

Dave Camlin

Professional Doctorate

Portfolio Contents and Structure

Contents

Section A. Reports of projects that have been carried out as part of the work programme	131
A i. The Transferability of Musicality Outside of Musical Domains (Survey)	131
Section B. Published work.....	131
B i. Peer Artist Learning report (Camlin, 2012a)	131
B ii. The Class of 2012 (Camlin, 2012b)	131
B iii. ‘This is My Truth, Now tell me Yours’: Emphasising dialogue within Participatory Music (Camlin, 2015a).....	131
B iv. Whose Quality is It Anyway? (Camlin, 2015b)	131
B v. Permission to Speak	132
B vi. Peer Artist Learning Project – Case Study	132
B vii. Music Lab Final reflections	132
B viii. Music Lab Blog.....	132
B ix. Situated Learning in a Large Music Organisation	132
B x. Dialogical Song	132
Section C. Work in development or peer review.....	132
C i. Sage Gateshead community of practice as ‘dialogic space’	132
C ii. How Do I Do What You Do? (Camlin, 2017).....	132
C iii. What’s Love Got To Do With It? (Camlin, 2015c).....	133
C iv. Singing The Rights We Do Not Possess (abstract).....	133
Section D. Strategic Policy Documents	133
D i. Sage Gateshead Learning and Participation Research Strategy (Camlin, n.d.)	133
D ii. Arts Council England (ACE) Research Grants Proposal: The Impact of Music on Participants and Audiences at Sage Gateshead 2015-18.....	133
D iii. Sage Gateshead Business Plan 2015-18.....	133
Section E. Evaluation Reports	133
E i. Music Lab Evaluation Report (Cooper, 2013)	133

	E ii. Undergraduate Course annual reviews.....	134
	E iii. Sage Gateshead undergraduate programme review	134
	Section F. Digital work	134
	F i. Academic Presentations	134
F i a.	Music in Three Dimensions	134
F i b.	Music In Three Dimensions	134
F i c.	Research Methodology	134
F i d.	This is My Truth, Now Tell Me Yours	134
F i e.	Whose Quality is it Anyway?.....	134
F i f.	What’s Love Got To Do With It?.....	134
F i g.	The Reflective Organisation	134
F i h.	The Reflective Organisation	134
F i i.	Situated Learning in a Large Music Organisation.....	134
F i j.	Dialogical Song	134
F i k.	Research Overview.....	135
	F ii. Key Concepts	135
F ii a.	Dialogics	135
F ii b.	Dialogic Pedagogy	135
F ii c.	A Constellation of Useful Theories for Musicians Who Also Think of Themselves as Teachers	135
F ii d.	Musical Participation and Performance.....	135
F ii e.	Reversal Theory.....	135
	F iii. Sage Gateshead	135
F iii a.	Sage Gateshead Higher Education & Research (HE&R) programme	135
F iii b.	Sage Gateshead Learning and Participation (L&P) Research Strategy.....	135
F iii c.	Study Music at Sage Gateshead	135
F iii d.	Sage HE Programme Review Student Consultation	135
F iii e.	Sage Gateshead L&P Communities of Practice	136
	F iv. Projects	136
F iv a.	ArtWorks NE Peer Artist Learning project	136
F iv b.	Music Lab	136
F iv c.	Music Lab First Action Research Cycle	136
F iv d.	REFLECT	136
	F v. Teaching Resources	136

F v a.	Creative Education Practice 3	136
F v b.	Theory and Practice of Arts Management	136
F v c.	Sage Gateshead in the Context of UK Cultural Policy 1997 - 2015	136
Section G.	Reflective diary extracts	137
G i.	DProf Research blog.....	137
G ii.	Sage Gateshead Research Blog.....	137
G iii.	Teaching blog	137
G iv.	Music Lab blog	137
G v.	HE Review blog.....	137
G vi.	ArtWorks blog	137
Section H.	Objective evidence of impact of work.....	137
H i.	ArtWorks ‘What Do You Need?’ Learning Approaches report	137
H ii.	ArtWorks Reflections on Developing Practice in Participatory Settings....	137
H iii.	ArtWorks Evaluation – Final Report.....	137
Section I.	Personal development plan	138
I i.	2012-13 Progress Report.....	138
I ii.	Supervision Notes.....	138
I iii.	Personal Development Plan	138
I iv.	Music In Three Dimensions - workshop	138
Section J.	Summary of Additional Impact and Contribution <i>August 2015 – January 2016</i>	138
References	140

Along with the doctoral report which forms the bulk of this publication, I also submitted a portfolio of wider evidence, the contents of which are outlined in the following pages. The first section of the portfolio – a report into the results of the survey conducted as part of the research - is included in this publication. Much of the rest of the content of the portfolio is either available on University of Sunderland website, in the public domain already, undergoing peer review, awaiting publication, or available by personal request to dave@davecamlin.co.uk. Please do get in touch if you'd like to see any of it.

