




GRIFFITH CENTRE FOR SOCIAL AND CULTURAL RESEARCH AND
THE AUSTRALIAN SOCIOLOGICAL ASSOCIATION PRESENT:

musicLIVES

MUSIC RESEARCH SYMPOSIUM

26.06.2024
THE TIVOLI
MEANJIN/BRISBANE



We acknowledge the Jagera people and the Turrbal people as the Traditional Custodians of Meanjin (Brisbane), the lands on which we meet, work and learn.

We acknowledge the people who are Traditional Custodians of the lands across what is now referred to as Australia. We pay respect to the Elders, past and present, and extend that respect to other Aboriginal and Torres Strait Islander peoples.

ABOUT THE EVENT

MusicLIVES is a research symposium that brings together academic, music industry and policy stakeholders. It is an opportunity to share new knowledge, to discuss emerging questions, and to explore the role of research.

MusicLIVES is the inaugural event for the Sociology of Music thematic group, established in 2023 within The Australian Sociological Association, the national peak body for sociologists and social scientists. The morning's proceedings, titled 'Sociology of music today', highlight the work of group members across a range of critical research areas.

The afternoon's proceedings, titled 'Crisis and reinvention for live music', bring academic researchers and teachers of various disciplines into conversation with industry and government stakeholders, to analyse and discuss this area of major change and concern.

We thank Griffith University, the Griffith Centre for Social and Cultural Research, and The Australian Sociological Association for supporting this event. We thank all presenters and delegates for their participation, and look forward to an engaging and productive symposium.



PROGRAM

**8:30
AM** | REGISTRATION

**9:00
AM** | WELCOME

SOCIOLOGY OF MUSIC TODAY

**9:20
AM** | MUSICIANS' LIVES &
CAREERS

**10:50
AM** | MORNING TEA

**11:10
AM** | SCENES, IDENTITY &
CLASSIFICATION

**12:40
PM** | LUNCH

CRISIS AND REINVENTION FOR LIVE MUSIC

**1:20
PM** | KEYNOTE PRESENTATION:
DR. CATHERINE HOAD

**2:10
PM** | RESEARCH IMPACT &
PARTNERSHIPS

**3:40
PM** | AFTERNOON
TEA

**4:00
PM** | AUDIENCES &
PARTICIPATION

**5:00
PM** | BAR OPEN FOR
DELEGATE MIXER

Please join us for a casual (pay your own way) dinner
and drinks from 6pm at Stone & Wood Brewery.
99 Bridge Street, Fortitude Valley

SOCIOLOGY OF MUSIC TODAY

As music is always deeply social in its contexts, meanings and effects, sociology has long been a primary vehicle of exploration. The sociology of music is concerned with the structures, practices, and motivations for music-making, production and consumption, and the role of music in society. TASA's Sociology of Music thematic group was formed to share, encourage and promote this critical work.

Presentations: 15 minutes

Q&A: 5 minutes



MUSICIANS' LIVES & CAREERS

How Women and Gender Non-Conforming People are Restarting their Careers in the Victorian Music Industries

Fabian Cannizzo, Catherine Strong & Shelley Brunt, RMIT

Models and ideals about music industry career development seldom consider how career interruptions or breaks might shape the experiences of music industry workers. This article draws on a study of 56 music industry workers from Victoria, Australia, to explore what challenges women and gender non-conforming people face when taking a career break and how they attempt to restart their careers after a break. We found that gendered repertoires limited how participants were able to navigate their career breaks, as idealised notions of music careers conflict with the non-work-oriented obligations of gendered parenthood and self-care. These gendered repertoires limit the tools that participants have to navigate their careers through career disruptions, hence encouraging self-responsibilising, individualised strategies for managing and restarting their careers. Discussions with music business managers revealed a desire to engage with and assist returning workers, but a lack of clear strategies and resources at the organisational level. Future music careers research would hence benefit from exploring the reactive career planning of music workers, rather than idealised models of career development.

The use of drugs to manage performance anxiety in Australian Orchestras: a scoping study.

