



**Norges
musikkhøgskole**
Norwegian Academy
of Music

**Centre of Excellence
in Music Performance
Education**
CEMPE

Annual SFU report 2014

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According to guidelines from NOKUT, CEMPE submits this annual SFU report for 2014, including assessments and analyses of the centre's progress and development in light of the original plans and application.

1. Summary

CEMPE has carried out its activities according to the activity plan for 2014 with very few exceptions. Since the Centre status was awarded in the middle of an academic year, most of the development projects could only start at the beginning of the next academic year. It is therefore too early to draw conclusions as to the results; the full impact will only be apparent after some years when students have progressed through the programmes. Nevertheless, we already see some indications of good results in relation to the measures of success outlined in our application:

- There is a great interest from teachers and students to take part in the projects
- The testing of teaching and workshop models works very well, and we get positive feedback from the students
- We are well under way to establish networks, practice agreements and partnerships
- Students who have taken part in practice projects report improved practice strategies
- We have started disseminating our results
- The web site is starting to take shape, but there is still work to do concerning activity by local teachers and external users.

2. Results in light of application and plans

In this section, we report on the outcomes of our project activity plans for 2014 (according to the schedule in attachment 1), as well as our work on dissemination. Concerning the outcomes, one should take into consideration that the first part of CEMPE's first year was dedicated to refining our plans, and most of the activities started later in the year.

PROJECT ACTIVITIES:

General activities

The *launch* of CEMPE took place May 14 at the Norwegian Academy of Music (NAM), with about 80 participants from all over Norway – many of them from NAM, but there were also participants from our sister institutions within higher music education in Norway, municipal arts and music schools, high schools, and working life. CEMPE deliberately chose to ask our sister institutions within higher music education to present some of their work on the CEMPE topics at the launch. The idea was to offer them ownership to our centre, as well as displaying the variety of developmental work that is being carried out in Norway. As such, this was an important arena for dissemination and networking, and we received positive feedback from the participants on this. A continuous challenge, though, is to further develop this kind of networking, and ensure that different target groups may experience ownership to CEMPE.

The task of *developing a web page* was divided in two phases. First, we created a CEMPE subpage in our mother institution's web page, nmh.no. However, we realised that this solution was not ideal, so we decided to create our own web page, cempe.no, while still maintaining some basic information about CEMPE at nmh.no. The new web page has more interactive options, such as blogging. We are satisfied with these dissemination possibilities that CEMPE's new web page represents, in order for us to reach our target groups at NAM, nationally and abroad. Our aim is that cempe.no should be bilingual. However, we consider cempe.no to be work in progress, and are looking forward to developing it further.

The *recruitment of teachers and students to projects* goes by the plan. There has been a great interest in taking part in the announced projects, and hence we have had successful recruitment. All projects scheduled to begin in 2014 have started.

Preparing the participants through seminars on action research and action learning has been included in the team meetings for each project. The teachers involved report that taking part in reflective discussions about their teaching practice is very useful.

Project 1: Teaching Principal Instrument in Groups

- Project 1 addresses how students' performance development and ability to function in different learning contexts is influenced by a combination of one-to-one teaching and different types of group organisation.

The *testing of different models of instrument-/vocal teaching* is up and running. Six instrumental teachers are participating in the academic year 2014/2015:

- Professor Svein Bjørkøy (vocal)
- Professor Jens Harald Bratlie (piano)
- Professor Morten Carlsen (viola)
- Associate professor Mona Julsrud (vocal)
- Associate professor Kristin Kjølberg (vocal)
- Professor Julius Pranevicius (horn)

With different approaches, they are exploring teaching models in collaboration with a selection of their students. Professor Ingrid M. Hanken is the project manager. Follow-up research is in progress.

Project workshops for participants in P1 (project 1) has started earlier than planned, which means the six teachers participating have had one joint workshop in 2014.

Project 2: Teaching and learning in masterclasses

- Project 2 will observe and involve students and teachers in reflection on different approaches to masterclass teaching, and their influence on the students' development as performers.

Project 2 will be launched in 2015 according to plan, and recruitment of teachers started in December 2014.

Project 3: Teaching practising

- Project 3 will engage teachers in developmental work and workshops that address aspects of an instrumental practice teaching curriculum, and observe and reflect on the relationship between practice issues in the regular instrumental lessons and practicing in individual practice sessions.

Project workshops for participants in P3 started earlier than scheduled in the activity plan, these were up and running already in August, and have taken place regularly the whole autumn of 2014. Six instrumental teachers are participating in the academic year 2014/2015:

- Associate professor Jorunn Marie Bratlie (piano)
- Professor Morten Carlsen (viola)
- Professor Peter Herresthal (violin)
- Associate professor Matz Pettersen (oboe)
- Professor Isabelle Perrin (harp)
- Professor Julius Pranevicius (horn)

These participants all have their own subprojects, in which they are exploring some of the thoughts discussed in their joint workshops, with their students. Professor emeritus Harald Jørgensen is the project manager. Follow-up research is in progress.

