



**Norges
musikkhøgskole**
Norwegian Academy
of Music



CEMPE
Centre of Excellence in
Music Performance Education

Centres of Excellence in Higher Education (SFU)

Annual SFU report 2017

CEMPE

**Centre of Excellence in
Music Performance Education**

Norwegian Academy of Music

Annual SFU report 2017 to NOKUT

In accordance with NOKUT guidelines, the Centre of Excellence in Music Performance Education (CEMPE) is hereby submitting its annual SFU report for 2017, including assessments and analyses of the centre's progress and development.

1. Abstract

In 2017 CEMPE continued working according to the original plans and at the same time spent considerable time documenting its achievements and looking forward within the framework of the NOKUT mid-evaluation process. In addition, CEMPE has worked to strengthen collaboration with students and national and international partners and projects. The Innovation Grant scheme continued in 2017 and reached its highest number of both applicants and grants. Seven innovation projects received funding in the 2017–18 academic year. The projects are being conducted at higher music education institutions in Bergen, Stavanger, Tromsø, Trondheim and Oslo. CEMPE has also continued working on the projects developing new forms of teaching and learning in instrument tuition, improving the quality of students' instrument practice, professional practice and independent music careers. The plans for 2018 build on the revisions that came out of the mid-evaluation process and include a revised vision, a revised set of objectives, a revised organisational structure and new ideas and actions for dissemination and evaluation of impact. The Action Plan also sets out concrete plans for including students and students' perspectives even closer to the leadership and project activities of CEMPE.

2. Results compared to the application and plans

In 2017 CEMPE continued working according to the original plans while also spending considerable time documenting its achievements and looking forward within the framework of the NOKUT mid-evaluation process. The process has been demanding and challenging, but has helped CEMPE to develop revised strategies and plans (see section 4).

The original vision of CEMPE was to 'develop knowledge and experience which can support performance students in their search for artistic excellence through a variety of learning contexts and prepare them for work in a diverse and rapidly changing, globalised music industry (CEMPE application, p. 1). The application and supplementary materials describe three overarching objectives:

- 1) *Advance music performance teaching and learning by incorporating a wide range of individual and group experiences for the students.*
- 2) *Enhance the quality of the students' instrumental practice through a combination of individual and group teaching approaches and by looking for transfer of practice knowledge between students in different genres.*
- 3) *Prepare the students for proactive action in a diverse and rapidly changing globalised music industry.*

The original application also defines a number of projects (organised into seven project areas) that are thought to be a step towards reaching the broad vision of development in higher music education. In 2017 the Centre of Excellence in Music Performance Education (CEMPE) continued to work on projects exploring forms of teaching and learning on principal instruments (projects 1 and 2), learning how to practise (projects 3, 4 and 5), professional music practice (project 6) and independent music careers (project 7).

For information about the accounts for 2017, see attachment 1. In general, the economic results are satisfactory to the centre. Some projects have been delayed due to formal processes, which means the expenditure will be brought forward to 2018. This concerns the VR practising simulator project and the new website for the Platform for Learning and Teaching in particular.

Moreover, in some positions there has been maternity/paternity leave or delayed hiring processes, which has also resulted in some unspent money.

For information about the CEMPE staff, see attachment 2.

2.1 Project activities

2.1.1 General project activities

In 2017 CEMPE continued to strengthen the collaboration with students. A central part is the ongoing collaboration with SUT (the NMH student committee), which has led to the launching of the *Job Shadowing Project*. This is a student-driven project supported by extra funding from NOKUT. In this project students meet NMH alumni in actual job contexts and get important input from musicians and music workers with up-to-date experience from working life (see article in the SFU Magazine autumn/winter 2017).

CEMPE has also continued to collaborate with sister institutions in Norway, in particular connected to the CEMPE national seminar in Bergen in October.

Furthermore, CEMPE has in 2017 collaborated with international partners on developing new projects relevant for higher music education. CEMPE staff (Nielsen, Johansen and Hatfield) have been involved in developing the *European Healthy Conservatoire Network*, which was initiated by Professor Aaron Williamon and the Royal College of Music. This project aims to develop our understanding of the physical, mental and emotional challenges facing professional artists and to develop educational initiatives that prepare students to cope with these challenges. A second initiative is to link projects at CEMPE with the AEC Project RENEW (led by the Royal Academy of Music in Aarhus/Aalborg), in particular concerning the use of digital portfolios in higher music education. A third initiative is to develop a project that explores the relationships between artistic research and teaching practices in higher music education. The project *Developing Art Developing Artists* includes researchers from The Rhythmic Music Conservatoire (Copenhagen), CEMPE and UC Berkeley, California (see section 4). A fourth initiative is the AEC/CEMPE *Platform for Learning and Teaching*, which was being prepared during 2017 and will start its official work in Genova in February 2018.

All of these international initiatives have been important in the revision of the objectives, actions and projects of CEMPE, along with ideas emanating from NMH staff. One example of the latter is that music theory and aural training staff are developing projects and activities that represent both new approaches to teaching and learning within their subjects and new approaches to bridging music theory and performance subjects in higher music education.

Innovation Grants

The Innovation Grant scheme continued in 2017 and reached its highest number of both applicants and grants. Seven innovation projects received funding in the 2017–18 academic year. The projects are being conducted at higher music education institutions in Bergen, Stavanger, Tromsø, Trondheim and Oslo. The projects cover a range of themes, from physical and mental techniques in principal instrument tuition, entrepreneurship and learning experiences in performance practice to digital tools in subjects such as aural skills and music history. We present the seven projects briefly below.

