: What matters when**

making-with-music for equitable wellbeing in health and social care systems. *Behavioural Sciences*, 15(9), 1230. Special issue on the Impact of Music on Individual and Social Wellbeing.

Cahyono, A., Masrukan, M., Albar, W.F., Lavicza, Z., and Burnard, P. (2025) Designing virtual STEAM tasks with artificial intelligence mathematical dance. *SN COMPUT. SCI*, 6, 98. <https://doi.org/10.1007/s42979-024-03632-4>

Burnard, P., Colucci-Gray, L., Gray, D., and Palmer, T. (2025) Rewilding methodological cartographies of self: (Re)(con)figuring education as a possibility for uncertain futures.

Possibility Studies in Society: Special Issue (In Print)

Burnard, P., and Kobli, Nathalie (2024) Posthumanist new materialist pathways for reimagining music education research: What matters. *Music Education Research*, Special Issue Edited by Jessica Pitts.

Ihle, R., Drejerska, N., **Burnard, P.**, Sobczak, W., Fiore, M., Vrontis, D., and Chkoniyaq, V., (2023) Creative learning for boosting bio-economy within HEIs' curricula: Why this Creative Learning Method (CLM) matters (article presented on at The XVII Congress of the European Association of Agricultural Economists (EAAE) Congress. Digital Innovations in Agribusiness Education), Rennes, France. In review.

Colucci-Gray, **Burnard, P.**, Cooke, C., Mackinlay, L., Sinnemaki, J. and Fenyesi, K. (2023) Teaching and learning with 'Thing-Power': Putting to work New Materialism in/for Teacher Education featuring some of the materialities of STEAM education *Sisphus Journal of Education*.

Cooke, C., Colucci-Gray, L. and **Burnard, P.** (2023) Sensing bodies: Transdisciplinary enactments of 'thing-power' and 'making-with' for educational future-making. *Digital Culture and Education Special Edition*.

Stahl, G. and **Burnard, P.** and McDonald, S. (2023) Exploring the experiences of women social entrepreneurs: Advancing understandings of 'emotional capital' in women-only networks. *Feminist Review*. 10.1177/01417789231166417/ID: FR-21-0103.R4.

Burnard, P., Colucci-Gray, L. and Cooke, C. (2022) Transdisciplinarity: Re-visioning how science and arts together can enact democratizing creative educational experiences. *Review of Research in Education, for AERA*, Special Issue "Democratizing Creative Educational Experiences, Co-editors Ronald A. Beghetto and Yong Zhao.

Buchborn, T., **Burnard, P.**, Herbert, D., and Moore, G. (2022) Reconfiguring Music Education for Future-making: How? Viewpoints. *Music Education Research*.

Burnard, P., and Colucci-Gray, L. (2021) Reframing STEAM by posthumanizing transdisciplinary education: Towards an understanding of how sciences and arts meet and matter for sustainable futures. *The Convergence Education Research Journal*, Summer Edition, 7(2).

Lopez Iniguez, G. and **Burnard, P.** (2021) Towards a nuanced understanding of musicians' professional learning pathways: What does critical reflection contribute? *Research Studies in Music Education*, 1-31, DOI: 10.1177/1321103X211025850.

Burnard, P., Colucci-Gray, L., and Sinha, P. (2021) Transdisciplinarity: Letting arts and science teach together. *Curriculum Perspectives*, 41, 113-118 (2021). DOI <https://doi.org/10.1007/s41297-020-00128-y> <https://link.springer.com/article/10.1007/s41297-020-00128-y>

Heaton, R., **Burnard, P.**, and Nikolova, A. (2020) Artography as creative pedagogy: A living inquiry with professional doctorate students. *Art Education Australia*, 41.1 <https://www.arteducation.org.au/current-and-previous-editions-member-downloads>

Burnard, P. and Stahl, G. (2021) Mobilising capitals and gender performativity within the practice of arts entrepreneurship: A case study. *Art Education Australia*, 14(1), 27-49.

Burnard, P., Sorenen, N. Gill, S. and Rabinowitch, T. (2021) Identifying new parameters informing the relationship between silence and sound in diverse musical performance practices and perception. *International Journal of Music Science, Technology and Art (IJMSTA)*, 3(1), 7-17. DOI:<https://doi.org/10.48293/IJMSTA-71>.