Project 4: Cross-genre practising

- Project 4 aims at engaging teachers and students in cross-genre workshops to explore transfer of instrumental practicing strategies between genres.

The project on Cross-genre Practising (P4) started ahead of schedule, and the participating teachers had their first workshop already in December 2014. Five teachers will take part in the project in the spring 2015:

- Assistant professor Eyolf Dale
- Professor Hans Kristian Kjos Sørensen
- Assistant professor Joachim Kwetzinsky
- Associate professor Per Sigmund Thorp
- Professor Steinar Ofsdal

A new group of teachers will be recruited for the second half of 2015.

Project 5: Interdisciplinary practising

- Project 5 seeks to develop a workshop concept on practicing for students, where CEMPE and the Norwegian Academy of Music will cooperate with external institutions in performance arts, psychology and sports to build an innovative arena for enhancement of artistic performance in Norway.

According to the project plan, a *national seminar on instrument practicing with participants from Performing Arts, Sports and Psychology*, should have been held in the third quarter of 2014. CEMPE chose to postpone this activity to the first quarter of 2015, due to logistic reasons. The seminar took place January 5, 2015, and will therefore be reported in the next annual report.

Project 6: Professional music practicum

- Project 6 aims to strengthen and expand the Norwegian Academy of Music's network of work practice opportunities in professional job contexts through cooperation with orchestras, opera houses, concert arrangers, festivals and other higher education institutions, and to give students realistic on-the-site job experiences in relevant work fields.

The task of *establishing a network of professional job/placement opportunities at national institutions* is multifaceted and challenging, and requires mapping before actions. Currently, the team consists of project manager associate professor Eirik Birkeland, co-project manager associate professor Brit Ågot Brøske Danielsen, associate professor Kjell Tore Innervik, associate professor Morten Halle and assistant professor Lisbeth Wathne Svinø. Eirik Birkeland replaced Kjell Tore Innervik as project manager from August 1, 2014. The team has started mapping the collaboration agreements and networks NAM is already part of, and is starting a process of revising and refining these agreements and networks, in order to establish joint meeting points: "think tanks". We need an updated knowledge base in order to develop professional job/placement opportunities further. In that respect, it is important to have good dialogues with the professional job market. Such dialogues are also initiated in the master program in music performance, where external representatives from working life are invited to classes.

Project 7: Independent music careers

- This projects seeks to develop course modules that address the knowledge base of a freelance career where 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.

The project activity of *establishing a network of concert organizers/venues and performance opportunities nationally* is taken care of by the same team as mentioned above, and the working methods are similar.

It should be noted that projects 6 and 7 also now include a collaborative project called "Musikalsk entreprenørskap – mellom børs og katedral" ("Musical entrepreneurship – between the financial and the spiritual"), funded by Norway Opening Universities with NOK 600.000. CEMPE initiated the application, and the project will be carried out in collaboration with the Norwegian Business School BI and the Department of Musicology at the University of Oslo. The aim of the project is to obtain a better integration of entrepreneurial thinking and skills into the principal instrument studies, by developing such competencies among the music performance teachers.

Furthermore, CEMPE was invited to take part in an interdisciplinary research project on practicum at the University of Bergen. The research group applied for a grant from Program for evaluering og kvalitetsutvikling, UiB, for the project "Sammen for bedre læring. Hva lærer studentene i praksis?" ("Together for better learning. What do students learn from practicum?"), where the role of practicum in different types of study programmes will be investigated. NOK 280.000 was granted for the first part of the project, which will be carried out during 2015.

The *laboratory testing of methods for developing artistic projects/innovative practices* is up and running. The teachers involved have been focusing at the Master of Music Performance programme in 2014, among other things trying to include the students in

collaborative learning settings. The subject “master forum” is central to this laboratory testing. Follow-up research is in progress.

The *laboratory testing of methods for reaching new audiences* is also up and running, for example through the subject “Music in Perspective” in Master of Music Performance. Here, the students are challenged and encouraged to enter new practice arenas, for example in a collaboration project with Hammerfest municipality, as well as a collaboration project with Borkenes refugee camp in Harstad. Follow-up research is in progress.

The work on *implementing course modules on reflective practice and “hard skills” as a regular activity* is mainly being carried out in the “master forum”, within the programme of Master of Music Performance, and the focus so far has been on reflective practice. The students are challenged to think critically about plans for their Master’s Project, and to reflect critically about their future work as performing musicians in a multifaceted and globalised job market.

