

Pro-active music higher degrees

Final Report 2014

Promoting, acting on and evaluating quality teaching and learning in music higher degrees

National Teaching Fellowship

Professor Scott Harrison

Griffith University

<www.musicresearchspace.com.au>



Support for the production of this report has been provided by the Australian Government Office for Learning and Teaching. The views expressed in this report do not necessarily reflect the views of the Australian Government Office for Learning and Teaching.



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2014

978-1-74361-431-0 [PRINT]
978-1-74361-432-7 [PDF]
978-1-74361-433-4 [DOCX]

Acknowledgements

National Teaching Fellow Professor Scott Harrison gratefully acknowledges the support and contributions of the following individuals and organisations to this fellowship and report:

- Office for Learning and Teaching and its staff, particularly Siobhan Lenihan (Director, Grants and Fellowships);
- Griffith University for its institutional support of the fellowship;
- Staff and student participants at Queensland Conservatorium Griffith University;
- Partner organisations International Society for Music Education, Cambridge University (UK), Sibelius Academy (Finland), and Orpheus Institute (Belgium);
- Fellowship advisors Professor Graham Welch, Dr Pamela Burnard, Professor Heidi Westerlund and Dr Peter Dejang;
- Fellowship referees Professor Jane Ginsborg and Professor Heidi Westerlund;
- Fellowship evaluator Professor Jonathan Holmes;
- Fellowship managers Dr Rachael Dwyer and Dr Catherine Grant; and
- Colleagues in Australia and overseas, too many to name individually, for valuable feedback on all stages of the fellowship.

List of acronyms used

ALTC	Australian Learning and Teaching Council Ltd (predecessor organisation to OLT)
AQF	Australian Qualification Framework
DDOGS	Council of Australian Deans and Directors of Graduate Studies
DIISRTE	Department of Industry, Innovation, Science, Research and Tertiary Education (superseded by DIICCSRTE)
DIICCSRTE	Department of Industry, Innovation, Climate Change, Science, Research and Tertiary Education
DMA	Doctor of Musical Arts (practiced-based doctorate)
GU	Griffith University
HDR	Higher Degree Research
HERDSA	Higher Education Research and Development Society of Australia
ISME	International Society for Music Education
OLT	Australian Government Office for Learning and Teaching
QCGU	Queensland Conservatorium Griffith University
QCRC	Queensland Conservatorium Research Centre
RHD	Research Higher Degree (superseded by the acronym 'HDR')
TEQSA	Tertiary Education Quality and Standards Agency

Executive summary

More than twenty years ago, as part of the Dawkins reform agenda for tertiary education, music conservatoires across Australia were amalgamated with universities, bringing together two very different cultures. Conservatoires had an intense focus on performance at the undergraduate level; universities focused equally intensely on research at the honours, masters and doctoral levels. Significant progress has been made in merging these two disparate cultures since that time, though music education still tends to privilege practice, performance and virtuosity, sometimes at the expense of scholarly-based approaches to learning and teaching. Traditional modes of research supervision remain in some ways a mismatch for preparing researchers in the conservatoire context, particularly in the area of performance. More engaging, relevant, sustainable and informed approaches to higher research degree training are required.

This fellowship addresses an under-explored area of pedagogy within higher education: the form and quality of interactions between supervisors and students in the field of music. Engaging with Higher Degree Research (HDR) communities, it aimed to develop a sustained commitment within and between them to an informed approach to research education, in particular by optimising the nature and quality of interactions between supervisors, higher degree research students and their professional communities. The fellowship represents a foundation for improving the higher research and degree supervision process in music, reducing reliance on the master-apprentice model of research supervision, developing collaborative approaches to supervision and learning, and creating a new citizenry of music educators.

The specific aims of this program were to explore and enhance supervisory practices and learning outcomes in music higher research degrees, by:

- i) increasing understanding among supervisors and students about effective interactions;
- ii) identifying innovative tools and strategies to promote effective practices; and
- iii) trialling 'dialogue forums' as a way to promote, act on, and enhance quality learning and teaching.

The outcomes and deliverables of the program included:

- improved understanding of the nature of supervisory practices and student experiences in music higher research degrees;
- clarification of ways to improve effectiveness of supervisory practices and supervisor-student relationships, in order to better prepare students for careers both within and outside of academia;
- evidence-based resources and tools to contribute to improving the HDR experience, including supervisory practices.

Recommendations emanating from the program include:

- For supervisors: provision of collegial opportunities to explore collaborative, innovative approaches to resource development, pedagogical strategies, and evaluation processes relating to music HDRs, and consolidate a shared understanding of current and emerging resources, pedagogies and evaluations of HDR programs in music;

- For students and supervisors: facilitation of non-hierarchical and open platforms for dialogue and exchange of knowledge and skills between supervisors and students, for example using dialogue forums, which may also serve to develop skills for workplace/professional readiness as well as focusing on specific aspects of research;
- For students: embedded opportunity for regular student-led activities that cultivate specific skills or address issues of particular interest or concern, thereby also providing a means for focused and needs-based exchange of experiences and knowledge.

This report outlines the background to the fellowship, key findings and recommendations, and fellowship activities and events. It also presents evaluation processes and outcomes. Resources and findings may be accessed through the fellowship website (<www.musicresearchspace.au>).

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Chapter 1: Background to the Fellowship

Overview

This fellowship addresses issues of national and international significance in terms of responding to learning and teaching challenges in a demand-driven system of higher education. Importantly and specifically, it aims to interrogate the little-known learning-teaching transactions in music higher degrees, enhance the effectiveness of Higher Degree Research (HDR) supervision, and address the demands of such training specifically in the area of the performing arts.

Educational issue - The improvement of academic standards is currently a national priority in higher education. Recent policy shifts, including changes to Australian Postgraduate Awards scholarships, attraction of international students, and the impact of the Excellence for Research in Australia (ERA) initiative and the Tertiary Education Quality and Standards Agency (TEQSA) are increasingly being felt across the sector. Traditional forms of research training (and their final outputs) have been questioned, as has the nature of the one-to-one supervisory relationship. Music, partly because of its temporal nature and practices, does not always fit comfortably within the traditional approach to preparing students for the submission of written documents for a higher degree. This fellowship therefore sought to address a gap in understanding the unique nature of HDR learning and teaching and the preparation and support of students in their research in the music field.

Goals

This fellowship was designed to increase understanding about the needs of teaching staff and students in order to facilitate engagement in effective interactions; identify the kind of tools and strategies which are required for effective practice; and to trial the approach of dialogue forums for facilitating scholarly approaches to promoting, delivering and evaluating quality learning, teaching and supervision in music. These outcomes have the potential to benefit higher education activities in other disciplines too.

The fellowship aligns with the government's broad strategic priority for improving the teaching skills of academics, and with the aim of improving the quality of research training (DIISRE, 2011). Its outcomes are intended to create an engaged community and to involve experts in a dynamic process for providing ongoing commentary and evaluation. This proposal builds on the ALTC funded project *Creative Arts PhD: Future-Proofing the Creative Arts in Higher Education* (2009) that sought to build national and international understanding of quality research training methods.

Pro-active music higher degrees is focused primarily on producing a more engaged HDR experience and preparing more efficient and effective tertiary music educators for the future. Its objectives are to develop and trial pedagogical approaches for the purposes of improving the HDR supervision process, reducing reliance on the master-apprentice model of supervision, developing collaborative approaches to research teaching and learning, and creating a new citizenry of tertiary music educators that advocate scholarly and collegial approaches to HDR supervision. Excellence in teaching in the higher education sector has been largely associated with undergraduate benchmarking, and this fellowship sought to build on this knowledge and explore new possibilities for HDR learning and teaching. The program of activities were designed to consolidate a shared understanding among supervisors of current and emerging resources, pedagogies and evaluations of HDR programs in music, benchmarked against international practices in the United Kingdom, Finland, Netherlands and Belgium.

In sum, the overarching goal of the fellowship was to explore and enhance research education practices and learning outcomes in music higher research degrees, by:

1. increasing understanding among supervisors and HDR students about effective interactions;
2. identifying innovative tools and strategies to promote effective practices; and
3. trialling 'dialogue forums' as a way to promote, act on, and enhance quality learning and teaching.

In these ways, it is hoped that the fellowship will make a positive contribution to the learning experience of current and future candidates, to streamline and facilitate the supervisory process for supervisors and institutions, to optimise to graduate outcomes through provision of quality training, and to adequately prepare graduates for an academic career following completion of their degree. By cultivating national and international understanding of key issues in HDR music education, the fellowship places Australia as an international leader in this field. Moreover, it is hoped the local and international performing arts community will benefit from collective academic efforts to address issues relating to academic standards in the creative arts.

Key issues

This section introduces three key issues that situate and contextualise this fellowship on higher research degrees in music: namely, the unique nature of research education and pedagogy within the performing arts sector; the effectiveness of HDR education and pedagogy more broadly, including issues of workplace relevance and readiness; and the regeneration of the academic workforce in the current higher education climate.

