Call for Papers & Participation

The year 2016 marked the twentieth anniversary of the founding of the BA (Scottish Music) at Scotland’s national conservatoire, and the dawn of traditional and folk music’s entry to the performance-based higher education sector in the UK. We celebrated this milestone at the Royal Conservatoire by taking stock of the significant educational, professional and artistic developments to have taken place since the degree’s first days, re-imagining our degree for the challenges and opportunities of the 21st century, and re-launching it as the BMus (Traditional Music) and (Traditional Music – Piping).

This recent milestone comes at a critical juncture in the development of traditional and folk music in higher education, both in the UK and elsewhere: funding models across much of the UK present challenges to inclusion and participation, but it could be argued that the expectations and aesthetics of today’s emerging traditional musicians present challenges of an even more profound character.

Issues of digitization, commodification, transitions to and from higher education, increasingly porous boundaries between genres (alongside increasingly fortified national
boundaries in Europe and the West), evolving concepts of performance practice and the role of the individual in tradition are all providing fresh contexts, within which fresh approaches to pedagogy and curriculum are needed if folk and traditional music education at the tertiary level, particularly in the performance-based conservatoire context, is to continue to flourish.

The recent 20th anniversary of the BA (Scottish Music) and its transformation therefore presents us with a timely opportunity for colleagues across the sector to come together and take stock of the above issues and how they relate to teaching and learning; to share good practices in pedagogy, assessment, inclusion and transition; and to learn from each other.

Please join us at the Royal Conservatoire of Scotland in partnership with the renowned Celtic Connections Festival and Glasgow UNESCO City of Music in January 2018 for this important conference involving the presentation of papers, participation in knowledge exchange and world-class performances.

Call for Papers

Abstracts of c. 200 words are invited for consideration as papers to be presented on Day One: Tradition and Change. This strand encourages delegates individually to offer examinations of the past two decades’ developments in folk and traditional music education at their national level, thereby allowing delegates collectively to build a mutually clear portrait of the changing nature of the scene at the international level. This ‘where we are now’ approach serves as a foundation to understand and further explore subsequent issues.

Contributions are particularly welcomed with regard to the following:

- Commercial developments
- Educational developments
- Artistic developments
- European (and other) folk/trad music education policies
- Hypertextuality and mediation of folk/trad music in our digital age
- Constructing authenticity
- The politics and porosity of folk/trad music
  - de-territorialisation in a globalised world
  - re-territorialisation and the closing of borders
- Artification and the impacts of the conservatoire setting
- Inclusion and transition:
  - widening participation to folk/trad music in higher education
  - employment and graduate destinations for folk/trad graduates
- What does the future hold?

Please email abstract submissions to Trad2018@rcs.ac.uk

Deadline: 31 July 2017
**Call for Participation**

We encourage any and all delegates to contribute actively to **Day Two: Learning and Teaching**. This strand encourages delegates to exchange brief, descriptive case studies of their own institutions’ pedagogies and practices in service to their programmes’ stated learning outcomes. This involves perspectives on the roles of a wide range of subject areas important to folk and traditional music in higher education and how these subject areas have changed over time. This strand provides a forum to share opinions and ideas, and make connections in the spirit of collegiate professional development: how learning aims and outcomes differ between programmes, institutions and cultures; what works in service to those aims and outcomes; what doesn’t; and the many factors that have to date determined one or the other.

Case study presentations of c. 15 minutes’ duration are particularly welcomed with regard to the following:

- Performance (soloist / ensemble / big band)
- Language and song
- Dance
- History
- Folklore
- Artistic research: role, methods, outcomes
- Creativity and composition
- Innovation and improvisation
- Vocationalism in a higher education context
- Paradigms of tradition, transmission and creativity: the horizontal and the vertical

Please email note of interest and case study topic(s) to Trad2018@rcs.ac.uk

**Deadline: 31 July 2017**

**To Grade or Not to Grade**

The final strand of the conference takes place on **Day Three: Assessment and Feedback**. This strand invites delegates to take part in a structured but open forum environment discussing the latest theories and practices with regard to assessment’s dual role – measuring student achievement and supporting student learning – in higher education, how this is applied efficaciously in a folk and traditional music context, and thereby what delegates can learn from each other in the development of future practices. This includes the question of pass/fail versus grading, issues surrounding mutually constructed evaluation in a peer-artist context and the insights of students themselves.
Performances

The conference will take place in Glasgow, a UNESCO City of Music and home to the world-famous Celtic Connections Festival. In addition to the Festival’s myriad folk club and stage opportunities taking place, conference proceedings will feature public performances by Royal Conservatoire of Scotland’s Traditional Music Dept staff and students, a Creative Conversation with a forum of traditional music industry leaders (including Celtic Connections Artistic Director and prolific composer Donald Shaw) and a Conference Ceilidh in which delegates will be invited to perform with and for each other in a spirit of confluence and musical dialogue.

Conference Outcome: Helsinki, Autumn 2018

The outcome of the conference will be a co-edited, English-language anthology or handbook comprising an extensive range of pedagogical case studies and position papers. Contributors will be invited to a follow-up gathering in Helsinki in Autumn 2018 hosted by the Folk Music Department of Sibelius Academy for networking and the revision of drafts prior to submission for publication. This work will provide a timely and uniquely accessible resource of use to all practitioners.