Research in NAIP

By Working Group 2 in the Strategic Partnership "NAIP - Innovation in Higher Music Education", funded by the Erasmus+ programme

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Coordinated by Þorgerður Edda Hall
Published in September 2016

www.musicmaster.eu


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Introduction

The working group on research in the strategic partnership NAIP: Innovation in Higher Music Education served as a platform to discuss the role of research within the NAIP programme or NAIP-style courses. The aim of the working group was to further develop the research component in the NAIP programmes or NAIP-style courses, provide valuable information for NAIP teaching staff as well as food for thought for further curriculum development.

The output of the group is varied and ranges from reflective documents to hands-on tools. A comprehensive literature list is provided as well as a reader with relevant articles.

In its work the group has focused on three different areas:

I. Texts about research and reflection, covering: - rationale and overarching reasons for research to be embedded in the NAIP programme; - the relationship between reflective practice and research and - the role of reflexivity in (qualitative) research and the role of the researcher.

II. Interrelated topics in the (content of the) current NAIP programmes, including some practical approaches, entailing - exercises for reflective practice; - the (biographical) self-reflection of the NAIP student; - a thick description drawn from narrative interviews with NAIP students from the various institutions; - a reflective document on critical theory underpinning research in NAIP and – an overview of research approaches and types.

III. Knowledge about the qualities of coaching the research, leading to a comprehensive document about the research coaching in the NAIP programme.

These three areas are further addressed in:

IV. Relevant literature, divided into literature on – NAIP concepts and research; - Methodology; and – Research coaching. The literature overviews are corresponding with I, II and III.

V. A reader with articles related to I and II.

I Research in NAIP

I.a Rationale and reasons for this research to be embedded in NAIP

We are living in a VUCA world: **v**olatile, **u**ncertain, **c**omplex and **a**mbiguous. From a global perspective, we are all facing immense challenges in relation to climate, population, social and economic issues. These then play out in our more immediate communities, and the ways in which music and the arts are more widely positioned. Equally they have implications for our individual lives, our identities as musicians and the opportunities we can make in our careers.

Contemporary contexts then become characterised by change, and the music industry is no exception. Being successful requires creativity and we all have to be able to adapt. This probably comes as no surprise these days, but what may be less clear is how any of this connects to the concepts and practices of research. In what ways can research really make a difference to professional practice as an artist?

One answer is that research is an essential part of adapting and developing new processes in ways that are deeply informed, or to bring an iterative process of experimenting and evaluating to the development of any new artistic product/process, or to transforming a familiar practice into something new. Research brings depth to a creative process. It can enable an artistic process to be informed by different people and perspectives. It can help to structure the development of something that starts as a tiny fragment of material – an idea, a location, a melody, a rhythm, or a group of people.

In the sciences there is of course an explicit relationship between research and innovation: research leads to new possibilities, theories, products. Here research has often become highly systematised, seeking rigorous objectivity, and consequently, from our perspective as artists, can seem rigid and sterile, a long way away from what we do and care about. But this is just one perspective on research as a whole, and a bold stereotype at that. Research comes in many colours and shapes. It may seek to illuminate the nuances of individual lives and tacit, embodied experiences just as much as it may seek to prove theories or make generalisations. It may be concerned with an artistic and emergent process as much as with fixed, easily

observable objects. Most important for our context in music, and the NAIP programme in particular, is perhaps that research is something that can prompt, enable, support and validate innovation and change. It is part of the foundation that helps us navigate the VUCA world we inhabit.

The potential for research in the performing arts is huge: extending the disciplines, pushing the boundaries of the art forms and their processes, transforming the nature of performance, discovering new territories and developing new practices. This is perhaps particularly important in current contexts where the arts find they have become marginalised, audiences for conventional concerts are dwindling, or where funding is increasingly difficult to come by.

Equally, research is essential from more personal perspectives: this relates to issues of developing our own personal and professional practices as musicians, and ensuring that within often fast moving, even turbulent, demanding and confusing professional contexts, we can remain in touch with and connected to our own artistic interests and passions. Research and reflection can help us to ensure that our personal passions are in dialogue with the day-to-day issues we encounter and with the work we do. This is becoming increasingly important where there are few established developmental career structures, and few of us stay in that same role for long periods of time. So often as musicians we have to develop our own career structures and progression routes, and design our own professional development paths. This needs a lot of self-awareness, which comes with an ability to experiment, reflect and move on. Research as a musician can thus enable us to explore inside ourselves as well as outside. It is something that can enable inner and outer impulses to be in an ongoing exchange.

- The reasons for engaging in research can therefore be quite diverse:
- Deepening artistic practice, connecting with one's artistic voice.
- Building awareness of both outside worlds and self-awareness internally, including of one's blind spots.
- Exploring uncharted contexts, discovering how music might engage in these.
- Coming up with innovative ideas.
- Taking more responsibility for oneself.
- Being strategic about work and career opportunities.

Overarching reasons for research to be embedded in NAIP

The main challenge of today's musicians trained in our conservatoires is navigating a rapidly changing cultural landscape. In a nutshell, the major changes they encounter can be phrased as follows:

- Changes in the social-cultural landscape are helping to shape a very different workplace for musicians.
- Flexible portfolio careers require finely tuned transferable skills and a more entrepreneurial attitude towards work.
- Increasingly musicians work collaboratively with professionals in other fields – in cross-arts, cross-cultural and cross-sector contexts.
- Musicians now have to perform different roles as they are expected to respond creatively to cultural and educational contexts that go beyond the concert hall (Renshaw, 2010).

Within these changing careers, in addition to highly developed artistic skills, transferable 'life skills' are increasingly important for musicians and it is clear that they need to take up various interrelated roles in order to be able to do their work in a successful and relevant way. They need to be entrepreneurs, innovators, connectors, partners and reflective practitioners.

Research or - as we might say in this context - reflective inquiry is of the utmost importance for musicians when they want to create innovation and develop their professional skills. It is required when for instance they are engaging with new audiences or new types of professions. It is also required if they want to improve their practice within the music school or academy setting.

As said, tomorrow's professional musicians have many roles to perform. They have to be able to look at themselves, reflect on their assumptions and presuppositions and be engaged in evaluative processes. Thinking and reflecting collaboratively on how to improve their work, their knowledge and their cooperation require critical reflection and evaluation. Research can then take place through reflection, evaluation, decision and action in an ongoing circle. Reflecting collaboratively on their practices, and researching their practice together, for example, with partners from the professional field, is a fruitful way of creating

an environment which nourishes a musicians' continuing professional development of other musicians.

That can lead to artistic and educational practices that are relevant to the current and changing cultural landscape, explore different contexts, are intervention oriented, lead to relevant learning experiences, and illuminate attitudes and values. Reflective practice and leadership are essential requirements if musicians want to become 'lifelong learners', in order to be able to adapt to continuous change and to the various contexts which they encounter.

NAIP

The Music Master in New Audiences and Innovative Practice (NAIP) prepares students for a diverse range of career opportunities. Students are enabled in defining and realising individual career pathways that embrace composition, performance and leadership. Graduates' careers may include instrumental and vocal performance; project-leading for orchestras, schools and other cultural organisations; composition, all within the umbrella of a portfolio career, that develop practices crossing more traditional boundaries.

Research in the NAIP seeks to instil positive attitudes toward inquiry, reflection, and problem-solving as components of innovative practice and program development. Students will value research and its role in assessing effectiveness and improving programs. The whole course is underpinned by the aims of developing a research attitude in students, and the development of communication skills such that students are able to act as critical friends for one another (co-mentoring), asking relevant questions, helping to elucidate areas of difficulty, solving problems, reflect, and formulate appropriate research plans. Research in the NAIP program permeates the complete curriculum; most activities a student undertakes are in some way related to their research, as this is intimately connected to the individual goals of the students. One of the aims of research in NAIP is that students become 'reflective practitioners' (see below). Research, and the inquisitive attitude going with it, contributes greatly to this aim. At the end this results in students who are able to carry out professionally relevant practice-based research. They have learnt how to develop research questions and a research plan, how to carry out that research and report about it in various ways (musically, written, spoken). All this as part of their lifelong development.

Critical Studies and Artistic Practice

In the NAIP programme, emphasis is placed on engaging with new audiences. This means that students need to spend time unpacking, challenging, even deconstructing accepted methods of classical performance practice. During the course, students receive considerable teaching and support for the practical and musical aspects of engaging with new audiences. By providing theoretical underpinnings for the projects they work on during their studies, students might better be able to carry out critical, well informed research/artistic practice, which is sensitive to the challenges of the NAIP goals. The aim is that students will develop critical consciousness which will enable them to deepen their reflections and renew their practice.

- Several aspects within critical studies are of particular relevance to the NAIP program. These could include (although not limited to):
- Politics and social issues.
- Society, culture and taste.
- Cultural heritage, (post) colonial theory and engaging with cultural diversity.

In order to underpin the theoretical references of the common themes of the NAIP student/contemporary musician, such as audience outreach, community engagement and innovative practice, it is essential to provide an introduction to music and art's long standing concern for its own social, ethical and political potential, status, purpose and usefulness. This field would explore different ways of thinking about the social, political and ethical dynamics of the current musical environment, but furthermore consider how these different perspectives might be seen to have altered the musician's practice itself. Topics of exploration could include:

- Community engagement.
- Public and participatory art.
- Politics of performance and spectatorship.
- A supplementary reading list is provided under Critical studies.