Burnard, P., Osgood, J., Elwick, A., Pitt, J., and Huhtinen-Hilden, L. (in progress) Early childhood soundings with families in museums and art galleries: Which spaces matter?

Elwick, A., **Burnard, P.**, Huhtinen-Hilden, L., Osgood, J., and Pitt, J. (2019) Young children's experiences of music and soundings in museum spaces: Lessons, trends and turns from the literature. *Journal of Early Childhood Research*, 1-15, DOI: 10.1177/1476718X19888717.

Osgood, J. and **Burnard, P.** (2019) Adopting a feminist new materialist approach as a means to reconfigure understandings of how music and sound-making matters to the child in museum spaces. *EuMERYC2019 Conference Proceedings*. Ghent University.

Waddington-Jones, C., King, A., and **Burnard, P.** (2019) Exploring wellbeing and creativity through collaborative composition as Part of Hull 2017 City of Culture. *Frontiers in Psychology: Performance Science* <https://doi.org/10.3389/fpsyg.2019.00548>.

Burnard, P., Dragovic, T., Ottewell, K., and Lim, W.M. (2018) Voicing the professional doctorate and the researching professional's identity: Theorising

EdD's uniqueness. *The London Review of Education* Special Feature on Professional Doctorates, 16(1). DOI: <https://doi.org/10.18546/LRE.16.1.05>.

Després, J. P., **Burnard, P.**, Dubé, F. et Stévance, S. (2018). Cadre pédagogique pour l'enseignement-apprentissage de l'improvisation musicale classique fondé sur la pratique des experts du domaine. *Intersections : Canadian Journal of Music/Revue canadienne de musique*, 35(2).

Burnard, P., Cook, P.J., Jasilek, S., and Bauer-Nilsen, B. (2018) Performing arts activism for addressing climate change: Conceptualising an intercultural choreographic practice and dance performance called 'Melting Ice'. *Choreographic Practices: Special Issue Performing Ecologies in a World in Crisis*, 9(1), 119-144.

Kuo, Hsu-Chan, **Burnard, P.**, McLellan, R., Cheng, Y., and Wu, J.-J. (2017) The development of indicators for creativity education and a questionnaire to evaluate its delivery and practice. *Thinking Skills and Creativity*, 24, 186-198.

Stahl, G., **Burnard, P.**, and Burt-Perkins, R. (2017) Critical reflections on the use of Bourdieu's tools 'In Concert' to understand the practices of learning in three musical sites. *Sociological Research Online*, 18(4), DOI/pdf/10.1177/1360780417724073.

Minors, H., **Burnard, P.**, van der Walt, S., Wiffin, C., and Shihabi, Z. (2017) Mapping trends and framing issues in higher music education: Changing minds/ changing practices. *The London Review of Education*, 15(3), November, DOI:<https://doi.org/10.18546/LRE.15.3.09>

Aaron, S., Blackwell, A.F., and **Burnard, P.** (2016) The development of Sonic Pi and its use in educational partnerships: cocreating pedagogies for learning computer programming. *The Journal of Music Technology and Education*. Special Issue 'Live Coding in Music Education', 9(1), 75-94.

Despres, J.P., **Burnard, P.**, Dube, F., & S. Stevance (2016) Expert improvisers in western classical music learning pathways. *Creativity and Thinking Skills Journal*, 22, 167-179 DOI: 10.1016/j.tsc.2016.10.006.

Despres, J.P., **Burnard, P.**, Dube, F., & S. Stevance (2017) Expert western classical music improviser's strategies. *Journal of Research in Music Education*, 65(2), July.

Burnard, P. (2016) The imperative of creative teaching in relation to creative learning for Artist-Scholars working in higher education. *NiTRO.Edition 3*, September 26. <http://www.ddca.edu.au/nitro/articles/edition-3/the-imperative-of-creative-teaching-in-relation-to-creative-learning>

Burnard, P., Holliday, C., Jasilek, S., and Nikolova, A. (2015) Artists and higher education partnerships: A living enquiry. *Education Journal*, 4(26), 98-105. DOI: 10.11648/j.edu.20150403.12.

Burnard, P. and Dragovic, T. (2014) Collaborative creativity in instrumental group learning as a site for enhancing pupil wellbeing. *Cambridge Journal of Education: Special Issue 'Creativity and Wellbeing'*. DOI:10.1080/0305764X.2014.934204.