HDR pedagogy in the performing arts

HDR pedagogy in the performing arts is under-documented. Despite significant growth in enrolments (particularly in practice-based programs), the supervisor-candidate dyad remains the primary unit in training approaches. Recent scholarship has focussed largely on the nature of this time-honoured approach, and especially the nature of the supervisor-candidate relationship, which has been extensively described in general terms (e.g. Firth & Martens, 2008; Manathunga, 2007; Murphy, 2009; Pearson & Brew, 2002). However, despite some focussed recent research within music specifically (e.g. Bresler, 2009; Draper & Harrison, 2010; Hannan, 2008; Harrison & Emmerson, 2009) and the creative arts more generally (e.g. Brien & Williamson, 2009; Hecq, 2009), understanding of the unique requirements of pedagogy within music HDRs remains relatively vague, for example in terms of training surrounding the creative elements of the research degree, the use of alternative training methods (including blended learning strategies), and the possibilities for collaborative supervisory approaches.

Performing arts are one of a "broad swathe of subjects" recently admitted to universities, including visual arts (e.g. painting) and creative arts (e.g. writing) (Biggs & Büchler, 2009). Unlike the standardised requirements for traditional written PhDs, there are widely diverging requirements across the Australian higher education sector for practice-based PhDs and professional doctorates. In the latter, self-directed research is occasionally supplemented with coursework, peer learning opportunities, and centralised university training sessions, and in this way is not unlike undergraduate training. However, a lack of cohesion remains in HDR education, perhaps partly due to the fact that it frequently falls between the cracks of university systems that categorise activities as either "learning and teaching" or "research." One implication of the varying practices is that standards may also vary from institution to institution, particularly since the two basic components of the submission – the practical work and the written work – are assigned different emphases and weightings.

Under the Australian ERA Framework, the creative work of performers is considered to be 'applied research'. Only the composition of new music, its musicological analysis and its inaugural performance (and recording) are deemed research *per se*. This presents a conundrum for performing arts HDR candidates who wish to situate their activities within the AQF doctoral level descriptors. With a key indicator of research quality being peer review, the AQF states that a doctoral degree "culminates in a thesis, dissertation, exegesis or equivalent for independent examination by at least two external expert examiners of international standing". Musical performances, however, are not recognised as research, though they are subject to a form of peer review through audience reception and critique, and require similar levels of inquiry and investigation. It is arguably partly this conundrum that has led to the HDR training in the performing arts remaining relatively undocumented.

The strengthened Australian Qualifications Framework (released mid-2011) introduced a single descriptor for the doctoral degree, emphasising research as the defining characteristic of all doctoral qualifications and declaring that the program of independent supervised study will be "at least two years and typically two thirds of the qualification". Despite the fact that the AQF recognises the contribution of advanced coursework and practice-integrated elements to the doctoral qualification, it is a critical feature of the qualification type that the outcome is "significant and original research culminating in a thesis, dissertation, exegesis or equivalent". Two ways to measure effectiveness of the HDR training experience in a discipline or an institution is by completion rates and time-to-completion rates. These are measures by which many Australian universities struggle to improve, highlighting a possible need to fundamentally change the pedagogy of RHD training within the context of the AQF learning descriptors.

Effectiveness of HDR education

A number of studies have drawn attention to the fragmented aspects of supervision (Johnson, Lee, & Green, 2000; Rowland, 2002; Manathunga 2005, 2006, 2007). Compared with undergraduate learning and teaching, the teaching of the HDR cohort is more likely to be left to chance, sometimes resulting in piecemeal and inefficient approaches. Some research indicates that supervisors often simply reiterate the master/apprentice approach to supervision they experienced as a student (Manathunga, 2007). Under this model, by its nature, students will be (or expect to become) heavily and sometimes overly dependent on their supervisors (Knowles, 1999), suggesting that this approach is less than ideal for deep learning. Furthermore, the recent decline in numbers of traditional doctoral candidatures and the increase in professional doctorates contributes to rendering traditional models of research supervision unviable (Yeatman, 1995, p. 10).

Alongside these academic findings, the policy agendas of the *Department of Industry, Innovation, Science, Research and Tertiary Education* (DIIS RTE) and the *Council of Australian Deans and Directors of Graduate Studies* (DDOGS) underscore the need for a reappraisal of university research training. DDOGS' *Framework for Best Practice in Doctoral Research Education* (2007, revised 2008) calls for a range of actions at university level that enhance the skills and attributes of HDR candidates. DIIS RTE's consultation paper *Research Skills for an Innovative Future Consultation Paper* (2011) calls for stronger definitions of the characteristics of high-quality HDRs, asking: What do we want the Australian PhD to look like? What should an HDR student be entitled to expect from their research education experience? And what should a research graduate be able to do, for themselves and their (probably many) future employers?

Knowledge of the career intentions of research students in the creative arts is relatively limited. Until now,

little attention has been paid to the consequences of doctoral work in this field i.e.: the impact on candidates undertaking and completing a doctorate on such facets of their lives as their employment opportunities: professional choices and salary levels ... on their personal happiness or levels of creativity. (Brien, 2009)

Yet arguably, the requirements and conduct of doctoral training should take into account candidates' motivation for doctoral study (Biggs & Büchler, 2009). Recent research suggests that doctoral candidature in music is largely driven by a need to gain credentials and later find employment in the education sector (Draper and Harrison, 2010; Harrison, 2011). In light of this knowledge, programs and models that embrace more completely the needs of such HDR students is pressing. Such programs will increase student engagement, and increased student engagement results in higher quality outcomes, more timely completions, and higher retention rates.

Regenerating Australia's academic workforce

The Australian university sector is under significant economic pressure. A raft of funding and resource cuts have left the creative arts university sector hard hit, a fact reflected in recent job losses and sometimes-dramatic cuts to programs and courses offered some universities, including music. Structural shifts in higher education have led to the increasing corporatisation and privatisation of universities (Evans, 2005 and Washburn, 2003 provide a sobering analysis of the issues), with impacts including:

- the reformulation of the very nature of education in instrumental terms connected to business and the economy; the transformation of students into 'consumers'; and the degradation of pay and working conditions for academics, as well as the increasing casualisation of employment, yet with little organized resistance from trade unions or other bodies. (Gill, 2009)

The pressures on the higher education sector were heightened by the announcement by the federal government in April 2013 that university funding in Australia was to be cut by \$2.3 billion (including \$900 million directly). At a time when the academic workforce is shrinking due to retirements, and the sector is struggling to maintain quality teaching and student support in the face of staff cuts, heavy academic workloads, increased numbers of casual staff and reduced support for students, this announcement made even more urgent the need for both pedagogically sound *and* resource-efficient learning and teaching practices in all areas of higher education, including research higher degrees.

The increased academic and political emphasis on developing appropriate and resourceful research pedagogy, a concern particularly acute for practice-based projects, will inevitably produce the need for change strategies in higher education institutions. For academics with an already full undergraduate teaching load, this may take the form of a change in workload emphasis and recognition of the uniqueness of HDR pedagogy, a shift that would also open up pathways for aligning the scholarship of teaching with existing research interests.

Although developing effective undergraduate training that incorporates a range of learning opportunities appears to be a strong priority for university leaders (albeit within the constricts of current sector pressures), research programs receive rather less attention. Yet in terms of funding, as Yeatman wryly notes, "graduate students 'count' for more than undergraduates" (1995, p. 11). This alone is one reason – not the only reason, nor the best, but perhaps a compelling one in the current fiscal climate – why it is in an institution's interest to attract graduate students and to provide them quality service. The rationale is therefore not only immediate funding imperatives, but also the sustainability and re-generation of the academy.

Partners and advisors

A distinguished team of national and international collaborators contributed their expertise as partners and advisors in the development and evaluation of this fellowship, and formed its external reference group. **National collaborators** include Ormond Professor of Music at The University of Melbourne, Gary McPherson; Professor Michael Hannan, Southern Cross University; and Professor Jane Davidson, University of Western Australia. **International collaborators** include members of the Pentacon group of innovative Conservatoires: Sibelius Academy, Finland; Guildhall School of Music and Drama, UK; Royal Conservatoire, The Hague; and McGill University. Additionally, the National Teaching Fellow continued established collaborations with Professor Graham Welch, Chair of Music Education at the University of London and current President, *International Society of Music Education*; Dr Pam Burnard, University of Cambridge; Dr Peter DeJans, Director, Orpheus Institute, Belgium; and Professor Jane Ginsborg, Royal Northern College of Music.

Backed by the substantial experience and support of these senior scholars, the fellowship has already begun to bring about positive change in the higher education sector by enhancing the tertiary learning experience for current and future cohorts of HDR students, in Australia and beyond. The remainder of this report details how it has done so.