1.b Relationship between reflective practice and research

Fundamentally research is about enquiry. It is about curiosity, sparking curiosity and following it. It is driven by asking questions, by being open to being puzzled, by wanting to develop and move beyond where we are right now and seeking ways to do this. Sometimes it may be about solving a puzzle.

Research can take place on many different levels, from a brief puzzle over a personal question to a systematic and elaborate investigation over time. In this sense, it may be helpful to think about a continuum from personal enquiry and reflection through to formal research publicly shared. There is a liquid movement between them. Within this continuum lies a huge spectrum of possibilities.

(a) Personal reflection and daily practice

At one end of the spectrum, we might for example ask some immediate questions about today:

- How shall I go about learning this piece?
- What approaches do I want to choose?
- I wonder what will happen if I …?
- Then after a practicing session we might ask:
- What have I learned from this work today?
- What shall I focus on tomorrow?

These kinds of questions are individual. They are about reflecting in and on our practice as we go. We will in fact be reflecting all the time, often in the moment to support the decisions we make within a practice session. We may then also step back and think further about our intentions and what we have been doing (as indicated by the questions identified above. Schon (1987) usefully described these distinctions in terms of "reflection-in-action" (happening in the moment whilst for example practicing) and "reflection-on-action" (stepping back to think things over).

Schon's thinking in turn was based partly on Kolb's learning cycle, which has four basic stages within an ongoing cycle, as shown in Fig. 1. In many ways this learning cycle can

underpin the whole continuum of personal reflection to formal research in contexts where such work is engaged in stimulating change that becomes embedded into practice as a musician.

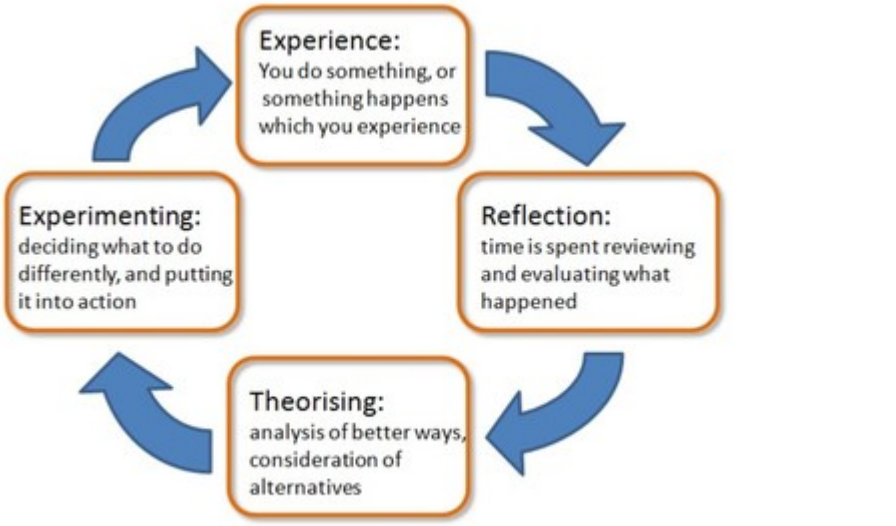


Fig. 1 – Kolb's learning cycle

The stages are as follows:

1. Concrete Experience – "Do"

2. Reflect on Experience – "Review"
-What happened? – (description of content)
-How did it happen? (process)
-Why did it happen? (analysing contributing factors including underlying beliefs/premises)

3. Abstract Conceptualisation – "Learn"
-What patterns are evident?
-What other perspectives could there be?
-What can I learn from this?

4. Plan Active Experimentation – "Apply"
-What next?

A related approach to Kolb's learning cycle would be to use Terry Borton's (1970) 3 stem questions: 'What? So What? Now What?'.

-What? = Description of an event
-So What? = Analysis of an event
-Now What? = Proposed actions following an event

Both of the above approaches exemplify learning that is not about simple problem solving, but involves a deep level of reflection and self-awareness. Importantly, the very way in which one goes about *defining* events/issues/problems has an effect on future outcomes. Reflective practice involves being deeply aware of this. Argyris (1974) coined the terms 'single loop' and 'double loop' learning to highlight this. He gives the analogy of a thermostat to illustrate the point:

A thermostat that automatically turns on the heat whenever the temperature in a room drops below 68 degrees is a good example of single-loop learning. A thermostat that could ask, ''Why am I set at 68 degrees?'' and then explore whether or not some other temperature might more economically achieve the goal of heating the room would be engaging in double-loop learning. (Argyris 1991:4)

The experiential approach to learning, captured in both Kolb's cycle and Borton's stem questions, can occur in many different timeframes, from moment-by-moment to consideration over many years. Nonetheless, Schon's distinction between reflection-*on*-action and reflection-*in*-action is important and useful. This latter, we might otherwise term 'Reflexive Practice', and this is further explored in section I.c. It is particularly important that both the student artist/researcher, and also the coach/mentor, are aware of these processes and distinctions.

(b) Reflection over time or on broader issues

Somewhere in the middle of the continuum, we might ask some more extended questions:

- What different ways can I find to programme the repertoire I am working on (or compositions I am making) within concerts/events in the next few months?
- How may different contexts influence how I present and play them?
- In what ways can I document my thinking and programming, and then the concerts/events themselves, that will help me to reflect on the work and generate

insights about how I respond to different performing contexts, what approaches work well and what makes them effective?

Again we could think of this largely as an example of personal reflective practice. But it goes further than the first example in that it extends to a project over time, the possibility to experiment in different contexts, to learn from each in a way that informs the next. This iterative process of reflection results in both 'feed-forward' and feedback, as shown in Fig. 2. This draws on Hughes (2011) work into ipsative assessment and working towards a personal best. Feed-forward consists of reflection and formative feedback, resulting in next steps. Feedback will consist, in part, of reflecting on the extent to which that feed-forward was useful in the subsequent iteration of artistic practice.

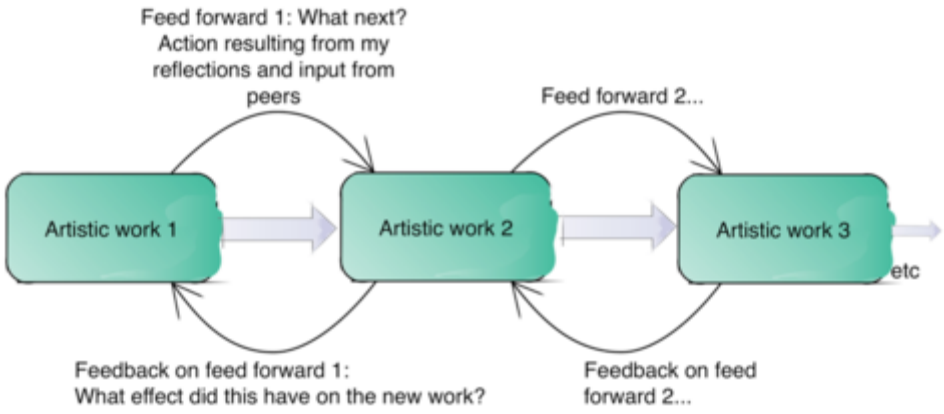


Fig. 2 – Iterative development of artistic work

It is also a context where it may well begin to be possible to draw out some more general insights and understanding that may then be applicable in other situations, relevant beyond the immediate project/set of questions. The example also suggests that it may well be worth documenting aspects of the process over time, to be able to step back and see patterns and insights emerging. This points in a new direction and highlights the idea that it may be possible to share these insights with other people, making them accessible and relevant to other practitioners for example. Here the work is starting to take on features of research, to be something of wider interest, potentially beneficial beyond the person reflecting.

If we want to undertake this project in a stronger research frame, then it needs more careful planning, and a more systematic approach at all stages of the reflective cycle. We will need

"to plan, act, observe and reflect more carefully, more systematically, and more rigorously than one usually does in everyday life" (Kemmis and McTaggart, 1992:10).

(c) Research

At the other end of the spectrum we might ask a set of questions that clearly cannot be answered by one person immediately, and indeed may require collaboration from a team over time through several stages:

- How may collaborative music-making with young refugees in a particular city be effectively structured and facilitated to support their artistic expression, identity and development within an unfamiliar community?
- What kinds of impact may this work have?

This kind of work is more often described as “research”. Research has been defined in different ways, and is increasingly understood in broader terms. The *Frascati Manual* defines it as "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications" (OECD, 2002). The Higher Education Funding Council for England defines research more simply as "a process of investigation leading to new insights, effectively shared" (HEFCE, 2011). Significantly, this latter definition highlights the importance of thinking about how research findings are communicated, and to whom.

Some generally agreed principles underlying research include:

- Enquiry is put into context of other relevant work in the field.
- Research explicitly develops a critical and analytic perspective on personal reflections.
- Research goes beyond one’s own practice in some way, for example looking actively for and critically evaluating external influences as a part of exploring their impact on one’s practice.
- Research develops explicit outcomes/conclusions and seeks ways to make these communicable to others.

Going back to the example research questions at the beginning of this section, these sorts of questions will probably need to be broken down into more specific sub-questions, and there will need to be discussion about how actually you can go about addressing the questions. In this instance, for example, you might think that you could best answer the questions by asking the refugees themselves. On the other hand, you might want to try out some different approaches to collaborative music-making with them and explore which of these are most effective and why. This would involve practical projects and interventions which are then carefully evaluated. You might also decide that to understand the impact of collaborative-music making you have to go further than asking the participants for their perspectives, and start to measure things like changes in how well the participants are able to integrate socially, achievements at school and so on. In practice, high quality research might well seek to combine several of these approaches in order to generate rich and credible evidence that would be really compelling for future policy making. It's very easy to see then how easily research can become complex and involve lots of resources. This makes it absolutely essential to think through different options, considering both what you want to achieve from the work and who it is for, and what will make the process manageable with the time and resources you have.

