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**Critical Independence and the Interaction with Practice:
Redefining Collegiality when working with Living
Practitioners**

**Paper for Conference on *Understanding Offence:
(De)limiting the Unsayable***

**Institute of Advanced Study, Durham University, 21-23
March 2024**

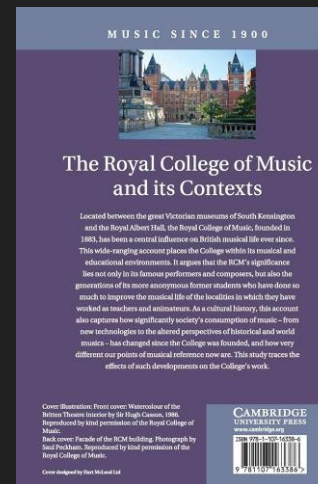
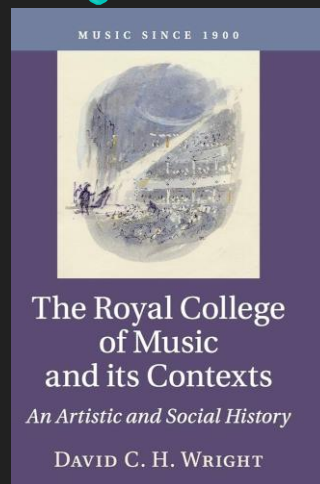
Professor Ian Pace

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Academia and External Engagement

- External engagement widespread in academia.
- Avoids criticisms of ‘ivory-towerism’.
- City – ‘The University of Business, Practice and the Professions’.
- Possibility of disruptive engagement

David C.H. Wright, *The Royal College of Music and Its Contexts* (Cambridge: Cambridge University Press, 2020).



- Wright a Professor at the RCM at the time of writing.
- Earlier problems serve to foreground achievements of Directors Ritterman and Lawson.
- Many major potential issues not considered.
- Similar issues in Natasha Loges and Colin Lawson, ‘The teaching of musical performance’, in *The Cambridge History of Musical Performance*, edited Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), pp. 135-168.

Academic Freedom

A range of definitions since Humboldt collected at

<https://ianpace.wordpress.com/2022/09/27/academic-freedom-definitions-and-risks/> .

Common concerns;

- Full freedom for academics in research and publication of results, including the freedom to put forward new or controversial ideas and opinions, and question received wisdom, without interference or censorship.
- Wider freedom of thought, conscience, religion, expression, assembly and association for academics.
- Freedom for academics in how they teach their subjects.
- Freedom from institutional censorship and discipline, but with a need to ensure accuracy, restraint, and clarity.

Threats to Academic Freedom

- External pressures from industries and institutions.
- The complex relationship between research and external practice.
- Top-down demands by institutions.
- Departmental 'branding'.
- Need to concentrate work in particular fields.
- Social justice (in the sense of requiring conformity to a particular political agenda).
- The student-as-consumer.

Artistic Freedom – UNESCO definition from 2017

Artistic freedom is the freedom to imagine, create and distribute diverse cultural expressions free of governmental censorship, political interference or the pressures of non-state actors. It includes the right of all citizens to have access to these works and is essential for the well-being of societies.

Artistic freedom embodies a bundle of rights protected under international law. These include:

- The right to create without censorship or intimidation;
- The right to have artistic work supported, distributed and remunerated;
- The right to freedom of movement;
- The right to freedom of association;
- The right to the protection of social and economic rights;
- The right to participate in cultural life

Cited in Council for Europe, *Free to Create: Artistic Freedom in Europe (2023)*, at <https://rm.coe.int/free-to-create-council-of-europe-report-on-the-freedom-of-artistic-exp/1680aa2dc0> (accessed 22 March 2024).

Music in HE in the UK and the relationship to practice

Detailed study in Ian Pace, 'Academic Music in the United Kingdom and the Dalliance with Practice', lecture given at Faculty of Music, Oxford University, 25 April 2023, available at <https://openaccess.city.ac.uk/id/eprint/30326/> (accessed 23 March 2024).