Penelope Bergen, James Connor & Vanessa McDermott, UNSW

For musicians in professional orchestras, auditions and performances are high stress and anxiety events that can make or break their career. Previous research has established that musicians use a range of substances to manage performance anxiety, with beta-blockers and alcohol reported as the most common. To discover current patterns of use, we distributed an anonymous, online scoping survey to all professional Australian orchestras. The survey response rate was 17% of musicians, and representative of orchestral instrument groupings, with just over 50% of participants reporting using substances to manage performance anxiety. The most used substance was beta blockers, but other drugs and recreational substances were also reported. Notably, substance use does not noticeably ease for musicians with permanent orchestral jobs as they age. We report on our findings in the context of the wider literature on drug use for performance enhancement or remediation. This includes sport doping literature and new work health and safety frameworks that require employers to address psycho-social harms such as stress and anxiety and drug use in the workplace. We also reflect on several open field comments in our survey that argued for the use of drugs as necessary and low risk for the musicians using them.

Cover Performance as a Career(?) for Migrant Musicians: Meaning-Making and Precarity Negotiation Beyond the Gig Economy

Carl Anacin, Griffith University

Creative labour – including music – is a precarious endeavour. The ‘gig economy’, which is now associated with precarity in the labour market, has been present in the music industry for a long time. With the difficulties posed to musicians in general by the gig economy, migrant musicians experience a further layer of precarity as they are subject to more uncertainty in some aspects of the industry and society. In this presentation, I show and analyse Filipino musicians’ experiences as full-time and part-time cover performers in New South Wales, Queensland and Victoria, and how they navigate career challenges. I show that migrant musicians experience plural liminalities (as derived from Turner, 1969 and Gilroy, 1993) as they try to integrate into the constantly evolving multicultural environment and music industry of Australia. Such liminality has become more problematic with their experiences during the COVID-19 pandemic. Nonetheless, these migrant musicians have remained resilient by using their agency and actions, including their social and cultural capital, to cope with adversities and precarity. These are the ways how musicians exhibit meaning-making and precarity negotiation beyond the gig economy. Moreover, I discuss the wider socio-political structure that facilitates the perpetuation of inequality and invisibility affecting Filipino musicians due to their status as migrants and migrant workers.

Noisy networks: Live music opportunities in Sydney's electronic/post-industrial/post-punk communities

Gay Breyley, Monash University

Since the late 1970s, Sydney has been home to intersecting communities of artists working in and across electronic, post-industrial and post-punk genres. These communities have brought together people from diverse social backgrounds, as collaborations have developed in squats and other shared homes, educational institutions, and, especially, in social contexts arising from live performances. Since the communities' most active period of the 1980s-90s, opportunities for live performance in Sydney have arguably declined. However, there are several successful initiatives promoting such opportunities, drawing on the scene's traditions of cross-class and intergenerational support. This paper investigates live music opportunities in the 2020s, through interviews with active artists from both the older and younger generations, as well as event organisers. It considers the effects of class and generation on career trajectories, on the formation of supportive networks, and on the nature of contemporary live music events.

SCENES, IDENTITY & CLASSIFICATION

Let There Be Rock: A Project Status Update.

Charlotte Markowitsch, RMIT

The study of popular music has long recognised how rock has utilised terms of authentic, autonomous artistic value in order to justify its own cultural significance as an art form (Moore and Martin, 2019, pp.1-7; Regev, 1994, p.97). As a symptom of this, the rock canon was formed in order to widely acknowledge the best artists and albums which meet the stylistic and social criteria of rock which was first set in the 1960's (Jones, 2008, p.25; Bennett, 2009, p.475). Prior research has problematised the canon, calling for consideration of how it upholds rock culture's historical privileging of white, male identities, and have further observed how this process has been internalised through national perceptions of quality in rock (Strong, 2010, p.125; Dhaenens, 2021, p.6). My PhD research project observes how processes of canonisation affect the manner in which rock is consumed, perceived and broadly participated in by Australian media, artists and audience members. In turn, this project will capture the status of rock culture in Australia and comment on values, identities and attitudes which constitute it. The research project described in this paper has collected empirical data from participants of rock music culture in Australia through a mixed-methods approach of a survey supplemented by semi-structured interviews. This paper observes the data collection phase of this PhD project, or more specifically, the methodologies and methods undertaken throughout its early stages.

“You won't meet a woman or gender diverse person who hasn't had a bad experience”: Exploring gendered experiences and participation in the Australian music scene.