To sum up - reflection and research are powerful elements in developing our identities as musicians: artistic, personal and professional. This can relate to renewing our practice on a daily basis. Equally it can extend to large scale projects/initiatives that go more deeply and systematically into questions and issues that are relevant beyond a single individual, aiming to yield profound insights and results that can transform practice.

1.c Reflexivity in qualitative research and the role of the researcher

Future professional musicians who want to engage with new audiences are confronted with questions like 'how can I function in a flexible way and exploit opportunities in new and rapidly changing cultural contexts?', and the fundamental question: 'Who am I as a musician and how can I contribute to society; what is my role in that'? To this end, it is worthwhile to explore the concept of lifelong learning, which is in a nutshell: a dynamic concept of learning that enables us to respond to change. Characteristics of the concept of Lifelong Learning include an emphasis on learning as opposed to 'training', different approaches to learning (ranging from biographical learning to experiential learning and learning in a community of practice), and in particular the interconnection between personal and professional development is important. And that brings us once more to the important role of critical reflection and reflexive processes.

Reflective practice was discussed in the previous section. In this section we will discuss reflective practice further, and in particular in the context of its relation to reflexive practice. Reflexivity is an important given in qualitative (and artistic) research and in order to understand what it entails, it makes sense to first further clarify the concepts of reflection-on-action (critical reflection); reflection-in-action (reflexivity) and related to this the notions of tacit knowledge and its relationship to artistry.

The following section is taken from the book "The Reflective Music Teacher" (2014, p. 28).[1]

> Reflective practice is at the core of lifelong learning. Its definition and impact are described by Donald Schön in his seminal works The Reflective Practitioner from 1983 and Educating the Reflective Practitioner from 1987. Critical reflection, Schön says, can give the practitioner the opportunity to mark out a new sense of situations. Within the concept of reflective practice, Schön (Schön, 1987) makes a distinction between 'reflection-on-action' and 'reflection-in-action', where the

[1] *Smilde, R. (2014). Reflective Practice at the heart of Higher Music Education. In T. De Beats and T. Buchborn (eds.). European Perspectives on Music Education, Vol. 3: The Reflective Music Teacher. Innsbruck: Helbling.*

first can be seen as critical reflection and the latter can be considered as 'reflexivity'. According to Schön, we 'reflect-in-action' when we can still make a difference to the situation at hand, reshaping by means of our thinking what we are doing while we are doing it. It is a process we can deliver without being able to say what we are doing. Schön (Schön, 1983) gives an example of improvising jazz musicians: they 'reflect-in-action' on the music they are collectively making and on their individual contributions to this. They reflect less in words than "through a feel for music" (Schön, 1983, p. 56). Schön argues that, "in such processes reflection tends to focus interactively on the outcomes of the action, the action itself, and the intuitive knowing implicit in the action" (ibid.). Schön considers the musicians' reflection-in-action as a reflective conversation – 'conversation', now, in a metaphorical sense (Schön, 1987, p. 31). Strengthening the reciprocal relationship between 'reflection-on-action' and 'reflection-in-action' in the personal, artistic and professional development of musicians and music educators is highly important (Renshaw, 2006). This echoes Schön's (Schön, 1987) notion of a 'reflective practicum' where this reciprocal relationship evolves through learning by doing, coaching rather than teaching and as a dialogue of reciprocal reflection-in-action between coach and student (Schön, 1987, p. 164).

Tacit knowledge

Schön (1987) furthermore observes that, "the paradox of learning a really new competence is this: that a student cannot at first understand what he needs to learn [...] He cannot make an informed choice yet, because he does not grasp the essential meanings; he needs experience first. He must jump in without knowing what he needs to learn" (p. 93). Schön even takes a step further, arguing that, "even when a practitioner makes conscious use of research-based theories and techniques, he is dependent on tacit recognitions, judgements and skilful performances" (Schön, 1983, p. 50).

This brings us to the interconnection between reflective practice and the notion of 'tacit knowledge', as described by the philosopher Polanyi (Polanyi, 1966). Tacit knowledge can be seen as a special form of 'knowing how'. It is implicit unconscious knowledge in people's minds that is embedded in a particular culture and is not easy to transmit. The transfer of tacit knowledge generally requires extensive personal contact and trust (Smilde, 2009). One of

Polanyi's (Polanyi, 1966) famous quotes is: "We know more than we can tell". Renshaw draws upon these words, while arguing that,

"Basically, some knowledge cannot be put into words. Tacit knowledge […] is central to the whole process of coming to know experientially within any practical context. Echoing Polanyi, the creative energy or spirit embedded in tacit knowledge can only be caught and not taught" (Renshaw, 2006, p. 22).

Artistry and tacit knowledge

Tacit knowledge is closely interconnected with the concept of 'artistry', critical in the world of musicians and music educators. Schön (Schön, 1987) defines artistry as "the competence by which practitioners actually handle indeterminate zones of practice" (Schön, 1987, p. 13). Performance of very competent performers, Schön argues, can serve as good examples.

Schön points out two meanings of artistry, being intuitive knowing as well as 'reflection-in-action' on intuitive knowing. When practitioners 'reflect-in-action' they display their own intuitive understandings, i.e. they act reflexively. However, according to Schön, when a practitioner displays artistry, his intuitive knowing is "richer in information than any description of it" (Schön, 1983, p. 276).

Within critical reflection you analyse, reconsider and question experiences which you have, and relate this to impacts within a broad context of issues, e.g. to the question what these experiences mean for the way you approach your teaching. Schön (1987) calls this 'reflecting on your action'. Reflexivity can be connected to Schön's (1987) 'reflection-in-action'.

Reflexivity in research

What then, do we mean by reflexivity when talking about research? Researchers also reflect on and in action. Clearly researchers need to be, as Schön terms it, reflective practitioners. When doing qualitative research, like research into a practice, but also when doing artistic research, it is important to be able to step back and reflect on your data, bringing your own (internalised) knowledge to the fore. The reflection that then takes place is dialogical: there is your data and there is your own reflection and knowledge. As a qualitative researcher you are absolutely entitled to use your own reflective insights and interpretation. Doing this is a reflexive process. How does this work?

An often-encountered misunderstanding in research is, that those who are going to conduct research think they need to be invisible as a researcher in order for the research outcomes or interpretation to be valid. However, this is impossible, and also unnecessary. In particular in qualitative research researchers themselves are part of the research process, and their perspective and position is always influential. That can be the case through their experience in the field, or through their sheer presence (e.g. in ethnography, as a participant observer, or in the situation of an interview, i.e. when communicating with your interviewee, which is reflection-in-action).

The 'reflexivity' of the researcher therefore means that the researcher is aware of her effect on the process and outcomes of research. The subjectivity of the researcher and of those being studied becomes part of the research process (Flick, 2009). Flick (2009) describes reflexivity in research as: "acknowledging the input of the researchers in actively co-constructing the situation which they want to study. It also alludes to the use **in** which such insights can be put in making sense of or interpreting data. For example, presenting oneself as an interviewer in an open-minded and empathic way can have a positive and intensifying impact on the interviewees' way of dealing with their experiences."

Thus, "knowledge cannot be separated from the knower" (Steedman, 1991). In qualitative social research, there is only reconstruction and interpretation and in doing qualitative research, it is impossible to remain 'outside' that what you research; the presence of the researcher will always have some kind of effect. This means that a researcher can never strive in qualitative research to 'discover' the ontological reality (i.e. 'how the world works').

In qualitative research, unlike quantitative research, things cannot be measured. It is not a situation in a laboratory. Real life is at the core, and it is a representation of the participants' reality, thus always a unique social situation. Qualitative research is therefore, in contrast to quantitative research, not repeatable.

Validity

How then can we still strive for validity of the research? It is in the first place of great importance that the research is transparent: it must be clear how the researcher did it. In addition, research procedures like member check (communicated validation through those involved) and triangulation, looking through different lenses (like e.g. using observations

next to interviews), can be helpful. In addition, a solid documentation is very important. ‘Objectivity’ thus does not exist; the researcher must always be conscious of the limitations of the results, and communicate about the ‘constructions’ of the data. The reflexivity of the researcher shows in the fact that she is always a co-constructor.

II Approaches & Practical Examples

II.a Practising Reflection and Research

Reflection and research sometimes seem to present difficulties for musicians. While they may make total sense in theory, the reality is that they may feel distant from the actual practice.

The challenge then is to find ways to make reflection and research come alive as an integrated and central part of musicians' professional and personal practice. This is perhaps where understanding the connections between reflection and research become so important. It may be helpful to start by recognising ways in which individuals are already engaged in processes of questioning, experimenting and reflecting, even if on a very small and personal level. How does this actually happen, where do individuals find energy in doing so, what do they learn from it? It can be invaluable to get a sense of ones existing strengths and preferences, and ways in which these may illuminate the fact that reflection and research are not completely alien, outside existing experience.

Then comes the opportunity to start to grow and deepen such practices to something more powerful, insightful beyond our personal development, something more systematic or collaborative, that can guide development and innovation further. Research will be the essence of this process.