Other general activities

As regards *starting Ph.D. research fellows*, two positions were announced with starting date September 2014. However, the only applicant who met the requirements chose to take a position elsewhere, and hence no fellows started in the autumn 2014. New Ph.D. research fellowships are announced, with starting date in September 2015. In order to accelerate the research output of CEMPE, it has been decided to convert one of the Ph.D. fellow positions to a post-doctoral position. This position was announced in December, with January 20, 2015 as the closing date. Hopefully, the post doctor will be able to start working at CEMPE this spring.

As regards the *initiative to establish an AEC platform*, a letter to AEC (The European Conservatoire Association) was sent January 13, with a proposal for a new AEC platform on teaching and learning in higher music education.

DISSEMINATION ACTIVITIES:

The *web site* is launched according to plan.

In addition, CEMPE’s staff and participants in CEMPE projects have given the following presentations:

- Danielsen, B. Å. Brøske (2014) “Higher music education students’ significant experiences from a collaborative project in Hammerfest, Norway.” Paper presented at *CERM opening conference*, Oslo, 26.11-28.11, 2014
- “Debatt: Øving” [«*Debate: Practising*»] (2014) Åpen debatt med innledninger fra H. Jørgensen, G. Gravem Johansen, J. Hatfield og J. M. Bratlie [Open debate with contributions from H. Jørgensen, G. Gravem Johansen, J. Hatfield & J. M. Bratlie] . Norges musikkhøgskole 25.11 2014.
- Hanken, I. M. (2014) «Senter for fremragende utdanning. Hva, hvorfor, for hvem?» Forelesning for lærere ved Foss videregående skole [«*Centre of Excellence. What, why, for whom?*» Lecture for teachers at Foss high school], Oslo, 15.8 2014.
- Hanken, I. M. (2014) “Learning opportunities for the audience in a master class.” Paper presented at *CERM opening conference*, Oslo, 26.11-28.11, 2014
- Hanken, I. M. (2014) “CEMPEs pedagogiske visjon: Hvordan nedfeller den seg i/gjennom praksis?” Presentasjon ved møte i det tverrfaglige forskernettverket

om praksis *Sammen for bedre læring [CEMPE's pedagogical vision: How is it incorporated in/through practice?]*, Bergen 10.11 2014.

- Hanken, I. M. & Nielsen, S. Graabræk (2014) "CEMPE – Hva skjer?" Presentasjon på fellesdagen for alle ansatte ved NMH [*«CEMPE – what is taking place? Presentation at seminar for the whole staff at NAM»*], 22.8 2014.
- Innervik, K. T. (2014) "Hvordan stimulere til innovative ideer og prosjekter? Erfaringer fra et CEMPE-prosjekt blant utøvende masterstudenter." Presentasjon på fellesdag for alle ansatte ved NMH [*«How to stimulate innovative ideas and projects? Experiences from a CEMPE project among performing master students» Presentation at seminar for the whole staff at NAM*], 22.8 2014.
- Julsrud, M. (2014) "Improvisasjon i undervisningen av studenter i klassisk sang." *Researchers' Night*, Norges musikkhøgskole [*«Improvisation in the teaching of classical vocal students". Researchers night, NAM*], 26.9 2014.
- Svinø, L. Wathne (2014) "Karrierebygging ved praktisk ABC i entreprenørskap." *Konferanse om entreprenørskap i kunst og design*, EKD-nettverket. Kunsthøgskolen i Oslo [*Career management by practical ABC within entrepreneurship» Conference on entrepreneurship in art and design, the EKD network*], 6. november 2014.

CEMPE's dissemination this first year has mainly focused on making the Centre and its project known to relevant target groups at NAM and nationally. Gradually, we have also started to disseminate results from our projects.

One important dissemination activity has been to prepare and propose presentations for the international conference "The Reflective Conservatoire" which will take place at Guildhall School of Music And Drama, London, in February 2015. This is the most important and prestigious meeting point for researchers and practitioners in higher music education. A symposium on project 1 and one on project 3 were accepted as well as a research paper on project 6 and 7.

We have prioritized oral forms of dissemination, in order to communicate well with the main target groups of CEMPE –performing artists/teachers and music students.

EVALUTATION ACTIVITIES:

The first *meeting in CEMPE's Advisory Committee* took place December 2 and 3, at the Norwegian Academy of Music.

ECONOMY:

The accounts for 2014 (see attachment 2) shows that CEMPE's consumption is about 2 million NOK less than the consumption suggested in the original budget that was included in our application. The original budget planned for a full running of the centre from its starting date in January 2014. However, since NAM was awarded the centre status only in November 2013, some months were required in order to fill all positions, recruit project participants and so on. Hence, the consumption of money started for real in the last 6 months of 2014.