Chapter 2: Approach and activities

Approach

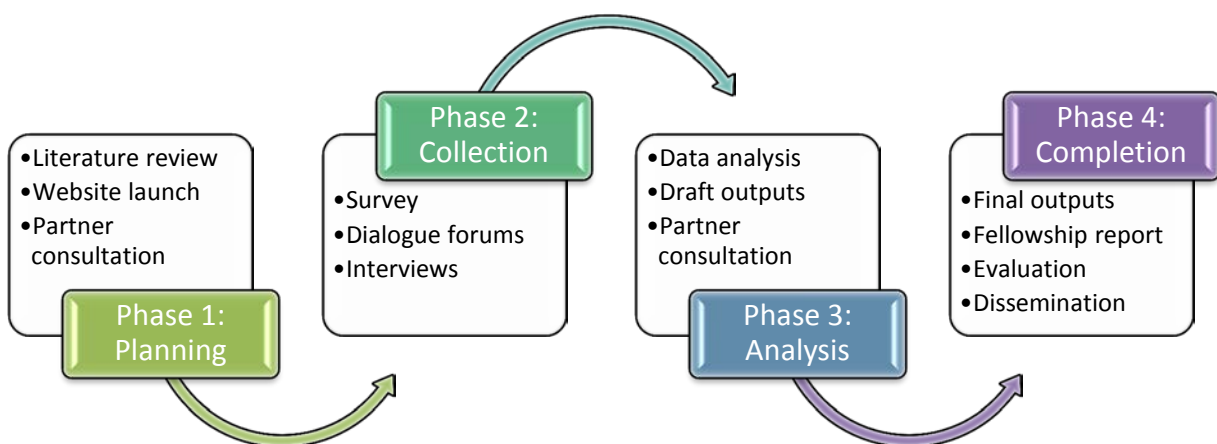
Using a whole-of program approach from HDR entry to conferral, the focus of this fellowship was on facilitating collaborative approaches to solving pedagogical issues that arise from the specific natures of research design, method and exegetical formats in music higher degrees. In this way, it acts on two recommendations (in particular) emanating from Tennant and Hammond's project *fIRST* (*For improving research supervision and training*) (2010):

- to “facilitat[e] rich and sustained conversations about research education and ensure systems and processes are in place to support such conversations” (Recommendation 1); and
- “that universities further address the challenges faced by supervisors as a result of increased growth and diversity in research education” (Recommendation 5).

The program of fellowship activities described in this section was designed to gather data for the fellowship, as well as to develop academics' supervisory capabilities, to cultivate approaches to research education that mentor students into academic life, and to enhance the HDR student experience. The activities also incorporated strategies to disseminate resources emanating from the fellowship across host and partner institutions and more widely, to support change for the better in higher research education.

The fellowship proceeded in four key phases (Figure 1), which overlapped to some extent. Partner consultation, while most intensive during Phases 1 and 3, was ongoing through the fellowship. Collaborating institutions were invited to share HDR training experiences and approaches, as well as resources, exemplars, and information about other HDR training strategies such as interactive colloquia and wiki-based resources. These generated further ideas for innovative approaches to the training of HDR students in music. Evaluation, though focussed within the final phase, was also ongoing throughout the fellowship (as described in Chapter 5 of this report).

Figure 1. Fellowship phases



Phase 1 (July – September 2012) included mapping and benchmarking of current resources, pedagogies and practices for HDR students in performing arts projects, particularly at the host and partner institutions, but also more widely as indicated by the existing literature. In this phase, national and international advisors and partners were consulted on methodology and approach, including the design of a survey (as described in the next paragraph). This phase also included securing ethical clearance through standard institutional processes, and the establishment of the fellowship website hosted by Griffith University. The website was updated and maintained throughout the fellowship, and continues to be active.

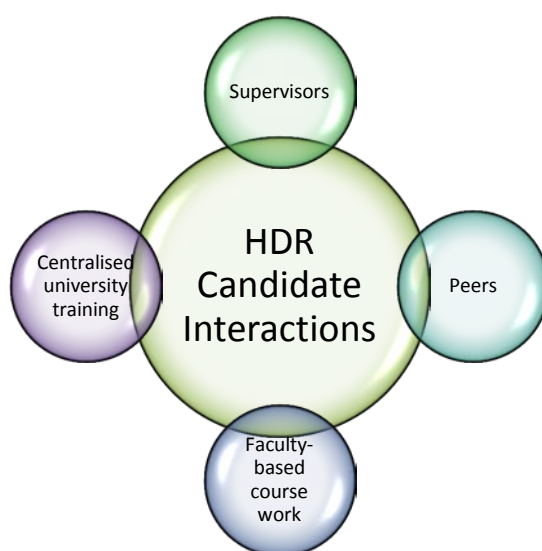
Phase 2 (September 2012 – March 2013) involved data collection through a survey, dialogue forums, and semi-structured interviews. The **survey** aimed to capture existing supervisory / training practices, identify exemplary practices, and pinpoint key issues of interest and concern for both students and supervisors. It was distributed through the website and institutional HDR lists, and remained open from November 2012 to May 2013. HDR students and supervisors at host, partner and other institutions were encouraged to take part. A total of 145 responses (not all of them complete) were collected from across eleven countries in Europe, Asia, Australia, Africa, and North and South America, with an almost-equal balance of supervisors and students among respondents (72 and 73 respectively), and a slight gender imbalance (58 female, 41 male) that may be broadly representative of supervisors and students in music institutions generally.

The majority of student respondents (41, or 62%) were enrolled in a PhD program; 13 were undertaking a DMA, and the remainder (13) were enrolled in a masters degree (MPhil or MMus). Perhaps surprisingly, then, 29 students (44%) considered more than 50% of their research program to be practice-based, while only 17 students (26%) considered that their research program had no practice-based component at all. These data suggest that in music, in the views of students, even PhDs (rather than practice-based degrees such as the DMA) incorporate practice-based components. This corroborates with statistics for supervisors: although most supervisors (35 of 61, or 57%) reported that the majority of their students were enrolled in the PhD, more than half (32 of 61, or 53%) also reported that more than half of their students were engaged in practice-based research. Most supervisors (31 of 61, or 51%) were currently supervising fewer than 5 students, and almost half (28 of 61, or 46%) had supervised fewer than 5 students to completion. Among student respondents, the most common year of enrolment was first year (23 students, or 34.8%); ten students (15%) had already submitted their research. Preliminary findings of the survey were presented to partners at a combined meeting in September 2012, and final data were discussed at a supervisors' forum at the host institution in May 2013, and disseminated through fellowship outcomes as described in Chapter 4 of this report.

The **dialogue forums**, each with between four and eleven participants, were conducted with supervisors and candidates over a period of six months from September 2012 to February 2013. Dialogue forums can be described as an activity or an event in which a number of participants engage in a process of communication to explore issues and relationships on an equitable basis. In the public policy arena, it has been found that dialogue forums “promote many different types of learning” and “challenge and change participants’ attitudes and opinions as ideas are discussed and negotiated” (Davies et al, 2008). A critical element of the dialogue forum is the provision of information so that “opinions can be formed or challenged in order for dialogue to take place” (Davies et al, 2008). The literature on dialogue forums indicates that there can be barriers to dialogue taking place; for the purposes of the fellowship careful consideration was given to the structure of the forum, the skills and ‘outsider’ positioning of the facilitator, and ways to promote an environment whereby participants interact and create meaning from the dialogue. In contrast with the survey and interviews, the dialogue forums simultaneously represented a means of data collection for this fellowship and a step towards its aims: they yielded in-depth qualitative data that fed into the development of approaches to improving higher research education in the host and partner institutions, but also served an end in themselves by creating a platform for collegial support and the exchange of ideas and knowledge among participants.

Using a case-study methodology, further **semi-structured interviews** with supervisors and candidates (individually) examined the ways in which candidates engage and interact with four aspects of their HDR journey: centralised university training, faculty-based course-work, supervisors, and their peers (see Figure 2). Broadly, the interviews explored how engagement with these aspects prepares research candidates for “life beyond” in the broader academic and musical community as academics and critical reflective practitioners.

Figure 2. Research student engagement with aspects of HDR training



Phase 3 (February – May 2013) was characterised by analysis of the data. This phase overlapped and interplayed considerably with the data collection phase, in a manner typical of qualitative research. The four aspects of research student engagement with HDR training shown in Figure 2 guided the analysis of data. This phase included drafting of several fellowship outcomes, and culminated in an interim report on pedagogies in HDR programs in the partner institutions. Data were also presented at conferences, symposia, and colloquia in the UK in April 2013.

Phase 4 (May – July 2013) involved the development and implementation of improved HDR education practices at the host institution (including student-staff dialogue forums, student writing groups, and supervisor forums); evaluation of fellowship outcomes; an intensification of dissemination strategies across institutional, national and international performing arts education forums (including sharing findings with students and supervisors directly involved with the fellowship); finalisation of fellowship outcomes; and the production of this report. The fellowship built on significant prior investment by the host institution in improving HDR pedagogy, driven by research staff / supervisors, and by me particularly at the times I held the roles of HDR Convenor and Deputy Director, Research. It is intended that the pilot tests of pedagogical strategies and resources that took place at this host institution during this phase will lead to embedding exemplary practice in HDR education at partner institutions and more widely in the months and years following completion of this fellowship.

Activities

Table 1 details fellowship activities, excluding reference and advisory meetings that related to the management of the fellowship, and Table 2 details national and international meetings where the fellowship has been represented.