Examples

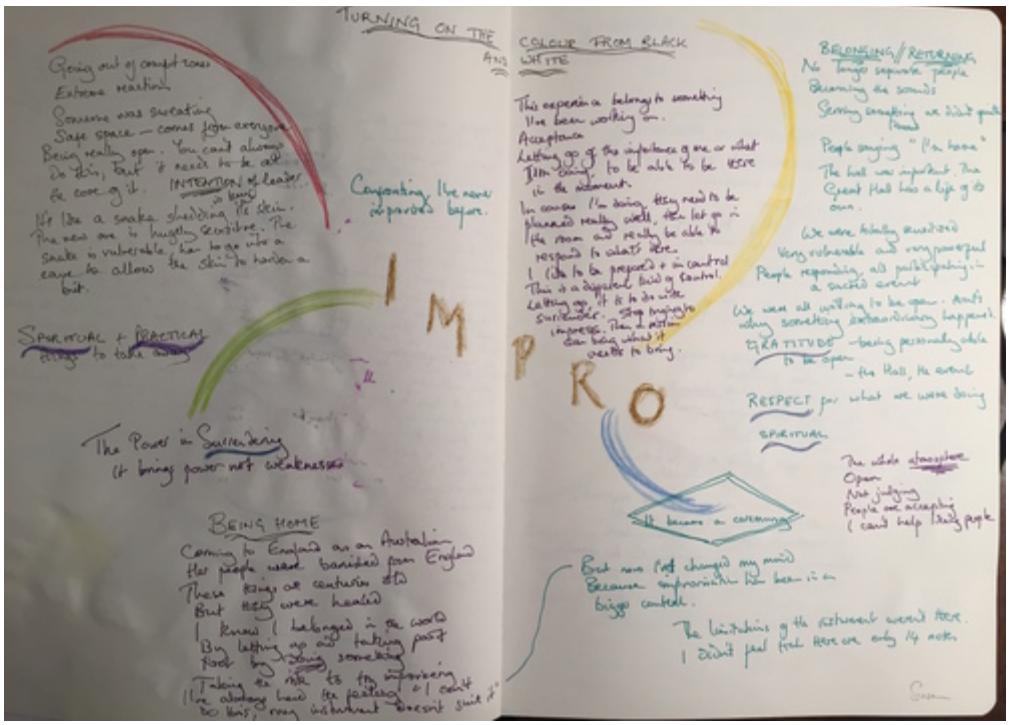
The following examples offer practical tools and forms for reflection that may be valuable as part of a reflective or research process. Each one can yield important insights and may indeed generate material that is used as part of a research process. An important issue to recognise is that both reflection and research can have individual and collective elements.

It is important to note, however, that for example a reflective journal will not constitute the output of research. When a research journal is used within research it creates material which will then need to be analysed, or specific insights will need to be drawn out of it.

Mind-mapping reflections

This is a process that can be done individually or, for example with a coach/peer mentor. Taking a particular event or issue, or indeed research question, the working form creates an opportunity to set out thoughts on different aspects of the issue. These might include personal reflections on experiences, connections to literature or other contextualising materials, conceptual ideas or further questions arising etc.

The following example comes from a conversation undertaken by Helena Gaunt (Guildhall School of Music & Drama) with a participant in the Innovative Conservatoire about their experiences of improvisation in the seminar and its relevance to professional practice.



Performer's loop

Performer's loop overview
Performer's loop self assessment

This is a reflective process that has been designed to support thinking through one's own performance in a particular context. It was devised by Robert Schenck at the Gothenburg Academy of Music and Drama, Sweden, as an innovative way to enable musicians to reflect on their performances, individually and collectively. We know, very often that performing

can generate strong emotional responses when we are the person performing, and that these emotions may have a powerful impact on us (either positively or negatively) and equally in ways that cloud our ability to see things from a more objective or rational perspective. We can get stuck in the emotion, and then find it difficult to move on and into exploring new goals.

This working form acknowledges and honours an emotional response to performing. Indeed this forms the first step in the process. Undertaking first step then opens the space for other, more objective perspectives to be seen and heard and given due consideration. The Performer's Loop is a form that can produce some profound insights and liberate individuals to learn from their experiences and move into new territory.

The following paragraphs provide further insights and practical detail about this working form from the author Robert Schenck:

> For several semesters I worked on nonjudgmental self-evaluation with groups of Master students. (In essence, we did only steps 2 and 3 on the form.) After a while, I realized that a good number of students had all these emotions (of course) and even though I acknowledged them, I, in a sense, dismissed their feelings because "I feel so disappointed after the audition." or "I am so ecstatic." are 1. close to being judgmental ("I played so badly." or "I played so well.") and 2. do not give any information that enhances my further work.
>
> Dismissing feelings, as they felt I was doing, is never good, so I then added the first step: yes, these feelings are huge, and feelings are always true and important to the person feeling them. It's the feelings after the performance that are to be written in step 1. (Either feelings I remember having directly afterwards, or feelings I have at the time of filling out the form.) Write them all down in step 1, they are important to acknowledge. Let your feelings reign, this form is anonymous if you wish it to be. These feelings are also important to "get around" in order to be able to be nonjudgmental in step 2.
>
> So the purpose of step 1 is to let yourself feel; whatever you feel after the performance is OK, and after writing them down go ahead to step 2. Often, by acknowledging and accepting in step 1, you will be clearer in your answers in step 2. According to Timothy Gallwey, the less judgmental you are, the more

accurately you will remember what actually happened (and thereby will maximise your learning and advancement).

The performer may also remember feelings he/she had AT the performance. If desired, these should be expressed non-judgmentally under step 2. If one notices non-judgmentally that a feeling for instance got in the way during performance then the chances of being able to see that clearly and avoid that next time will increase. (Let's say there was a certain person on the jury or in the audience who awakened fear in me. Under step 3, I can consider ways of preparing myself mentally before my next performance in order to reduce the chances of the fear recurring.)

Here are some examples of typical answers under the three steps if the form is filled out "correctly", thereby maximizing its usefulness:

1.
I am so angry.
I am so pleased with myself, ecstatic.
I feel so unhappy and disappointed.

2.
I was sharp in the upper register.
I played no wrong notes in the technical passages that I had practiced most.
I was concentrated throughout the entire performance.
I experienced the piece as a whole for the first time at the performance.
I became much more concentrated after the interval.
As soon as I saw her in the audience I tensed up and stopped listening.
During the performance the feeling of flow filled me with joy.

3.
When preparing for my next audition I will ... (preferably tactics based on observations in step 2)
I will not eat dinner before my next concert.
etc...

I may add one thing: I usually say to someone that has very positive feelings in step 1 to retain the energy they give you. Keep on feeling good and remember those feelings! To the person who is terribly disappointed I advise to let yourself

> feel that way for a limited amount of time, acknowledge it as natural, and do not repress it immediately. But as you go on to step 2, and on in your continued practice, wave good-bye to those negative feelings and let them go their merry way. They don't offer you constructive energy.

GROW model

This is a structured reflective process that comes from executive and life coaching work. It has a future focus and is designed to result in specific commitments being made to action. There are four stages in the process, each of which takes the conversation in a particular direction:

1. Goal
2. Reality
3. Options
4. Will (and what, when and with whom)

Each stage is supported by a series of open questions. These are indicative rather than mandatory. In the early stages of getting to know the process, it can be helpful to use them precisely.

It is important here to follow the stages of the process closely and not jump to the concluding parts before the first stages have been worked through in some detail. It is a process that individuals can follow for themselves, working through the questions. It is often even more productive with a coach who can follow up and go further into the questions that elicit significant responses. Students can develop skills as peer coaches for one another, although it is important to recognise that the art of open questions and of allowing the respondent to find their own solutions rather than offering them advice and the coach's solutions takes practice.

The process is likely to be particularly valuable for using with, for example, career development questions, or when specific challenges are encountered in a project.

Critical Response Process

This is a collective feedback process devised by dancer and choreographer, Liz Lerman, for use with creative work in progress. It focuses on creating generative and formative feedback,

with the artist at the centre of the process, that will inspire and empower the artist to go back to work. In reality the process can also be a wonderful way of enlarging everyone's experience of a piece of work, and can help to hone important collaborative skills for artists. This is an approach that, once mastered, can become more of a way of life, informing one's attitude and approach to interactions of many different kinds.

The full Critical Response Process has four specific steps:

1. Statements of meaning
2. Artist's questions
3. Neutral questions from the responders
4. Opinions

Once familiar with these steps, all kinds of variations can be made to suit different situations, number of people involved and time available.

II.b Students' Biographical Self-reflection

A reflective document for students in the NAIP Programme.

1. Purpose and Outline

The document summarizes two years of students' reflective practice during the MMus NAIP. This reflective practice consists of three strands:

a. The almost weekly mentoring sessions of the student.
b. A self-kept log / diary that is supporting students' portfolio (the portfolio preferably shared with reviewers/coaches in a digital environment like an online research catalogue).
c. A self-analysis in the form of discovery through autobiography.

All of these strands will take place within an environment that respects the students' privacy and in which elements are only shared with mentors/coaches and peers upon invitation of the student.

The document serves to share knowledge and insights gained by the student in these three strands in the public domain, and as an underlying document for the students' final presentation (viva voce) that is part of the graduation procedure and final assessment of the MMus NAIP.

ad. a: Mentoring is a formal part of this Master program. See course description and chapter III Coaching Research.

ad. b: Students will be stimulated and coached to keep a log or diary and to document important moments/results/thoughts/outcomes/products in the online portfolio.

2. Discovery through Autobiography

2.1 Discovery through autobiography

This tool for self-exploring the student's processes is based on dr. Rineke Smilde's (2009) study *Musicians as Lifelong Learners*. The tool follows the analysis of biographical interviews on which her study was built, but applies it to autobiographical narratives.

