

RAE Submission 2008 Strategy Survival

Tuesday 2 May 2006

University of Wolverhampton (City Campus, Arena Theatre)



BRUCE BROWN

(Chair, Panel O (Performing Arts))

ERIC CLARKE

(University of Sheffield)

EDWARD GREGSON

(Royal Northern College of Music)

DEREK SCOTT

(University of Salford)

ANDREW WATHEY

(Chair, UoA 67 Music Subpanel)

Paid-up members of NAMHE may send two delegates free of charge; any additional delegates will be charged £10 per person. Non-members are welcome and will be charged £30 per head, redeemable against membership of NAMHE. There will be a membership desk at the conference for non-members wishing to join.

For further details, please contact:

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Editorial

Welcome to this first Newsletter of 2006. Traditionally the early part of the year is dominated by discussion of the annual conference and this year has been no exception – especially since the conference topic is the well-beloved RAE. Some information follows from Mark Everist on NAMHE's involvement in the consultations, and in preparing the conference programme. You will also find a call for information from Linda Merrick on behalf of the committee for information relating to HESA statistics gathering methods and subsequent use of data, since we have identified this as a possible area of concern for Music departments, especially when aggregated with other departments. Can I encourage you to give Linda any feedback you can relating to any element of the process used.

As usual we present details of the breakdown of sub-committees and their remits following the elections in

December in which all the then members of the committee were returned for a second period in office. Details of the conference are given in the text and also on the poster which is reproduced on the back cover. The usual arrangements for members and non-members apply. Please don't forget that subscriptions for the year should have been paid by the time this Newsletter reaches you – if we have not heard from you the Administrator will be contacting departments separately.

Finally we have include a report of a research event at the RCM which I attended on NAMHE's behalf, and at which Jan Smaczny was present as respondent for both NAMHE and Queen's Belfast. The whole area of the interface between Secondary and Higher Education is one which NAMHE is keeping under review, through its sub-committees, following the 2005 conference, and particularly in the light of the consultation relating to the revision of Key Stage 3 now under way.

Professor Richard McGregor,
St Martin's College

From the Chair

From the Chair NAMHE and RAE 2008

There can be very few members of the music HE Community who are unaware of the pleasures to be enjoyed from the 2008 Research Assessment Exercise (RAE 2008). As colleagues will know from the exchanges that have taken place on the NAMHE mailbase, the committee has been involved in various levels of consultation with the main panel (Panel O: Performing Arts) and the sub-panel (UoA 67). Some of this consultation has been at NAMHE's behest on behalf of its membership, other parts have been the product of more formal approaches from the RAE management, especially in connection with the drafting of assessment criteria (published in January on the RAE 2008 website [RAE 2006/1]).

Members of the NAMHE committee, together with representatives of the Royal Musical Association and Conservatoires UK, have met three times with the chair of Panel O (Professor Bruce Brown, University of Brighton) and of the UoA 67 (Music) sub-panel (Professor Andrew Wathey, Royal Holloway University of London), in July and September 2005 and, more recently, in March 2006. The first two meetings were associated with work towards NAMHE's response to the draft criteria issued in summer 2005 (colleagues will have seen NAMHE's draft responses); the more recent meeting has been in conjunction with NAMHE's 2006 annual conference 'RAE 2008: Submission, Strategy, Survival', at which both Professors Brown and

Wathey have agreed to speak and respond to questions. This conference on 2 May 2006 will be a central point of liaison between the RAE panel and sub-panel chairs and the subject community at large. While there is clearly much for the music HE membership to learn from this conference in terms of reading the RAE criteria as texts – exegesis and gloss – there is also room for members’ readings of the criteria to form the subject of discussion.

It’s not clear if the May 2006 conference will mark the end of NAMHE’s involvement with RAE 2008. The criteria have now been published, and there could well be a view that this is the end of the matter until submissions appear at the end of 2007; on the other hand, the views of NAMHE’s membership – of the music subject community – as expressed at our 2006 annual conference may have a very real impact on the implementation of the published criteria. I hope everyone who is involved in assembling submissions, as well as those who are contributing research – whether as performers, musicologists or composers – to their department’s submissions, will come to Wolverhampton on 2 May, listen to what the RAE chairs have to say and make their views known.