Freya Langley, Griffith University

In the Australian music scene, and indeed music scenes globally, women and gender-diverse people are critically underrepresented both on and off stage, and this is inextricably linked to broader societal patterns of patriarchal subordination and domination. Despite the promise of social belonging, resistance and alterity to the mainstream, there are clear inequalities within music scenes which limit women and gender-diverse peoples' participation. Music scenes are often masculine-coded and can be hostile to women and gender-diverse people. Men continue to dominate the relationships, activities, and networks within the scene, and this dominance alone works to exclude women and gender diverse people from full participation, creative expression, representation, and safety. However, music scenes are also significant spaces for forging and affirming identities and opportunities for cultural change. Recent grassroots developments highlight the transformative potential of music scenes.

“It's like burnout and the lack of being able to pay people”: The financial and emotional sustainability of music-focused grassroots gender equality initiatives

Hannah Fairlamb, University of Melbourne

The late 2010s saw a surge in focus on gender inequality in national and international music industries, resulting in a wave of organisations and campaigns springing up to address issues from a lack of gender representation on gig and festival bills, to sexual assault and harassment. While some literature has addressed the topic of gender in popular music fields, little academic work has focused on the initiatives that have emerged seeking to bring about change – particularly in Australia. Drawing on scholarship on feminist movements, grassroots activism and the gendered division of labour I investigate the nature of work seeking to redress inequalities related to gender in Australian music. In this paper I discuss views gathered from activists and music scene participants in a qualitative online survey (n=50) and in-depth semi-structured interviews. Participants reported that gender equality activism in music fields is often unfunded or poorly funded, generates high rates of burnout, and is almost always done by women and people of diverse genders. This research contributes to the field of popular music studies through describing the state of grassroots gender equality activism that targets Australian music scenes in order to illustrate the financial and emotional difficulties of sustaining work that is often unpaid, and is characterised by a deep personal investment in the outcomes sought.

Bourdieu now works for the bank: Cultural sociology in an age of digitisation and financialisation

Steven Threadgold, University of Newcastle

Cultural sociology and the sociology of music have provided long standing and wide ranging perspectives on the importance of cultural production and consumption practices in everyday life and its relations and resistances to the functions of late capitalism. But what if cultural practices and tastes are now embedded in broader societal inequalities beyond how the concept of cultural capital has hitherto theorised it? Spotify's end of year wrap is a model for gamified shopping incentives in BNPL platforms. Music tastes are enrolled as data points for predictive AI to make judgements about financial, insurance and housing access. Bourdieu showed us how 'taste classifies, and it classifies the classifier', but what if the classifier is a machine that does not understand the difference between genres, artists or sounds, and only 'sees' those things as homologous data proxies that can only speculatively relate to the risks they are trying to minimise. The presentation will draw upon recent research to speculate how consumption practices contribute to the intensification of the digitalisation and financialisation of everyday life. Our tastes and affinities become automated inequalities that include or exclude us in ways that we will not even feel while it is happening and only know about once it is too late. This has ramifications for understanding the dissemination of symbolic violence where it happens virtually via the digital, as much as emotionally via how we currently understand the transmission of affects.

PRESENTER BIOGRAPHIES

Dr. Fabian Cannizzo, RMIT

Dr Fabian Cannizzo is a sociologist working with the RMIT Encore Project research team, Associate Professors Catherine Strong and Shelley Brunt, to improve the career prospects of women and gender non-conforming people who are returning to the music industry after a career interruption.

Dr. Penelope Bergen, UNSW

Dr Penelope Bergen is a professional orchestral violinist and chamber musician with extensive experience in Australia and the Netherlands. In recent years she has focused on research in health literacy and the quality use of medicines. Dr Bergen is a lecturer at the UNSW Canberra School of Business.

Dr. Carl Anacin, Griffith University

Dr Carl Anacin completed his Ph.D. (Griffith University, Australia) on identity, musicality and translocality of Filipino migrant musicians in Australia. Carl's research interests include migration, music, and media. He has publications include articles in The Qualitative Report, Asiascape, and Media, Culture & Society. Carl is also a practising musician (a.k.a. Nicky Anacin), photographer, and radio host (Radio 4EB, Brisbane).

Dr. Gay Breyley, Monash University

Gay Breyley is an adjunct associate professor and Elizabeth Wood Research Fellow in Musicology in the Elder Conservatorium at the University of Adelaide. Her research focuses on music cultures and sociopolitical change, especially in Australia, Iran and the Iranian diaspora.