Smilde's analyses use the following key notions to describe learning processes:

- formal, non-formal and informal learning
- critical incidents and educational interventions
- significant learning
- significant others
- musicians' roles

The methodology applied by Smilde is based upon:

- narrative research through narrative interviews
- grounded theory (testing sensitizing concepts by confronting it with the data in a circular process)
- interpretative coding

The adaptation of this research to what could serve as a useful tool for developing individual reflective practice would follow the same steps, yet based on the autobiography of the student (and not on a narrative interview), focusing on the 'musical career' of the student.

The student is invited to start writing her/his own biography as a musician as detailed as possible, merely as a 'stream of consciousness'. Just writing down whatever they can remember from early childhood on that is related to their musical development. It is important that the student knows that this document is for private use only and does not have to be shared with other readers, unless the student wishes to do so. The role of the mentor/coach is to stimulate the student to be as detailed as possible and to give this time. It is not unusual that students end up with ten pages of text. Their notes may be in bullet-points; they do not have to consist of well written prose.

Crucial is that the student writes this document before the process of coding is introduced. It has turned out that introducing the next step (designing codes) is 'steering' the process of

self-searching/writing, which is not meant to be as the writing should be as intuitive and free as possible.

2.2 Introducing the coding

The coding serves to find patterns, similarities or any other significant issues and topics that can be found by the students themselves in their auto-biography once this document is completed.

Students are invited to draft their own lists of codes that could be applied. It may be helpful to hand out a list of suggestions for coding, as long as it is clear that this list is only meant to act as a guide and contains a lot of examples that may very well not apply to the students' biography or, on the contrary, misses important elements.

Suggestions for coding:

a. formal, non-formal and informal learning

- moments of informal learning (childhood, family background, bands)
- moments of non-formal learning
- moments of formal learning (music-school, primary/secondary school, conservatoire)
- b. critical incidents and educational interventions
- being 'thunderstruck' by music
- choice of instrument
- changing of instrument
- finding a good teacher / struggling with a bad teacher
- change of learning style
- change of method
- injuries
- winning prizes, competitions
- life-time incidents (loss of people, health issues, moving to other places)
- dealing with stage fright
- dealing with anxiety for exams
- making money
- dealing with expenses (instruments, getting lessons, masterclasses)

- traveling
- successful concerts
- disastrous concerts
- failing on stage
- not being able to play a piece/ black-out on stage
- having to cancel a concert/project
- problems in collaborating with others
- problems in finding the right musical partners
- etc.

c. significant learning

- dealing with discipline
- dealing with motivation
- dealing with inspiration
- practicing
- dealing with time management
- need for encouragement
- finding your own way of learning
- needing time to search
- needing time to meditate
- enlightening visions
- being inspired by reading
- acquiring new insights
- overcoming technical problems
- learning how to learn
- acquiring new skills
- becoming creative
- acquiring reflective skills
- reflexivity (= the ability to reflect whilst playing/performing/teaching)
- etc.

d. significant others

- an inspirational family member
- an inspirational friend
- a dominant person
- the ‘right’ teacher
- getting away/having to struggle with a teacher that was not the right teacher
- role models
- people shaking you awake (not necessarily nice people)!
- people supporting you no matter what happens
- etc.

e. musicians’ roles

- being a performer
- being a creator/composer
- being an innovator (explorer, creator, risk-taker)
- being an identifier/commentator/journalist (the one pointing out what is missing and where to look for to acquire what is missing)
- being a partner/co-operator (within formal partnerships, share knowledge and energy)
- being a reflective practitioner (asking yourself questions all the time about your profession)
- being a collaborator (loyal to peers and the system)
- being a connector (bringing people and ideas together)
- being an entrepreneur (creating jobs and opportunities)
- being a formal teacher
- being a coach (“yes you can do it, if you change this & that.”)
- being a mentor (“what do you think yourself you should develop now…?”)
- being a buddy (“yes you can do it, I’ll stay with you whatever happens…”)
- being a leader (“Follow me!”)
- etc.

2.3 Applying the coding / coaching by mentor

The process of applying the coding consists of grouping individual statements and/or sentences from the autobiography under the self-determined codes. For some codes the student may find many statements in their autobiography.

It is important that the student in this phase is coached by the mentor to apply selective coding. The choice of codes could be subject of a conversation with the mentor who may suggest to add different or other codes. In practice, students come up with new codes during this process. All of this in the students' private atmosphere, sharing what they want to share only with their mentor or peers.

Finally, the student is invited to write a reflective document summing up their findings after they have finished the process of coding.

2.4 Applying the findings of discovery through autobiography in the mentoring process

As a substantial part of the mentoring process, the student is invited to share the findings of the discovery through autobiography with the mentor or in a co-mentoring situation with other students. In an open conversation the student will be invited to apply their findings to describe their personal way of learning as a musician and to reflect on their learning in the course of the two years of the NAIP programme.

3. Format reflective document

So far, all the writing and researching of the student has taking place within the privacy of her/his own reflective practice and the safe environment of the mentoring and coaching. As a final step, the student is invited to write a short document, describing the findings and outcomes of this process that can be made public and that can underpin the viva voce final presentation of the MMus NAIP. The document itself will not be assessed.

4. Literature

Alheit, P. (1993). The Narrative Interview. An Introduction. Voksenpaedagogisk Teoriudvikling. Arbejdstekster nr. 11 Roskilde: Roskilde Universitetscenter. *This article can also be found in the reader.*

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II.c Portrait of NAIP Students

> *It just was curiosity, (...) I found out they have this masters of NAIP, I read a bit about it and I was like, "I am curious, what this is", because it sounded really interesting to me.*

Who are NAIP students? How did they come into contact with the NAIP programme? What were their aims and personal goals before they started their journey on the NAIP master? What kind of attitude did they enter the programme with and how do they reflect about their own situation as NAIP students today?

We asked three NAIP students, or "*NAIPers"* as they call themselves, from three different institutions offering the NAIP Music Masters programme; Prins Claus Conservatoire (Groningen), Royal Conservatoire (The Hague) and Iceland Academy of the Arts (Reykjavík). All three of the students are active performers within a manifold musical milieu, handling different musical styles such as jazz, pop, klezmer and/or classical. They are all well experienced in performing in a diverse range of venues and contexts, from playing for children to playing in jazz clubs. The interview took place in The Hague during a NAIP meeting in January 2016.

Identity and curiosity

Our opening quote shows some striking characteristics of those students; their curiosity, their diverse interests and their open mind. They seem to be "hungry" for the new, for the different, for other art forms, for new audiences and for a deep connection with their peers. By the time of the interview, in their first year of study, they have already developed a strong identity as "NAIPer's" as the following dialogue shows:

> - *I [was] studying bachelor (...) and our coordinator (...), she kind of saw me doing a lot of different kind of things, not doing only really classical stuff, not only recording and doing stuff outside conservatory (...) she is like: "Your attitude is really for NAIP maybe, so think about it". At first I was like: "No!" (laughing) (...) because the students years before me, for me they were not really into musicianship and they were not good from my point of view… And that changed in my final year: I saw different things in NAIP and it improved and, yeah because of that, I was really: "Ok, maybe this is actually an option for me". And the end, because (...) our school in general improves every year a lot, and they listen very*

carefully to students. That is why I did the bachelor also there. I was like, "That is really something for me", so that is how I became a NAIP student"

- *A NAIPER?*

- *A Naiper, yes!*

In this dialogue the three students have labelled themselves as "NAIPers" and present a common belonging to the NAIP programme, showing a balanced approach towards their identity as "NAIPers". They show this through their confident, easy way of interacting amongst each other, they seem to trust each other and seem to feel safe enough to also talk about more difficult matters in the interview. Such as the new challenges in their life as musicians, their preparation of their Professional Integration Project (PIP) and research project and their experiences with their peer musicians from other departments, who don't know the NAIP programme, even though they are studying in the same institutions.

Our three students show self-confidence as individualists, they are looking for artistic quality and show a strong will for personal development:

I did everything from Klezmer, contemporary, classical to orchestras... And I started working in hospitals with mental health and music (...) all those things – working on festivals, and just did everything cause I loved this – having all these different things on my plate and doing something different all the time.

Another student explains her approach to NAIP:

I came here just for doing everything possible, like playing Jazz, contemporary music, recording sessions, orchestra projects, instrumental lessons, attending a leading and guiding course. I had the possibility to make so many things – it kind of opened my mind to many different possibilities.

The three students all show a critical attitude toward the so-called "classical" field - and the "classical" job market. They share the experience of playing within an orchestra as just *one* narrow possibility to express themselves through music, a possibility that obviously has not met all their artistic and musical expectations. All three have decided to look for new ways of dealing with music.

And after having this vision in my mind, that most musicians do – I want to be in an orchestra – I got to the stage, where I did play in a professional orchestra and it was like – "this is not what I want at all. AT ALL!" (laughing).

Later in the interview the same student explains his process this way:

I knew it, because I like to have different interests in different things all the time, and an office job, 9-5, would not work for me! And then, realizing that an orchestra is almost a 9-5 job for a musician... (laughing) I mean, I still just love playing in orchestras, but I could not do that ALL the time. (...) So it was kind of natural to go into NAIP – I want to do all this different projects, I don't want to be just a "classic school musician", I want to do everything! That was how I came to NAIP and it has been really nice having this freedom to explore different music, and not feeling judged.

Ideas and job plans

NAIP students appear to be well aware of the challenging conditions that today's job market provides. In this context NAIP seems to be an effective pathway for the student to get where they want to be; namely, a professional musician with manifold, challenging and interesting job prospects. The students seem to feel that in order to capitalize on their NAIP education they begin to create their own "niche", a topic they often address in their PIPs.