Peter Adam Kates, Associate Professor of Percussion at the Grieg Academy (University of Bergen), has received funding for his project on *audition training*. The project came into being as a response to the sky-high expectations placed on applicants to professional symphony orchestras. Not only do they have to be good at performing, they also have to be good at auditioning. The aim of the project is to explore and develop techniques that combine musical performance with physical consciousness and mental training – Alexander Technique and sports/performance psychology, to be specific – to ascertain whether these tools can better prepare the students for what awaits them after graduation.

Ilene Chanon, Assistant Professor of Horn at the Grieg Academy (University of Bergen), has secured funding for a project in which she explores how Alexander Technique can help horn students

become more aware of the relationship between body and instrument to allow them to develop a more relaxed style of playing and avoid tensions that hamper their performance.

Jakob Kullberg – Research Fellow at the Norwegian Academy of Music, Associate Professor of Cello at the University of Stavanger and cello teacher at the Royal College of Music in London – has been awarded funding to produce video documentation of his teaching practice. Kullberg’s teaching method is a hybrid between one-to-one and masterclass tuition, combining the familiar elements of one-to-one lessons with the opportunities offered by the masterclass for teaching multiple students at the same time. Kullberg often works with pairs of students both in plenary and on their own. The project seeks to encourage increased reflection around hybrid tuition methods and will result in a set of video tutorials and a wider project that combines the pedagogical and artistic aspects of cello playing.

Associate Professor of Music Performance Eldbjørg Raknes and Fellow of Artistic Research Marianne B. Lie have been given funding to evaluate the subject *Entrepreneurship for Musicians* on the conservatory course in Trondheim. The subject is studied by students on the classical, jazz and church music programmes. One key objective of the subject is to raise students’ awareness of their own artistic activities. One of the assignments the students are set in the subject involves a presentation of how they envisage their careers in five years’ time, both financially and in terms of content. The project aims to obtain new knowledge about the effects of including entrepreneurship in the syllabus for musicians and to evaluate this type of “career plan” as a tool in the subject. In the long term the project also hopes to be able to contribute valuable insights into the actual, and differing, realities for newly qualified musicians today.

Thomas Strønen, Associate Professor of Jazz Drums at the Norwegian Academy of Music, has been given funding to investigate how a close working relationship between performance bachelor students and a professional ensemble, *Food*, can help the students get a realistic picture of the performing profession in practice. The study covers both the musical encounter with audiences and event organisers as well as the administrative aspect of being a performing musician. The project aims to find out how much knowledge and insight such a tour can generate by evaluating the learning outcomes amongst the participating students.

Maria Medby Tollefsen, Senior Lecturer in aural skills at the Arctic University of Norway, has received funding for developing an app for aural skills didactics called *Musificium*. *Musificium* contains learning materials for decoding rhythmic figures, recognising and reproducing different intervals, different atonal structures etc. The app is aimed at students enrolled on music courses in upper secondary / folk high schools and students in higher music education. The objective of the app is to create material that makes it easy and fun for the students to practise what they learn in the lessons and to help them identify the relationships between the topics they study in aural skills and music that sounds like the music they study elsewhere on their course.

Gjertrud Pedersen, Associate Professor of Music History at the Norwegian Academy of Music, has received funding for two projects both looking at how the subject Musicianship (EXMUS10) can best support the students’ different performance activities. One of the projects, a digital flipped classroom module, will comprise five videos and involve six sessions. Each video will address specific exercises that the students must have completed before each session. The sessions are then spent going into the topic in further detail. On the second project, Pedersen is working with Unni Løvlid, a lecturer in folk singing. The idea is to study a musical work in depth and then use the work to gain a broader understanding of a given musical and historical context. Working in groups, the students will gain experience of process-driven projects, and they will be able to define their own working methods and the content of their final presentations.

In the following, we present the main results of ongoing CEMPE projects, grouped according to the objectives in the original application of CEMPE.

2.1.2 Forms of teaching and learning on principal instruments

In its first years, CEMPE addressed how the students’ performance development and ability to function in different learning contexts are influenced by a combination of one-to-one teaching and different types of group organisation. In sum, the exploration of group tuition has come relatively far. Most projects report largely positive experiences with group tuition, and they

have identified the most common challenges and prerequisites related to this form of instrumental tuition. Knowledge and experiences gained from these projects are presented and discussed in Bjøntegaard (2014; 2015), Hanken (2015; 2016), and Slette & Sætre (forthcoming). The CEMPE management summed up these experiences and presented them to the Steering Committee in December 2016, recommending that the NMH implement group tuition as a regular supplement to one-to-one lessons on all performance programmes at the NMH. This recommendation is now included in an ongoing, broad curriculum revision process.

CEMPE has in 2017 continued to work along two lines of investigation concerning forms of teaching and learning in instrument tuition. One is the prolonged examination of complementing individual and group lessons with Alexander Technique components, in the project *Integrated Practice* led by Professor Julius Pranevičius. This year, the project was strengthened by complementing the research group with educational researcher John Vinge, who is conducting a qualitative interview study of the French horn, oboe and harp students and teachers involved. The first findings will be presented at the Nordic Network of Music Education Research Conference in March 2018.