Charlotte Markowitsch, RMIT

As a second year PhD candidate at RMIT University, Charlotte is researching the status of rock in Australian popular culture. While Charlotte's work has previously investigated blues appropriations in contemporary popular rock music, her current research explores the rock canon and what positions rock to become understood and upheld as "the best of all time". She is proud to be a member of the Music Industry Research Collective (MIRC).

Freya Langley, Griffith University

Freya Langley is a researcher, writer, and PhD Candidate at Griffith University. Her doctoral research explores women and gender-diverse people's participation in Australian music scenes, with a focus on (in)equality, (under)representation and safety.

Hannah Fairlamb, University of Melbourne

Hannah Fairlamb is a third year PhD candidate at the University of Melbourne, studying grassroots music-related gender equality activism and its interface with Australian DIY music scenes. Co-founder and former co-director of feminist community music initiative Girls Rock! Adelaide, Hannah is herself a musician with over 20 years' experience in the independent music making community.

Dr. Steven Threadgold, University of Newcastle

Steven Threadgold is Associate Professor of Sociology at University of Newcastle, Australia. His research focuses on youth and class, with particular interests in unequal and alternative work and career trajectories; underground and independent creative scenes; cultural formations of taste, and financial practices. Steve is the Director of the Newcastle Youth Studies Centre. His latest book is *Bourdieu and Affect: Towards a Theory of Affective Affinities* (2020, Bristol University Press). *Youth, Class and Everyday Struggles* won the 2020 Raewyn Connell Prize for best first book in Australian sociology.

CRISIS AND REINVENTION FOR LIVE MUSIC IN AUSTRALIA

It is a crucial time for live music. Even as the sector is increasingly recognised as central in cultural, economic and social life, it faces a complex of fundamental challenges. There is an historic window and an urgent need for critical, targeted research, through partnerships between academic, industry and government stakeholders.

MusicLIVES is supported by Griffith University and the Griffith Centre for Social and Cultural Research, as part of the Griffith University Postdoctoral Fellowship awarded to Dr Ben Green in 2021 for the project, Roaring Twenties: Crisis and Reinvention for Live Music in Australia.



**Find out more
about the
project**

**Keynote presentation: 30 minutes
Q&A: 10 minutes**

**Panel presentations: 20 minutes
Q&A: 10 minutes**



KEYNOTE PRESENTATION

DR. CATHERINE HOAD

**SENIOR LECTURER, TE REWA O PUANGA/SCHOOL OF MUSIC
MASSEY UNIVERSITY, AOTEAROA/NEW ZEALAND**

Dr Catherine Hoad is a Senior Lecturer in Te Rewa o Puanga/School of Music and Creative Media Production, Massey University, Aotearoa/New Zealand, and the Chair of the Australia-Aotearoa/New Zealand branch of the International Association for the Study of Popular Music. Her published monograph and edited collections explore constructions of identity and community in heavy metal and hardcore scenes, practices, and cultures, with a wider research and teaching interest in inclusion, access, and equity in creative communities. She co-leads the research project Amplify Aotearoa that seeks to enable a diverse and inclusive music industry, and is currently engaged in research funded through Manatū Taonga exploring community engagement in live performance events in Aotearoa.



What role can universities play in supporting sustainable music communities?

Case Studies from Aotearoa.

In this presentation, I explore the transformative roles that universities can and must play in supporting and sustaining diverse, inclusive, and accessible music communities. Where both popular music academia and music industry bodies alike have increasingly articulated the need for, and benefits of, meaningful research collaborations, through this talk I hope to further expand this discussion to encompass how industry-engaged research may be mobilised in university classroom environments – namely, to take research not only back to, but from, the classroom. When we do research about and in collaboration with music communities, I argue, we must also critically understand the ways in which tertiary programmes in music might also perpetuate inequitable social conditions experienced across the sector, and the transformative ways in which research and pedagogy can affect change in these contexts.

Through drawing on several key case studies from the intersections of my own research and teaching, in this presentation I draw from several team-based projects undertaken from 2020-2024 that have sought to address issues relating to equity and safety across music scenes and live spaces in Aotearoa. These projects, which have involved extensive collaboration with a range of music communities, industry bodies, government and education agencies to produce positive outcomes for Aotearoa's music sector, have both emerged from and extended to my work as a tertiary educator. As such, this presentation advocates for the role of universities in initiating and enabling meaningful social change in music communities; focusing on our role as educators to consider how we can support emerging generations of creatives to shape a safer and fairer life in music.

