



Foundations for Excellence

FOUNDATIONS FOR EXCELLENCE CONFERENCE 2015: MEETING THE CHALLENGES OF EXCELLENCE IN MUSIC AND DANCE

Keynote (Chair: Lisa Tregale)

Roger Kneebone: Professor Roger Kneebone is a clinician and educationalist who jointly directs the Imperial College Centre for Engagement and Simulation Science. His innovative work on contextualised simulation builds on his personal experience as a surgeon and a general practitioner, and his interest in domains of expertise beyond medicine. Professor Kneebone has an international profile as an academic and innovator, and is a Wellcome Trust Engagement Fellow. In his keynote address, Professor Roger Kneebone will explore the concept of surgery as performance, identifying parallels between apparently unconnected domains of expert practice based on extended collaborations with musicians, dancers, magicians and puppeteers.

Breakout Groups - Outline of Speaker Presentations

Models of Teaching (Chair: Claire Mera-Nelson)

Structure of session:

Each speaker gives 10 min introduction to their own model of teaching or to other good models of teaching as a provocation to open a discussion and question/answer session with the delegates.

Content of each presentation:

Antony Dowson: Antony Dowson is an acclaimed ballet dancer (The Royal Ballet, 1976-1992) and choreographer (Royal Ballet Company, *Memento*, 2005; English National Ballet, *Of a Rose*, 2012) with extensive teaching experience. Having been Head of Dance at English National Ballet and Ballet Master for the English National Ballet Company, he is currently Artistic Director of Encore Dance and a member of the Dance Department of Tring Park School. In this presentation, Antony Dowson will share his inspirational and varied approach to teaching ballet and discuss the impact that various people have had on him throughout his dancing life, particularly his teachers at the Royal Ballet School and how they have influenced this current teaching.

Penny Stirling: Penny Stirling is the Founding Director of Yorkshire Young Musicians and has wide-ranging experience in music education, having been Head of the String Department at Wells Cathedral School and Director of the Junior Strings Project at the Royal Northern College of Music. In this presentation, Penny Stirling will consider the "hows" (how can we teach technique in a creative way, can we teach creativity in a technical way?), the "whys" (why do we need to think holistically for interested/talented young musicians?), the "whos" (who are we trying to satisfy through our teaching?) and the "whats" (what learning outcomes are we striving for?) of teaching, drawing upon her extensive expertise in violin

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE





Foundations for Excellence

and Dalcroze teaching. She will explore the nature and practicalities of holistic teaching in instrumental lessons through a variety of practical and experiential scenarios.

Naomi Lefebvre Sell: Dr Naomi Lefebvre Sell has a background as a professional dancer and choreographer, and is a Senior Lecturer at the Trinity Laban Conservatoire of Music and Dance, lecturing across the BA and MA programmes within the fields of choreography, performance and research methods. In this presentation, Dr Lefebvre Sell will share her practice of teaching choreography, which encourages the student's voice, autonomy and sense of creative independence. She will consider the determinants of an optimal learning environment and share her thoughts on the value of mindfulness in creative rehearsal contexts.

Gareth Dylan Smith: Dr Gareth Dylan Smith is an academic and professional drummer who is currently a Senior Lecturer at the Institute of Contemporary Music Performance, London. His varied teaching experience includes courses on cultural and philosophical studies, performance as research and critical contextual studies, as well as live performance workshops and one-to-one drum lessons. In his academic work, Dr Smith is awaiting publication of the forthcoming *Ashgate Research Companion to Popular Music Education* and is leading international efforts to establish the first journal of popular music education. In this presentation, Dr Gareth Smith will draw upon a range of relevant, current research to provide a pointed provocation probing and problematising particular issues at the core of popular music pedagogy today.

Formalising the Informal (Chair: tbc)

Structure of session:

Each speaker gives 15 min introduction as a provocation to open a discussion and question/answer session with the delegates.