The second line of investigation is to examine and explore different *educational cultures in instrument tuition* in higher music education, including our own cultures. A group of instrument and chamber music teachers (Carlsen, Birkeland and Sandbakken), a music philosophy researcher (Holm) and an educational researcher (Sætre) have interviewed students with international experience (international and Norwegian students) in order to compare and contrast different models of instrument tuition and their underlying cultural characteristics. The project has developed an initial understanding of both very different educational contexts and common characteristics, potential and challenges with the Nordic or Norwegian model or culture. Interviewees with educational backgrounds from the US, Holland, Russia, Sweden, China, Germany and Norway present personal narratives from very different educational contexts, suggesting that instrument tuition differs substantially in terms of *power* relations, teacher and student roles and responsibility, forms of communication, and *the balance between musical interpretation and instrumental technique*. The project will continue to investigate these themes in 2018. An educational rationale for the Norwegian model has already been presented in Morten Carlsen's essay *Maestro or Mentor* (forthcoming). Preliminary results from the interview study were presented at the *Research in Music Education* conference (RIME) in Bath, UK, in April 2017 and at the NMH *The Protean Musician* conference, November 2017. In addition, this project inspired the AEC Annual Congress workshop on chamber music tuition, in which professors Tim Frederiksen (Royal Danish Academy of Music, Copenhagen), Johannes Meissl (Universität für Musik und Darstellende Kunst, Wien) and Morten Carlsen (NMH, Norway) demonstrated live teaching of the Lithuanian *Mettis* string quartet, chaired by CEMPE director Sætre.

Both of these projects (*Integrated Practice* and *Educational Cultures in Instrument Tuition*) present models of instrument tuition based on team thinking, collaboration and student peer feedback. In sum, these insights and previous experiences from CEMPE projects have led us to do the revisions that are included in the revised Action Plan on these matters.

2.1.3 Teaching how to practise

Since the launch of CEMPE, the plan for this thematic area has been to enhance the quality of the students' instrumental practice through a combination of individual and group teaching approaches and by looking for transfer of practice knowledge between students in different genres. The three main projects have been the teaching of practice methods on principal instruments, the development of workshops on interdisciplinary practice, and cross-genre practice. In light of the implementation of these projects, CEMPE has made some important discoveries, which in 2017 have made us initiate some new projects.

Firstly, we have acknowledged that students need to expand their views on relevant learning resources for their practice activities in addition to those of the teacher (such as peers and new technology). Thus, in autumn 2017 CEMPE launched an elective course named *Developmental Practice Workshop (Utviklingsverksted for øving)*, where instrumental and vocal students at bachelor and master level get the opportunity to enhance and reflect on their practice knowledge together in a small group.

Secondly, CEMPE launched a project on how students can benefit from using Virtual Reality (VR) technology in instrument practice to help them deal with challenges relating to performance anxiety (stage fright) when performing music.

Thirdly, recognising the importance of student-led developmental work, the new elective course Developmental Practice Workshop also provided an opportunity for students to develop new knowledge in the encounter between research-based and experience-based knowledge.

Fourthly, we acknowledged that many students struggle with issues related to how to use the body correctly, but that there is a need to involve their teachers in this work. Thus, CEMPE has continued to offer a workshop in biomechanics – Timani – for groups of students. However, the focus on this workshop in 2017 has been to develop knowledge on how the students' principal instrument teachers can engage better in this way of thinking, ensuring optimal contact and knowledge transfer between teachers and students.

Lastly, looking to transfer practice knowledge between different art forms, CEMPE also launched a workshop called Acting Music where students meet renowned actors and directors in order to develop new strategies for interpreting music.

2.1.4 Professional Music Practice and Independent Music Careers

Aims of the projects

The central objective of the projects Professional Practice and Independent Music Careers is to prepare the students for participation in a rapidly changing music industry, for careers in the institutionalised music sector and/or for individual careers in the open market. The projects are aiming to ensure high relevance in the curriculum through systematic dialogue and collaboration with stakeholders in the market and to strengthen and broaden the portfolio of external practice opportunities for the students during their studies.

Project portfolio

Most of the many subprojects have been, or will be, concluded in 2017 and 2018, while a few of them have potential for being taken on into CEMPE's next project period 2019–23. The focus at the end of this first project period has been documentation and dissemination of the project results in various channels and arenas such as the CEMPE website, presentations at conferences such as the Reflective Conservatoire in London February 2018 and in articles in peer reviewed journals.

Professional Music Practice

The work on expanding the opportunities for NMH students' professional practice and trying out new ways of organising collaboration between the NMH and the music industry has pursued three main approaches.

The first has focused on further development of the existing arrangement for professional practice for selected NMH master students with the Oslo Philharmonic Orchestra and the Norwegian Chamber Orchestra into an Orchestra Academy, which will include aims for increased involvement of the three institutions, for raising the artistic level of the participating students, for higher quality of supervision and skills of supervisors, and for a wider scope of practice which emphasises the development of a holistic understanding of the more flexible role of the "orchestral musicians of tomorrow". The Orchestra Academy will launch in August 2018.

The second approach has been the further development of the radical and regenerative project "Crossing the line. Orchestral music without composer or conductor", in which Geir Lysne and Brit Ågot Brøske are continuing to investigate methods for exploring real time music with the professional Norwegian Wind Ensemble. Lysne (orchestra leader) and Brøske (researcher) are using their R&D resources from NMH/CEMPE in this project with a view to renewing the work of the classically trained musicians in the ensemble. A selection of NMH students have been offered professional practice opportunities with the ensemble. As a result, NMH has found it necessary to develop new courses on real time music for performing students which will start in spring 2018. The ensemble has attracted considerable international attention after successful concerts in major venues in Germany.

The third approach for professional music practice has been the Pavilion project, which used the R&D work of performance teachers from the NMH and the National Academy of Fine Arts as an arena for engaging students in creating an open space to challenge the traditional concepts of a performance. The project was concluded in 2017 (<https://nmh.no/forskning/cempe/aktuelt/et-risikoprojekt>)

Closely related to this is the ongoing Steve Reich project, which started with student placement in the professional ensemble Oslo Sinfonietta and a concert production at Norway's biggest music festival, the Øya Festival in Oslo, in August 2016. The project has in 2017 been further developed into a refined collaborative R&D project with performing NMH teachers and professional practice placement opportunities for NMH students in concert productions in Oslo and the Netherlands (<https://view.publitas.com/norges-musikkhogskole/plong-2017/page/54-55>). The project will be taken to the Bergen International Festival in spring 2018 and expanded by including new repertoire by John Cage.