Table 1. Fellowship activities

Event date	Event location (city)	Brief description	Number of participants
22/8/12	Brisbane	Student dialogue forum at QCGU	10
20/8/12	Brisbane	Supervisor dialogue forum at QCGU	15
12/9/12	Brisbane	Supervisor dialogue forum at QCGU	15
21/9/12	London	Dialogue forum, Guildhall School of Music and Drama, with Helena Gaunt	15
25/9/12	London	Dialogue forum, University of London with Professor Graham Welch	10
27/9/12	Glasgow	Dialogue forum, Royal Scottish Conservatoire with Celia Duffy	10
28/9/12	Manchester	Dialogue Forum, Royal Northern College of Music with Jane Ginsborg	10
28/9/12	Brisbane	Supervisor dialogue forum at QCGU	15
24/9/12	Cambridge	Seminar presentation, University of Cambridge	30
1/10/12	Helsinki	Seminar presentation, Sibelius Academy	25
3-4/12/12	Sunshine Coast	Consultancy, University of the Sunshine Coast	25
25/3/13	Cambridge	Seminar Presentation, University of Cambridge	20
4/4/13	Cambridge	Performance Studies Network presentation and meeting with partners	20
12/4/13	Exeter, UK	Round-table discussion and presentation with partners	30
29/5/13	Brisbane	Supervisor dialogue forum at QCGU	15
24/7/13	Brisbane	Meeting with Board of Graduate Research, GU, to discuss implementation of findings at host institution	8

Table 2. Meetings where the Fellowship has been represented

Event date	Event title	Location: City and country	Brief description of participation
15-20/07/2012	International Society for Music Education Conference	Thessaloniki, Greece	Initial meeting with partners
27-28/07/2012	Fellowship partners meeting	Melbourne, Australia	Face-to-face/video meeting of national partners
21/9/2012	Research forum, Guildhall School of Music and Drama	London, UK	Fellowship presentation and discussion
25/9/2012	Research forum, University of London	London, UK	Fellowship presentation and discussion
27/9/2012	Research forum, Royal Scottish Conservatoire	Glasgow, UK	Fellowship presentation and discussion
28/9/2012	Research forum, Royal Northern College of Music	Manchester, UK	Fellowship presentation and discussion
3-5/10/2012	Research Festival, Orpheus Institute	Ghent, Belgium	Meeting with partners
25-28/10/2012	The Performer's Voice, National University of Singapore	Singapore	Conference presentation
1-2/11/2012	Australian Learning and Teaching Fellows' Forum	Melbourne, Australia	Meeting with Fellows; opportunities for mentee/mentorship
19-22/11/2012	Research Festival	Brisbane, Australia	Round table on research pedagogy, practice and assessment at Queensland Conservatorium Research Centre
14-15/2/2013	Creative Arts Learning and Teaching Symposium	Hobart, Australia	Inaugural meeting of the Council of Australasian Deans/Directors of Creative Arts, University of Tasmania, Hobart
25/3/2013	Seminar series	Cambridge, UK	Fellowship presentation and discussion
4/4/2013	Performance Studies Network Conference	Cambridge, UK	Fellowship presentation and meeting with partners
12/4/2013	Research in Music Education Conference	Exeter, UK	Round-table discussion and presentation with partners from University of Melbourne, Cambridge University, Sibelius Academy, Simon Fraser University (Vancouver)

Chapter 3: Findings and recommendations

The findings of the fellowship are here grouped into two overlapping and interlocking areas relating to higher research degrees in music: the practices and perspectives of students, and those of supervisors. These two areas are bridged in the recommendations section.

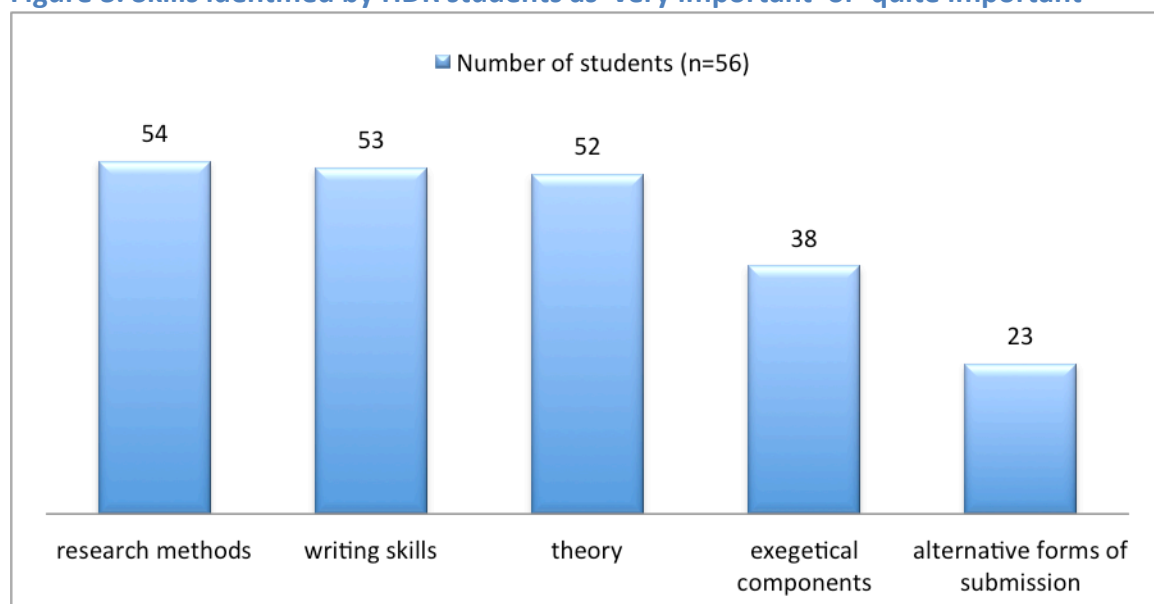
Findings

Student practices and perspectives

Though a number of key themes emerged from the perspectives of students on higher research degree education and training, the data revealed some polarized experiences. One major theme to emerge from the data was isolation, a common concern in academia (and well noted in the literature, as explored in Harrison and Dwyer, in press). Students identified the establishment of support networks, provision of shared physical facilities and the development of relationships as ways of mediating the isolation that they experienced.

In the survey, students ($n = 73$) were asked about the kinds of skills that were required in the music higher degree, from a list of five. Those most frequently identified by the students as 'very important' or 'quite important' included research methods, writing skills, and theory (Figure 3). Skills identified by HDR students as 'very important' or 'quite important' (3). The majority of students felt that presenting at conferences was a "very important" part of their research training (29 of 55 respondents, or 58%). Faculty-based colloquia and seminars was also considered "quite important" (20, or 36%), and university-wide training sessions too, though to a slightly lesser extent. Students identified a range of other experiences not explicitly mentioned in the survey that had a positive effect on their learning, including reading and writing groups, active involvement in "the practical side" of the research field beyond degree studies; preparing articles for peer review; interaction with visiting professionals and researchers; networking with colleagues on research matters; accessing website-based institutional training resources; reflective practice and observation; reading other dissertations; and reading books on the research process. In the dialogue forums too, a number of students referred to extra-supervisory activities as a helpful and important part of their research training.

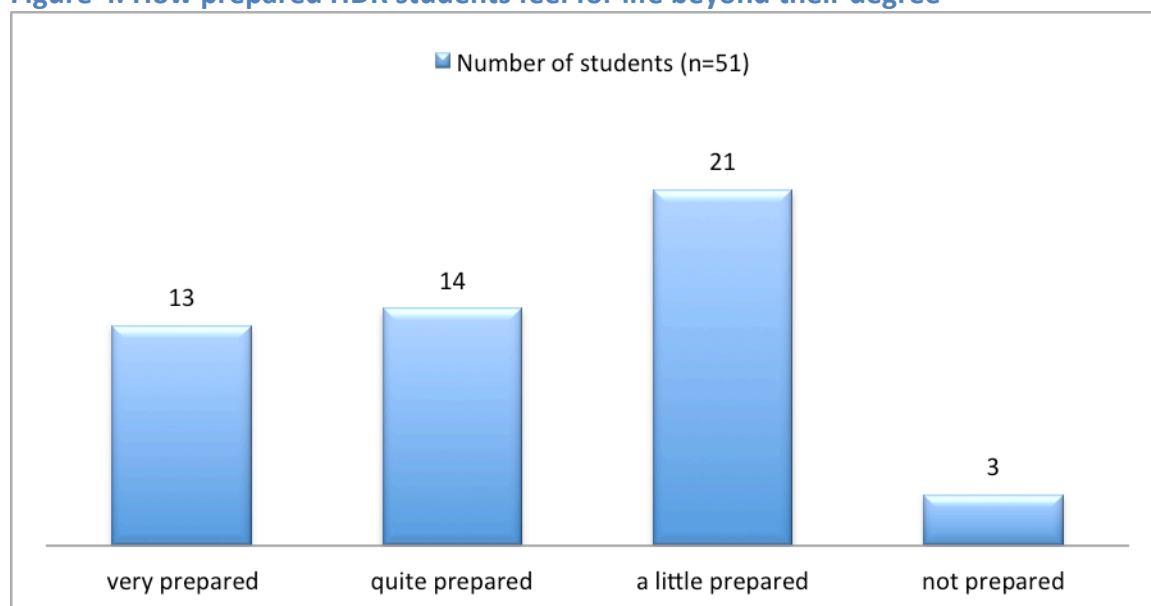
Figure 3. Skills identified by HDR students as 'very important' or 'quite important'