Professor Mark Everist
University of Southampton

Statistics and League Tables

The NAMHE committee would like to hear from Music departments and the conservatoire sector about their experience of the methods by which HESA and National Student Survey statistics are arrived at. We are aware that the statistical returns of certain departments and music colleges are averaged, before publication in league tables and on the NSS website, with statistics from other departments within the Creative and Performing Arts. We also understand that, in order to meet National Student Survey minima for response rates, graduating students are being telephoned by the agency conducting NSS research and asked to provide instant evaluative feedback, while institutions for whom responses nevertheless fall below the required minima are cut out of the statistical record.

We are looking for specific data on these and other aspects of HESA/NSS mechanisms, especially where they produce results divergent from those generated internally by departments and music colleges, or when they result in institutions being cut out of league tables altogether. Data

sent to the NAMHE committee will remain confidential, both in any approach to HESA/NSS, and in any subsequent NAMHE report.

If you have material that might help, please email the Chair of the Infrastructure Sub-Committee, Linda Merrick (RNCM).

Conference Timetable

This year’s Conference ‘RAE: Submission, Strategy, Survival’ takes place at the Department of Music, University of Wolverhampton, City Campus, Arena Theatre)

9.45	AGM
10.15	Welcome from Wolverhampton VC and Chair of NAMHE
10.30	Presentations and questions
13.00	Lunch
14.00	Parallel Breakout Groups
15.00	Tea/Coffee
15.15	Plenary
16.30	End of Conference

Speakers:

Bruce Brown (Chair, Panel O [Performing Arts]), Andrew Wathey (Chair, UoA 67, Music Subpanel), Eric Clarke (University of Sheffield), Edward Gregson (Royal Northern College of Music), Derek Scott (University of Salford)

NAMHE Portfolio Descriptors

Research

Keeps under review all national trends relating to research and scholarship with an active watch on issues related to practice as research. Monitors activities of the AHRB/C, BA and RAE and responds to requests from such bodies for information and comment. Liaises with the other bodies (RMA, IAML, CUK) routinely consulted by government and its agencies.

HE Learning and Teaching

Examines policies from funding councils and QAA with an impact on teaching and learning in music. Monitors the operation and impact of QAA activities. Responds to requests from funding councils and others for information on teaching and learning issues and for representation on working parties. Represents NAMHE on our subject association, PALATINE, and reports to the sector on any issues arising from the Higher Education Academy. ▶

though these had brought difficulties with respect to comparability with other types of provision, such as instrumental/vocal lessons and assessment.

He closed with a plea for those involved in music education to work together.

A lot of discussion ensued on curriculum areas and content (with further reference to the non-Western traditions). Attention was drawn to the growth of instrumental related/QTS courses where performers could continue their instrumental development while at the same time obtaining QTS (with associated study of the various methodologies) – as for example in the string- based course at Manchester Metropolitan University.

Another series of respondents included Catherine Pistaino from University of Greenwich/Trinity College, followed by Sue Cottrell from the Qualifications, Curriculum and Assessment Authority of Wales, who intimated changes taking place in the Welsh NC, which has always been different from that of England.

Her main points were:

- a new Foundation Stage age 3-7 was being created, which will be ‘play-based’, and music will be in the creative phase. This will not be prescriptive and there will be minimal content, just guidance. The mechanics of this change will be a challenge.
- there is an NC Review of Key Stages 2 and 3 to make these more skills based and to take away prescribed content: in fact music has been rather like that anyway
- repertoire in music will be varied but as in other subjects ‘natural Welshness’ will be featured, but ‘other music as well’
- in Wales it’s easier to involve all the stakeholders because the country is much smaller than England

The skills framework will be: Communication; Number; ICT; Thinking Skills. These skills will be weaved into the Statutory Orders and cover ages 3-19.

It has formerly not been allowed to put pedagogy into the National Curriculum (in Wales) but an attempt is being made to ‘get some in through Thinking Skills’.

Finally, SATS in Wales are being phased out and in its place a system of validated teacher assessment. By 2008 all schools will be accredited in teacher assessment. Teacher assessments will be moderated by trained assessors and schools will be verified through a series of visits leading to accreditation.

The last respondent, Steve Margiotta from QCA, spoke about the review of Key Stage 3 which was now beginning. A wide consultation process had started and would extend to May 2007. In this review all aspects (e.g. Aims, Programmes of Study etc) would be revisited. An online questionnaire, cross-subject, would be available from the end of February. A series of meetings with stakeholders had already begun. The consultations will/have included teachers and pupils and there are regional meetings in progress. His key points for a revised National Curriculum were: relevance; challenging, extending; flexibility, balanced by support/exemplification materials; ownership; a model of a National Curriculum that encourages curriculum development.