Content of each presentation:

Paul Wilson: Paul Wilson is a multi-instrumentalist, composer and singer who co-founded Wren Music, a charity promoting traditional music. With more than 25 years of experience as a folk music educator, his dedication to the preservation, maintenance and creation of traditional music was recognised in 2002 with the award of an Honorary MA in Music Education by the University of Plymouth. In this presentation, Paul Wilson will explore the exciting differences in style between learning in different modes (e.g., in the classroom, working in an orchestra, picking up a song round the campfire, joining in a pub music session) in order to answer the question, how do the worlds of learning formally, non-formally and informally co-exist?

Saul Albert: Saul Albert is a PhD researcher in the Cognitive Science group at Queen Mary University of London supported by EPSRC through the Media and Arts Technology Programme, an RCUK Centre for Doctoral Training. His research explores how aesthetics and taste are produced through everyday interaction and conversation. His thesis focuses on aesthetic evaluation in gallery visitors' conversations during artist/choreographer Tino Sehgal's *These Associations* (2012) at Tate Modern, and his latest article draws analytic

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE





Foundations for Excellence

distinctions between improvisation and choreography through analysis of how rhythms are used in social dance interaction.

Nancy Hitzig: Lindy hop, vernacular jazz, Charleston and street dance have captured Nancy Hitzig's imagination for over 10 years. Originally from Toronto, Canada, Nancy is an international award-winning lindy hop instructor and performer. She also produces opera and fund-raises for a London-based orchestra. Nancy loves the community, spirit and magic of street dance - particularly lindy hop. Nancy has competed and placed in competitions all over the world including the International Lindy Hop Championships, Canadian Swing Championships and European Swing Dance Championships. Most recently, Nancy curated a series of lectures around the topics of health, wellness and community building for the European Swing Dance Championships.

Stress and Anxiety (Chair: Hannah Kirkpatrick)

Structure of session:

Formal lecture-style presentation (45 min plus 15 min for Q&A)

Content of presentation:

Jane Ginsborg: Professor Jane Ginsborg is Associate Director of Research, Director of the Centre for Music Performance Research and Programme Leader for Research Degrees at the Royal Northern College of Music. With a background as a professional singer and chartered psychologist, Professor Ginsborg is a prolific researcher (including the AHRC funded projects "Interactive performance for musicians with a hearing impairment" and "Musical Impact: Enhancing the Health and Well-being of Musicians"), the Managing Editor of *Music Performance Research* with editorial positions at numerous other prestigious journals and a former President of the European Society for the Cognitive Sciences of Music (2012-2015). In this presentation, Professor Jane Ginsborg will address four questions relating to Music Performance Anxiety: what is it?, who gets it?, why do we get it? and what can we do about it?, drawing upon her extensive expertise and experience in this area.

Self-awareness (Chair: Naomi Norton)

Structure of session:

Joint presentation on issues relating to both music and dance (30 min), followed by two parallel sessions divided into music and dance providing practical advice to delegates (30 min).

Content of presentation:

This session will be co-presented by Charlotte Woodcock and Terry Clark, and will cover the role of self-awareness and psychological tools in the training of musicians and dancers, exploring the impact of stress and anxiety upon performance in music and dance when there is a lack of self-awareness. It will conclude by providing practical recommendations and tips for how best to encourage the use of psychological skills to manage stress and anxiety within young musicians and dancers.

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE





Foundations for Excellence

Charlotte Woodcock: Dr Charlotte Woodcock is a lecturer in Sport and Exercise Psychology at Staffordshire University. After completing her degree in Psychology (BSc), Charlotte went on to specialise in Performance Psychology (MSc) and Sport Psychology (PhD). Since 2005, Charlotte has worked with individuals and groups in pursuing their performance goals. For the past 4 years Charlotte has worked in dance and supported teachers and ballet students at vocational dance schools. Charlotte has published performance psychology research to an international audience with a specific focus on self-regulation and the effective use of psychological skills for training and performance. Charlotte has also presented her work at the International Association for Dance Medicine and Science and Beyond the Body, Dance UK's dance psychology conference. She is certified with the British Psychology Society (BPS) and an accredited sport and exercise scientist with the British Association for Sport and Exercise Sciences (BASES). When Charlotte finds a few moments, she has a blog dedicated to communicating ideas from performance psychology research to the dance community: www.dancewisdom.com.