RESEARCH IMPACT & PARTNERSHIPS

Live and Local: Live music, local capacity building and research in action

Ben Green (GU) & Lucy Joseph (LMO)

The Live Music Office's 'Live and Local' is a comprehensive capacity-building program that provides a vehicle for local councils and communities to support the growth of grassroots live music, through the delivery of a number of national best practice activities including strategic policy development for live music. Griffith University has partnered with the Live Music Office to conduct research and evaluation at Live and Local events across 17 local government areas nationwide. Lucy and Ben will discuss this partnership and share emerging insights.

“There’s No Industry Without Musicians”: Lilia Anderson (MEAA), in conversation with Dr Sam Whiting (UniSA)

Sam Whiting (Uni SA) & Lilia Anderson (MEAA)

Lilia Anderson, Research and Strategic Policy Lead at the Media, Entertainment and Arts Alliance (MEAA) and former Anne Kantor Research Fellow at The Australia Institute, will join Dr Sam Whiting (UniSA) for a conversation about Musicians Australia's current advocacy work and policy goals.

Keeping youth in the picture: Craig Rogers (The Push) in conversation with Catherine Strong (RMIT)

Catherine Strong (RMIT) & Craig Rogers (The Push)

The Push has been working to give young Australians a place at the table for contemporary live music for over thirty years, and has recently expanded from a Victorian to a national focus. This is at a time when concerns over young people's participation in music, post-Covid and in the midst of a cost of living crisis, are higher than ever. Craig Rogers, Head of Programs at The Push, will chat with Catherine Strong about how an organisation like The Push uses research to ensure effective, evidence-based approaches to get the best outcomes for their programs

AUDIENCES & PARTICIPATION

Making live music spaces safer for all in the NT: Bringing together stakeholders from the music industry, academia, health and government

Mark Smith (Music NT), Cassandra Wright (Menzies School of Health Research)

More than 70% of festival attendees surveyed in the Northern Territory (NT) in 2023 reported that they had experienced or witnessed harassment (or sexual violence: 58%) in the past 12 months at music venues, festivals, gigs or clubs. This issue was observed and felt by performers in the music industry, which stimulated the development of the All Good Project, a program implemented by MusicNT, the peak body for music. The All Good Project has since expanded to take over operations of a community-driven peer harm reduction service delivered in festivals, which was brought to the NT by harm reduction advocates and researchers.

This presentation aims to describe the coming together of music and academic stakeholders; we will describe the intersection of our interests, how we came to work together and how we have negotiated diverse priorities, skillsets and in pursuit of a shared goal to make music spaces safer places for all to enjoy. We will outline how we have designed research that supports the growth and sustainability of the All Good Project and how we are partnering on advocacy for new initiatives to support safety and wellbeing of live music patrons in the NT in future

**Creative Australia research update:
Live music and arts participation**

Belinda Balhatchet (Creative Australia)

Belinda Balhatchet, Research Program Manager at Creative Australia, will discuss recent and upcoming Creative Australia research into arts audiences, participation rates and trends, with a focus on live music.



PRESENTER BIOGRAPHIES

Dr. Ben Green, Griffith University

Ben Green is undertaking a Griffith University Postdoctoral Fellowship with the research project, Roaring Twenties: Crisis and reinvention for live music in Australia. He is a Chief Investigator on ARC Discovery Project, Cultivating digital music-making in regional Australia, and has research partnerships with the Live Music Office and local governments. Recent books include Popular Music Scenes: Regional and Rural Perspectives (2023) and Screameater's Kitten Licks 33&1/3 (2024)

Lucy Joseph, Live Music Office

Lucy Joseph is the Engagement and Programs Manager for the Live Music Office, a government advocacy organisation that consults with government and the live music industry on better regulation and strategic policy development. Lucy manages the Live and Local program - a comprehensive capacity building program that provides a vehicle for local councils and communities to support the growth of grassroots live music through the delivery of a number of national best practice activities including strategic policy development for live music.