- Sector largely developed since 1945.
- **1945-late 1970s** – practice (compositional technique, some performance) central.
- Research mostly textual editing or monographs for general audience
- **Late 1970s/early 1980s – mid 2000s** – 'golden age' of humanities-based scholarship
- **Mid-2000s – present day** – return to practice – vocational education in music tech, pop music, musical theatre. More practitioners could become academics.
- Musicology tended to 'eat itself', especially under influence of 'new musicology' and ethnomusicology.
- Blurring of distinctions between scholarship and practice particular to UK.

Hypothesis (contentious!)

The extent to which practice is embedded within music and other artistic fields is to the detriment of wider critical intellectual inquiry, and the culture thus engendered has a deleterious effect on scholars forced to find common cause with practitioners, without 'offending' them or the students drawn more towards their work.

Michael Finnissy, *North American Spirituals*

North American Spirituals

[♩ = 80]
mp

(h)

melody in Tenor (*sempre marcato*)

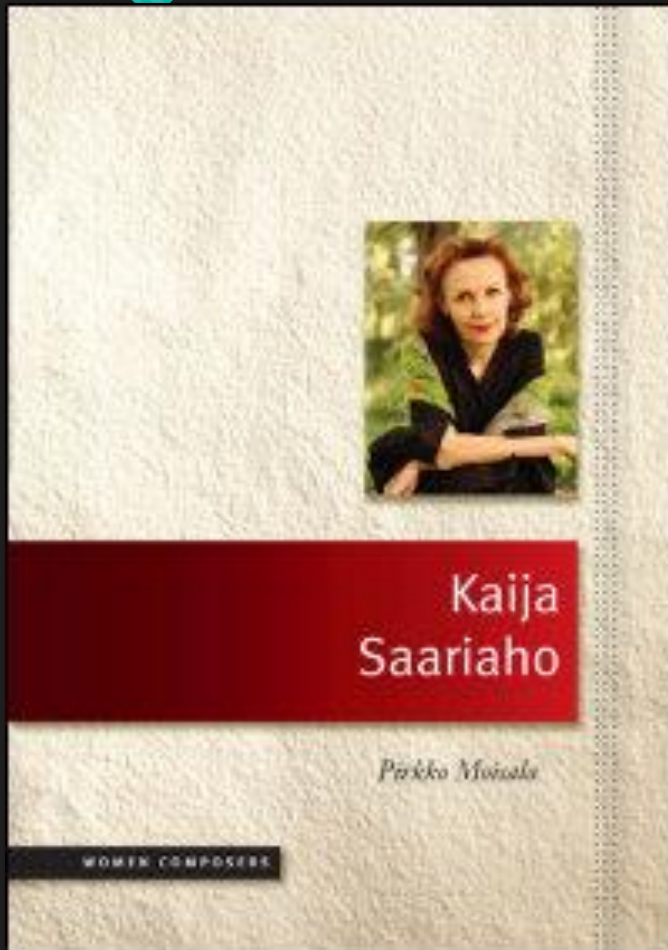
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6:5

Amanda Bayley and Michael Clarke, *Evolution & Collaboration: the composition, rehearsal and performance of Finnissy's Second String Quartet* (DVD: Palatine, 2011).



Pirkko Moisala, *Kaija Saariaho* (Urbana and Chicago, IL: University of Illinois Press, 2009)



Critique of Bayley/Clarke and Moisala in Ian Pace, 'When Ethnography becomes Hagiography: Uncritical Musical Perspectives', in *Researching and Writing on Contemporary Art and Artists: Challenges, Practices, and Complexities*, edited Christopher Wiley and Ian Pace (Basingstoke: Palgrave Macmillan, 2020), pp. 123-148.

Conclusions

- About a corroded intellectual culture rather than individuals.
- Values of conformity, self-negation, sycophancy from external economies of practice been allowed to dictate values and approaches of intellectual enquiry.
- Above all, scholarship limited by a desire not to offend.

Collegiality

UNESCO Recommendation concerning the Status of Higher-Education Teaching Personnel, 2017, VI, 32:

The principles of collegiality include academic freedom, shared responsibility, the policy of participation of all concerned in internal decision making structures and practices, and the development of consultative mechanisms. Collegial decision-making should encompass decisions regarding the administration and determination of policies of higher education, curricula, research, extension work, the allocation of resources and other related activities, in order to improve academic excellence and quality for the benefit of society at large.

Thank You!