Despite these positive experiences, almost half the students who took the survey (24 of 51 respondents to this question, or 47%) felt only “a little prepared” or “not prepared” for life beyond their degree (Figure 4). Responses of these students indicated considerable anxiety about life post-graduation:

- I am afraid my degree will not give me satisfying job opportunities and I am not satisfied with the job I have at the moment.
- Lack the networking skills and knowledge of how academic works, both of which are needed to make an academic career
- I do feel disadvantaged by the fact that I will be over 30 by the time I finish my doctorate and will never have had a full-time job. I am also aware that it will be close to impossible for me to find a full-time job in Australia, let alone Melbourne, so in that sense I feel quite unprepared.
- I think I know what needs to be done to pursue academic life but I also don't think I have any time or means to make those preparations, hence when the end comes I going to be out in the cold. I fear it is going to be train wreck, actually. The 'little prepared' answer refers to the fact I know what needs to be done. But in practice, I can't get it done and write the thesis and survive the process.
- I am apprehensive about being seen as an "expert" in my field, able to respond to frequent requests to provide answers, workshops, papers etc.
- Lac [sic] of employment opportunities
- I am unsure how well I will cope in an academic position without a supervisor I know well to turn to for advice.

Figure 4. How prepared HDR students feel for life beyond their degree



Regarding supervision, most students (41 of 53 survey respondents, or 77%) chose their supervisor on the basis of content expertise. Some students felt it was important for their supervisors to advise them on publishing, scholarships, development opportunities, symposia, and other matters that may have an impact on their “overall progression and development” both during their studies and beyond.

Students expressed a range of views about their preference for having a team of supervisors. Some students felt this was a good idea, mostly for the diversity of perspectives, skills and experience that this could afford:

- Two works well for me. Both provide different points of view. I think more could be confusing; one, not enough.
- Yes, because there are different perspectives offered on my work.
- Yes because the diversity and strengths of each supervisor can assist in and enrich various facets of the research as well as having access to the relevant contacts that each might have.
- Yes - because my thesis incorporates several different research areas. Having a team of supervisors means that I have coverage. It also means that the supervisors can discuss issues together - they can develop understanding of what I am doing without me having to justify it to them/argue for it. Having one supervisor could be catastrophic even if the thesis is in the one research area. I think this is better for the supervisors, too.

Others liked the idea considerably less:

- I would prefer not to as conflicting ideas may add difficulty to the process and may potentially prolong my progress. It may also be difficult to organise spontaneous meetings with more than one supervisor.
- No - could become too dispersed
- No, because it might cause confusion and misunderstandings since everyone may have different ideas.

Several others expressed some ambivalence about the possibility for conflicting or confusing perspectives on their research:

- Two works well for me. Both provide different points of view. I think more could be confusing; one, not enough.
- No. I think 2 is adequate to be meeting on a regular basis, however I think it would be very useful at times to be able to give my work to/have meetings face-to-face with other academics at the institution and get their advice and opinions.
- Depends. If the supervisor is good, one is all I want because you can waste time following different pathways from different sources. If one supervisor wasn't good, then I'd prefer two to counterbalance things.

In relation to the balance between creative practice and text-based aspects of their research, students generally felt that it was "fair" or "well-balanced". However, during the interviews and dialogue forums, several students indicated challenges in juggling these disparate aspects of their research, and this was reflected in survey responses:

- I can't do both at the same time. I spend periods of time doing practical work, then switch to reading-writing.
- I feel the text-based is the same length for those not doing creative practice and find writing, arranging and performing quite a challenging load. I think the text needs to be shorter for creative practice and more guidelines as to what is required for the creative output.
- The text-based research should inform the creative practice, and does to a small extent. However, the limitations (imposed by the university) of musicology research lack the scope to change the bigger picture of creative practice in performance.

- Difficult to attain but not impossible. Beginning to mesh more as project progresses.
- Difficult to do both, I tend to alternate periods of creative practice and writing. When I am doing one it is difficult to think about the other.
- It was intended to be 50/50, but the text document is turning out to be more demanding than the practical component.

This negotiation of practice- and writing-based research components interlinks with issues of time management, which student survey responses reported to be “quite challenging”.

Supervisor practices and perspectives

As for students, a divergent set of supervisory practices and perspectives emerged from the collected data. Some of the key themes emerging from analysis resonated with students’ perspectives. Interestingly, supervisors too described isolation as a challenge, with many referring to a lack of opportunities to share their experiences and exchange knowledge. The dialogue forums conducted as a part of the program of fellowship activities thus served the dual purpose of generating data for the study and bringing staff together to discuss their supervisory practice, and staff expressed appreciation for this latter opportunity. In one forum, one supervisor advocated for a physical, virtual and intellectual space in which exchange and dialogue could take place:

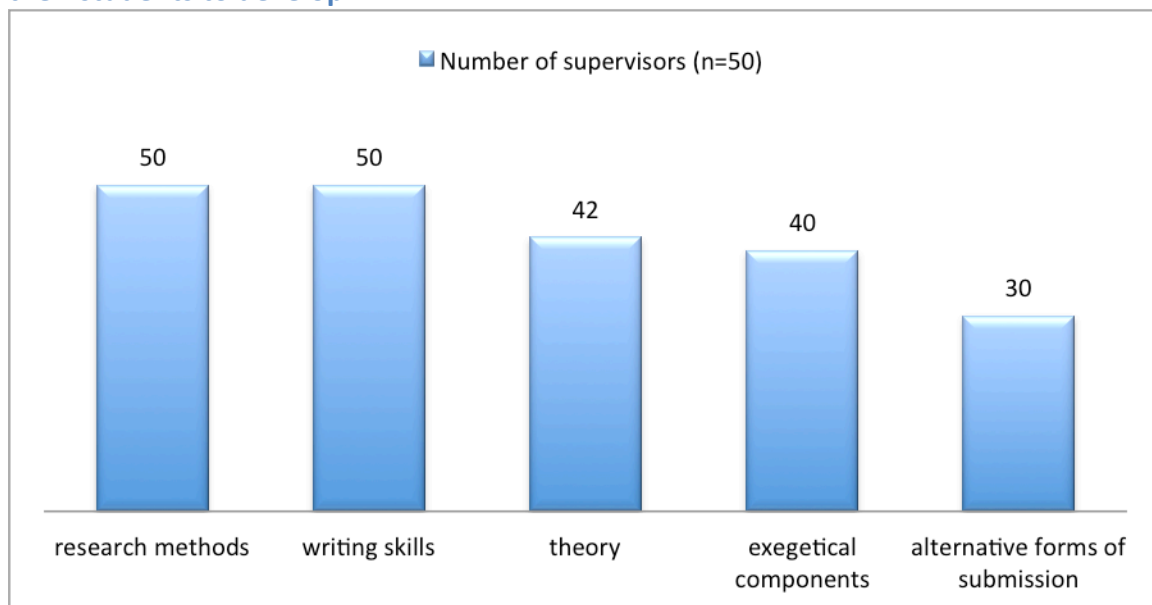
If we had a sort of secret supervisors' club where you can just put it out there: these are some of the successes, these are the problems I've had. Just some sort of ongoing repository... When we don't actually document our good experiences and our bad experiences, so that we all learn in the future, I think that's lost knowledge for ourselves collectively. That's the private hell of the supervisor, I think. If we can break that down, that would be really good.

In response, another supervisor suggested:

My wife works outside academic life and every month half a dozen of [her colleagues] get together, over a bottle of wine and just talk about cases, obviously anonymously. Partly it's just the sharing of the knowledge and having a professional conversation, but also actually it's a tremendously therapeutic way to realise that you're not alone.

Like students, most supervisors who responded to the survey (34 of 50, or 68%) considered quality and standards to be a “very” or “quite” challenging aspect of practice-based research; the majority (30 of 50, or 60%) also tabled the lack of established guidelines as “very challenging” or “quite challenging”. Supervisors placed emphasis on their students developing skills in all five listed areas: research methods, writing skills, theory, exegetical components, and preparing alternative forms of submission (Figure 5; compare Figure 3). Responses of supervisors generally placed slightly more importance than those of students on importance of supplementary research training: 35 of 48 (73%) felt that presenting at conferences were a “very valuable” part of their students’ research training (as opposed to 53% of students); faculty-based colloquia and seminars was also considered “quite valuable” (32, or 67%), and performance sessions and university-wide training sessions also, though to a somewhat lesser extent.