A special note should be made about the delay of recruitment of PhD fellows (accounted for above). This makes up a large amount of the unspent money in the

original budget. However, CEMPE is planning to recruit PhD fellows as scheduled, and also use money on what may be a possible overlap between completed PhD projects and new ones during our centre grant period.

3. R&D-based education and integrating models

Having a strong R&D base for the education of performing musicians, and further develop such a base, was a clear focus in the application for CEMPE. Being a music performer will involve carrying out artistic research. The acquisition of R&D skills is therefore an essential prerequisite for the future professional practice of music performance students. They often begin to carry out small-scale artistic research projects already in the bachelor programme under the supervision of their principal teacher, who is or has been a performing artist. There is already a strong tradition for music performance education to be R&D-based, and a distinct connection to the knowledge base. In addition, students are in close contact with their teachers, since teaching takes place one-to-one and in small groups. The CEMPE projects build on this tradition and we explore how we can develop this way of working further. This is particularly evident in project 7, which aims to prepare students for a freelance career. In this project, we are systematically trying out different teaching approaches and practicum for master students to enable them to develop their own artistic projects and innovative practices aimed at different groups of audiences. The results so far indicate that students experience a high degree of relevance, and that this way of working promotes ownership of both learning and artistic processes. Consequently, changes have already been made in the curriculum for the master programme in music performance.

As evident in the application for CEMPE, our main R&D-focus concerns implementing the knowledge base that already exists through research on teaching and learning in higher music education, and to develop this knowledge base further. In project 1 on Teaching Principal Instrument in Groups, and project 3 on Teaching Practicing, the participating teachers and students actively try out new approaches, and document their experiences. Great emphasis is placed on enabling the students to take ownership of their learning processes, and to investigate how students can support each other as learners. Teachers who participate in these projects receive extra resources for R&D on their work schedule. Judging from teacher and student logs, interviews and systematic observations, these indicate that the participants find it very meaningful and stimulating to try out new approaches. However, it is too early to conclude about effects on learning outcomes. It is interesting to note, though, that the way these projects have been organized, with small groups of teachers and their students investigating different approaches and discussing their experiences, seems to be a very effective model for conducting R&D on teaching and learning.

4. Plans for 2015 and further on, included granting

We plan to carry out the activities in the activity plan.

PROJECT ACTIVITIES:

New groups of teachers participating in the projects on Teaching Principal Instrument in Groups (P1) and Teaching Practicing (P3) will be recruited during the spring, starting their respective projects in autumn 2015.

We plan to recruit teachers to our projects from other institutions as well, and discussions with potential partner institutions nationally and internationally are under way. We have planned workshops for the participants, where they also will receive some basic training in action research and action learning.

An agreement has been made for conducting laboratories at Voksenåsen Summer Academy on Teaching and Learning in Master Classes (P2), and the planning is under way. In addition, the six teachers who are recruited to the master class project, will test different approaches during 2015, and new teachers will be recruited at the end of the year.

The national seminar on practicing which took place on January 5, 2015 will most likely be an annual event. In order to increase the dissemination potential, we will approach our sister institutions in Norway to take turns in hosting these seminars.

The work on establishing a national network of professional job/placement opportunities, and of concert organizers will continue, partly through the meetings in the "Think tanks" that are scheduled. We hope to be able to test student placements already in the autumn of 2015.

The work on testing of methods and course modules concerning innovative practice, "hard skills", reflective practice and reaching new audiences (P7) will continue, and be implemented as a regular activity on the master level. During 2015 we will start testing methods and models on the bachelor level.

The assessment of the post.doc. applicants will take place during the spring, and hopefully the appointment will be made before the summer vacation. We also plan to recruit a PhD fellow, starting in September.

We have received a very positive response to our initiative to establish an AEC platform, and have been invited to discuss different models for such a platform.

DISSEMINATION ACTIVITIES:

We are considering starting our own Facebook-page, and thereby increasing our possibilities for a wider dissemination.

A national seminar on collaborative learning will be arranged in late autumn, according to plan, where results from the project Teaching Principal Instrument in Groups (P1) will be presented.

An international seminar on Teaching Practicing (P3) will be arranged in December, according to plan.

Concerning the proposed contribution to "Kulturskolerådets lederkonferanse", we have been informed that the types of presentations that CEMPE can offer is not relevant for the profile of this year's programme.

CEMPE has been asked to contribute in seminars for teachers in municipal arts and music schools, and secondary schools, and will do so.

The first round of projects on Teaching Principal Instrument in Groups (P1) and Teaching Practicing (P3) will be finished at the end of the academic year 2014-1015, and we plan to publish the results in our publication series.

GRANTING:

We plan to revise the budget for 2015, and the long-term budget for CEMPE, based on the increased granting from January 2015.

Attachments

- 1) Project plan with key milestones
- 2) Accounts 2014
- 3) CEMPE staff 2014
- 4) Publications 2014