Especially nowadays, I keep on saying to myself, I have to create my own job, I don't want someone waiting for me – I just take my time and create my own stuff!

I try to create my own personality with music, so I am not finding any jobs around, but I start creating my own path. And the NAIP is just right for how to focus on your own interests.

My aim for my PIP is to generate music material for me to play in an ensemble, where I have a certain form of freedom, because I miss freedom as a classical musician. To put it in my own artistic values, which is not only improvisation, but like choosing the form of the piece, and having the choice.

The freedom of choice appears to be something of great importance for the students, that underwrites the basic condition for their creativity and work, as the following quotes show:

We are quite free to choose now what to do, and what to be…

And it has been really nice, having this freedom to explore different music, and not feeling judged.

So you can play in an orchestra, if someone needs someone for a gig in a club, you can go there, you are not "No, why are you calling me? I am a professional player – you don't need me." (laughing) No! Of course you need me, I can do whatever I want, I feel free!

Becoming a "NAIPer"

The three interviewed NAIP students are looking for and creating new challenges and learning opportunities in addition to the "normal classical/jazz pathway" offered to them. All three show open-minded attitudes and follow their inner drive and interests in collaborative cross-culture and cross-sector art in a proactive way. One of the students says:

My aim is to create a music ensemble, first of all, and then to interrelate the art of music with any kind of art that can contribute to perform on temporary exhibitions, like museums and concerts, in any kind of spot, auditoriums, theatres or whatever. I have a group with dancers and actors and architects and photographers, painters (…) It is kind of a stable collective, people that can work together. And the research would be, trying to find the new audience to this innovative practice, new ways to perform in new places (...) So, just basically to find out new ways of communicating with people and audiences – that is what I want to achieve with this NAIP Master.

The students are very clear on the importance of having mentors and coaches supporting their individual pathways, especially when it comes to Research and their PIP. However, the students also want to be flexible with their choices of with whom they work and how regularly they want to meet. Since they seem to be reflective learners themselves, the students show a critical attitude towards their teachers and the format and content of their curriculum, providing creative ideas on how to make their learning process better and more suitable to their own interests. This new creative approach to being a professional artist is explained here:

I mean, for me, my creative process is very organic, I just let it come, when it comes... I write down ideas, dreams, things, or collect little bits, and then it forms to something... I try not to force anything... The real struggle is, for me artistic research is my creative process and reflect and how it changes, shifts, how I actually get my ideas and form my ideas, the whole timeline thing... And that is

essential that my PIP is going to be like that, over the whole two years, looking at how my creative process changes…

II.d Research Approaches and Types

Introduction to research information leaflets

The following pages offer specific examples of research methods that might be relevant for NAIP projects. Choosing which methods to use in any enquiry is a critical part of the process. Research methods need to be ones that will help to answer the questions that have been articulated in a focused way. For example, if a research process is seeking for detailed understanding from a small group of people, a survey that asks respondents to answer yes or no to questions, or to rate certain statements, is unlikely to be satisfying, and much more will be gained from focus groups or individual interviews that allow the nuances of individual voices to come through. If a research process is seeking to develop a new form of performance or interaction with an audience, then an action research model may be more appropriate. Here small steps will identified through the process of the project, with each step being evaluated in whatever ways seem appropriate, such that what is learned can inform the next steps and the artistic work.

Research methods also need to be manageable in practice. It is therefore essential to think through exactly how any research method will be implemented, what steps will need to be taken and how these will be made possible. Research of almost any kind usually ends up taking more time and generating more material than first envisaged! It can be very tempting too, to plan several different research methods within a project, which make a great deal of sense in theory, but just become overwhelming in reality. It is vital to be pragmatic, to focus efforts and to be careful not to become swamped by much more data than can actually be reflected on in detail. Interviews and focus groups, for example, may well need to be transcribed from audio/video recordings, a process which in itself takes quite some time before they can really be used to inform the research.

Once a particular method is chosen, it is well worth consulting relevant research methods manuals for further detail about the ways in which it may be used, challenges that may be encountered, and ethical implications. This will help to plan a project such that it can be successful and fully contribute to the enquiry. Time spent in the early stages of planning to map research out as far as possible will undoubtedly reap benefits later on.

These research leaflets have been written by dr. Evert Bisschop Boele, professor of New Audiences at Prince Claus Conservatoire, Groningen.

Research leaflets – see www.musicmaster.eu

III Coaching Research

What is research coaching within the NAIP-programme about?

III.a Introduction

A coach's role spans from grasping ideas, listening, discussing possible developments, being available and close to the student's research – to taking a step back letting the student lead when needed. When coaching a master thesis or a final research project, which might consist of several steps of different sizes, the coach's role has to be flexible, adjusting both to how the student's research develops as well as the size of the different steps and the tempo of their development.

This document addresses the role of the research coach, primarily within the NAIP programme, but will also be relevant for coaches who are connected to other master programmes within the musical field, either of performing or theoretical character. Since the NAIP programme works in different countries and institutions this following text gives *some general perspectives* on research coaching *within NAIP* rather than meeting concrete needs of specific institutions.

Coaching innovative practice

The aim of the Music Master for New Audiences and Innovative Practice is to provide "future professional musicians with the knowledge and skills to become artistically flexible practitioners able to adjust to a wide range of societal contexts" (www.musicmaster.eu).

At a time when conditions for job prospects are changing, it is necessary to underline the need for future musicians to be adaptable to various contexts. This process toward a professional life within a manifold musical field needs proper coaching from a competent coach, which leads to the core question of this text: *What is research coaching within the NAIP programme about?*

The following text aims to draw some guidelines for how it might be possible to empower the research coach within the NAIP programme as well as within other musical masters programmes. We use the following sources: relevant literature, our own

experience with coaching research, a questionnaire we distributed amongst selected research coaches from three of the institutions offering NAIP (Prins Claus Conservatorium in Groningen, Royal Conservatoire in The Hague and Iceland Academy of the Arts in Reykjavík), and a group discussion carried out with three NAIP students from the same institutions. In this group discussion the students talked about their expectations and experiences of their research within the NAIP programme.

III.b Exploring terms and roles

Different European languages make use of different terms; supervisor, coach, mentor, betreuer, conseiller, handledare, leiðbeinandi or veileder, just to mention a few. Some terms indicate that one part is superior, others indicate leading by hand or taking care. A research coach has manifold roles: She/he has to be knowledgeable about the research field in order to support the student`s research project; the coach also enables the student to closely connect his/her research with her artistic practice; and she/he facilitates a fruitful coaching environment in which the student gains confidence. As we can see, the coaching process often has aspects and qualities of mentoring. In some NAIP-institutions the research coach indeed figures as a mentor, in others those different roles are separated. Nevertheless, research within NAIP in general will never be "just" about research – it is always connected to the student as a young artist and the development of his/her artistic practice.

In this text, we have decided to use the term *coach*, but we encourage the reader to have in mind other terms, which might give a fruitful starting point of different ways of looking at coaching and the coach's role.

Peter Renshaw's spectrum

As already stated, the role of a coach might take several forms – due to individual processes, relationships with single students and/or groups, different steps in the coaching process and concrete purposes and goals of the process. Peter Renshaw (2009) presents ten different roles a mentor can take on. Although Renshaw elaborates on *mentoring*, we find it useful to reflect on his thoughts in our exploration of the research coach's role within a NAIP-programme. Below is an extract of Renshaw's descriptions:

- *Buddying* – an informal, friendly process of sharing experiences and insights.

- *Shadowing* – a way of learning about a role with the purpose of gaining experience through shadowing and observation. This might take the form of peer-to-peer conversation.
- *Counselling* – involves "conversation about personal development issues that might arise from professional practice".
- *Advising* – implies more concrete conversations and advices about professional issues that arise from practice.
- *Tutoring* – is also based on dialogue, described as "a goal-orientated activity aimed at fostering the understanding and learning of knowledge through the process of questioning, critical dialogue".
- *Instructing* – "comprises a didactic form of imparting and passing on specialist knowledge and skills with little scope for dialogue".
- *Facilitating* – is "a dynamic, non-directive way of generating a conversation aimed at enabling or empowering a person(s) to take responsibility for their own learning and practice".
- *Coaching* – an enabling process aimed at "enhancing learning and development with the intention of improving performance in a specific aspect of practice".
- *Mentoring* – "a more developmental process, including elements of coaching, facilitating and counselling, aimed at sharing knowledge and encouraging individual development. It has a longer-term focus designed to foster personal growth (...)".
- *Co-Mentoring* – "a collaborative learning process in which both partners engage in an equal exchange of knowledge, skills and experience in relation to a clearly defined shared focus". (Renshaw 2009, p. 2-3).

As the description above demonstrates, Renshaw's ten terms are to a certain extent linked. They also indicate various attitudes and approaches from the coach's side. Some of the terms are based on conversation, some are closer to practice, some are short-term and some usually take place over a longer time period – especially when it comes to mentoring.

In his elaborations Renshaw illuminates the special case for mentoring in the creative field. We see it as equally important to consider it in a coaching process with or amongst creative persons:

> When mentoring creative practitioners it might be more appropriate to include non-verbal dialogue or exchange. Most artists have chosen their art form as their primary means of communication. In general, they connect with each other through engaging in individual or shared creative practice and less through verbal, analytical, reflective processes. This could affect the dynamics of the mentoring relationship. Their inner creative voice can sometimes best be illuminated by observing or listening to how they engage in creative practice, rather than just talking about it (ibid. p. 4).