Section A. Reports of projects that have been carried out as part of the work programme

A i. [The Transferability of Musicality Outside of Musical Domains \(Survey\)](#)

This is the main report on the survey by questionnaire carried out on Sage Gateshead and non-Sage Gateshead musicians / non-musicians.

Section B. Published work

B i. [Peer Artist Learning report \(Camlin, 2012a\)](#)

Report on the ArtWorks project delivered from 2011-12, developing mentoring dialogues between artists who work in participatory settings.

B ii. [The Class of 2012 \(Camlin, 2012b\)](#)

A short reflection- published in Sound Sense - on the first cohort to graduate from Sage Gateshead's BA (Hons) Community Music programme.

B iii. [‘This is My Truth, Now tell me Yours’: Emphasising dialogue within Participatory Music \(Camlin, 2015a\)](#)

Journal article published in the International Journal of Community Music (IJCM) in October 2015, centring on dialogics as way of framing Community Music (CM) practice.

B iv. [Whose Quality is It Anyway? \(Camlin, 2015b\)](#)

Journal article published in Journal of Arts and Communities (JAC) in summer 2015, including refinements to Turino's model of Participatory and Presentational Music, acknowledging the 'creative tension' between perspectives in developing music in any context, and the first iteration of 'music in three dimensions'.

- B v.** [Permission to Speak](#)
Blog article commissioned by ArtWorks, emphasising the importance of dialogue as a tool supporting critical reflection and professional development.
- B vi.** [Peer Artist Learning Project – Case Study](#)
Case study account of the Peer Artist Learning project.
- B vii.** [Music Lab Final reflections](#)
Final report on the Music Lab project funded by NESTA, and the importance of dialogue as a pedagogical tool, as well as a learning medium and management process.
- B viii.** [Music Lab Blog](#)
Blog entry commissioned by NESTA to raise awareness of the Music Lab project.
- B ix.** [Situated Learning in a Large Music Organisation](#)
Outline of a presentation for HEA conference prepared in collaboration with Judith Hills (University of Sunderland) on the Sage Gateshead / University of Sunderland partnership programmes at Sage.
- B x.** [Dialogical Song](#)
Lyrics to a paper given at the ArtWorks Scotland 2015 conference, in the form of a collaborative song.

Section C. Work in development or peer review

- C i.** [Sage Gateshead community of practice as ‘dialogic space’](#)
Journal article written in response to presentations given at ‘The Reflexive Conservatoire’ conference at Barbican-Guildhall in 2012.
- C ii.** [How Do I Do What You Do? \(Camlin, 2017\)](#)
Chapter for OUP Oxford Handbook of Community Music, outlining the pedagogical approach to training CM practitioners at Sage Gateshead.

C iii. **[What's Love Got To Do With It? \(Camlin, 2015c\)](#)**
Paper given at International Centre for Community Music (ICCM) conference at York St John University in June 2015.

C iv. **[Singing The Rights We Do Not Possess \(abstract\)](#)**
Abstract of a paper accepted for presentation at CM conference at Munich University of Applied Sciences, centred around the nature of CM's claims to validity.

Section D. Strategic Policy Documents

D i. **[Sage Gateshead Learning and Participation Research Strategy \(Camlin, n.d.\)](#)**
Strategy document created for Sage Gateshead.

D ii. **[Arts Council England \(ACE\) Research Grants Proposal: The Impact of Music on Participants and Audiences at Sage Gateshead 2015-18](#)**
Bid to ACE for partnership funding through their Research Grants scheme. Unsuccessful as a bid, but important in bringing research partnership together.

D iii. **[Sage Gateshead Business Plan 2015-18](#)**
Including highlighted sections demonstrating renewed focus on robust methods and research-informed practice to inform programme development.