Professor Richard McGregor
St Martin’s College

Post-Script

Many congratulations to Stephen Banfield, Darla Crispin, and Alison Wright who, by the time you read this Newsletter, and since the last, have all been married!

Congratulations also to Richard McGregor on his promotion to Professor.

His final message was that the aim should be to get more music from outside school, *into* school, which, as it happens was also a focal point of the next speaker. Both referred to the rich cultural heritage of their countries and the difficulties of getting this into the schools.

The second keynote speaker Caroline van Niekerk from the University of Pretoria entitled her talk 'Music Education: the African Patient'. She began by referring to the continuing legacy, more apparent in S. Africa than in other African countries, of the 'stranglehold of previous British colonialism'. Further problems arose from 'Westoxication', 'Eurocentric vs Afrocentric' or, more benignly, culture being 'Euro-sourced'.

Like Brazil, Music Education in Africa suffers from the fact that parents do not see it as important. It 'happens outside so that's ok'. This has led some to propose that its status should be raised by making it an examinable subject.

The speaker referred to the fact that it was however still possible to make a difference - 'you have the power' to do so, and she asserted that the only way to get music in from outside the schools would be to have official documents to promote this. Thus far there are no Curriculum documents to do this but she was instrumental in getting Music Education Unit Standards for South Africa actually written (her 'team' consisted of 18 Masters and PhD students who undertook different aspects of the task, using the results as the basis of their research submissions).

In the afternoon Janet Mills began by enumerating strengths and weaknesses of a National Curriculum. Her positives were: music has national value; entitlement; spreads good practice; it says 'no to embedded bad practice'; it changes things that can be changed. Her negatives were: teachers may feel constrained; teachers may stop thinking about what to teach; quick fixes are used; it reduces constructive changes that happen anyway; it's something else to criticise teachers about.

She gave an examples of 'disastrous' and 'fantastic' work based on the recorder. Her former was taken from O'Neill (2002) which was widely picked up by the press as in the Guardian 'Pass Notes' column of 4 July 2002.

She returned again to the problem that teachers might be led into not thinking, as for example through the use of 'A Handout for teachers' (which included the statement 'don't use Baroque music' for 'concentration', 'use Romantic music ... such as the Brandenburg Concertos by Brahms'). She also gave examples possible under- expectation of pupils' musical development though use of a fixed curriculum. She ended by quoting Paynter 1988 who asserted that what was important was that pupils were engaged in 'music'.

In the question time there was some discussion of the National Curriculum in independent schools and the greater opportunity for instrumental lessons.

* * *

The forum chaired by Nigel Scaife of ABRSM began with a response by Chris Philpott who argued that he was against the National Curriculum because although it was inclusive, it gave music a voice, and was an important part of the identity of the subject (i.e. Performing, Composing etc), it had NOT worked because, in notating the curriculum, 'you commodify it' and this leads to 'alienated experience' (e.g. the pupils as consumers). In addition it encourages tokenism – e.g. units on the gamelan, African music etc.

One of the delegates suggested that perhaps Primary Music should have a National Curriculum, since quite a bit of discussion had suggested that practice at Primary level was rather too varied and needed guidance whereas at Secondary level guidance was less necessary. There was further discussion on the difficulties encountered by non-specialist teachers at Primary level and some of the causes of this variability, not least of which was the Head Teachers' support or otherwise of Music in the school.

Philpott argued that the National Curriculum needs to be notated in terms of process, not outcome. He referred to the work being done with pupils as active participants in the 'Musical Futures' programme.

Christopher Polyblank drew some key words out of the day's sessions for what the National Curriculum should be – 'relevant, flexible, forward looking, taking account of varying interests, fun, educative, and realistically deliverable'.

Jan Smaczny for NAMHE (National Association for Music in Higher Education) and Queen's University, Belfast, spoke to the concern in HE over falling standards of (musical) literacy, though he saw the need for the National Curriculum to have the aspiration of inclusion. He remarked that 'Universities are being driven by what happens lower down' and are responding. He drew attention to the fact that 33% of those doing A level Music were going on to study music in HE.

From a Queen's perspective he referred to the need the Department had faced to respond to the fact that Music Technology students were coming with no traditional staff reading ability but often with well developed aural skills (for example). This used to be treated in a 'remedial' fashion at Queen's but this was changing. Finally he referred to the increasingly popular traditional Irish music routes which are developing in his Department,

External Relations

Seeks to maintain overarching control over relationships with key musical bodies (RMA, IAML, ISM, CUK) and to co-ordinate collaborative efforts, while acknowledging that other NAMHE groups will have cause to establish links with these bodies. Also establishes and preserves links with subjects with which music is grouped by such bodies as HEFCE, AHRB and BA (SCUDD, SCODHE and AAH), as well as other related subject groupings in English, History, Modern Languages, Law, Philosophy, Archaeology etc.