Burnard, P. and Dragovic, T. (2014) Characterising communal creativity in instrumental group learning. *Departures in Critical Qualitative Research*, 3 (3), 336-362.

PUBLICATIONS: INVITED BOOK CHAPTERS (from 2014 only)

Chapman, S., and Burnard, P., (2025) Putting to work contrasting theories to further understand childhood 'aesthetic becoming' through the arts as enactments in home settings. In G. Barton, V. Christopher, S. Garvis (Eds). *The Importance of Aesthetic Development in Early Childhood*. London: Routledge.

Burnard, P., and Stahl, G. (2024) Coupling Bourdieu and Barad: Exploring the Vitality of cross-cutting conceptual meetings. *The Bloomsbury Handbook of Bourdieu and Educational Research*. Bloomsbury Publication.

Burnard, P. (2023) Why impact and evaluation research matter? In P. Dale, P. Burnard and R. Travis (Eds.) *Music for Inclusion and Healing in Schools and Beyond: Hip Hop, Techno, Grime and More* Oxford University Press.

Burnard, P. and Stahl, G. (2023) Coupling Bourdieu and Barad: Exploring the vitality of cross-cutting conceptual meetings. In G. Stahl, M. Mu and P. Ayling (Eds.) *The Bloomsbury Handbook of Bourdieu in Educational Research*. Bloomsbury.

Burnard, P. (2023) (Posthuman) Transdisciplinary Manifesto for Future-making Education. In J. Biddulph and E. Shuckburgh (Eds.) *Education Visions: Thriving on Planet Earth*. Cambridge University Press and Assessment.

Burnard, P., Dale, P., Glenister, S., Reiss, J., Travis, R., Gann, E., and Greasley, A. (2023) Pursuing diversity and inclusivity through hip hop music genres: Insights for mainstream music curricula. In C. Randles and P. Burnard (Eds.) *The Routledge Companion to Creativities in Music Education*. New York: Routledge.

Burnard, P. and Sorensen, N. (2022) Making silence matter: Rethinking performance creativity as a catalysing space for sounding oneself in music education. In C. Randles and P. Burnard (Eds.) *The Routledge Companion to Creativities in Music Education*. New York: Routledge.

Burnard, P. and Cooke, C. (2022) Troubling terrains of diffractive rereadings: Performing transdisciplinary rematterings of music, mathematics and visual art

materiality. In J. Chan and A. Bayley (Eds.) *Diffraction New Materialisms: Emerging Methods for Artistic Research*. London:Palgrave.

Burnard, P. (2022) Critical openings in performing transdisciplinary research as/in rebellion. In P. Burnard, E. Mackinlay., D. Rousell & T. Dragovic (Eds) *Doing Rebellious Research in and beyond the Academy*. Dordrecht, The Netherlands: Brill-i-Sense.

Burnard, P. and Cooke, C. (2022) How transdisciplinary and improvisational creativities can nurture young composers and teachers as confident 'makers'. In M. Kaschub (Ed) *Oxford Handbook of Music Composition Pedagogy*. Section V: Nurturing Young Composers. USA: OUP.

Burnard, P. and Dragovic, T. (2021) Celebrating the vision and legacy of Anna Craft: An ongoing inspiration. In J. Ogunleye and F. Reisman (Eds.), *Celebrating Giants and Trailblazers: A-Z of Who's Who in Creativity Research*. KIE Publications.

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KEYNOTES AND INVITED TALKS in 2024 (only)

November, 2024 ‘Letting arts transform: Making the case for eruptive education practices’. SenseSquared Arts Conference Brussels, EU.

November, 2024 ‘Why does the pluralism of musical creativities matter? Re-crafting ontology. The 27th Pedagogical Forum of Performing Arts, Belgrade Serbia.

October, 2024 Another possible is possible. Creativity conference BGGGS, Brisbane. Australia

July, 2024 Artificial creativity or intelligence? Creativity Summit, GIoCT, OECD and UNESCO conference, Paris, EU

March, 2024 *Innovations in Doctoral Programme Designs and Practices: Collegial Creativity & Doctoral Supervision*. UGCGE’s 6th International Conference on Development in Doctoral Education and Training. Bath, UK.

February, 2024 ‘Unleashing the Power of Pluralising Creativities’. For Singapore ‘CARE’ Webinar, at the National Institute of Education (NIE), **Singapore**.

February, 2024 On Entrepreneurship Research and Education. The University of Liverpool, **UK**.