Figure 5. Skills identified by HDR supervisors as 'very important' or 'quite important' for their students to develop



Supervisors reflected on a number of other experiences not mentioned directly in the survey that had a positive effect on their students' learning, including travel; submitting journal articles for peer review; school-based (creative arts) seminars, public presentations, media interviews, performances, workshops, training in research and writing skills, and reading. Three respondents provided more expansive answers on the experiences they felt benefited students:

- The supervisor's willingness to be proactive in guiding AND learning from the candidate. Student-led co-publications or student-led co-presentations are a highly effective way of doing/demonstrating/actively sharing in their research journey. Furthermore giving time-poor supervisors the opportunity to keep learning and publishing themselves.
- Increasingly becoming a part in a larger research community, supported by supervisors and research groupings, as well as financial support for conferences (with student putting in papers).
- Writing articles or book reviews for research journals. Collaborative writing by using google docs. Training for literature searches organised by the university's library. National seminars on research policy organised by national institutions such as ministry of education. Lectures/courses in other universities. One-time supervision sessions with international visitors. Studies abroad. Practical music studies. Work experience in university activities.

Supervisors had varying perceptions on the kinds of matters they felt that it was important to advise their students on. Some placed emphasis on "professional and personal guidance and mentoring", another "tr[ie]d to treat my students as colleagues as we can all learn from each other", while still others preferred to maintain a certain distance:

- I am not a therapist and make a distinction so that should students have personal issues I recommend that they find an appropriate person to fulfill the therapeutic relationship. If students rely upon me for therapy it is not healthy for either of us.

With regard to supervisory practices, most supervisors thought it "very important" to advise their students on academic protocols and processes (28 of 47, or 60%), locating resources (33 or 70%), and developing writing skills (30, or 64%).

Like students, supervisors had divided views on whether they preferred to work within a team of supervisors. Some supervisors felt this was (or would be) beneficial for both students and supervisors:

- Yes, because it brings a suite of experience and skills to the student's experience
- Yes. I am fatally flawed, as are we all. Students (ultimately) benefit from a (the right) team working together.
- Yes, in fact if this way of working should be effective it should be based on peer-to peer learning between supervisors

Others had less positive experiences, or some ambivalence about working in a team – both for reasons of independence as well as considerations of potential “confusion” for the students:

- Perhaps. It would depend on whether we share a similar emphasis on creative and text-based approaches to research.
- No. I like the idea that I can provide the necessary supervision the student needs, although I am not closed to joint supervision.
- No. I like the idea that I can provide the necessary supervision the student needs, although I am not closed to joint supervision.
- Sometimes I do work in a team. This is most effective when the personalities and research goals [sic] coincide or complement each other. It does not work when one person believes s/he is superior to the others on the team and under the rubric of being a team ensures that things will go the way they want it to go through manipulations. A team that works is a dream and the way life should be. A team that does not work is pure hell particularly for the candidate.

Responses also varied widely when supervisors were asked whether they supervise their students the way they themselves were supervised. Some agreed unambiguously:

- Absolutely
- Yes!
- I had good supervisors so I use lots of their strategies

Others were adamant they did not:

- No (thank goodness!)
- No. I was left alone. That was ok for me as I am rather autonomous, but I would have liked more discussions with peers and supervisors

Still others provided more nuanced responses:

- Not entirely. There are parameters that are similar, meetings, discussions, exchange of readings, planning strategy, revising drafts, thinking through data. There is greater collaboration however and students are expected to behave more as colleague.
- There is now a lot more emphasis on project management than when I did my PhD. To the extent that I do detailed proofing of the writing, I supervise like my supervisor.

Recommendations

It is anticipated that the program of activities, resources, and outcomes of this fellowship will continue to improve teaching skills among current supervisors and inform best practice for future generations of HDR supervisors and candidates in music and other creative arts. A community of learning is desirable, as Pearson and Brew (2002) contend, as well as a range of activities in which students interact with their peers around the university through seminars and discussion groups, in professional and community contexts and in disciplinary networks (p. 141). The need for a flexible approach to the creation of learning communities in doctoral education (Parker 2009) is further emphasised by the diverse doctoral student population, particularly within the creative arts disciplines. However, the provision of a rich environment is not in itself sufficient. Boud and Lee call for

an expanded conception of research education pedagogy [and] the need for more distributed and horizontalized conceptions of pedagogy which pay attention both to the actual material practices and relationships deployed by students, as well as to the differential uptake by different students of learning opportunities for relationships within the public environment. (2005, p. 514)

The research-based approaches, strategies and tools to increase HDR student engagement and HDR completion developed through this fellowship stand to significantly benefit both GU and the broader higher education sector. The fellowship findings give rise to the following key recommendations for improving supervisory and educational practice in music HDRs:

1. Consolidate a shared understanding among supervisors of current and emerging resources, pedagogies and evaluations of HDR programs in music;
2. Provide collegial opportunities for supervisors to explore collaborative, innovative approaches to resource development, pedagogical strategies, and evaluation processes relating to music HDRs;
3. Facilitate non-hierarchical and open platforms for dialogue and exchange of knowledge and skills between supervisors and students, for example using dialogue forums; these platforms may also serve to develop skills for workplace/professional readiness as well as focusing on specific aspects of research;
4. Embed opportunity for regular student-led activities that cultivate specific skills or address issues of particular interest or concern to students, thereby also providing a means for focused and needs-based exchange of experiences and knowledge;
5. Provide student and supervisor development opportunities around optimising the nature and effectiveness of the student-supervisor relationship and supervisory practices; and
6. Implement a mechanism to encourage self-evaluation of supervisory practices among supervisors on an ongoing and regular basis.

Chapter 4. Dissemination

Principles

Dissemination strategies for this fellowship were guided by the findings of the *D-Cubed Project* (Gannaway & Hinton, 2011), which identified three key non-linear and cyclical characteristics of effective dissemination: assessing the climate of readiness for change, engagement, and transfer of outcomes.

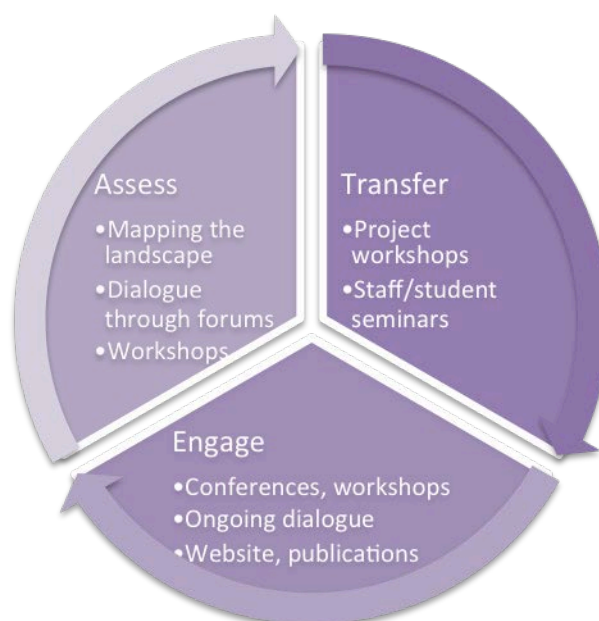
Assessing readiness for change among stakeholder groups was built into the fellowship design. As an academic in the field of practice-based research, the National Teaching Fellow was aware of ongoing anxiety of some practice-based researchers (and institutions) around the intent behind investigations into educational practice, especially in the context of increased funding pressures. All collaborators in the fellowship welcomed the opportunity to engage in dialogue related to their pedagogical processes. This was established in Phase 1 of the fellowship (and even before, through prior partnerships).

Engagement with stakeholders was also embedded in the life-cycle of the fellowship, with close co-operation with key personnel at host and partner institutions occurring throughout, and dissemination strategies meeting with the full support of these institutions. Engagement was broadened to non-partner colleagues and institutions through activities including workshops, seminars and presentations.

Enabling transfer of outcomes was one of the most demanding aspects of the fellowship. The challenge continues to lie in dissemination to less like-minded colleagues, and to disciplines outside music. The divergent perspectives and connections with other disciplines (both within and outside performing arts) brought by the diverse partners and advisors to this fellowship contributed greatly to enabling transfer.

Figure 6 represents these interlocking principles of dissemination, and selected strategies that correspond with each principle. Dissemination strategies are described at more length in the next section.

Figure 6. Three principles of dissemination



Through and beyond these principles, **external partnership** was crucial. The internationally-recognised scholars who collaborated on this fellowship program as partners and advisors (see Chapter 1) helped promote the fellowship and disseminate its outcomes across the sector. Their northern hemisphere networks generated opportunities for international engagement and dissemination both during and following the fellowship. Specifically, Professor **Graham Welch**, President of the *International Society for Music Education* and Chair of the international *Society for Education, Music and Psychology Research*, provided entrée to ISME's 4000 members worldwide. Dr **Pam Burnard** (Cambridge University) and Professor **Heidi Westerlund** (Sibelius Academy) have substantial networks in the UK and Scandinavia respectively. The prestigious host institutions for these collaborators brought access to their cohorts undertaking music education projects. Finally, Dr **Peter Dejans** is Director of the Orpheus Institute, an institution that provides doctoral training to conservatories in France, Belgium and the Netherlands. Its doctoral programs are innovative in their focus on performance, and ground-breaking in their cross-institutional collaboration. Finally, the support of the home institution (Griffith University), through the Dean of Graduate Studies and the Board of Graduate Research, was instrumental in addressing the policy agenda at this institution, and with the DDOGS.