Section E. Evaluation Reports

E i. **[Music Lab Evaluation Report \(Cooper, 2013\)](#)**
Report on the three-year action research project that sparked my initial focus on dialogics and dialogic pedagogy as a way of being able to describe CM practice.

- E ii.** **[Undergraduate Course annual reviews](#)**
Evidence of the implementation of dialogic principles into course design, delivery and evaluation within Sage Gateshead HE&R team

- E iii.** **[Sage Gateshead undergraduate programme review](#)**
Including a rationale for the revisions, and the resulting Programme Specifications, informed by ideas developed through this action research.

Section F. Digital work

F i. Academic Presentations

- F i a.** **[Music in Three Dimensions](#)**
An online Prezi outlining the ‘music in three dimensions’ model.

- F i b.** **[Music In Three Dimensions](#)**
A Powerpoint presentation outlining the ‘music in three dimensions’ model.

- F i c.** **[Research Methodology](#)**
An overview of my initial approach to doctoral research.

- F i d.** **[This is My Truth. Now Tell Me Yours](#)**
A presentation to accompany the academic paper in the IJCM.

- F i e.** **[Whose Quality is it Anyway?](#)**
A presentation to accompany the academic paper in the JAC.

- F i f.** **[What’s Love Got To Do With It?](#)**
A presentation to accompany the academic paper given at the ICCM student conference in June 2015.

- F i g.** **[The Reflective Organisation](#)**
Prezi to accompany the paper given at The Reflective Conservatoire in 2012.

- F i h.** **[The Reflective Organisation](#)**
Powerpoint presentation to accompany the paper given at The Reflective Conservatoire in 2012.

- F i i.** **[Situated Learning in a Large Music Organisation](#)**
Powerpoint presentation to accompany the presentation given at HEA conference in 2013.

- F i j.** **[Dialogical Song](#)**
Prezi to accompany the presentation of The Dialogical Song at the ArtWorks Scotland conference in 2015.

F i k. [Research Overview](#)

An overview of my DProf research plans at my Annual Monitoring Review in 2013.

F ii. [Key Concepts](#)

F ii a. [Dialogics](#)

A presentation to introduce the idea of dialogics, from Socrates to Wegerif.

F ii b. [Dialogic Pedagogy](#)

A presentation to introduce the principles of Dialogic Pedagogy.

F ii c. [A Constellation of Useful Theories for Musicians Who Also Think of Themselves as Teachers](#)

A collaborative presentation, developed with colleagues at Sage Gateshead, as an over-arching conceptual framework for the BA (Hones) Community Music programme.

F ii d. [Musical Participation and Performance](#)

A presentation to introduce Turino's ideas of presentational and participatory performance (Turino, 2008), and the dialogic creative tension which unites them.

F ii e. [Reversal Theory](#)

A summary of Apter's 'grand theory' of psychology (Apter, 2007)

F iii. [Sage Gateshead](#)

F iii a. [Sage Gateshead Higher Education & Research \(HE&R\) programme](#)

A Prezi presentation outlining Sage Gateshead's HE&R programme

F iii b. [Sage Gateshead Learning and Participation \(L&P\) Research Strategy](#)

A Prezi presentation outlining Sage Gateshead's L&P Research Strategy

F iii c. [Study Music at Sage Gateshead](#)

A Prezi presentation introducing prospective students to the programmes of study at Sage Gateshead.

F iii d. [Sage HE Programme Review Student Consultation](#)

A Prezi presentation outlining the proposed structural changes to Sage Gateshead undergraduate programmes, as validated by University of Sunderland in 2015.

F iii e. [Sage Gateshead L&P Communities of Practice](#)

A Prezi presentation outlining some of the various communities of practice within Sage Gateshead's L&P programme

F iv. Projects

F iv a. [ArtWorks NE Peer Artist Learning project](#)

A Prezi presentation providing an overview of the ArtWorks NE Peer Artist Learning project and its findings.

F iv b. [Music Lab](#)

A Prezi presentation providing an overview of the Music Lab project and its findings.

F iv c. [Music Lab First Action Research Cycle](#)

A Prezi presentation outlining the first action research cycle of the Music Lab project.

F iv d. [REFLECT](#)

A Prezi presentation providing an overview of the REFLECT project.