Independent Music Careers

In 2017 the main projects related to Independent Music Careers have been the CEMPE project "Entrepreneurship in Music. Between stock exchange and cathedral" in collaboration with the Department of Musicology (University of Oslo) and the Norwegian Business School BI. The project concluded in 2017 with a successful international conference at the NMH, where 25 students from an international boot camp made a substantial contribution and where six participants from the CEMPE project made presentations.

https://norgesuniversitetet.no/files/project/1080/p_project/attachment/1080-prosjektpresentasjon.pdf

Another important project has been the student-driven jazz-festival Serendip, which has proved to be a useful tool for developing skills and knowledge for planning and realising a music festival. In 2017 the festival was documented with student interviews and a video production and was followed by a summing-up seminar with external and internal evaluators.

A central contributor has been our postdoc Tanja Orning, who has been participating in different subprojects with links to her ongoing research project "Towards a new role for the performing musician in the 21st century".

As mentioned earlier in the report, two promising projects were launched in 2017. The first of them was the Portfolio project for classical and jazz students at the NMH. The project studies the use of the electronic learning platform CANVAS as a tool for strengthening collaborative and reflective learning. The project is linked to the international RENEW project focusing on portfolio and student boot camps as learning tools (<http://www.aec-music.eu/projects/current-projects/renew>). Tanja Orning is representing CEMPE in the RENEW project. The second project was the launch of the student-driven Job Shadowing project. The project has made an important contribution to CEMPE's portfolio of projects trying out new approaches for preparing the students for professional music practice and independent music careers. The students' ownership of the project is essential and deeply rooted in CEMPE's main objectives.

2.2 Dissemination activities

CEMPE has continued to use cempe.no and our [Facebook page](#) to publish news from the Centre and information about projects and events for an internal, national and international audience. See also the full list of publications and presentations attached, which give a comprehensive overview of the dissemination activity in the respective areas.

2.2.1. Internal dissemination and networking activities

A considerable amount of time and energy has been put into the mid-evaluation process, and several meetings and seminars have been devoted to an internal evaluation of CEMPE (NMH leadership meetings, CEMPE management seminars, and so on). The *CEMPE Talks* event in April is one example where CEMPE invited internal (Head of Music Theory Mats Claesson and Accompaniment Professor Tor Espen Aspaas) and external (UiO postdoc Astrid Kvalbein) commentators to give input on 'what CEMPE has been neglecting' during the first four and a half

years. Insights from this event were important for the development of the new theme presented as objective four above (section one): the role of the so-called complimentary subjects in higher music education.

2.2.2 National dissemination and networking activities

The main event concerning national dissemination was the two-day, annual National Seminar, which took place in Bergen in October, organised in collaboration with the Faculty of Fine Art, Music and Design, University of Bergen. The keynote speaker in the seminar was Gaute Velle from bioCEED.

In addition, CEMPE projects formed the basis of a staff development seminar for secondary school teachers, and CEMPE contributed to organising the Folk Song Forum 2017.

2.2.3. Global dissemination and networking activities

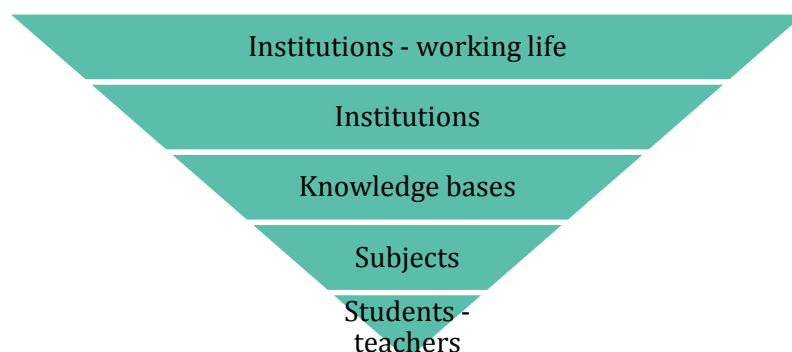
CEMPE organised and co-organised two international conferences in 2017. The first was *Entrepreneurship in Music: Between artistic autonomy and economic reality* ([more information](#)), see also 2.1.4. The second was the NMH joint research centre conference named *The Protean Musician: The musician in future society* ([more information](#)).

CEMPE presented the symposium *Ownership of learning in specialist higher music education* at the Research in Music Education (RIME) conference, Bath Spa University, UK. CEMPE also took part in a two-day staff development seminar at the Royal Academy of Music Aarhus/Aalborg. Both events focused on developing learning and teaching in higher music education.

During 2017 CEMPE leadership and staff met with a number of international institutions and colleagues, e.g. Kunstuniversität Graz (Austria), the Steinhardt School of Music & Performing Arts Professions (New York University, US), Thornton School of Music (Los Angeles, US), and Cork Institute of Technology (Ireland).

3. R&D-based education and integrating models

CEMPE engages with student-active learning methods in connection with R&D-based education (including artistic developmental work-based education) in several ways. Firstly, many CEMPE projects build on concepts taken from educational theory and research. Secondly, by initiating a range of development projects, participants are given the opportunity to employ R&D-based tools in the exploration and questioning of their practices. Thirdly, some CEMPE projects are based on active collaboration between students and teachers conducting artistic research. Common to all is the overarching idea of stimulating *collaboration* in higher music education on several levels, as presented in the model below.



The bottom level is the collaboration between *teachers and active students*, promoted by a number of CEMPE projects. This includes encouraging group tuition, co-teaching, peer learning, and collaborative study elements. The next level is to stimulate collaboration between *subjects*, which is exemplified in the ePortfolio project in which increased communication and collaboration between chamber music and principal instrument lessons is a major topic.

CEMPE also encourages collaboration and synergies between the domain of musical performance on the one hand and research and development on the other by setting up projects in which personnel with experience from both sides collaborate. Further, collaboration between *institutions* is stimulated by projects and events jointly run by CEMPE and national and international partners. Finally, CEMPE brings *higher education institutions and employers* closer together. This is most evident in the practice components on the master programmes, which have been explored and developed by CEMPE staff in collaboration with NMH teachers.

An ongoing dialogue with leaders of arts institutions and of organisations such as the Musicians' Union and the Association of Norwegian Theatres and Orchestras aims to develop a shared understanding and a more suitable framework for facilitating and supporting student placements in professional institutions. A new initiative is the Job Shadowing project, which also strengthens integration between education and profession in various areas. The project is still in its early stages.

In sum, integrating models are seen by CEMPE as collaborative models and include both an internal dimension and an external dimension.

4. Plans for 2018

The Action Plan for the second period includes a revised vision, a revised set of objectives, a revised organisational structure and new ideas and actions for dissemination and evaluation of impact. The revised vision and objectives are (see the Action Plan 2019–2023 for details):

Revised CEMPE vision

The NMH's Centre of Excellence in Music Performance Education (CEMPE) is a catalyst for knowledge development in higher music education. CEMPE aims to develop knowledge and experience to support performance students in their search for artistic excellence through a variety of learning contexts and to prepare them for work in a diverse and globalised music industry. CEMPE initiates projects in collaboration with its partners where students, teachers and researchers work together to explore collaborative and R&D-based approaches to teaching and learning in music performance education.

Revised objectives

1. *Collaborative methods of music performance teaching.* CEMPE will advance music performance teaching and learning by exploring and developing collaborative models for teaching.

2. *Learning how to practise.* CEMPE will enhance the quality and awareness of the students' instrumental practice.

3. *The musician in society and professional practice.* CEMPE will develop knowledge about the transition from being a student at a higher music education institution to playing an active role in the global music community and labour market of the future.

4. *Coherence and interaction between subjects in the study programmes.* CEMPE will develop knowledge about and models for increased coherence and interaction between performance subjects and complementary subjects in higher music education.

In addition, CEMPE will address perspectives on technology and digital learning and aim to *develop knowledge about the use of technology and digital learning in higher music education* as a recurring perspective for all four objectives. This will be done within the projects and activities of the four objectives.

The four objectives are based on objectives, activities and experiences from CEMPE's first period, either as a direct continuation and further development of issues that have already been worked on or as a follow-up on needs that have been identified.

In 2018 CEMPE will first work to implement the new organisational model and to develop the actions and projects described in the 2017 Action Plan for the second period. In addition, we will look closer into the possibility of appointing CEMPE contacts at our national sister institutions.

Moreover, CEMPE plans to expand the Innovation Grant Scheme and open up for an international call for projects. Since the aims of CEMPE and the Platform for Learning and Teaching are thematically linked, this will enable networking and opportunities for long-term project development.

The work on and by the Platform for Learning and Teaching will continue in 2018, first of all with the first meeting of the Working Group, which consists of:

- Siri Storheim, Norway (Norwegian Academy of Music, former Student Committee leader)
- Anna Maria Bordin, Italia (Conservatory Paganini of Genoa, Head of Research)
- Marina Chiche, Germany (Musikhochschule Trossingen, Head of Strings)
- Susanne van Els, The Netherlands (Conservatorium Maastricht, Head of Classical Music)
- Lars Brinck, Denmark (Rhythmic Music Conservatory, Copenhagen, Head of Research and Development)
- Stefan Gies, Germany (AEC Chief Executive Officer)
- Jon Helge Sætre (chair), Norway (Norwegian Academy of Music, Director of CEMPE)

The Platform is based on values and ideas that resemble those close to CEMPE. In other words, both CEMPE and AEC will work, through the platform, to provide 'new learning and teaching models and forms, supporting higher music education institutions in educating creative, reflective and communicating musicians and cultural workers that are able to deal with changing professional contexts.' (<https://www.aec-music.eu/projects/current-projects/aec-sms/teaching-learning-platform>). The first task of the working group will be 'to search for and collect practices on the interaction between students and teachers, student-centred learning methods and collaborative practices aiming at educating creative, reflective and communicating musicians and cultural workers.'

The Learning and Teaching Working Group will also be involved in organising the meeting of the European Platform for Artistic Research in Music (EPARM) in Porto (2018) in addition to presenting its first results at the AEC Congress in Graz in November 2018.

4.1 Project activities

In 2018 CEMPE will continue to work towards all its objectives, including the new objective, *Coherence and interaction between subjects in the study programmes* and the new focus on technology.

Up until now CEMPE has been focusing mainly on course subjects related to performance issues. In the next period, complementary subjects such as music history, technology, music theory, harmony and aural training will be involved. With this objective, CEMPE aims to stimulate two lines of development. Firstly, to stimulate development of teaching and learning approaches within complementary subjects (new approaches to teaching and learning, including making use of digital learning tools). Secondly, to stimulate development (nationally and internationally) of teaching models that relate and integrate complementary subjects within the framework of performance issues, resulting in educational programmes with even more curricular coherence.

CEMPE also aims to start researching the relationship between artistic research and teaching and learning issues. A number of artistic staff in higher music education (instrumental teachers) spend their R&D time conducting artistic research projects, many of which are externally funded (e.g. by the Norwegian Artistic Research Programme). CEMPE will establish an international research project that investigates how participation in such projects affects, stimulates and develops the instrumental teachers' practices as teachers in higher music education. In other words, we will seek to investigate how artistic projects contribute to R&D-based education in the particular field of

higher music education. This project has partners in Denmark (RMC, Copenhagen) and the US (UC Berkeley, California).

To start working on these matters, CEMPE will in 2018:

- Initiate a minimum of two projects at the NMH in order to test new ways of approaching the relationships between performance subjects and complementary subjects such as music theory, harmony, aural training, music history and music technology.
- Organise a series of biennial interdisciplinary (including performance teachers) seminars on development in music theory, music history and aural training teaching, to include international visitors, workshops, discussions and project development.
- Contribute to the development and sharing of digital learning tools and formats in complementary subjects.
- Initiate a research project aimed at investigating how participation in artistic development work influences teachers in higher music education (participants from the NMH, RCM Copenhagen and UC Berkeley, California).

At the same time, CEMPE will work to revise, specify, time and plan the activities connected to the other three objectives.

4.2 Dissemination activities / impact

CEMPE is hosting three major events in 2018. One is the first European Creative Futures teacher seminar on Entrepreneurship in Higher Education (25–26 January 2018), which is followed by the annual Intensive Project Week for students from Finland, Holland, United Kingdom, Ireland and Norway (26 January to 3 February 2018). The third major event is the CEMPE summing-up conference after five years (October 2018), which is organised in collaboration with the AEC/CEMPE Platform for Learning and Teaching. In addition, CEMPE aims to continue the series of national seminars in collaboration with a sister institution in Norway.

Attachments

- 1) Accounts 2017 (see PDF)
- 2) CEMPE staff 2017
- 3) Publications and dissemination activities 2017

Attachment 2

CEMPE Staff 2017

Management

Associate Professor Jon Helge Sætre: Centre Director

Professor Siw Graabræk Nielsen

Associate professor Eirik Birkeland

Associate Professor Guro Gravem Johansen

Associate Professor Brit Ågot Brøske

Advisor Aslaug Louise Slette

Advisor Marie Strand Skånland (January – June)

Advisor, Platform for Learning and Teaching, Ellen Mikalsen Stabell (from March)

Steering Committee

Vice Principal for Education Bjørg Julsrud Bjøntegaard (Committee Leader)

CEMPE Director Jon Helge Sætre

Head of Department Morten Halle

Head of Department Matz Pettersen

Director of Academic Affairs and Research Kjetil Solvik

Student Council Leader, Siri Storheim 2016-17/Anna Rødevand 2017-18

Student Thomas Stenborg 2016-17/Guro U. Salvesen & Marin S. Bakke 2017-18

Observers:

NOKUT representative Helen Bråten/Charlotte Østensen

Project managers Siw Graabræk. Nielsen, Eirik Birkeland, Guro Gravem Johansen and Brit Ågot Brøske

Principal Peter Tornquist

Secretary:

Advisor Aslaug Louise Slette

Advisory Committee

Helena Gaunt. Professor, Vice-Principal and Director of Academic Affairs, Guildhall School of Music and Drama, London, Great Britain

John Harris. Musician, the Rednote Ensemble

Juniper Hill. Lecturer in music, University College Cork, Ireland

Martin Prchal. Vice-Principal, Royal Conservatoire, den Haag, Netherlands

Frode Thorsen. Professor and Head of Department, the Grieg Academy, University of Bergen and leader of the national Council for Music Performance Education, Norway

Frøydis Ree Wekre. Professor Emeritus at the Norwegian Academy of Music

Tony Woodcock. Artist, Educator, Innovator, in “Scolopax Arts”, Spain

Siri Storheim 2016-17/Anna Rødevand 2017-18. Student and leader of the Student Council at the Norwegian Academy of Music

Project Participants

Project 1 and 2

Project manager: Associate Professor Jon Helge Sætre

Professor Julius Pranevicius

University Lecturer Stephen Parker

Professor Morten Carlsen

PhD Student Henrik Holm 2016-17

Associate Professor Kjell Tore Innervik

Professor Are Sandbakken

Professor Eirik Birkeland

Project 3, 4 & 5

Project managers: Professor Siw Graabræk Nielsen, Associate Professor Guro Gravem Johansen, Researcher Johannes Lunde Hatfield

University Lecturer Bjarne Magnus Jensen

University Lecturer Unni Løvlid

Associate Professor Håkon Storm-Mathisen

University Lecturer Victoria Jakhelln

Professor Isabelle Perrin

Associate Professor Vibeke Breian

Post Doctor Tanja Orning

Post Doctor Håkon Mørch Stene

PhD Student Bjørnar Habbestad

Professor Hans-Kristian Kjos Sørensen

Project 6 & 7

Project managers: Associate Professor Eirik Birkeland and Senior Lecturer Brit Ågot Brøske

Associate Professor Morten Halle

Associate Professor Kjell Tore Innervik

University Lecturer Ivar Grydeland

University Lecturer Lisbeth Wathne Svinø

Professor Geir Lysne

Post Doctor Tanja Orning

Nina Harte

Ståle Ytterli

Competence Development Projects

Professor Isabelle Perrin

Senior Lecturer Matz Pettersen

Associate Professor Morten Halle

Professor Eirik Birkeland

Professor Julius Pranevicius

Associate Professor Kjell Tore Innervik

Associate Professor Harald Aadland

Associate Professor Gjertrud Pedersen

Innovation Grants

Peter Adam Kates, UiB

Ilene Chanon, UiB

Jakob Kullberg, UiS/RCM

Maria Medby Tollefsen, UiT

Eldbjørg Raknes og Marianne B. Lie, NTNU

Gjertrud Pedersen, NMH

Thomas Strønen, NMH

Attachment 3

Publications, dissemination and networking activities

Peer-reviewed articles

Brøske, B. Å. & Sætre, J. H. (2017). Becoming a musician in practice: A case study. *Music + Practice* 3, 21 pp. <http://www.musicandpractice.org/volume-3/becoming-musician-practice-case-study/>

Hatfield, J. L. (accepted). Goal Setting and Self-Determination in Music Making: Tenets of Becoming an Organized and Motivated Music Practitioner. *Nordic Research in Music Education Yearbook*, Vol. 18.

Articles in review

Nielsen, S. G., Johansen, G. G. & Jørgensen, H. (submitted Dec 2017). Peer-learning in practicing. *Frontiers in psychology*.

CEMPE Web Publications

Carlsen, M. (in press). *Maestro eller medarbeider? Om undervisningskulturer i instrumentalundervisning*.

Conference abstracts

Nielsen, S. G., Johansen, G. G., & Jørgensen, H. (2017). Peer learning in instrumental practicing. A. Williamon & P. M. Jónasson (eds.), *Abstracts of the International Symposium on the Performance Science*. Reykjavik: Iceland Academy of the Arts 2017.

Master thesis

Brox, T. (2017). Arbeidslivskompetanse hos norske klassiske musikere i møte med et komplekst arbeidsmarked. Master thesis, Norwegian Academy of Music (NMH). Supported by the NOKUT master student grant.
https://brage.bibsys.no/xmlui/bitstream/handle/11250/2468635/Tore_Brox_Masteropp_gave.pdf?sequence=1&isAllowed=y

Web and magazine articles

Hatfield, J. L., & Opsvik, O. (2017). Brukar tips frå idretten for å bli god på instrumentet. *Forskning.no*. <https://forskning.no/2017/06/her-er-teknikkane-som-kan-gjere-deg-til-ein-god-musiker/produsert-og-finansiert-av/norges-musikkhogskole>

Hatfield, J. L. & Bjerke, M. (2017). Øving for viderekomne - tips til en god øveøkt: Musik & Kultur. <http://musikkultur.no/nyheter/oving-for-viderekomne--tips-til-en-god-oveokt-6.54.495089.3a7acf60ca>

Skånland, M. & Slette, A.L. (2017). Internasjonalt nettverk med studentorientert læring på agendaen. *SFU-magasinet* 2017/1.

Slette, A.L. (2017). Musikkstudenter følger forbilder på jobb. *SFU magasinet* 2017/2.

Slette, A.L. (2017). Bygger fagmiljø for folkesangere. *Folkemusikk. Magasinet for folkemusikk og dans*.

Orning, T. (2017). "Future musicianship and present educational practices": a response to eight questions on the future of the conservatoire as an institution. *Music & Practice*, Volume 3. <http://www.musicandpractice.org/volume-3/tanja-orning/01.11.17.01.11.17>

Presentations

- Brøske, B.Å. & Lysne, G. (2017). *Crossing the line. Orchestra music without composer or conductor*. Paper presented at "The Protean Musician: The musician in future society. Joint research Centre's conference, NMH, 1- 3 November.
- Brøske, B.Å. (2017). *Praksis i utøvende høyere musikkutdanning – rammer, former og potensial*. Presentation at "National CEMPE seminar", Bergen, 25 – 26 October.
- Brøske, B.Å. & Lysne, G. (2017). *Crossing the line. Orchestra music without composer or conductor*. Presentation at NMH, 19. April.
- Carlsen, M., Frederiksen, T., Meissl, J. & Sætre, J. H. (2017). *Presentation of the European Chamber Music Academy (ECMA) and the Platform for Learning and Teaching in Music Performance Education*. Paper presentation and workshop, 44th AEC Annual Congress and General Assembly, Zagreb, Croatia.
- Eftestøl, T. (2017). *Music and the potential for a metamorphosis of consciousness*. Paper presented at *The Protean Musician, Joint Research Centers Conference*, NMH, Oslo, Norway; 1-3 November.
- Hatfield, J. L. (2017). *Performing on The Top of One's Musical Game*. International Symposium on Performance Science (ISPS), Reykjavik; 31 August -2 September.
- Hatfield, J. L. (2017). *Self-Determination in Instrumental Practice*. Research In Music Education conference, Bath; 24 – 27 April.
- Hatfield, J. L. (2017). *Deliberate practice*. Prestasjonskonferansen, Oslo, 14 November.
- Hatfield, J. L. (2017). *Motivation in Higher Education in Music*. Seminar in University Pedagogics, NMH, 12 June.
- Hatfield, J. L. (2017). *Motivation in Upper Secondary Schools*. Lecture at The Ski Upper Secondary School, Norway, 24 November.
- Hatfield, J. L. (2017). *Deliberate Practice in Music*. Workshop and presentations at The TalentNorge gathering, 10 – 11 June.
- Hatfield, J. L. (2017). *Performance Psychology for Musicians*. Lecture in the subject "Musikken i perspektiv", 29 March – 7 April.
- Hatfield, J. L. (2017). *Learning and motivation in instrumental practice*. Seminar for master's students, 13 September.
- Innervik, K. T. & students (2017): *Can we find entrepreneurial elements at the core of the Master's Program? A presentation of the Master of Music in Performance at The Norwegian Academy of Music with examples of content and artistic output*. Paper presented at the conference "Entrepreneurship in music – between artistic autonomy and economic reality", NMH, 27 – 28 April.
- Nielsen, S. G. (2017). *Teaching of practicing in HME: The teachers' collaborative efforts for development*. Paper presented as part of the symposium "Ownership of learning in specialist higher music education". The 10th International Conference for Research in Music Education. Bath: Bath Spa University, 24 -27 April.
- Nielsen, S. G. (2017). *Øvestrategier og effektiv øving*. Guest lecture, Seminar on performance psychology, NTNU, Institute of music, Trondheim, Norway, 24 and 31 October.
- Nielsen, S. G., Breian, V., Hatfield, J. L., Orning, T., Kjos Sørensen, H.-K. (2017): *Presentations of practising projects* at "Seminar on Teaching of practicing" with teachers and researchers from Ingesund and NMH. Oslo, NMH, May.

- Nielsen, S. G., & Johansen, G.G. (2017). *Culture for collaboration? Developmental projects on instrumental practicing*. Paper presented at the International Conference on Musical Cultures. Hull: University of Hull, 3-5 April.
- Nielsen, S. G., Johansen, G. G., & Jørgensen, H. (2017). *Peer learning in instrumental practicing*. Paper presented at The ISPS 2017 Performance, processes and products. Reykjavik: Harpa, 30 August – 2 September.
- Orning, T. (2017). *The polyphonic performer*. Paper presented at The 20th Congress of the International Musicology Society, Tokyo, 23 March.
- Orning, T. (2017). *Politics, rhetorics and potentiality within entrepreneurship in music*. Paper presented at the conference “Entrepreneurship in music – between artistic autonomy and economic reality”, NMH, 27 – 28 April.
- Orning, T. (2017). Radio interview in NRK P2 about the research project “Towards a new professional role. A study of the competence requirements of the portfolio musician in a globalized labour market”, 23 April. . <https://radio.nrk.no/serie/spillerom-soendag/mkrm03001617/23-04-2017>.
- Orning, T. (2017). *Professional identities in progress – artist, artisan or entrepreneur?* Paper presented at The Protean Musician: the musician in future society, NMH, 1 November.
- Raaheim, A., Ulvik, M., Helleve, I., Brøske, B. Å., Sætre, J. H., Hole, T. N., Velle, G., Baerheim, A. & Grimeland, T. (2017). *Together for better Learning: Transforming patterns of teaching and Learning through work placement for students. Results from four case studies*. EuroSoTL 2017, Transforming patterns through the scholarship of teaching and learning, Lund University, Sweden, 6 June 2017.
- Røyseng, S. (2017). *The Role of the Artist in the Creative Industries*. Paper presented at the conference “Entrepreneurship in music – between artistic autonomy and economic reality”, NMH, 27 – 28 April.
- Svinø, L. S. (2017). *How do we develop an Entrepreneurial Mindset?* Paper presented at the conference “Entrepreneurship in music – between artistic autonomy and economic reality”, NMH, 27 – 28 April.
- Sønning, A. (2017). *Concert Dramaturgy as Tool for Creative Entrepreneurship*. Paper presented at the conference “Entrepreneurship in music – between artistic autonomy and economic reality”, NMH, 27 – 28 April.
- Sætre, J. H. (2017). *CEMPE: Experiences from the first three years*. CEMPE Talks, NMH, Oslo, Norway, 4 May.
- Sætre, J. H. (2017). *Development in and for higher music education*. Guest lecture, Staff development course, The Royal Academy of Music, Aarhus/Aalborg, Denmark, 23-24 August.
- Sætre, J. H., Carlsen, M., Birkeland, E., Holm, H. & Sandbakken, A. (2017). *Educational culture and power relations: A comparative study of instrument tuition in higher music education*. Paper presentation, The Protean Musician: The musician in future society, NMH, Oslo, Norway, 1 December.
- Sætre, J. H., Brøske, B. Å., Carlsen, M., Gaunt, H., Harris, J., Hatfield, J. L., Johansen, G. G., Nielsen, S. G. & Slette, A. L. (2017). *Ownership of learning in specialist higher music education*, 10th International Conference for Research in Music Education, Bath Spa University, Bath, UK, 4 April 2017.
- Watne, Å. & Nymoen, K. (2017). *Entrepreneurship in Higher Music Education in Norway*. Paper presented at the conference “Entrepreneurship in music – between artistic autonomy and economic reality”, NMH, 27 – 28 April.

Other networking activities

- Crispin, D., Halle, M., Hatfield, J. L., Innervik, K. T., Nielsen, S. G., Ringlund, H., Plagge, W., Sandbakken, A. (2017). Participation at Prestasjonskonferansen 2017 [The high performance conference 2017], The Norwegian Olympic Committee (Olympiatoppen) & The Norwegian National Opera and Ballet, Oslo, November.
- Nielsen, S. G., Hatfield, J. L. & Sætre, J. H. (2017). Meeting with leadership of Ingesund School of Music, University of Karlstad, NMH, Oslo, May.
- Nielsen, S. G., Breian, V., Hatfield, J. L., Orning, T., Kjos Sørensen, H.-K. (2017). Seminar on *Teaching of practising* with visiting instrumental teachers from Ingesund School of Music, University of Karlstad at NMH, Norway, May 2017.
- Orning, T. (2017). Organizer of international Bootcamp in entrepreneurship for students, NMH, 24 - 28 April.
- Orning, T. (2017). External examiner in the subject "Entreprenørskap for musikere", NTNU, Trondheim, 6 - 7 June.
- Orning, T. (2017). Participation RENEW ('Reflective Entrepreneurial Music Education Worldclass').
- Slette, A. L. & Tornquist, P. (2017). Meeting with Thornton School of Music, NMH, May.
- Stabell, E. M. & Sætre, J. H. (2017). Two-day meeting with the AEC Office and President, NMH, October.
- Sætre, J. H. (2017). Meeting with the leadership of NTNU, Trondheim, NMH, March.
- Sætre, J. H. (2017). Meeting with Kunstuniversität Graz, NMH, March.
- Sætre, J. H. (2017). Short meeting with Steinhardt School of Music & Performing Arts Professions, New York University, NMH, March.
- Sætre, J.H. & Sønning, A. (2017). Visit to CIT (Cork Institute of Technology), Cork, Ireland, May.