



Call for submissions and participants

STEPPING OUT OF THE SHADOWS: PRACTITIONERS BECOMING RESEARCHERS

**A day-seminar held on Tuesday 5 April 2011 at the
Guildhall School of Music & Drama, London**

Convened by Professor John Sloboda, Research Professor, Guildhall
School of Music & Drama

This seminar is designed for practitioners working in or around conservatoires (and other similar practice-oriented advanced training environments) who are doing social science research with a psychological or educational slant, or who plan to become involved in such research.

By practitioner we simply mean anyone whose primary professional skills are in some form of creative activity (and/or the teaching of it) rather than in research. This includes performers, composers, conductors, and producers, among others

The traditional way in which practitioners have become involved in social science research in the past has been somewhat “hands off”. Career researchers have designed projects, and have then invited practitioners to submit themselves to interview, observation, or act as “guinea pigs” in experiments and other forms of research intervention. In this model, practitioners do not play a significant role in the formulation of research questions, the design of the study, or the interpretation of the research findings.

This seminar will examine (with case examples) more empowered models for conservatoire practitioners to engage with research: either as equal partners with career researchers; or through acquiring the relevant research skills and support to act as primary instigators or drivers of research projects.

The focus of individual presentations to this seminar will not be so much on the detailed research findings of a particular project as on (a) the processes - individual, collaborative, institutional - which assisted (or hindered) the full engagement of the practitioner concerned in the research; and (b) the outcomes, for individuals and the institution (how did engaging in research help to improve practice?). We seek practitioners (and their researcher collaborators) who are willing to “share their stories” with honesty and openness, of how the research came about, and how it has benefitted personal development and institutional life.

Participants will hopefully go away from the day with a better, and more clearly articulated, idea of the potentials and pitfalls of what is involved in (and what the benefits are of) the musical practitioner adding social science research skills to his or her professional toolkit.

PROCEDURE FOR SUBMITTING PRESENTATIONS

Presentations will be 30 minutes (20 minutes plus 10 minutes for discussion).

Submissions must involve at least one author whose primary role in higher education is as a musical practitioner (performer, composer, teacher of musical practice) rather than, or in addition to, as a researcher. Submissions should take the form of abstracts, with title, full affiliations of author(s) and a summary of a maximum of 350 words. Submissions should be sent as word-processed email attachments to research@gsmd.ac.uk no later than **31st December 2010**.

PROCEDURE FOR APPLYING FOR PARTICIPANT STATUS

Applicants for places should write a brief account (no more than 350 words) outlining the research they are undertaking (or hoping to undertake), the institutional context in which the research is occurring, and giving the identity of any collaborators or supervisors involved (or likely to be involved) in the research, to be received by research@gsmd.ac.uk no later than **31st January 2011**.

To maintain an informal and interactive environment, registration will be limited to 24 participants.

Costs of this meeting are co-sponsored by the SEMPRES Trustees, the Guildhall School of Music & Drama, the Royal Northern College of Music and Trinity Laban Conservatoire of Music and Dance.

Registration is free for bona-fide researchers (or intending researchers) working in a conservatoire or similar practice-oriented training environment for adult students. Refreshments and a light buffet lunch will be included.

DRAFT PROGRAMME

10.00- 10.30	Registrations and coffee
10.30- 11.00	Opening session: setting the scene (Professor John Sloboda, Guildhall School of Music & Drama, convener)
<i>Morning session: Chair Prof Celia Duffy, Royal Scottish Academy of Music & Drama</i>	
11.00 – 13.00	Four submitted presentations
13.00 – 14.00	Lunch
<i>Afternoon session: Chair Dr Jane Ginsborg, Royal Northern College of Music</i>	
14.00 – 15.30	Three submitted presentations
15.30 – 16.30	Open panel discussion over tea, chaired by convener. <i>Panel members: Prof Graham Welch (SEMPRE, University of London Institute of Education), Prof John Rink (CMPCP/University of Cambridge), Dr Claire Mera-Nelson (Trinity Laban Conservatoire of Music and Dance)</i> What have we learned: implications for individual and institutional practice.
16.30	End