Strategies

Dissemination strategies for this fellowship were non-linear and cyclical. They included:

- staff, student and curriculum enhancement strategies adopted at the host institution (see Chapter 2 'Activities');
- host institution research festival forum on HDR supervision in November 2012;
- conference presentations and networking at national and international arts / education conferences (see Appendix A);
- workshops and seminars with host and partner institution staff and students (see Appendix B);
- an interactive fellowship website, for the purpose of providing increased cross-institutional interaction between students, supervisors and administrators of HDR programs. The site includes studies, exemplars, texts, and other resources to help end-users implement the strategies developed through the fellowship (see Appendix B);
- a blog (see Appendix B) and Facebook page, with regular posts on topics of interest and relevance to the fellowship and its stakeholders;
- multiple publications, including a book, book chapters, and several journal articles in high-ranking music and/or education journals (see Appendix A).

As reflected in the title of this report, the fellowship was informally named *Pro-active Music Higher Degrees*, and drew on the core elements of promoting, carrying out, and evaluating music HDRs. A logo was designed to accompany all digital and print outputs (represented on the cover of this report).

Future endeavours

Already in advance of this fellowship, QCGU had trialed a number of HDR activities to supplement traditional student-supervisor meetings, including wikis to track thesis progress, and online video colloquia (with multiple participants, and text and presentation options). At that time, the level of HDR student engagement with these practices significantly outweighed face-to-face engagement, with students offering opinion more freely and finding more opportunity to interact with their peers through these means. In response to

the findings of this fellowship, QCGU has committed to further diversifying and strengthening its approaches to HDR training, with emphasis on both online and in-person modes of interaction. Research colloquia, dialogue forums, peer learning activities, and online resources will complement regular supervisory sessions. In addition, both staff and students will be offered ongoing development opportunities around how to optimise the nature and effectiveness of the student-supervisor relationship and supervisory practices.

Over the next 12 months, the following activities and programs are planned to embed the outcomes of this fellowship within the HDR programs of the host institution:

- regular student-led working groups cultivating skills in specific aspects of research (beginning with the creation of a monthly writing group from July 2013), and student-led discussion groups (beginning with three sessions during HDR colloquia in Semester 2, 2013);
- ongoing implementation, monitoring and evaluation of staff-and-student dialogue forums as a new approach to HDR pedagogy and training (beginning with three forums scheduled for Semester 2, 2013, as part of HDR colloquium);
- staff-and- student development workshops around optimising the nature and effectiveness of the student-supervisor relationship and supervisory practices;
- consolidation of a shared understanding among supervisors of current and emerging resources, pedagogies and evaluations (including online approaches) for HDR programs in music, benchmarked against international practices;
- collegial exploration of collaborative, innovative approaches to resources, pedagogies and evaluation of HDRs in music (including use of online tools), through monthly staff-only dialogue forums (beginning August 2013);
- interaction with AQF requirements around Level 9/10 qualifications, as well as with the host institution's forthcoming statement of Principles and Practices of HDR Learning and Teaching;
- for staff, embedded self-evaluation of supervisory practices on an ongoing basis.

Advancement of HDR training in performing arts in Australia and internationally will continue through:

- continued and additional activities around music HDR training through partner organisations (including ISME) and other music education bodies;
- networking, resource-sharing, research partnerships, and academic- and practice-based collaborations with partner institutions; and
- ongoing use and promotion of the fellowship outcomes through the website, conferences, and other national and international forums.

Chapter 5: Evaluation

Overview

Evaluation of specific activities within the scope of the fellowship (e.g. the international trip in March-April 2013 to present and disseminate working outcomes) was conducted during the course of the program. Throughout, collaborators at partner organisations provided input to the development and implementation of fellowship's core activities and outputs. The program evaluator also provided feedback through regular discussions. Arts peak bodies were also consulted towards the end of the fellowship, as individual entities and through the *Creative and Performing Arts Deans Forum*. Website resources were made available through workshops at the host and partner institutions. A summative evaluation was carried out in July 2013.

Personal reflections

The fellowship provided an opportunity to delve into an area of enormous interest to me personally, and to our institution. In the initial stages, it was enormously affirming to know that the practices at the home institution were indeed exemplary: the numbers of enrolments and level of reflection were second to no other conservatoire with which I engaged. This caused a significant re-think and expansion of the potential sites for investigation towards schools of education and schools of music within university settings.

I had anticipated a higher level of interest and engagement from Australian institutions. This proved not to be the case, and the level of international engagement was of far greater import. This helped to clarify and enhance the home institution's cutting edge practices, and also enhance and expand the practices of HDR pedagogy at QCGU. Perhaps the most rewarding outcome has been the ownership of the ideas expounded in the findings from the fellowship study. This is perhaps best encapsulated in an email from a student HDR leader from 10 September in which he advised students of forthcoming activities for HDRs:

Many of you will already know that there are a lot of interesting and exciting things happening with various HDR groups at the Con at the moment. The opening of the HDR lounge (1.40), the new direction of Colloquium and various other student-led groups have created a more open, supportive and collaborative atmosphere, and the more people that get involved the better it will be. Recent news is that the Speakers' and Reading Groups have been catered by Griffith University Post Graduate Students Association. All of these groups are very worthwhile ways to build skills for your own research, keep in touch, develop contacts and new opportunities for papers and research projects:

QCGU POSTGRAD READING GROUP

Last Friday of the month, 2-4pm, HDR lounge (1.40)

Each month typically features discussion about a journal article on a particular theme. This month Henry Giroux: "Post-Colonial Ruptures", covering globalisation and anti-racist pedagogy

QCGU POSTGRAD WRITING GROUP

Every Tuesday, 1-3pm, HDR Lounge

25min focused writing sessions, with time in between for discussion, feedback, timtams, etc.

QCGU POSTGRAD SPEAKERS' GROUP

First Friday of the month, 2-4pm, HDR lounge (1.40)

A chance to practice and get feedback on presentations, and other public speaking.

COLLOQUIUM - upcoming topics

Tuesday 3:30-5:30, Rm 2.14

10 Sept - Ideas Forum, "Music and Politics"

17 Sept - Dialogue Forum #2. Collective discussion space for supervisors and students.

24 Sept - Presentation. Confirmation, visiting scholar.

8 Oct - Training workshop. "Research Integrity"

15 Oct - Ideas Forum, "Music and the Public Sphere"

22 Oct - Dialogue Forum #3. Collective discussion space for supervisors and students.

While it would be erroneous to assume these activities are purely the result of the fellowship, they largely reflect the project aims and proposed outcomes. The non-hierarchical nature of the communication (from a student, not an academic) combined with the rise in student-driven activities is precisely what we, as an institution, have been aiming for.

The timing was not ideal, of course, but there is probably never an ideal time to undertake a fellowship of this nature: it took longer to enact than anticipated because between the nomination and awarding of the fellowship, I accepted a management role within QCGU. I was further promoted (to Associate Professor) at the end of 2012, then again in September 2013 (to Professor and Director, QCGU). It is likely that my profile in the Scholarship of Learning and Teaching contributed significantly to my upward trajectory, and the elevation of OLT income to category 1 research income has undoubtedly enhanced the recognition of this aspect of my academic life in the sector. The fellowship also helped promote my own scholarship internationally, and consolidated and developed international academic links for both me personally and my institution. I was fortunate to have two outstanding project managers work with me: without them, it would not have been feasible. Overall, I could not have asked for a better fellowship experience.

Evaluator's report

Provided at Appendix D.

Evaluator:

Emeritus Professor Jonathan Holmes
Honorary Fellow,
Tasmanian College of the Arts,
University of Tasmania (September 2013)

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Appendix A: Publications and presentations

The following publications and conference presentations are outcomes of this fellowship.

Books

Harrison, S. (Ed., in press). *Research and Research Education in Music Performance and Pedagogy*. Springer Landscape: Arts, aesthetics, and education series. Springer.

Book chapters

Harrison, S. (in press). Weaving together disparate threads: Future perspectives for research and research education. In Harrison, S. (Ed.), *Research and Research Education in Music Performance and Pedagogy*. Springer Landscape: Arts, aesthetics, and education series. Springer.

Harrison, S.D. (in press). Training the singing researcher. In Harrison, S.D. & O'Bryan, J. (Eds), *Teaching Singing in the 21st Century*. Dordrecht: Springer.

Harrison, S. & Draper, P. (in press). Evolving an artistic research culture in music: An analysis of an Australian study in an international context. In Harrison, S. (Ed.), *Research and Research Education in Music Performance and Pedagogy*. Springer Landscape: Arts, aesthetics, and education series. Springer.

Harrison, S. (2013). Finding the balance: Creativity and text-based approaches in research and research training programmes in music. In Burnard, P. (Ed.), *Developing Creativities in Higher Music Education*, pp. 305-317. London: Routledge.

Articles

Harrison, S.D. (in press). Examining the music doctorate: Challenges, contradictions and confluence in assessing time-based work. Invited paper for special issue of *Text on Examination of Doctoral Degrees in Creative Arts*.

Harrison, S. & Dwyer, R. (under review). Self-perpetuating learning and teaching practices in music: Breaking the cycle in research higher degree pedagogy.