Pre-HE

Examines issues relating to progression from school-level into tertiary-level music; represents HE Music at government and national music education organizations and their meetings (DfES and DCMS through the National Music Education Forum, the QCA/SQA, the Music Education Council, National Association of Music Educators, Music for Youth, Youth Music and others).

Infrastructure

Monitors issues relating to academic, professional and commercial networks underpinning the dissemination of learning, teaching and research in music. Links with external bodies such as IAML and the RMA, and examines questions relating to publishing, libraries, copyright and e-learning.

Committee Portfolio Membership

Lead name in *italics*.

Research	<i>Chair (Mark Everist)</i> , Darla Crispin, Katharine Ellis, Jonty Harrison
HE Learning & Teaching	<i>Jan Smaczny</i> , Mike Russ, Richard McGregor, Liz Garnett
External Relations	<i>Chair</i> , Liz Garnett, Darla Crispin
Annual Conference	<i>Chair</i> , Richard McGregor
Newsletter & Website	<i>Richard McGregor</i> , Chair, Geoff Smith
Pre-HE	<i>Nick Fells</i> , Richard McGregor
Infrastructure	<i>Linda Merrick</i> , Stephen Banfield

Summary of the Committee meeting

held on 1 October 2005, at the University of Birmingham

The Committee was pleased to welcome Dr Paul Jackson of the Standing Conference on Dance in Higher Education (SCODHE) and Dr David Pattie of the Standing Conference of University Drama Departments (SCUDD). This was the first of what the Committee hopes will be a series of visits from representatives of cognate associations.

David Pattie reported that SCUDD was long established and now had around 70 members and a growing subject area. The Executive comprised four members and held two meetings a year, which were open to members, and an annual Conference at Easter. SCUDD was considering moving to NAMHE's model of focusing on departmental concerns, rather than research themes, at their Conference. SCUDD had no newsletter, but did have a very active discussion mailbox.

Paul Jackson reported that SCODHE had been founded in late 80s, had closed in 1994 and then been refounded in 2002. It currently had around 30 members, while the jiscmail had 96 members. It represented the needs of Dance in HE, including the conservatoires. Dance shared Music's tension between research and practice as research and Paul Jackson was very keen to promote links between the two disciplines.

It was agreed that SCUDD, SCODHE and NAMHE would link to each others' web sites and share newsletters etc. It was also agreed to plan a future joint conference on areas of commonality between the disciplines.

The Committee spent a good proportion of the meeting planning the May 2006 Conference on the RAE, which was to be attended by the Chair and Sub-Panel Chair. Professor Everist would be meeting with the Chair in February 2006 to discuss the agenda in detail.

The Committee also considered how NAMHE might help save the RILM on-line database, the funding of which was to be discontinued by the AHRC.

Summary of the Committee meeting

held on 21 January 2006,
at the University of Birmingham

The Committee's guest speaker at this meeting was Mrs Sarah Hennessy of the National Association of Music Educators (NAME). She reported that NAME had been running since the early 1990s and had around 600 members (individual membership only), the majority of whom were LEA music advisors. Three common concerns in particular were identified between NAME and NAMHE, which were: the narrow portal identified for music teachers; Musical Futures and the content of A Level Music and A Level Music Technology. It was agreed that NAMHE would send a representative to NAME's next focus group, to be held at UCE Birmingham on 9 May.

It was noted that there had been no change to the Committee personnel following the elections, with the exception of the retirement of Dr Amanda Bayley. It was therefore agreed that Dr Lyn Davies should again be co-opted to represent Wales. Committee portfolios would remain unchanged for the present.

Dr Nick Fells reported that he had attended a meeting of interested parties on a review of AS and A2 criteria. An agenda item of particular interest to NAMHE was the development of an Advanced Extension Award (AEA) to challenge more able students. The Committee hoped that the AEA could place greater emphasis on the skills needed for degree level music study. The review will remain on the Committee's agenda.

The Committee noted with concern the publication of HESA data, which was inaccurate because it aggregated different arts subjects, to the detriment of some individual departments. NAMHE's sister disciplines had also been affected. The Infrastructure Sub-Committee was asked to consider how to make representations to HESA, to be discussed at the next meeting.

