

the whole project with its six research groups have had to quickly learn the art of ethical advocacy, to use artistic imagination, and to separate the main, activist purpose from the necessary conditions, created by the funders, for the purpose to be fulfilled.

Assessing quality in socially engaged musical performances

Dave Camlin (Sage Gateshead)

This paper explores some of the practical and philosophical challenges of assessing quality in socially engaged musical performances, and advocates a holistic philosophy of music as a means of resolving some of these challenges.

Recognising the functional differences between 'presentational performance' and 'participatory performance' (Turino 2008) goes some way to understanding the complex social contexts of musical performance, but can ultimately result in a polarised perspective on musical performance which is not necessarily reflective of the complexity of 'real life' situations (Camlin 2014).

Using case studies from six years of 'socially engaged' (Helguera 2011) performances by third year students on the UK's first BA (Hons) Community Music programme, situated within the artistic programme of Sage Gateshead, this paper draws out some of these complexities, and reveals the need for more unifying philosophies of music which account for such complexity. Rather than more traditional 'recitals' of musical skill, the third year 40-credit Performance Project module requires students on the programme to engage with specific social, philosophical or ethical considerations in curating a musical performance, resulting in a wide range of 'socially engaged' performance events.

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Responses have ranged from participatory performances in schools for children with special educational needs and disabilities; a one-day community folk festival; an installation celebrating the musical faith traditions of the diaspora of Ap Chau island; collaborative performances with service users of mental health organisations; a Blue Light Choir to support the wellbeing of emergency services personnel; as well as more traditional showcase performances within Sage Gateshead's International Jazz Festival (GIJF).

Artistic Citizenship (Elliott et al. 2016) provides a valuable philosophical 'lens' through which to view this complex and diverse range of responses, as does the author's philosophy of 'music in three dimensions' (Camlin 2016a; Camlin 2016b) which advocates a dialogic 'creative tension' (Bakhtin 1981; Wegerif 2012; Camlin 2015) between the aesthetic, praxial and social dimensions of music as a way of reconciling the apparent differences between them. Hence, quality in situations of musical performance cannot be understood in absolute terms, but rather is contingent on the situated social context/s which give them meaning (Camlin 2014).

The quiet politics of intimacy in higher music education

Eleni Lapidaki (Department of Music Studies, Aristotle University of Thessaloniki)

In face of the 'refugee crisis' and the success of authoritarian populist mobilisation efforts I will try to challenge some of the assumptions about issues of openness, cosmopolitanism, 'give voice to the others', and 'multiple identifications', among others. Along these lines, I will argue for the adoption of interpersonal intimacy as an approach that is able to embrace more nuanced and less reductionist notions of how

higher music education may connect with, become part of, or be totally irrelevant to our sense of self and communality. On the occasion of Dokumenta 14, Germany's renowned modern art exhibition, which took place in two cities for the first time in its history: Kassel in the North of Europe and Athens in the South, I will also critically discuss how artistic intimacy can help us articulate the complexity of spaces of nearness as greatly as we live it and serve as a variable filter through which certain characteristics of borders, freedom, and the ways political power gives advantages to some people while failing others can be amplified or brought into view.

3E Re-inventing the music professional

Silk Street Room 210, 3.30pm

David Myers (University of Minnesota), chair

Artistic-citizenship and knowledge exchange in the conservatoire

Stephen Broad (Royal Conservatoire of Scotland)

The artist-citizen is engaged in the world, driven by the urge to make a difference: to ensure that her or his work has an impact beyond the rarefied world of the artform itself, and to welcome wider social or political goals as drivers of the artmaking process. The artist-citizen therefore participates in a two-way exchange with society, a relationship that is identical with that between researcher and society in the notion of 'knowledge exchange' or KE.

In this paper, I explore the points of contact between the discourses around KE and engaged artistic-citizenship, drawing both on the philosophical and policy-oriented discourses around KE and on a range of practical examples drawn from the Royal Conservatoire of Scotland and beyond. I focus particularly on the conservatoire context and in doing so, draw on Geoffrey Crossick's notion of the 'networked' nature of knowledge in the arts to explore the relationship between institutional policy and practice, the conservatoire as a community of artist-citizens, and work of individual pioneers.

I give particular consideration to the intersection of artistic research and artistic citizenship, and to institutional strategies to support and facilitate such work. Throughout, I argue that artistic citizenship, like KE, is fundamentally concerned with issues of dialogue, translation and distributed leadership.

Reflect on what? Responsible to whom?

Stefan Gies (AEC/Hochschule für Musik Dresden) and Karin Johansson (Malmö Academy of Music, Lund University)

Today, musicians as well as institutions of Higher Music Education are required to face new forms of reflection on their own practice. The MHEIs need to stimulate research activities within the context of artistic practice. In the project DAPHME ("Discourses of Academization and the Music Profession in Higher Music Education", <http://anslag.rjse/en/fund/50041>) six researchers from three countries join to look into the question of how the professional identity and self-awareness of the performing artist as teacher has changed as a result of the Bologna process. The project is funded by the Swedish Foundation for Humanities and Social Sciences (Riksbankens Jubileumsfond) since 2015. Basic data in the project consist of official documents and interviews with 18 representatively selected leaders and teachers in Sweden, Norway and Germany.