Associate Professor Catherine Strong, RMIT

Catherine researches various aspects of popular music and music-making, including music as a workplace, music and heritage, and the gendered aspects of music. She is a member-at-large on the executive of IASPM and a co-convenor of the TASA Music sociology thematic group.

Craig Rogers, The Push

With over 20 years' experience, Craig has worked across multiple art forms including cultural development, large-scale event management, festival direction, public art, strategy and policy development, grants, music, youth arts and venue management. Alongside his arts practice, Craig has worked in the community health sector focusing on the prevention of violence against women and health promotion for diverse communities and has also worked in the emergency management sector focusing on emergency food relief, and flood recovery. Craig is the Deputy Chair of L2R, a registered charity and social enterprise based in Melbourne.

Dr. Sam Whiting, University of South Australia

Sam is a Lecturer in Creative Industries at the University of South Australia. His research is primarily focused on issues of capital, labour, and value as they relate to the cultural economy. Dr Whiting's recent book, *Small Venues: Precarity, Vibrancy and Live Music*, is out now through Bloomsbury.

Lilia Anderson, Media Entertainment Arts Alliance (MEAA)

Lilia Anderson is Policy and Strategic Research Lead at MEAA. Before joining MEAA, Lilia worked as a casual academic, in the trade union movement, and as a research fellow at The Australia Institute. Her research focusses on digital media markets, Artificial Intelligence, and cultural/media policy.

Mark Smith, Music NT

Mark has been the Executive Director of MusicNT for 17 years, growing the organisation by delivering clear and sustainable outcomes for the NT music industry. Mark has high-level project management and governance experience, and holds a Bachelor of Business. He began his career as a drummer in Darwin bands Drum Drum and Culture Connect and became manager of both groups. He later managed the Darwin duo Sietta, with the group achieving significant national impact with their first album, securing partnerships with Elefant Traks, Universal Publishing and New World Artists/Artist Voice.

Dr. Cassandra Wright, Menzies School of Health Research

Dr. Cassandra Wright leads the Alcohol and other Drugs research program at Menzies School of Health Research, the only team of its kind in the NT. Dr Wright has a public health background and has a special interest in policies and programs that reduce alcohol and other drug harms, and intersecting issues such as domestic, family and sexual violence. Dr Wright is a current Australian Research Council Discovery Early Career Research Award recipient and has previously held a National Health and Medical Research Council Early Career Fellowship.

Belinda Balhatchet, Creative Australia

Belinda is a Research Program Manager at Creative Australia (formerly the Australia Council for the Arts). Her research activity at Creative Australia spans all parts of the arts sector, with a current focus on music to support the establishment of Music Australia. Prior to joining Creative Australia, Belinda worked in postgraduate medical education and is currently completing her PhD at UNSW, investigating health practitioner burnout and wellbeing

DELEGATES

Carl Anacin

Griffith University

Lilia Anderson

Media Entertainment Arts Alliance

Jordan Bain

Griffith University

Belinda Balhatchet

Creative Australia

Izzy Bartlett

Woodfordia Inc

Andy Bennett

Griffith University

Penelope Bergen

UNSW Canberra

Gay Breyley

Monash University

Dave Burgener

Facilitator & Business Coach

Fabian Cannizzo

RMIT

Devpriya Chakravarty

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James Connor

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Sebastien Darchen

University of Queensland

Rod Davies

Monash University

Hannah Fairlamb

University of Melbourne

Jessica Foenander

Griffith University

Lachlan Goold

University of the Sunshine Coast



Ben Green
Griffith University

Laura Harper
Music Consultant

Catherine Hoad
Massey University (NZ)

Lucy Joseph
Live Music Office

Angela Kohler
QMusic

Freya Langley
Griffith University

Briony Luttrell
University of the Sunshine Coast

Charlotte Markowitsch
RMIT

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Mandi McIntyre
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Kate Pattison
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Sarah Ponturo
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Craig Rogers
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Jane Slingo
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Mark Smith
MusicNT

Kris Stewart
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Cath Strong
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Courtney Strow
Ipswich City Council

Chris Terry
Griffith University

Steven Threadgold
University of Newcastle

Andy Ward
University of the Sunshine Coast

Sam Whiting
University of South Australia

Cassandra Wright
Menzies School of Health Research



TASA THEMATIC GROUP CONVENORS

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AND DR. SAM WHITING

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