F v. Teaching Resources

F v a. [Creative Education Practice 3](#)

A Prezi presentation providing an overview of the Creative Education Practice 3 module for Trinity-Laban's The Teaching Musician PGCert programme

F v b. [Theory and Practice of Arts Management](#)

A Prezi presentation outlining the philosophical bias of the Sage Gateshead approach to teaching Arts Management on the BA (Hons) Music programme at Durham University.

F v c. [Sage Gateshead in the Context of UK Cultural Policy 1997 - 2015](#)

A Prezi presentation providing an overview of Cultural Policy in the UK 1997 – 2015, and Sage Gateshead's position within it.

Section G. [Reflective diary extracts](#)

- G i. **DProf Research blog**
- G ii. **Sage Gateshead Research Blog**
- G iii. **Teaching blog**
- G iv. **Music Lab blog**
- G v. **HE Review blog**
- G vi. **ArtWorks blog**

Section H. [Objective evidence of impact of work](#)

such as newspaper articles, trade press articles, journal articles, minutes of meetings, letters of support, exhibition details etc.

- H i. **[ArtWorks ‘What Do You Need?’ Learning Approaches report](#)**
Summative report on ArtWorks’ approaches to learning for artists working in participatory settings, including citation of (Camlin, 2012c)
- H ii. **[ArtWorks Reflections on Developing Practice in Participatory Settings](#)**
Reflective document Including citation of (Camlin, 2012c)
- H iii. **[ArtWorks Evaluation – Final Report](#)**
National evaluation of ArtWorks project for PHF, including citation of (Camlin, 2012c)

Section I. Personal development plan

I i. 2012-13 Progress Report

Progress Report submitted as part of the Annual Monitoring Review in 2013

I ii. Supervision Notes

From the duration of the DProf

I iii. Personal Development Plan

Outlining future plans and development.

I iv. Music In Three Dimensions - workshop

Workshop idea for disseminating the findings of my DProf work.

Section J. Summary of Additional Impact and Contribution

August 2015 - January 2016

In the five months between submitting my Doctoral Report and Portfolio for consideration in August 2015, and the *viva voce* examination in January 2016, there were a number of further developments which demonstrated the impact that my research has had, and is having, within Sage Gateshead, and within national and international academic discourse. Outlined below is a summary of these developments, including abstracts of papers submitted for publication or presented at conferences. In summary:

1. The 'Music In Three Dimensions' model outlined in my report was adopted within Sage Gateshead's business plan, and acknowledged as a significant contribution to the organisation's development;
2. I successfully presented ideas developed in my doctoral studies for publication in a number of academic journals and conferences:
 - a. My article 'Whose Quality Is It Anyway?' was published in the Journal of Arts and Communities (JAC) in August 2015
 - b. My article 'This is My Truth, Now Tell Me Yours' was published in the International Journal of Community Music (IJCM) in December 2015
 - c. The paper I presented at the international Community Music conference at Ludwig Maximilian University in Munich – Singing The Rights We Do Not Possess - was accepted for publication in the proceedings of that conference;
 - d. The chapter I wrote for the Oxford Handbook of Community Music (OHCM), re-titled Becoming a

- Community Musician, is due for publication in 2017;
- e. I have had a number of papers accepted for the forthcoming ISME world conference 2016:
 - i. Music In Three Dimensions – outlining the model described in my doctoral report;
 - ii. Whatever You Say I Am, That’s What I’m Not: dialogue and dissensus within Community Music;
 - iii. Situational Pedagogy in Community Music;
 - iv. If Music be the Food of Love – an international symposium with three other academics from Australia, Palestine and Germany;
 - f. I have given a poster presentation of the ideas in my doctoral report at University of Sunderland’s annual research conference in January 2016;
3. I made further contributions to my community of practice resulting from the development of the ideas in my doctoral studies:
- a. I accepted the invitation to be External Examiner for Barbican-Guildhall’s new undergraduate qualification BA (Hons) Performance and Creative Enterprise (PACE);
 - b. I accepted the invitation to develop and lead a 20-credit module (Learning Mentor) in Trinity-Laban’s new MA in Music Education;
 - c. I became a member of the host organising group for the ISME Community Music Commission in Edinburgh in July 2016, working with academic colleagues from across the world;
 - d. I accepted the invitation to be a member of the advisory group for the International Centre for Community Music (ICCM) at York St John University;
 - e. I was commissioned to write an article for Sing Up magazine based on some of my research ideas.

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