Harrison, S. & Grant, C. (under review). Disrupting hierarchies: Exploring complementary approaches to the one-to-one supervisory model in higher research degrees.

Harrison, S. & Grant, C. (under review). Chasing a moving target: Perceptions of work readiness and graduate capabilities in music higher research degree students.

Conference presentations

Harrison, S., Burnard, P., McPherson, G., Westerlund, H., O'Neill, S. (2013). Preparing the next generation of music researchers: Exploring approaches to research education in tertiary music. *Research in Music Education Conference*, Exeter, UK. 10 April, 2013.

Sabey, P., Harrison, S. & O'Bryan, J. (2013). The role of assessment in preparing students for performance careers: A case study in musical theatre training. *Research in Music Education Conference*, Exeter, UK. 9 April, 2013.

Harrison, S.D. (2013). Up hill and down dale: Trials and triumphs in research and research training in music education. *British Educational Research Association seminar series*, University of Cambridge. 25 March, 2013.

- Harrison, S.D. (2012). Innovative approaches to practice-centred research supervision in music. *International Society for Music Education* conference, Thessaloniki, Greece. 16 July, 2012.
- Harrison, S.D. (2012). Practice-centred research training in music: An emerging practice in the Conservatoire. *International Society for Music Education* Research Commission, Thessaloniki, Greece. 8 July, 2012.

Websites

www.musicresearchspace.com.au

Pro-active music higher degrees

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Appendix C: Example of fellowship event flyer



Monday

**25 March
2013**

4.00 - 5.30pm

Room GS1

**Donald
McIntyre
Building**

**184 Hills
Road**

**Cambridge
CB2 8PQ**

**All
welcome!!!**

Appendix D: Evaluator's Report

Evaluation Report – Emeritus Professor Jonathan Holmes

Professor Scott Harrison, Queensland Conservatorium of Music, Griffith University

Office for Learning and Teaching Fellowship

Promoting, acting on and evaluating quality teaching and learning in music higher degrees

Overview

Practice-led research higher degrees in Music have come relatively late to the University sector, as has been the case, more generally with research higher degrees in creative arts. As a result, research into the methods by which postgraduates are taught and learn at the postgraduate level is not widespread in the creative arts disciplines. This research project provides a valuable contribution to our understanding of the nature of training at this level and offers a range of positive recommendations that will assist academics to provide quality supervision and support for research higher degree students in music.

Consultation

I was able to meet with Professor Harrison on four occasions during the past twelve months – starting with an initial a meeting and extended discussion in Melbourne on 1st November, 2012, when he outlined his project and intentions for the research; we then followed up on some ideas associated with the project on 28th November, 2012 (albeit only very briefly) when I attended an OLT-funded Assessment in Music meeting at the Queensland Conservatorium; then again in February, 2013, when he attended the Creative Arts Learning and Teaching Network symposium in Hobart at the Centre for the Arts, at which he presented a paper; and then again on 16-17 July when I presented a paper at the Assessment in Music Symposium at the Queensland Conservatorium. Thus I have been familiar with the scope of the Fellowship Project and should note that I also have had a wider perspective on the broad issues relating to research higher degree training because of my relatively recent involvement in the coordination of a large creative arts research higher degree program at the University of Tasmania and as a participant in the ALTC-funded *Future-Proofing the Creative Arts in Higher Education* project led by Professor Su Baker and Associate Professor Brad Buckley.

Evaluation

Firstly, I wish to acknowledge that this is a very important Fellowship to have been carried out and the OLT is to be commended for supporting it. As Professor Harrison points out early in his final report, practiced-based research in Music, as with the Visual Arts and Creative Writing, has come relatively late to the research environment in the University sector and although musicological, literary and art historical research has

been a feature of most Universities in Australia for many years, it was not really until the 1990s that specific practice-led/performance-based research higher degrees in the creative arts were established in this country.

The difficulties for research higher degrees in the field have been further compounded by what Professor Harrison observes to be the 'master-apprentice' and/or 'atelier-style' focus [my term] of much undergraduate and postgraduate training in the field prior to the establishment of higher degrees and the fact that this legacy has tended to be carried over into the present environment. (Evidence for this is clearly included in the report).

Another very significant problem has been the very question of research in the field of Music (as has been the case in the other creative arts). It is only very recently that there has been any form of recognition of practice-based research in the creative arts and, as Professor Harrison observes [page 12]:

Musical performances, however, are not recognised as research, though they are subject to a form of peer review through audience reception and critique, and require similar levels of inquiry and investigation. It is arguably partly this conundrum that has led to the HDR training in the performing arts remaining relatively undocumented.

This remains a very vexed issue in the discipline of music although less so with, say, the visual arts because, as Professor Harrison quite rightly points out, it is only really musical composition that is readily acknowledged to be primary research outside of the discipline itself. It has been incredibly difficult to break the mindset, for instance, that performance of previously published and performed scores cannot be understood as research (a conundrum that all of the performing arts face). The basic premise of this argument is performing music is a form of illustration and repetition rather than an act of interpretation and critical evaluation.

Yet there is growing evidence that this form of interpretation and evaluation – particularly at the sophisticated and critical level carried out at the higher degree end of musical training - makes a significant contribution to the particular field of knowledge. Indeed, as someone who has worked in the field of the visual arts for many years, I simply don't have a problem with the idea that a musical performance can be a profoundly innovative or original interpretation that changes our views on a particular piece of music or, for that matter, a genre, in much the same way as a new interpretation of an historical event can fundamentally change the way we observe that particular period in history, and which is the premise upon which historical research is conducted.

At the level of research higher degree, one should expect some form of written critical evaluation of the performance, just as one will expect that the candidate will be able to outline the performance and musicological context that has led to a particular interpretation, but to deny that the actual performance event itself has no value as research seems to this reviewer to defy logic.

This is one of the reasons why I feel that this Fellowship and the further research that will come out of it is so important and why the recommendations are significant. Professor Harrison's focus on quality supervision and what makes it successful is underpinned by a deep understanding of the theoretical and pedagogical issues at stake and the knowledge that it will take a range of innovative strategies to ensure that higher

degree training in music delivers the best framework to enable postgraduates to achieve high quality research outcomes.

Broadly speaking I think it is true that the master-apprentice pedagogy has tended to dominate until quite recently as the higher degree paradigm of supervisory practice – and this is reflected in the significant suite of responses that Professor Harrison has been able to elicit from the respondents. On the other hand, I fully support the strategy that underpins this particular fellowship which, essentially, is focused on finding ways to unlock that nexus; to encourage team supervision; to explore how one might shift the balance from a teaching dominated model of higher degree supervision to one which is much more collaborative, learning-centred and collegial.

Scope of the Project

Professor Harrison has been able complete an impressive number of fellowship events, given that it is only one year since the project commenced: more than once a month he has been able to engage with academic colleagues including postgraduate students and supervisors in meetings involving relatively high numbers. It is noteworthy that many of these events have been held overseas in institutions that have significant international standing as leaders in postgraduate research and that quality of the reporting of this collaboration is excellent.

The level of engagement in focused Fellowship events has been mirrored in Professor Harrison's significant contribution to national and international meetings where he has been able to present his Fellowship aims and research focus.

The data collection has been extremely thorough given the time constraints of this project and has provided Professor Harrison with a great deal of qualitative information that has been very valuable for the development of the recommendations and the statistical data will, no doubt, be used extensively as further research is conducted in this field. The website, www.musicresearchspace.com.au, provides a very good overview of the scope of the project and, no doubt, will be further developed.

Presentation and publication has also been a feature of this Fellowship. Professor Harrison has been an extremely pro-active conference presenter and, with a book, three book chapters and a scholarly journal article emanating from this project, he has been able to achieve an impressive contribution to the field in what has been a short period of time.

Final Observations

I do not intend it to be a criticism when I say that perhaps the report tactfully downplays the difficulties that innovative academics face when trying to encourage change in the research higher degree field. Professor Harrison, along with a number of other academics in the field are bringing about change but there remains a surprising amount of resistance to the concept of the *supervisory team* – a team that can provide multiple forms of expertise that benefit the postgraduate student. The need for this is reflected not only in Professor Harrison's own argument and evaluation but also in the qualitative responses from both students and academics who highlight the complexity of research higher degree training and the level of skill, knowledge and application that is expected of the graduate – not just as a performer but as a potential teaching academic, researcher and professional in the field.

I think this is captured particularly well in this report and Professor Harrison is to be commended for the focus of the research.

Conclusion

The level of consultation, the dissemination of ideas through publications and conference presentations, the literature review, and the international collaborations that have been nurtured as a result of this Fellowship, are all significant and very important. This is reflected in the very practical recommendations that have emanated from this Fellowship which will provide an important checklist of strategies that institutions offering research higher degrees in music will need to consider in order to ensure that a quality learning experience and training is afforded to postgraduates in the field.

This Report provides an excellent resource to enable others to continue to develop RHD pedagogy for some time to come. I commend the report to the Office for Learning and Teaching.

A handwritten signature in black ink, reading "Jonathan Holmes". The signature is written in a cursive, flowing style.

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University of Tasmania

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