Other perspectives on the coach-student relationship

Olga Dysthe (2006) presents another approach to the role of a coach in her exploration of the supervisor as a teacher, partner or master. She addresses the *teaching model, the partnership model* and *the apprentice model* as three different models for coaching (Dysthe 2006). The first, the teaching model, can be viewed as a relationship where the teacher beholds certain knowledge that the pupil is exposed to. The second, the partnership model, implies a more balanced relationship, which is based on a common responsibility for the research results, even though the knowledge and experience of the two individuals are uneven. The third approach, the apprentice model, origins from practice based professions, where the apprentice learns by observation and participation. This position embraces to a certain extent that the knowledge is not necessarily articulated in words, and the apprentice is an active participant in a community of practice.

Although Dysthe's approach is based on supervision of rather traditional research, we find this trichotomy relevant also for research within the NAIP programme, as the three models might shed light on different roles and attitudes. This position embraces to a certain extent knowledge that not necessarily is articulated in words, and the apprentice take part in a community of practice.

Different descriptions of the coach's roles and attitudes has to indicate different roles and attitudes for the student. In *Effective teaching in higher education* Brown and Atkins(1988) present the 11 roles of the supervisor:

> • Director • Facilitator • Adviser • Teacher • Guide • Critic • Freedom giver
> • Supporter • Friend • Manager • Examiner (Brown and Atkins, 1988, p. 120).

Brown and Atkins underline that the role one takes on as a supervisor has implications for the research student. They give several examples of different complementary roles. Below is an extract of those relevant for our text here:

- Teacher – Pupil
- Expert – Novice
- Guide – Explorer
- Colleague – Colleague
- Friend – Friend (ibid. p. 121).

These examples suggest that the coach's different attitudes might impact on the student's interpretations of his/her role, which might influence how the coaching process is carried out.

Considering this way of thinking, the coach's role and attitude will reflect the student's role and attitude – and the other way round. And due to the features of a coaching process and individual differences, the roles will change over time.

Content coach and method coach

Within the NAIP programme some of the institutions have chosen to distinguish between *content coach* and *method coach*. The first one will supervise the content of the student's research and works together with other involved teachers, while the method coach supervises the methodological aspects of the research (Bisschop Boele, 2015). One of our informants, a coach, gives this description of the difference between the two: "Very briefly: The method coach focuses on the how, and the content coach on the what, why, when of the research." The content coach brings in his/her competences of the actual field, while the method coach helps in mapping out the research. In this process the *collaboration* between the two coaches and the student is a crucial issue. Another one of our informants, also a coach, states that a content coach and a method coach "are always parallel and need to be addressed simultaneously. In practice based research there needs to be a constant awareness about the direction and how it relates to the practice" (...) The individually based nature of the NAIP programme demands that there is a seamless consensus between practical and theoretical sides of the work, as neither can be without the other." And even though the collaboration between "the two sides" sometimes might cause complex and difficult situations for the

student, one of our coaches still underlines that he has "not come across a way of coaching that would be worse than none."

One of the students talks about his experience with his method and content coaches: "We need to have focused questions, so now my question is open and very focused. We have very clear goals, very supported by a lot of coaches, they are very good in that."

Several coaches might also gather in a cluster – for instance to establish a team which commonly can support their student(s), or to share coaching experiences with the aim of empowering their coaching skills.

The perspectives presented above might be carried out through individual and/or group coaching.

Individual and group coaching

Individual coaching implies a relationship between a coach and a student, while group coaching involves a group of students facilitated by one (or sometimes a team of) coach(es). The latter setting opens for peer-coaching and peer-learning amongst the students, for instance regular "master's circles". In addition to pure research matters, the master circles also might facilitate a discussion about issues and challenges besides the research which can also appear during a master's study. One our interviewees gives the following description of participating in master circles – interestingly, here the student talks about *mentoring*, which again shows us the close connection between those roles of a coach and a mentor to which we referred earlier in the text.

> *In the master's circles, that is not that you have to talk about research and PIP – our mentor talks about whatever there is with us. It is actually a mentoring – so I know some of my colleagues are completely down and talk about life in general (...) sometimes it feels like group therapy (laughing).*

This quote also shows, that the quality of mentoring in coaching processes often involves a broader and more general approach to aspects appearing in a student's learning process and the student's life.

During the two-year study programme it might be fruitful for both the coach and the student to participate in different coaching situations - and explore different roles as described above. To give – and to get – feedback, is at the heart of teaching and coaching processes and it is generally a challenging and sensitive process. To give and to get feedback in front of a group of peers can very easily become an awkward, or even hurtful experience. Here the coach has the responsibility for creating and laying the ground for respectful and trusting communication, where feedback becomes constructive "food" in the research process of the student. But how can a coach lay such trustful ground? We will now give a presentation of one concrete group coaching technique, developed by the American dancer Liz Lerman.

Liz Lerman's Critical Response Process

Liz Lerman's Critical Response Process is a method for creating a fruitful environment for useful and constructive feedback. The method is based on group discussions with the aim of letting the artist hold artistic ownership of his/her material during a feedback process. Lerman calls this "critical sessions in the control of the artist" (Lerman, 2003). Those sessions are led by a facilitator and consists of four steps. They will be addressed in part IV, practical approaches. The method is based on collaborative learning and is rooted in open and neutral questioning, rather than concrete instructions. The aim is to encourage the students/artists to have the steering wheel for their artistic development in "in a way that pushes the artist's thinking forward" (ibid. p. 11).

The background which this method grew from, is Lerman's own experience with instructive feedback as insufficient for development of creative processes within the field of art. She states that "fixits" might be unfruitful in a creative process: "When asked to respond to work in progress, it is remarkable how quickly we slide from observation, into opinion, and then to a 'fixit' that is, a directive for a change", and continues "**(…)** fixits often channel a very positive intent on the part of the responder. But they can be problematic for the artist" (ibid. p. 42). Lerman wanted to create an environment where artists' "creative muscles" develop.

Lerman underlines that it takes time for the participants to be familiar with the method, but when the participants are confident with the roles and steps, the method can make a basis for artistic growth. Within the NAIP programme, this method can be a useful tool in group coaching in which the participants train and experience their ability to respond, rather than to criticise**.**

Coaching as a creative learning process

In *Towards a Shared Image* Karin Johansson writes that supervision in artistic research "cannot be limited to hierarchical one-to-one relationships, where senior professors provide novices with necessary tools for mastering a given task" (Johansson 2015, p. 74). She states that "[r]elationships in artistic research supervision are bound to be complex and untraditional" (ibid.) and underlines that the process should be focused on collaboration and mutual learning. Although her paper is addressing PhD supervision, we find her thoughts relevant because her exploration of relations and creative processes has transferable value to the NAIP programme. Johansson describes supervision as a combination of four aspects: *making the candidate pass, conducting artistic collaborations, evaluating artistic development and quality* and *creating a safety zone*. This leads back to our core question: What is coaching within NAIP programme about?

III.c What is research coaching about?

In the following part we introduce some aspects research coaches might meet in their work with NAIP students. The information given here is based mainly on the questionnaire we distributed amongst research coaches already taking part in the NAIP programme as well as on literature. We also include the results from the group discussion we carried out with three NAIP students.

Goals of research coaching

Within the NAIP programme it is difficult to coach *just* the research of the student, without seeing the research in close connection to the students artistic development. Even more than in traditional research coaching, the coach needs to follow the genuine interests, processes and questions of the student. The projects NAIP students choose for their PIP – their final presentation – are usually a very personal expression of their creativity and personality.

During the interview, one of the NAIP student presented her inner motivation as fundamental for her choice to attend the NAIP course and choosing being a musician as her profession:

> *I don't want to be stuck in this "I am a musician and that is it". It will be really nice to share as much as possible with other different ways to communicate,*

because all the arts are just ways of communication. If I draw something, it is like if I play something. Of course, the people react in different ways, but it is the same – you are sending a message to someone! I don't think, we have to be stuck to our own world! But the more we can get information, we can enrich ourselves by also other disciplines – and this is my aim for now.

We can recognize some common issues in coaching research, beyond the personal or artistic matters. Coaching research is about:

- Taking the students perspective as a starting point – trying to understand the student and the topic that the student is interested in – what fascinates him/her?
- Helping the students to find and focus on one research question within his or her NAIP research project (bringing the student's "general interest" for one topic down to a concrete research question, open but focused).
- Helping to limit the student`s research interests to do-able bits.
- Supporting and following the student in the process of answering his or her main question (the question might change within the process).
- Bringing focus to the project.
- Supporting the student by finding "the right way of arguing" in his or her research context.
- Supporting the student by connecting his or her project to the society around him and to the research already existing.
- Helping the student to document and disseminate the process and the results – being knowledgeable about documentation and dissemination of research.

Positive learning environment(s)

To reach the goals mentioned above, it is essential that the research coach establish a positive learning environment: An environment which both the student and the coach find fruitful.

Renshaw (2009) spells out the general conditions of a positive learning environment. Those conditions we see as well as basics in effective and fruitful coaching relationships. Renshaw gives here the following list:

- Developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect.
- Establishing a safe, supportive learning environment.
- Creating conditions that encourage openness, honesty, informality and risk-taking.
- Defining boundaries and ground rules before commencing the process, by drawing up a mentoring or learning agreement.
- Building rapport and a clear understanding of who does what and why.
- Allowing the person being mentored (the mentee) to determine their own agenda, to select their shared focus and shape their process of learning. (Renshaw, 2009, p. 3).