The Committee discussed the particular implications for Music of the advent of top up fee-paying students in 2006. It was noted that provision of instrumental teaching, for example, varied widely between institutions. The 2007 Belfast Conference may focus on the implications of fees; this will be discussed at the Committee's June meeting.

NAMHE Committee 2006

Name	Period of Service
Professor Mark Everist, University of Southampton – <i>Chair</i>	2006-08
Professor Stephen Banfield, University of Bristol	2004-06
Dr Darla Crispin, Royal College of Music	2005-07
Dr Lyn Davies, Royal Welsh College of Music and Drama – <i>Co-opted member for Wales</i>	2006
Professor Katharine Ellis, Royal Holloway, University of London	2004-06
Dr Nick Fells, University of Glasgow	2006-08
Dr Liz Garnett, Birmingham Conservatoire, UCE Birmingham	2006-08
Professor Jonty Harrison, University of Birmingham	2005-07
Professor Richard McGregor, St Martin's College, Lancaster	2005-07
Dr Linda Merrick, Royal Northern College of Music	2006-08
Dr Michael Russ, University of Huddersfield - <i>Treasurer</i>	2005-07
Professor Jan Smaczny, Queen's University of Belfast	2004-06
Professor Geoff Smith, Bath Spa University	2005-06
Miss Alison Wright, University of Birmingham – <i>Administrator</i>	

Subject Association Links

In recent months NAMHE has been developing links with a number of other organisations with whom we share common interests. At our October committee meeting we welcomed Dr David Pattie from SCUDD (the Standing Conference of University Drama Departments) and Dr Paul Jackson from SCODHE (the Standing Conference on Dance in Higher education). These subject associations offer membership to departments or subject-groupings within institutions rather than to individuals, and represent the interests of their members by mediating with those bodies that set or influence policy that will affect them. In addition to lobbying and consultation, both promote networking via conferences and email discussion lists and, interestingly, both are much more involved in the promotion of scholarly/research activity than NAMHE, although SCUDD is tending to move away from research themes to departmental concerns for its annual conference.

As cognate associations in HE performing arts, these organisations are liaising with many of the same bodies as we are, and – as the response to the AHRC's Journal Reference List Project showed last year – it is in our interests to act in concert. Accordingly, we agreed to post mutual links on our websites and to exchange newsletters, and we are also hoping to send representatives to each others' conferences.

Mrs Sarah Hennessy, from NAME (the National Association of Music Educators), visited our January meeting. This organisation offers membership to individuals rather than institutions, and draws many of its members from LEA Music Services. Like the HE subject association, it offers networking, lobbying/consultation on national issues, events for members, and publications; it also has a strong emphasis on professional development for its members. Recent issues that NAME has been involved with include: the crisis over the Standards Fund (that funding for music was not being ringfenced); reviews of Key Stage 3 and A level; changes to employment structures and promotion criteria in schools; and the Music Manifesto. After the concerns expressed by many at our 2005 conference about the transition from school to higher education, this is clearly an important relationship to develop; NAMHE will be sending a representative to NAME's next focus group in May.

Websites:

www.scudd.org.uk
www.scodhe.pwp.blueyonder.co.uk
www.name2.org.uk

Dr Liz Garnett
Birmingham Conservatoire

Report on Royal College of Music Research Event 'What is a National Curriculum?'

17th February 2006

The morning was divided into two sessions with keynote speakers from Brazil and South Africa respectively, giving the 'state of play' in their respective countries, while the afternoon, which started with a keynote address by Janet Mills, really focussed on England despite a brave effort at inclusivity by the speaker whose title was 'Music in the National Curriculum, England and the World'. Towards the end of the day Sue Cottrell gave some information on changes in the Welsh National Curriculum.

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Sergio Luiz Ferreira de Figueiredo (Universidade do Estado de Santa Catarina) spoke about the current situation in Brazil where there is no National Curriculum but legislation from 1996 upon which, over the years, references (non statutory) and 'parameters' for education had been developed. It is up to each of the 26 states to interpret these and he made the point that the richer south had more possibility of making significant musical developments in the music curriculum, but this did not necessarily happen.

His main points were:

- Brazil has a rich musical tradition which is NOT in the schools
- in grades 1-4 (6yrs-10) very little music happens because all teachers are non-specialists
- since 1971 middle schools (10-14yrs) have had one teacher for all the arts and some schools see no reason to change this
- even though there is music from 5th grade, (age 11) schools lack equipment, available music teachers, teacher training not targeted to the actuality of teaching in Brazil, and the arts are not considered important
- much music therefore happens outside school, in communities, and as a result of, effectively, peer sharing as through Carnival