Terry Clark: Dr Terry Clark is Research Fellow in Performance Science at the Royal College of Music, where he leads research in the psychological and physiological sciences. Following his BMus and MMus degrees in flute performance at the University of Calgary and the University of Western Ontario in Canada, Terry completed his PhD within the Centre for Performance Science at the RCM. His research explored musicians' use of mental skills within their performance preparation activities and methods for incorporating mental skills training within the curricula of music conservatoires.

Terry's current research interests include injury prevention for performing artists, the use of mental skills for the enhancement of health and performance, and the assessment and development of performance skills. Terry has held post-doctoral appointments in dance science at Trinity Laban Conservatoire for Music and Dance and in performing arts health in the University of Calgary's Faculty of Medicine. From 2012-2015, Terry was a member of the Dance/USA Taskforce on Dancer Health, he is currently a member of BAPAM's Education and Training Advisory Group.

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE





Foundations for Excellence

Presentation:

Musical Impact: Enhancing the Health and Well-being of Musicians

Dr Emma Redding and the Musical Impact Research Team

Musical Impact: Enhancing the Health and Well-being of Musicians is a four-year multi-institutional research project (2013-17) funded by the Arts and Humanities Research Council. This project is led by Conservatoires UK (CUK) which represents nine major UK conservatoires and involves scientists from Cardiff University and Cardiff Metropolitan University. Crucially, these centres of learning will work with professional musicians and their employers via the Musicians' Union (MU) and the Association of British Orchestras (ABO), as well as health practitioners and researchers linked to the British Association for Performing Arts Medicine (BAPAM) and the International Health Humanities Network (IHHN).

The *Musical Impact* project aims to generate new knowledge of the physical and mental demands of music making, contribute new insights into chronic and acute health problems in musicians and monitor their impact over time, and examine effective strategies for health promotion. While musicians typically have a long history of self-sufficiency in managing the challenges of performing, this project aspires to complement musicians' own ingenuity by providing comprehensive, evidence-led resources to help maximise their educational and professional opportunities.

The *Musical Impact* project has three core strands of research:

1. A longitudinal study of musicians' physical and mental fitness for performance
2. The physical and mental demands of practising and performing
3. Health promotion in music education and the profession

The *Musical Impact* presentation will focus on two of the three strands of the project sharing preliminary research findings and offering recommendations for better practice.

Additional information about the *Musical Impact* project can be found at
<http://www.musicalimpact.org/>

Emma Redding: Dr Emma Redding is Head of Dance Science at Trinity Laban Conservatoire of Music and Dance. Emma originally trained as a dancer and performed with the company Tranz Danz, Hungary and for Rosalind Newman, Hong Kong. She teaches contemporary dance technique at Trinity Laban and lectures in physiology alongside her management and research work. She has been Principal Investigator for several large-scale research projects including a 3-year government funded study into dance talent identification and development as well as studies into the physical and mental demands of music playing and the role of mental imagery within creative practice. She has published her work in academic journals and is a member of the Board of Directors and a Past President of the International Association for Dance Medicine and Science (IADMS).

Liliana Araujo: details to follow

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE





Foundations for Excellence

Raluca Matei: details to follow

Rosie Perkins: Dr Rosie Perkins is Research Fellow in Performance Science at the Royal College of Music, where she leads research in the social and cultural sciences of music. Following her BMus and MA degrees at the University of Sheffield, Rosie completed her PhD at the Faculty of Education University of Cambridge, winning the British Federation of Women Graduates Elen Wynne Vanstone Scholarship for her work on conservatoire learning cultures. Rosie's current research interests include the role of music-making in enhancing mental health, musicians' wellbeing, identities and career development, and the learning cultures of higher music education. From 2008-2014 Rosie was a commissioner to the International Society for Music Education's Commission for the Education of the Professional Musician; she is an honorary member of the Dutch research group Lifelong Learning in Music, a Fellow of the Institute of Mental Health University of Nottingham, and a Fellow of the UK's Higher Education Academy.

<http://www.trinitylaban.ac.uk/research-foundations-for-excellence-conference-2015>

Supported by

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE

