



**Norges
musikkhøgskole**
Norwegian Academy
of Music



CEMPE
Centre of Excellence in
Music Performance Education

Centres of Excellence in Higher Education (SFU)

Annual SFU report 2016

CEMPE

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In accordance with NOKUT guidelines, CEMPE is hereby submitting its annual SFU report for 2016, including assessments and analyses of the centre's progress and development in comparison to the plans described in the application and supplementary materials.

1. Abstract

In 2016 the Centre of Excellence in Music Performance Education (CEMPE) continued to work on projects exploring forms of teaching and learning on principal instrument (projects 1 and 2), learning how to practise (projects 3, 4 and 5), professional music practice (project 6) and independent music careers (project 7). In addition, CEMPE has worked to improve project management and leadership, student involvement and participation, and collaboration with national and international higher music education institutions. One key achievement in 2016 was the establishment of the *Platform for Learning and Teaching in Music Performance Education* in Gothenburg. This is a joint initiative launched by the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) and the Norwegian Academy of Music through CEMPE.

The exploration of group tuition as supplement to individual lessons (project 1) has continued in 2016, and CEMPE has taken steps to sum up and implement the experiences from this project. The exploration of masterclass contexts has not developed according to the plans, however, but a new project has been initiated on this area. The projects on practising have partly continued according to the plans (projects 3, 4 and 5), but the project linking music, arts and sports science has been delayed due to staff issues. In project 6 CEMPE has continued to expand the network of work practice opportunities in professional job contexts. However, there are important issues that need to be resolved in collaboration with orchestras and trade unions. In project 7 a number of sub-projects have investigated the knowledge base of freelance musicians.

Seven peer-reviewed articles were published in 2016, and a number of CEMPE projects have been presented at national and international conferences. Moreover, CEMPE, the University of Agder and the Punkt festival arranged the joint symposium *In Sync? Teaching and learning in higher music education* in Kristiansand.

2. Results compared to the application and plans

In this section we report on the outcomes of CEMPE's activities in 2016 and the centre's work on dissemination, compared to the application, supplementary materials and CEMPE's defined focus areas for 2016.

The vision of CEMPE is '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 community' (CEMPE application, p. 1). The application and supplementary materials describe three overarching objectives and a large 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.

At the beginning of 2016 five special focus areas were defined as a basis for the 2016 budget and for the general activity at CEMPE. These were:

1. To stimulate effective project management (see 2.1.1)
2. To strengthen student involvement and student participation (see 2.1.1)
3. To strengthen collaboration between CEMPE/NMH and national and international partners (see 2.2.2 and 2.2.3)

4. To continue to stimulate a high degree of teacher involvement in CEMPE projects (see 2.1)
5. To strengthen the work on documentation and dissemination (see 2.2)

The accounts for 2016 (see attachment 1) show that CEMPE has a deficit of around NOK 108,000. In 2016 CEMPE received NOK 1.5 million in additional funding from the Norwegian Academy of Music (NMH), which has been crucial in strengthening the five special focus areas mentioned above. However, CEMPE did not spend the entire additional grant due to delays in certain project activities and overestimated salary costs. The similar additional funding from the NMH in 2017 will be spent even more systematically in order to achieve our main goals.

The CEMPE staff development (see attachment 2) is proceeding according to the centre's plans. All projects have attracted a satisfactory number of teacher and student contributors to work on the centre's objectives and themes. The most important changes have been the appointment of a new Centre Director, Associate Professor Jon Helge Sætre, in March 2016 and the recruitment of Torbjørn Eftestøl as a PhD Research Fellow in September.

2.1 Project activities

2.1.1 General project activities

In order to stimulate effective project management (point 1 above), CEMPE has in 2016 established what we call the *Extended Centre Management* group (ECM). This group includes the CEMPE management, additional key project leaders, the post-doc fellow, the PhD fellow and the CEMPE advisors. The ECM has proven to be a fruitful forum for sharing experiences and challenges and for encouraging debate on the coherence in and general aspects of the activities at the centre.

In order to stimulate student involvement and student participation (point 2 above), CEMPE has established formalised dialogues and collaboration with the Student Council at the Norwegian Academy of Music (NMH). The most important outcomes in 2016 are that the Student Council Leader is now a member of the Steering Committee, that two students were part of the team presenting the *Platform for Learning and Teaching* at the AEC Annual Conference and General Assembly (see 2.2.3), that a large number of students actively took part in the first event of the *CEMPE Talks* series (see 2.2.1), and that CEMPE and the Student Council have agreed upon collaborating towards establishing a Careers Centre at the NMH.

We will now turn to the specific projects currently running at CEMPE. Discussions among project leaders and in the ECM have led to a reconceptualising of the seven projects found in the application. We have found it easier to understand the thematic organisation of the projects as a group of four themes:

1. Forms of teaching and learning on principal instruments (projects 1 and 2)
2. Teaching practicing (projects 3, 4 and 5)
3. Professional music practice (project 6)
4. Independent music careers (project 7)

CEMPE finds this thematic organisation better suited to communicating the central perspectives and illustrating the coherence between, and the content of, the large number of projects.

2.1.2 Forms of teaching and learning on principal instruments

Includes Project 1: Teaching Principal Instrument in Groups, and
 Project 2: Teaching and Learning in Masterclasses

During the first three years project 1 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. This work has continued in 2016. Four NMH jazz teachers have conducted a developmental project on group tuition in jazz. In

addition, three NMH teachers and one Alexander Technique teacher have worked to combine one-to-one teaching, group tuition and Alexander Technique in French horn, oboe and harp lessons. According to the participants, the project has so far challenged the ways in which instrumental teachers view their roles as teachers, not the least as a result of working in a team, and student interviews indicate that the students view this model as a fruitful expansion of instrumental teaching and learning. Furthermore, one NMH teacher has continued developing group tuition in his clarinet class. Finally, four teachers from the NTNU and one from the University of Stavanger have carried out small-scale projects on group tuition in different genres. These projects have added to the knowledge base for this topic to varying degrees.

All of these projects are quite small-scale and relate to individual or small group contexts. The projects are fragile and difficult to follow up by the CEMPE management. In retrospect, CEMPE needs to find ways of supporting the participants working on such projects and to make it possible for them to feel part of an academic community – not the least the projects being conducted at other institutions. An additional challenge is to document experiences from the projects. Most participants are not researchers in the traditional sense, and they say they cannot (or will not) write reports from the projects.

In sum, the exploration of group tuition during the first three years of CEMPE 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 Group in December 2016, recommending that the NMH implements group tuition as a regular supplement to one-to-one lessons on all performance programmes at the NMH.

The aim of project 2 has been to observe and involve students and teachers in reflection on different approaches to masterclass teaching and their impact on the students' development as performers. Several projects have been planned so far (see annual reports for 2014 and 2015), but most of them have for different reasons been difficult to carry out. The development of project 2 has in other words not been successful. The CEMPE management therefore sought a new approach to this theme by initiating a joint project with a broader framework. This is also a consequence of understanding projects 1 and 2 as one area of exploration (forms of teaching and learning on principal instrument).

A project group was established in September 2016, comprising instrument teachers, a music philosopher and the CEMPE director. The aim is to observe, discuss and investigate practices of teaching and learning on principal instruments at the NMH and, most importantly, to start identifying the cultural principles or premises of these particular practices. The practices range from individual lessons, via group contexts, to class and masterclass contexts. The project consists of four central elements:

- Observation of peers or colleagues (four observations were carried out in 2016)
- Group discussions of the observations (which also started in 2016)
- A series of qualitative interviews with international students (in order to study teaching and learning cultures from a comparative perspective)
- Publication of scholarly articles

The combination of peer observation, group discussions and conducting a qualitative interview study that informs the discussions seems at this point very promising, and the project will carry on in 2017. We hope that this project will succeed in embracing the important exploration of masterclass teaching, albeit in a different way than originally planned.

2.1.3 Teaching of practising

Includes Project 3: Teaching of practising
 Project 4: Cross-genre practising
 Project 5: Interdisciplinary practising

According to the Centre Plan, the last projects within P3 *Teaching of Practising*, were conducted as part of main instrument tuition spring 2016.

P4 *Cross-genre practising* has conducted new workshops with teachers and students from different genres. From autumn 2016 the project has consisted of a permanent group of teachers and students in order to maintain continuity in the working process. The content of the workshops was a piece of baroque music that all students and teachers involved first were to practise on their own instrument. Secondly, (during spring 2017), all students are to develop different ways of approaching the music by making different versions of the music and/or through practical exercises. The workshop series will be concluded with performances of these different versions.

P5 *Interdisciplinary practising* has initiated three different workshops on instrumental practice for students: 'Practising and TIMANI', 'Practising contemporary music', and 'Acting music' (collaboration with actors and stage/film directors). These projects will continue to collect experiences and knowledge during spring 2017.

CEMPE is generally satisfied with the workshops and projects that have been carried out within projects 3, 4 and 5, but we wish for increased student participation in the P4 workshops as well as a closer link to sports and other art forms in P5 in 2017. Johannes Lunde Hatfield (former PhD fellow) has been engaged to explore how knowledge from sports science can be used when teaching how to practise music.

In 2016, P4 and P5 have started to use video as a way of documenting the projects. Such use of video documentation will continue in 2017. For example, professionals have been engaged in making a video report from the "Acting music" project.

As a way of starting to implement some of the experiences from the practice projects on the NMH's educational programmes, CEMPE has suggested an elective course entitled *Developmental workshop on practising*. On this course the students will collaborate on developing different working methods for practising through joint testing and reflection. The students choose and carry out projects or themes in which they explore their own and others' practice methods. Facilitators will be Guro G. Johansen and Siw G Nielsen as well as guest teachers.

2.1.4 Project 6: Professional music practice

The central objective of projects 6 and 7 is to prepare the students for participation in a rapidly changing music industry. The two projects are interwoven and aim to prepare the students for careers within the institutionalised music sector and for individual careers in the open market. The projects are focusing on ensuring high relevance in the curriculum through systematic dialogue and collaboration with stakeholders in the market and on strengthening and widening the portfolio of external practice opportunities for the students during their studies. The six members of the project group for projects 6 and 7 are all responsible for separate sub-projects and have held regular meetings throughout the year for planning and coordinating the activities.

According to the plans for project 6, the NMH/CEMPE have continued to meet representatives of the musicians' union and the organisation of the employers and are now waiting for the outcome of initial discussions within the musicians' union on the consequences of a more extended system for student practice. Over the past year the NMH/CEMPE in collaboration with the symphony orchestras have established coordinated annual auditions for students' external practice placements with the orchestras. The NMH/CEMPE have also used the annual learning environment survey to start mapping the students' overall external practice experiences, including their private engagements. CEMPE is now collecting further information

about practice placement opportunities with professional symphony orchestras for students studying at other higher music education institutions in Europe. Before taking new steps for further development of the external practice opportunities at the NMH, the NMH/CEMPE will categorise and evaluate the existing agreements in the spring semester 2017.

In addition, CEMPE has in 2016 taken steps to conduct research-based evaluations of what and how students learn in different placement settings in specialist higher music education. First, CEMPE project leader Brøske conducted field observations and interviews exploring the learning outcomes of work placements in an innovative artistic practice (the Norwegian Wind Ensemble). Second, the project Kulturtrøkk in Hammerfest, which represents a broad, untraditional and unfamiliar work placement context to many students, was investigated by Brøske & Innervik (2016) and Brøske & Sætre (forthcoming). Third, Brøske & Sætre (forthcoming) compares the Hammerfest work placement setting and the Professional Orchestra Placement Programme regarding learning outcomes and the ways in which these settings contribute to the students' development as future musicians. The last study is a part of the project *Together for better learning*, a comparative study of work placements in biology, medicine, teacher training and music education (University of Bergen, BioCEED, CEMPE, led by Professor Arild Raaheim). These CEMPE studies suggest that the different work placement settings offer quite different ways of learning, and that they encourage different questions and directions for artistic development. Moreover, they suggest that an overall plan for professional work placements in higher music education would benefit from including a range of practice contexts in order to prepare the students for future musicianship.

Project 7: Independent music careers

One main aim of project 7 is to develop course modules that address the knowledge base needed for a freelance career in which the students are their own managers, help students to develop networks, and encourage innovative ideas and actions to create new performance concepts for new audiences and new venues.

First, a central outcome in this area is the establishment of the course *Industry, Profession, Identity* (Bransje, Profesjon og Identitet). This is a mandatory course for bachelor students developed in 2015-16 in close collaboration between CEMPE and the NMH. The course started in August 2016. The course is both theoretical and practical and aims to strengthen professional identity and provide the students with knowledge and skills needed in working life. Second, seven *Specialist Seminars* have been arranged in 2016. The seven seminars in 2016 have covered the themes financial issues, the classical music industry in change, creative process writing, artistic research, audience development, process writing and writing applications. Third, the series of 'master programme dialogues' has been continued for a third year as a CEMPE project. Through five dialogue classes in every year of study, former NMH students and key persons from professional music life are invited to present experiences from their work and to conduct a dialogue with the performing master students at the NMH about which competencies and approaches are needed to succeed as a young professional musician. Fourth, the student-driven jazz festival *Serendip* has proved to be a valuable contribution for developing skills and knowledge about leading and realising a music festival. Fifth, the Master Forum Course supports the students in structuring their artistic projects and establishes a room for creative ideas and new concepts of performance. A central element to the master forum project is the master projects, which have been offered increased economic support and mentoring resources in order to develop an increased number of projects which might have high relevance to the music market.

Post-doc Tanja Orning has continued to work on her project *Towards a new role of the performing musician in the 21st century*. The project is an investigation of the portfolio musician's qualifications in a globalised workplace and musical life. This research project aims to strengthen the connection between studies and professional work for music students and will develop new knowledge based on the experiences of musicians working in freelance careers, as portfolio musicians, and as artistic entrepreneurs. In 2016 the major outcomes are the many presentations, concerts and papers by Orning (see attachment 3).

The 'Coaching Project' has eight participating teachers and is led by Lisbeth Wathne Svinø. The coaching project has held one three-day seminars led by Jane Cook from London. The teachers report unanimously that the course is stimulating and contributes substantially to becoming more aware of the opportunities of taking a more flexible approach in the teaching. It has been difficult to find time in the schedule for the participating teachers, however. It means that the progress of the project is delayed and will need at least one more semester of operation before conclusions can be made.

Last, but not least, three sub-projects focus on more explicit artistic aspects, the Project Ensemble Course, the Pavilion Project and the Oslo Sinfonietta Project. During this year's course the Project Ensemble Course focuses on documenting the students' projects and exploring possibilities for connecting this to the students' final recitals. The Pavilion Project is closely linked to the collaborative R&D work carried out by performance teachers from the NMH and the National Academy of Fine Arts in Oslo and encourages the students to create an open space which challenges the traditional concepts of a performance (see CEMPE.no). In the Oslo Sinfonietta Project, NMH/CEMPE teachers have worked with students to prepare them for a performance of a Steve Reich programme at the Øya Festival in Oslo in August. In the second phase the participating students are responsible for realising the same Reich project together with fellow students at the NMH. A third phase is also under planning and will take on the form of a joint student performance project with students from the NMH in collaboration with students from the Royal Conservatory in The Hague, Netherlands.

2.2 Dissemination activities

2.2.1. Internal dissemination and networking activities

In 2016 CEMPE worked on internal dissemination and dialogue in several ways. There is now a more formalised collaboration with the Student Council and a continuous dialogue with the Section for Communication and Public Affairs at the NMH. Furthermore, the director of CEMPE has held meetings with the management at NMH (*faglig ledermøte*) and with the Department of Theory to inform them of CEMPE's activities and achievements and to discuss future plans. Moreover, the heads of the three NMH research centres and CEMPE meet regularly to discuss R&D activities and approaches and to plan joint events. Another important arena for dissemination is the professional development course in education (*kurs i høgskolepedagogikk*). Several participants conducted their final projects related to CEMPE focus areas, e.g. group tuition in violin, student instrument practice, teaching principal instruments across genres, and the role of the teacher in higher music education.

Lastly, one key outcome is the establishment of a series called CEMPE Talks, which are short and focused events presenting and discussing CEMPE topics. The first CEMPE Talk took place 14 December and had the title *Group tuition: possibilities and limitations*. A panel of five teachers and one student presented their experiences: viola professor Morten Carlsen, vocal professor Kristin Kjølberg, vocal professor Mona Julsrud, jazz saxophone professor Atle Nymo, master student Ingeborg Elisabeth Moe, and violin professor Elise Båtnes. The panel and subsequent plenary discussion were led by CEMPE director Jon Helge Sætre. Particularly encouraging was the large number of participating students at this first CEMPE Talk.

2.2.2 National dissemination and networking activities

CEMPE has in 2016 aimed to stimulate a national dialogue with fellow institutions rather than emphasise dissemination of CEMPE projects and achievements in a narrow sense. This has been an important premise in the planning of the collaborative events described below.

A group of CEMPE staff (including one former master student) was invited to the opening staff seminar (August 2016) at the University of Tromsø – The Arctic University of Norway. The theme was teaching how to practise. The half-day session was organised as a panel, comprising both UiT and CEMPE staff. First, CEMPE director Jon Helge Sætre presented CEMPE, including central principles and projects. Second, Harald Jørgensen (NMH) introduced the theme instrumental practice from both an institutional and a research perspective. Charlotte Thingelstad (University of Tromsø) shared experiences from a course addressing instrumental practice at the university. Ida Rønshaugen Bredeveien (former NMH master student) presented

her research on jazz musicians' use of mental training, and Matz Pettersen (NMH) shared experiences from several CEMPE projects on instrumental practice. After these presentations the rest of the panel (Maria Medby Tollefsen, Lars Lien, and Ole Bolås, all University of Tromsø) gave their comments. The session ended with a plenary discussion. The session was closed by dean Kjell Magne Mælen (University of Tromsø), who emphasised that such events play an important role in facilitating national cooperation and sharing of experiences between higher music education institutions.

The symposium *In Sync? Music, teaching and learning in higher music education* took place in Kristiansand on 31 August and 1 September 2016. It was the result of a joint collaboration between the University of Agder (UiA), the PUNKT festival and CEMPE. It was planned to be an arena for dissemination of experiences from CEMPE projects and UiA initiatives, and for scholarly debate on higher music education more generally. The two-day symposium included more than 20 short presentations grouped into six panels, all of which were followed by plenary discussions. On the first day the digital musician and the portfolio musician were described as case studies investigating crucial questions concerning development in higher music education. The second day saw the presentation of a range of projects exemplifying development in current programmes. The symposium ended with a discussion on 'ways ahead for higher music education'. Several international guests attended the symposium, representing various contexts of higher music education: e.g. Jennie Henley from the Royal College of Music, Matthew Sansom from the University of Surrey, Fiona Talkington from the BBC/ Birmingham City University, Rikard Lindell from Mälardalen University, Andrew Dubber from Music Tech Fest, and Solveig Nielsen from the Royal Danish Academy of Music in Copenhagen. In addition, students from both the UiA and NAM participated in plenary discussions on both days. Attending from the NAM were Tanja Orning, Ingfrid Breie Nyhus, Eirik Birkeland, Siw Graabræk Nielsen, Guro Gravem Johansen, Brit Ågot Brøske, Lisbeth Wathne Svinø, Aslaug L. Slette, Marie S. Skånland and Jon Helge Sætre. One important aim of the symposium was to initiate closer collaboration with other higher music education institutions in Norway. The UiA expressed both interest in and gratitude for this initiative and was thankful to CEMPE for signalling an inclusive attitude towards our sister institutions.

CEMPE has engaged in collaboration with the University of Bergen (UiB) in two ways. The first is related to the project *Together for better learning* (led by Arild Raaheim, UiB/BioCEED), which studies the role of professional work placement in biology, medicine, teacher training and music programmes in higher education. In addition, the CEMPE director has initiated collaboration with the leadership and research heads at the Grieg Academy, UiB. The aim is to start identifying research topics and projects of mutual interest, aiming for development in the field of learning and teaching in higher music education.

CEMPE continued the Innovation grant scheme in 2016 and granted a project at the University of Tromsø NOK 50,000. The project is led by Ragnar Rasmussen and aims to develop technological tools for choral conducting education. Thematically, this project is related to the innovation project at the University of Stavanger (UiS), through which Morten Wensberg has developed similar tools for conducting (see article at CEMPE.no).

The project *Musical Entrepreneurship – Between the stock exchange and the cathedral* continued in 2016. This is joint collaboration between the NMH, BI Norwegian Business School in Oslo and the University of Oslo. The project has been extended until 1 July 2017 and is now working on the development of joint student projects between the three institutions and on organising the international conference *Entrepreneurship in Music – Between artistic autonomy and economic reality* in April 2017.

Kristin Kjølberg and students participated at the NOKUT Conference 2016 with their presentation of the Critical Response Process. CEMPE staff have also presented various projects at the Akershus Upper Secondary School Network seminar (G. G. Johansen, instrumental practice), Pedagogdagene (stand), NTNU (S. G. Nielsen, instrumental practice), and the Council for Higher Performance Education, RUM (J. H. Sætre, general information). Lastly, CEMPE has contributed with articles in the SFU Magazine (A. L. Slette and M. S. Skånland).

2.2.3. Global dissemination and networking activities

In order to stimulate international collaboration and dissemination, a number of initiatives have taken place in 2016. CEMPE staff have presented papers at international conferences. Moreover, a number of articles have been published, and others are close to publication (see the full list of presentations and publications in attachment 3).

The most central outcome at an international level is the establishment of a *Platform for Learning and Teaching in Music Performance Education*. This is a joint initiative launched by the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) and the Norwegian Academy of Music through CEMPE. The platform initiative was presented to AEC members at the AEC Annual Conference and General Assembly in Gothenburg, November 2016. The session presenters were AEC Chief Executive Stefan Gies, director of CEMPE Jon Helge Sætre, NMH master student Ingeborg Elisabeth Moe and NMH Student Council leader Siri Storheim.

During the session (which was repeated once) the basic principles of the project were presented. Some of these were described in the conference book of abstracts:

[...] Based on experience and research outcomes gained by CEMPE in recent times, the platform aims at stimulating the development of learning and teaching in higher music performance education. This shall be achieved by exploring existing and trying out new approaches to a nowadays high end music performance education combining both the positive achievements of the old conservatory tradition and meeting the challenges of a constantly changing societal environment. [...]

Within the framework of the project the roles of students and teachers, as well as relevant forms of knowledge and practice will be investigated and further developed. The main criterion of success is whether the platform strengthens the ability of Higher Music Education Institutes to provide learning and teaching that meet tomorrow's demands in the music profession, by active collaboration between students, teachers and researchers in all relevant fields of higher music education. The Learning and Teaching Platform is committed to following a student-centred approach.

The delegates' feedback will be incorporated in the further refinement of the project outlines and objectives. Furthermore, the session's purpose was to draw interest and attract more potential project partners. After the two sessions the AEC chief executive and CEMPE director were approached by a large number of interested delegates representing institutions in Sweden, Finland, Denmark, the UK, Ireland, Belgium, Holland, France, Spain, Germany, Austria, Italy, the USA, Australia and other countries. The NMH and CEMPE are currently working with the AEC in Brussels to decide on the formal agreement and the way forward for the platform.

CEMPE's participation in the CETLFUNK project continued in 2016. Director Sætre and Advisor Slette took part in the CETLFUNK network meeting in Münster, Germany, and presented experiences from CEMPE to the international Centres of Excellence and the research group from CHEPS (Centre of Higher Education Policy Studies), University of Twente.

Two whole and half day meetings have taken place with colleagues from the Konservatorium Maastricht and the Kunstuniversität Graz respectively. CEMPE is also represented, by its director, in a group of researchers invited by the Vice-Principal of the Guildhall School of Music and Drama to study the ICON project.

The innovative Erasmus+ project RENEW has been linked to CEMPE's portfolio. RENEW is running from November 2016 until November 2018. The NMH is one of the five participating institutions in collaboration with the AEC. Post-doc Tanja Orning is representing CEMPE in the project. The project aims to establish entrepreneurship as a catalyst for curricular innovation in European HME in general and at the partner institutions involved in the project in particular. RENEW will thus contribute to improving the employability of future music graduates through the artistic, pedagogical and entrepreneurial development of higher music education studies.

2.2.4. Other dissemination activities

CEMPE decided early in 2016 to establish our own Facebook page. At the end of the year we had 167 followers, nationally and internationally. CEMPE aims to make weekly postings either in Norwegian or English, and we have managed to do that with a few exceptions. The Facebook page has motivated CEMPE to publish more web articles on www.cempe.no than before.

The web page as such, www.cempe.no, will be renewed in 2017. The NMH has launched a project to redesign the research websites at www.nmh.no, and as part of this CEMPE will 'return' to its mother institution's website during spring 2017. cempe.no will remain as CEMPE's web address, but it will be located at nmh.no. Being part of these research sites will give us more visibility as a centre at the NMH and provide better templates for articles, project archives, pictures and so on.

3. R&D-based education and integrating models

CEMPE works with student-active learning methods in connection with R&D-based education (including artistic developmental work-based education) in several ways. First, many CEMPE projects are developed on premises taken from educational theory and research. Second, by initiating a range of developmental projects, participants are given the opportunity of employing R&D-based tools in the exploration and questioning of their practices. Third, some CEMPE projects are based on active collaboration between students and teachers conducting artistic research. It is important to underline, however, that student-active learning methods have been central in higher music education for a long time, probably to a greater extent than in many other higher education contexts. It is therefore difficult to pinpoint the added value of the CEMPE initiatives in a precise way.

3.1 Education based on theoretical premises

A number of CEMPE projects build upon the theoretical premise that student-active and student-centred learning is a means of enhancing the outcomes of the students' learning. This premise is evident in the projects developing new forms of teaching and learning on principal instruments (projects 1 and 2), most of which aim to develop practices that allow students to take ownership of their learning, to make room for peer learning and to stimulate student reflection on artistic development. This same premise is also central to the practise projects (projects 3, 4 and 5), insofar as a central aim is to stimulate the students' reflection, meta-cognition and evaluation of their practice methods. Projects 6 and 7 are supporting the students in taking increased responsibility for their own learning, critical reflection and individual creative approaches in their studies.

As a consequence, CEMPE projects and activities demand a fresh investigation of the roles of higher music performance education teachers. Giving student-centred learning a central place in the programmes requires a range of teacher competencies, some of which may be new to many teachers (although not to general educational theory). In group tuition settings, practise workshops and student-driven artistic projects (to name a few examples), teachers are more than just expert musicians. Many projects are therefore encouraging the teachers to develop increased flexibility in the way they combine different approaches in their educational work, including coaching, mentoring, teamwork, facilitation of student-driven learning activities, as well as providing stronger links to the R&D knowledge base.

The general tendency of emphasising student-active learning and developing more facilitation-based teacher roles and identities has in fact led the CEMPE management to underline that, even today, the expert or master musician-teacher has a central place in higher music education. This is done to avoid false conceptions of conflict between teacher-orientated and student-orientated teaching and learning (see Mascolo, 2009). The master musician-teacher is still a central historical-cultural guide for student musicians and, as such, represents a learning potential and artistic knowledge base that must not be neglected.

3.2 R&D-based exploration of higher music education

CEMPE works with the relationships between education and R&D also by the fact that many teachers are given the opportunity to conduct collaborative, developmental projects exploring

their own practices. These projects give valuable information about learning and teaching in higher music education, and they represent what CEMPE sees as a change in the understanding of what R&D is or can be in this particular educational context. They put educational developmental work on the agenda; they put R&D-based education into practice; they create arenas for a sharing and discussing educational challenges and potential; and they create arenas for collaboration among departments representing complementary competencies. There is reason to believe that the fact that higher music education was granted a Centre of Excellence in Education has contributed to a change in institutional cultures. That is, there seems to be an expanding tendency of increased dialogue on issues related to teaching and learning, and there seems to be more interest in collaboration and teamwork.

3.3 Artistic research-based education

Furthermore, collaboration between the master musician and the students represents education based on artistic developmental work. Some projects, in particular project 7, are based on this R&D-based approach (e.g. the Pavilion project and the Oslo Sinfonietta project). On these courses and projects the teacher and students collaborate in an artistic process aiming to develop a meaningful artistic product, taking into account a number of issues such as venue, audience, communication, aesthetical considerations etc. This is quite a different R&D-based approach but an important one to artistic development in higher education.

3.4 Added value

The added value of these approaches to R&D-based education is, generally speaking, to have enabled a systematic, collaborative exploration of learning and teaching in a field that historically is characterised by individual or personal practices emphasising just a few of the many possible R&D aspects, i.e. the artistic and craftsmanship aspects.

There is reason to believe that the CEMPE projects have affected the students' learning outcomes positively. This assumption is based on student interviews and assessments conducted as part of specific projects (see for instance Hanken, 2016). It is more difficult to document a change more broadly, however. CEMPE will address this issue by monitoring NMH student assessments and by contributing to the development of institutional survey instruments.

4. Plans for 2017

4.1 Project activities

CEMPE will continue to work on the projects related to the main areas and projects defined in the application. In addition, CEMPE plans to initiate a project that will explore the relationships between music theory education and performance issues. So far, CEMPE has not included music theory or other musicology courses in the exploration of development in higher music performance education, but we find that this is an important area to look into. The aim of the project is to explore new ways of collaboration between the domain of music theory and the domain of performance and to investigate whether new ways of teaching music theory can better contribute to educating musicians for the future.

Johannes Lunde Hatfield is from January 2017 employed as a researcher at CEMPE. He will lead a project on instrumental practise funded by the Norwegian Agency for Digital Learning in Higher Education (Norgesuniversitetet). The project is a collaboration between the NMH and the Norwegian School of Sports Sciences (Norges Idrettshøgskole).

In order to strengthen the planning and coordination of the AEC platform for learning and teaching, the NMH/CEMPE will appoint an additional full-time advisor for this purpose.

4.2 Dissemination activities

CEMPE will continue to encourage cooperation at a national level. One of the strategies will be to expand the innovation grant scheme. We will encourage internal dissemination and debate by organising more CEMPE Talks.

CEMPE will in April 2017 organise and host the international conference *Entrepreneurship in Music: Between artistic autonomy and economic reality* in collaboration with the Department of Musicology (University of Oslo) and BI Norwegian Business School. The conference includes a five-day boot camp for international and Norwegian students. For more information, see http://nmh.no/om_musikkhogskolen/senter-for-fremragende-utdanning-i-musikkutoving/entrepreneurship-in-music-between-artistic-autonomy-and-economic-reality

The symposium *Ownership of learning in specialized higher music performance education* will be a part of the Research in Music Education Conference (RIME), Bath Spa University, UK, in April 2017. Participants are Helena Gaunt (UK), John Harris (Red Note Ensemble) and CEMPE staff. Both Gaunt and Harris are members of CEMPE's international advisory board.

In November the four NMH research centres (including CEMPE) are organising an international, three-day conference entitled *The protean musician: The musician in future society*. The main themes of the conference are *Identity, Courage, Power Relations and Actions*. For more information, see <http://nmh.no/en/research/arne-nordheim-centre/publications-events-and-calls/call-for-proposals-joint-research-centres-conference>

Attachments

- 1) Accounts 2016 (see PDF)
- 2) CEMPE staff 2016
- 3) Publications and dissemination activities 2016
- 4) AEC platform for learning and teaching: basic principles and values

Attachment 2

CEMPE Staff 2016

Management

Associate Professor Jon Helge Sætre: Centre Director (from March)

Vice-Principal Bjørg Julsrud Bjøntegaard: Constituted Centre Director (January-February)

Professor Siw Graabræk Nielsen

Associate professor Eirik Birkeland

Associate Professor Guro Gravem Johansen

Associate Professor Brit Ågot Brøske

Advisor Aslaug Louise Slette (from February)

Advisor Marie Strand Skånland

Steering Committee

Vice Principal for Education Bjørg Julsrud Bjøntegaard (Committee Leader)

Head of Department Morten Halle

Head of Department Matz Pettersen

Director of Academic Affairs and Research Kjetil Solvik

Student Council Leader Olav Løland 2015/16, Siri Storheim 2016/17

Student Thomas Stenborg

Observers:

NOKUT representative Helen Bråten/Ingvild Andersen Helseth

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. President, New England Conservatory, Boston, USA

Olav Løland. Student and leader of the Student Council at the Norwegian Academy of Music

Project Participants

Project 1

Project manager: Associate Professor Jon Helge Sætre

Associate Professor Atle Nymo

Professor Live Maria Roggen

Associate Professor Thomas Strønen

Associate Professor Helge Lien

Associate Professor Bjørn Nyman

Associate Professor Thorbjørn Ottersen

Professor Julius Pranevicius

University Lecturer Stephen Parker

Project 2

Project manager: Associate Professor Jon Helge Sætre

Professor Morten Carlsen

PhD Student Henrik Holm

Associate Professor Kjell Tore Innervik

Professor Are Sandbakken

Professor Eirik Birkeland

Project 3

Project manager: Professor emeritus Harald Jørgensen (January-June)

Associate Professor Harald Aadland

University Lecturer Bjørn Løken

Associate Professor Vibeke Breian

Post Doctor Håkon Mørch Stene

Project 4

Project manager: Associate Professor Guro Gravem Johansen

University Lecturer Bjarne Magnus Jensen

Associate Professor Eyolf Dale

Associate Professor Morten Halle

University Lecturer Unni Løvlid

Professor Hans-Kristian Kjos Sørensen

Associate Professor Håkon Storm-Mathisen

University Lecturer Victoria Jakhelln

Professor Isabelle Perrin

Project 5

Project manager: Professor Siw Graabræk Nielsen

Associate Professor Vibeke Breian

Post Doctor Tanja Orning

Post Doctor Håkon Mørch Stene

PhD Student Bjørnar Habbestad

Professor Hans-Kristian Kjos Sørensen

Project 6 and 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 Grydland

University Lecturer Lisbeth Wathne Svinø

Professor Geir Lysne

Post Doctor Tanja Orning

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

Innovation Grants

Professor Ragnar Rasmussen, UiT, The Arctic University of Norway

Julius Pranevicius, Norwegian Academy of Music

Attachment 3

Publications, dissemination and networking activities

Peer-reviewed articles

- Carlsen, M. (2016). De- and relearning the violin – a short reflection. *Arts and Humanities in Higher Education, special digital issue*, from <http://www.artsandhumanities.org/journal/de-and-relearning-the-violin-a-short-reflection/>
- Danielsen, B. Å. B. & Innervik, K. T. (2016). Experiences from a collaborative project between the Norwegian Academy of Music and a local municipality in Norway. *Arts and Humanities in Higher Education, special digital issue*, from <http://www.artsandhumanities.org/journal/experiences-from-a-collaborative-project-between-the-norwegian-academy-of-music-and-a-local-municipality-in-norway/>
- Hanken, I. M. (2016) Peer Learning in Specialist Higher Music Education. *Arts and Humanities in Higher Education*, 15(3-4), 364-375.
- Hanken, I. M. (Ed.) (2016). *Learning together*. (Anthology), Norwegian Academy of Music: NMH Publications 2015:10 (English).
- Johansen, G. G. (2016). To practise improvisation. A qualitative study of practice activity among jazz students, with a particular focus on the development of improvisation competence. *Arts and Humanities in Higher Education, special digital issue*, from <http://www.artsandhumanities.org/journal/to-practise-improvisation-a-qualitative-study-of-practice-activity-among-jazz-students-with-a-particular-focus-on-the-development-of-improvisation-competence/>
- Johansen, G. G. (2016, in press). Explorational practice. *Psychology of music*.
- Pranevicius, J. (2016). Rich feedback and assessment environment in a horn studio: practising scales. *Arts and Humanities in Higher Education, special digital issue*, from <http://www.artsandhumanities.org/journal/rich-feedback-and-assessment-environment-in-a-horn-studio-practising-scales/>

Articles in review

- Brøske, B. Å. & Sætre, J. H. (forthcoming). Becoming a musician in practice: A case study of professional work placement as part of specialist higher music education programmes. *Music + Practice*

Master thesis

- Bredeveien, I. R. (2016). *Mental trening innenfor øving på jazzsaksofon* [Mental training in jazz saxophone practising]. Master thesis, Norwegian Academy of Music (NMH). Supported by the NOKUT master student grant.

Web and magazine articles

- Førland, O. K. & Slette, A. L. (2016). Building teacher communities. *SFU Magazine*, Autumn/Winter 2016, 5-8.
- Jensen, B. M. (2016). Dialog og balanse [Dialogue and balance]. *Pling. Kunst og vitenskap ved Norges musikkhøgskole*, Pling nr. 01-2016, 19.

- Kildahl, M. & Skånland, M. S. (2016). Et risikoprojekt [A risk project]. *Pling. Kunst og vitenskap ved Norges musikkhøgskole*, Pling nr. 01-2016, 46-48.
- Lysne, G (2016): Fri-klassisk? In *Ballade*, 11.10.2016 <http://www.ballade.no/sak/fri-klassisk/>
- Skånland, M. S. (2016). Invited the audience to moonlight concerts in the woods. *SFU Magazine*, Spring/Summer 2016, 9-10.
- Skånland, M. S. (2016). In sync with the students? *SFU Magazine*, Autumn/Winter 2016, 13.
- Skånland, M. S. (2016). På vei mot en ny musikerrolle [Forging new roles for musicians]. *Pling. Kunst og vitenskap ved Norges musikkhøgskole*, Pling nr. 01-2016, 49-51.
- Skånland, M. S. (2016). Hvordan bruker musikere mental trening? [How do jazz saxophonists use mental training?]. *Pling. Kunst og vitenskap ved Norges musikkhøgskole*, Pling nr. 01-2016, 56-57.
- Slette, A. L. (2016) Five voices form CEMPE. What are the characteristics of R&D? *SFU Magazine*, Spring/Summer 2016, 14.
- Slette, A. L. & Skånland M.S (2016). A number of articles on www.cempe.no.

Presentations

- Brøske, B. Å. (2016) *Higher music students' significant experiences from a collaborative project in Hammerfest, Norway*. Paper presentation, the 32nd World Conference of International Society for Music Education, Glasgow, UK 24-29 July
- Brøske, B. Å (2016). *Two practice arenas challenging the role as musicians*. Paper presentation, In sync? Music, teaching and learning in higher music education, UiA/CEMPE, Kristiansand, Norway.
- Brøske, B. Å. & Sætre, J. H. (2016). *Professional work placement in higher music education: A case study*. Paper presentation, Research group meeting, UiB, BioCEED and CEMPE, Bergen, Norway.
- Gies, S., Moe, I. E., Storheim, S. & Sætre, J. H. (2016). *Towards platform for learning and teaching*. Paper presentation, 43rd AEC Annual Congress and General Assembly, Göteborg, Sweden.
- Johansen, G. G. (2016). *Øving på tvers av sjangrar, eit CEMPE-prosjekt* [Practising across genres: A CEMPE project]. Pedagogdagene [National seminar for teachers in schools of music and performing arts], NMH, Norway, August 2016
- Johansen, G. G. (2016). *Øving på tvers av sjangrar, eit CEMPE-prosjekt* [Practising across genres: A CEMPE project]. Guest lecture, Ski Upper Secondary School, Norway, 25.11. 2016
- Johansen, G. G. (2016). *Øving på tvers av sjangrar, eit CEMPE-prosjekt* [Practising across genres: A CEMPE project]. Paper presentation, In sync? Music, teaching and learning in higher music education. University of Agder, Norway, 31.8.-1.9.2016
- Jørgensen, H. (2016). *Teaching of practising*. Paper presentation, Conference on one-to-one teaching, Queensland University, Brisbane, Australia, May 2016.
- Jørgensen, H., Pettersen, M., Bredeveien, I. R., Sætre J. H. (2016). Teaching of practising. Panel, staff seminar, UiT The Arctic University of Norway, Tromsø, Norway. August 2016.
- Kjølbjerg, K. (2016). *Critical Response Process Workshop*, Pedagogdagene [National seminar for teachers in schools of music and performing arts], NMH, Norway, August 2016

- Kjølberg, K. and students (2016). *Undervisning live* [Live Teaching], presentation of Critical Response Process, NOKUT Conference, Oslo, Norway, November 2016
- Kjølberg, K. (2016). *Presentation and workshop, Critical Response Process*, for Facilitators at Senter for simulering og pasientsikkerhet, NTNU, Gjøvik, Norway, December 2016.
- Løken, B. (2016). My concept of playing cymbals, masterclass/presentation of Teaching of Practising project, Tallin, Estonia.
- Nielsen, S. G. (2016). *Øvestrategier i effektiv øving* [Strategies of effective practising]. Guest lecture, Forum for wind instruments, NMH, Norway, January 2016.
- Nielsen, S. G. (2016). *Øving og øvestrategier* [Practising and practising strategies]. Guest lecture, Seminar on performance psychology. NTNU, Institute of music, Trondheim, Norway, 18.10 & 25.10, 2016.
- Orning, T. (2016). *The polyphonic performer*. Paper presentasjon, PhD course Body-Based Practices, University of Copenhagen, Denmark, 26.01.16.
- Orning, T. (2016). *Fra freelancemusiker til musikalsk entreprenør – mot en ny musikerrolle?* [From freelance musician to musical entrepreneur – towards a new role for musicians?]. Presentation, Specialist seminar, NMH, Norway, 11.02.16.
- Orning, T. (2016). *Frihet, strenghet, kjærlighet* [Freedom, strictness, love]. Lecture recital, Ny musikk, Oslo, Norway, 12.02.16.
- Orning, T. (2016). Towards a new professional role. A study of the competence requirements of the portfolio musician in a globalized labour market. Paper presentation, In sync? Teaching and learning in higher music education, University of Agder, Norway, 31.08.16.
- Orning, T. (2016). *Identity, interpretation, interactivity - developing personal artistic trajectories*. Paper presentation, Unfolding the Process II – Artistic Research in Evolution, NMH, Norway, 16.11.16.
- Slette, A. L. & Sætre, J. H. (2016). *Presentation of CEMPE (Centre of Excellence in Music Performance Education)*. Poster presentation, CetlFUNK Network Meeting, Münster, Germany, June 2016.
- Sætre, J. H. (2016). *CEMPE: Visjon, prosjekter og prinsipper* [CEMPE: Vision, projects and principles]. Presentation, staff seminar, The Arctic University of Norway, Tromsø, Norway, August 2016.
- Sætre, J. H. (2016). *Å dokumentere utdanningskvalitet i søknad* [To document educational quality in applications]. Presentation, NOKUT workshop on quality in education, Oslo, Norway, November 2016.
- Sætre, J. H. (2016). *Conservatoire music education: An outline of perspectives for historical research*. Paper presentation, The 20th Conference of Nordic Network for Research in Music Education (NNMPF): Technology and creativity in music education, Hamar, Norway.
- Sætre, J. H. (2016). *Group tuition in higher music education*. Paper presentation, In Sync? Music, teaching and learning in higher music education, University of Agder, Kristiansand, Norway.
- Sætre, J. H., Carlsen, M., Julsrud, M., Nymo, A., Båtnes, E., Kjølberg, K. & Moe, I. E. (2016). CEMPE Talks no. 1, Group tuition: Possibilities and limitations. Panel presentation, NMH, Norway, December 2016.

Sætre, J. H., Pranevicius, J. & Pettersen, M. (2016). CEMPE: Current research interests and selected projects. Presentation, Research Head meeting and staff meeting, UiB Grieg Academy, Bergen, Norway, December 2016.

Other networking activities

Birkeland, E., Dammen, P., Hatfield, J. L., Johansen, G. G., Kjølberg, K., Plagge, W., Rebne, R., Sandbakken, A., Slette, A. L., Sætre, J. H. (2016). Participation at Prestasjonskonferansen 2016 [The high performance conference 2016], The Norwegian Olympic Committee (Olympiatoppen) & The Norwegian National Opera and Ballet, Oslo, October 2016.

Nielsen, S. Johansen, G. Gravem, Løvlid, U., Sørensen, H. K. K., Dale, E. & Sætre, J. H. (2016): Visit from Ingesund School of Music, University of Karlstad, NMH, Norway, August 2016.

Skånland, M.S. & Slette, A.L. (2016). Launching CEMPE on Facebook

Skånland, M.S. & Slette, A.L. (2016). CEMPE Stand, Pedagogdagene 2016 [National seminar for teachers in schools of music and performing arts], NMH.

Sætre, J.H. (2016). Visit from Graz, Austria, NMH, Norway, September 2016.

Sætre, J. H. (2016). International research group meeting (ICON), Guildhall, London, UK, October 2016.

Sætre, J. H., Birkeland, E. & Sønning, A. (2016). Visit by the European Creative Future (ECF). NMH, Norway.

Sætre, J.H. & Skånland, M.S. (2016). Co-production of a film on student involvement and participation in learning. Produced for the 2016 Staff seminar, Oslo, Norway, August.

Sætre, J. H., Slette, A. L., Bjøntegaard B., Ringlund, H., Halle, M. & Claesson, M. (2016) Visit from Maastricht, NMH, Norway.

Attachment 4

AEC Platform for learning and teaching: basic principles and values

Stefan Gies, Kjetil Solvik and Jon Helge Sætre

September 9, 2016

Outline of the vision, aims and central principles of the platform

Platform for Learning and Teaching in Music Performance Education

The *Platform for learning and teaching in music performance education* is a broad and inclusive network of projects and activities at AEC member institutions, aiming at investigating, developing and strengthening learning and teaching processes in music performance education across all musical genres.

The central agents of the platform are the active student learners and their teachers in music performance education, representing the core activity and tradition of conservatoire training. Developing and innovating this core requires strategic partnerships between the different disciplines of higher music education. It also requires long-term partnerships between higher music education and professional practice. Such partnerships constitute arenas for collaboration and sharing of knowledge, enhancing the education of musicians on a high artistic level and preparing them for a rapidly changing music profession.

The *Platform for learning and teaching in music performance education* is set up for a duration of 8 years. It will be jointly run by the AEC and the Norwegian Academy of Music through its Centre of Excellence in Music Performance Education (CEMPE). The platform builds on previous and ongoing AEC platforms and projects, as well as regional projects on learning and teaching from all member institutions. The effective duration and content-related design of the project depends on the approval of funding applications.

Aims and main themes

The main aim of the platform is to stimulate the development of learning and teaching in higher music performance education. This means to investigate, challenge and develop the roles of students and teachers, as well as relevant forms of knowledge and practice. The main criterion of success is whether the platform strengthens the ability of Higher Music Education Institutions to provide learning and teaching that meet tomorrow's demands in the music profession, by active collaboration between students, teachers and researchers in all relevant fields of higher music education. The platform's main focus is higher music education, but it will also be relevant for pre-college training.

The role of the student in modern music performance education

Learning music today demands students that take active responsibility for and ownership of their artistic development, and that engage collaboratively with teachers, fellow students and the field of professional practice. The platform acknowledges student-centred learning as a

pro-active approach to music performance education, suitable for preparing students to work in a multi-faceted, globalized music society.

The roles of the instrumental and vocal teacher in modern music performance education

Music performance education is based on the interaction between the master performer and the active student learner. The strengths of this century-long tradition is acknowledged by the platform. At the same time, teachers are faced with an increasing array of tasks in their teaching practice, including elements of supervision, coaching, mentoring, assessment, team work, artistic research and scholarly work. It is of vital interest that instrumental and vocal teachers contribute significantly to the development of learning and teaching at the highest level of musicianship, by investigating, challenging and developing their roles as artists, tutors and scholars.

Linking the scholarly fields of music performance education

Learning and teaching in higher music education builds on several forms of knowledge, such as artistic practice, artistic research, music theory and musicology, music education research and knowledge production within various forms of professional practices. The platform acknowledges that the task of educating highly qualified musicians requires strong relationships and partnerships between these fields. Music performance and artistic practice emphasize the perspectives of artistry and craftsmanship in instrumental training. Artistic research, music theory and musicology provide valuable tools for reflecting and understanding the historic, social, and philosophical perspectives of musical practice. Music education research provides knowledge and tools for reflecting, understanding and developing music performance education as a field of learning and teaching. Professional practice provides real-life, immersive and innovative experiences that contribute significantly to the relevance of music studies. Together, these fields of knowledge and practice have the potential of developing music performance education further than any one field alone.

New ways of acquiring skills and knowledge

One of the characteristics of acquiring skills and knowledge today, is the rapidly growing number of available information, methods and technical support. One of the Learning and Teaching platform's tasks and objectives is to explore new methods and tools in music performance education. This includes: digital learning (new forms of media preparation of teaching materials and new ways of communication); audience development (new performance formats and access to new audiences); research-informed performance (new forms of knowledge acquisition in music performance practices); quality assurance (what impact does the ongoing change of music performance formats have on our understanding of "Quality").

Organization

The platform for learning and teaching in music performance education is led by a working group, representing the diversity of AEC member institutions, including students. The platform will thus be embedded in the AEC as an independent working group (Learning and Teaching WG) in accordance with AEC's rules and terms of reference on AEC Working groups. The working group is jointly appointed by AEC and CEMPE. The platform will be coordinated and administrated by Norwegian Academy of Music and its Centre of Excellence in Music

Performance Education (CEMPE). AEC and CEMPE will establish a steering committee that takes care of the overall management of the platform.

The platform will act as a network of institutions, projects and activities. The network model will make it possible to include a large number of different and decentralized projects and activities which is operated and managed by the participating institutions, under an overall common objective of improving the quality of learning and teaching in higher music education. Developing and sharing knowledge across projects and participating institutions will be central.

The platform will be coordinated and administrated by the Norwegian Academy of Music and its Centre of Excellence in Music Performance Education. CEMPE is established to explore and develop knowledge and experience which can support 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 community. CEMPE endeavours to interact with a broad range of higher music education institutions and organizations, nationally and internationally.

Economy

AEC and CEMPE are proactively looking for getting the platform funded. If there are no or not sufficient grants available, the platform's activities are based on the principle of each institution covering the costs of their own participation. CEMPE covers the cost of basic coordination and management of the platform.

Within the platform, several sub-projects may be initiated and managed by other institutions and funded through various forms. This means that initiatives, project activities and funding will be based on a decentralized model, but within an overall framework and a common fundamental concept.

The working group and the leadership of the platform will initiate applications for external funding for projects within the framework of the platform, through Erasmus+ Strategic Partnerships and other sources.

Activities

The platform for learning and teaching in music performance education aims to initiate and coordinate a number of activities:

Networks

A main activity is to facilitate for institutional networking in the global field of music performance education. This includes initiating strategic networks on learning and teaching, collecting experiences from existing projects and facilitating the sharing of insights through online media.

Projects

The platform will collaborate closely with existing AEC platforms and projects, and with relevant projects on learning and teaching carried out by member institutions. Projects carried out by member institutions or groups of member institutions are welcome to join the platform during the entire life span of the platform. The steering group and working group will decide the criteria for linking individual projects to the platform.

Workshops and conferences

Workshops and conferences are natural arenas for sharing knowledge and experiences of learning and teaching in music performance education. They allow a broad range of thematic specialisations and provide a variety of relevant presentation formats, including demonstrations, musical performances, panels, working groups and paper presentations.

Outputs

Activities will be disseminated in several forms:

- a) Main platform website
- b) Providing and presenting examples of good practice
- c) Workshops
- d) Video documentation
- e) Software/applications
- f) Conference proceedings
- g) Articles
- h) Handbooks
- i) Doctoral projects, dissertations and other forms of research outcome documentation