In our group interview with the students, all these conditions were indeed mentioned. Especially the point of determining "their own agenda" seems to be the core motivation for the students to choose NAIP as their way to develop toward an open and nurturing understanding of a musical profession, as one can see in the following two quotes:

> *I think nowadays, when there is this kind of crises finding a real job, we have basically to create our own job. I try to create my own personality with music, so I am not finding any jobs around, but I start creating my own path and the NAIP is just right for how to focus on your own interests.*

> *(...) so it was kind of natural to go into NAIP – I wanna do all this different projects, I don't wanna be just a classic school musician, I wanna do everything! That was how I came to NAIP and it has been really nice, having this freedom to explore different music, and not feeling judged.*

Trust – the key to beneficial coaching

In our talks with coaches and students, *trust* seems to be a crucial issue. Hence we address it here without the intention to have the perfect recipe how to build trust. Still, we wish to introduce the thoughts given to us by our informants, and we start again with an original voice: "We have our mentoring with XY, who is just checking up – do you need support? do you need any help? do we have to solve any problems?"

Being available, paying attention and listening to the student very carefully seem to be the core ingredients of beneficial and satisfying coaching. The safer the student feels, the more

he or she will be ready to encounter challenges. But how to create an atmosphere of trust? Here are some ideas:

- Let the students talk – listen to him/her carefully.
- Take responsibility for building a trustful relationship.
- Show interest for the students future plans and visions.
- Be friendly and kind.
- Be available and reliable.
- (Really) listen to the student (e.g. active listening: "I've heard that you wish to do that and that... did I understand you/it right?")
- Show genuine interested in the development of the research project and the student's work processes.
- Let the student feel competent, safe and good (positive feedback, appreciation, respect, authenticity).
- Be generous – focus on the resources of the student, while not losing the bigger perspective – name the resources we see in the student and his/her project.
- Do not disturb the student's enthusiasm, but still take the responsibility of taking the project "down to earth" when necessary.
- Be aware of the context in which the coaching takes place, especially if the coach is member of the jury – like it is the case in some NAIP institutions.

Of course, the relationship between the coach and the student is reciprocal – the student has to participate in building a trustful relationship and being pro-active in working on the agreements made together with his/her coach.

Reflections on the coach's attitudes

Each student is an individual – and so is his/her project, process and way of working – hence it is crucial to be aware that different students need different coaching. Since we as coaches have our own preferences of how to coach, it is highly recommendable to reflect on our own styles. To speak and reflect together with the student about the expectations from each other can be a constructive way to deal with differences: Telling the student how we work and how we see our role as a research coach – and where we see its boundaries – nurtures a healthy coaching relationship. The coach might be interested in getting feedback on his/her role and

coaching from the student – transparency is again a basic component of respectful relationships.

The starting point is our own reflection as coaches. The following questions might support this:

- How is the "tempo" of the research process? Who is defining it?
- What is your preferable (personal) "style" of coaching? How do you meet different needs from different students?
- How would you describe your role?
- What kind of leadership can you recognize in your coaching?
- How do you "know" what the student needs?

For most of the NAIP-students, research will not be part of their future life as musicians and artists. So already the term *research* might be unfamiliar for the students and can cause stress and fear – or in any case many question marks. One of the students puts it this way:

> *I don't really like the word research... I am sorry, because it is something really scientific... Because for me, I sit down and I look for something, in my personal point of view... The research in this case is something that comes really natural.*

As we can recognize in the quote above, some students start their research projects with limited knowledge about, and/or stereotypical attitude towards what research might be.

The role of the research coach is crucial in leading and guiding the student through this experience, and in helping him/her to engage with this new field in a "natural way". It is about enabling the student to see and experience research as a manifold journey. As stated in part *I.a Rationale*: "Fundamentally research is about enquiry. It is about curiosity, sparking curiosity and following it. It is driven by asking questions, by being open to being puzzled, by wanting to develop and move beyond where we are right now and seeking ways to do this."

To enable this, as coaches we can:

- Ask the student to explain why his/her research is relevant – for him/her, for the music world, for the society, for his future professional plans and life.
- Help the student to set milestones: from big(ger) goals to small concrete steps: Following question might be useful as structures in the process: *What would you like to have done at the end of the semester (month, week...) and how can I support you in reaching your goals?*
- Establish rituals for each meeting can help to structure the meetings and the process.
- Facilitate a dialogue about the project with the student, on the base of trust and interest, to train the argumentation and to sharpen the language in a safe environment.

A helpful tool to get a meta perspective and to improve and ensure the quality of our work as research coaches is discussing with a group of colleagues and peers our attitude and experience in coaching. Some institutions already work with formats of peer-to-peer group supervision for teachers/coaches/mentors.

III.d Becoming a Supportive Research Coach

This chapter explores a manifold answer to our core question: *What is research coaching within the NAIP-programme about?* One of our answers is that a research coach has to be willing to learn. Coaching is about learning – both for the coach and the student, as Johansson (2015) emphasizes. Another core aspect is that a coach has to reflect on his/her own role and attitudes – and how this might affect the student or student group.

The aspects our informants Groningen, The Hague and Reykjavík emphasized as most important for fruitful coaching processes are:

- Student-centred attitude.
- Tailor-made support (individually suited).
- Regular contact face-to-face and in writing (be available).
- Structure, regularity (be aware of process, not fixed but flexible).
- Open attitude and genuine interest in the students and their research.
- Understanding for the situation and the point of view of the student.
- Being curious.
- Support the student by delivering his/her possible best (facilitation).

- Detailed feedback and feed-forward.
- Co-operative attitude amongst teachers and mentors connected to the student (co-mentoring rather than master-student-model).
- Collaboration between content and method coach (in schools which have this system).

The way a coach is interpreting one's own role, will influence both the relationship with the student(s) and the coaching process. If the coach foresees things, he/she might be ahead the student, if he/she takes a step back – the student might take charge over the steering wheel. A coach who defines his/her role as superior will have a different attitude compared to a coach that defines his/her role as a facilitator or a friend. The terms outlined by Renshaw, Brown & Atkins or Dysthe are relevant tools for a coach in the process of understanding one's own role – a role that by no means is static or totally predictable, but dynamic due to the different stages in the coaching process and the students aims and attitudes.

The heart of research coaching is listening. Like in all kinds of musical practice, the ability to listen has to be fundamental in coaching research within the musical field. An ability worth training – lifelong.

Literature on NAIP concepts and research

** full text to be found in the reader*

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Benjamin, W. (2008). *The work of art in the age of its technological reproducibility, and other writings on media.* Cambridge USA: Harvard University Press.

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> This book serves as a resource for helping young musicians developing their careers. It offers an international perspective, exploring musicians' career development in various parts of the world (North America, Canada, Australia, Europe and the UK). The linking theme is musicians' professional identity; crucial issues are explored in

this respect and the book provides furthermore 35 creative learning prompts for educators and coaches. The book can be used both by individuals and groups.

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This is a very rich article that explores the origins of creative music workshops, and its connections to social contexts. The first part of the article explores its origins, including the relationship between composing and performing. The second part of the article focuses on the language and meaning within a creative workshop environment,

including ‘hands-on’ descriptions. Issues like evaluation, decision-making and leadership are discussed as well as improvisation. The chapter closes with a plea for giving the principles explored in this chapter a clear place in the curriculum of the modern conservatoire.

Gregory, S. (2005b). *Creativity and conservatoires: the agenda and the issues.* In G. Odam and N. Bannan (eds.), The Reflective Conservatoire. London: Guildhall School of Music & Drama/Aldershot: Ashgate.

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Mak, P. (2009). Formal, non-formal and informal learning in music. In: Röbke, P. und Ardila-Mantilla, N. (eds). *Vom wilden Lernen. Musizieren lernen – auch ausserhalb von Schule und Unterricht.* Mainz: Schott.

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study is useful for any musician who wants to engage with new audiences, as many of the issues are perfectly transferable to other contexts.

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** full text to be found in the reader*

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This article takes the reader step by step into holding a narrative (biographical) interview; addresses do's and don'ts and gives insight into the reasons the interviewer can have for choosing for a narrative interview.

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Flick, U. (2009). *An Introduction to Qualitative Research*. London: Sage.

This book is a very comprehensive and complete overview of qualitative research. The book covers the main theoretical approaches to qualitative research, as well as the main qualitative methods and gives very clear examples on how to work. It also

entails a very useful glossary. Each chapter starts with mentioning the main objectives. The book can therefore be used in many ways, i.e. also in a very focused way for particular topics.

Gibbs, G. (2007). *Analyzing Qualitative Data.* London: Sage Publications.

This is the introductory book of the series 'Sage Qualitative Research Kit'. The book serves as a guide to devising an effective research design. Each stage of the research process is covered, like formulating a research question, selecting an approach, creating a conceptual framework, and collecting and analysing data. Suggestions for further reading are given and a comprehensive glossary can be found.

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> This provides an excellent overview of different kinds of approaches to research when you are working in the "real world" rather than a controlled laboratory environment, and so encounter all kinds of messy challenges and exciting possibilities. The focus is on methods largely taken from social science disciplines, from interviewing to surveys, action research to case studies. It can be very helpful as a way of orientating yourself in relation to a wide range of research approaches that are often used by artists and professional practitioners.

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> This report describes research that was conducted into the careers of young British graduates, mapping the various areas of engagements the musicians find themselves in as well as the skills and roles that contemporary musicians need in order to fulfil the many requirements of today's music profession. The more than 50 interrelated roles are brought back to four main roles, those of performer, composer, leader and teacher. The report gives a fascinating insight into musicians' development.

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