Action plan 2019–2023
CEMPE Action plan 2019 – 2023

1. Introduction

This action plan has been developed for the second phase of funding for CEMPE (2019–2023). It builds on the plans for and activities performed during the first phase (2014–2018) and has been further developed with input from the internal evaluation of CEMPE, feedback from CEMPE’s International Advisory Committee, assessment and recommendations of the NOKUT expert committee, and valuable input from students, staff and leadership at the NMH.

In its first five years, CEMPE has focused on three 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.**

These objectives were selected in order to complement traditional one-to-one teaching and ‘de-privatise’ higher music performance tuition, to take greater institutional responsibility for developing the students’ instrumental practice and to develop educational programmes that are relevant to future musicianship. The objectives were based on premises taken from educational research and music education research studies, representing areas in which the Norwegian Academy of Music (NMH) has undertaken considerable research. The overall motivation for applying for an SFU was to encourage greater emphasis on R&D-based education in a higher education context that has largely been founded on personal, experience-based knowledge and to strengthen the collaboration between teachers and researchers, both in conducting the R & D work itself, and in the application and testing of results from R & D.

The reasons for choosing these three objectives were formulated as follows in the application:

*The dominant teaching situation, one-to-one teaching (often called master/apprentice teaching), has proved its excellence over hundreds of years. In addition, our students spend a great number of hours practicing their individual instrument, where we also can find century-long traditions. However, both one-to-one teaching and individual practicing have seen changes, and within an expanding context of higher music education, which includes jazz and improvisation, folk music, and classical genres, we recognise a high potential for innovation through research and development (R&D).*

*NMH is an institution for professional studies, and contact with external organisations and the labour market is of vital importance. When our performance graduates enter working life, many of them meet global competition, both abroad and in Norway. Portfolio careers are becoming the norm, with a succession of short-term employment contracts, part-time and freelance work.*

CEMPE has seen valuable results and progress in meeting the objectives of its first period of funding. There has been increasing interest from staff in questioning and developing their teaching practices and growing involvement in collaborative projects and activities. It has also become increasingly important to involve students in the planning, implementation and evaluation of the projects that have been completed. Moreover, CEMPE has taken important steps to strengthen national and international collaboration on teaching and learning issues in higher music education. This has been well received and has resulted in the creation of a **Platform for Learning and Teaching in Music Performance Education** in cooperation with the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). Elements of the AEC’s new EU-funded project

In the second phase, we plan to strengthen the work and impact of CEMPE, building on the vision and the objectives from the first phase, while still developing and expanding objectives (including a new objective) and working methods.

CEMPE will work to improve the quality of the project development processes. Firstly, we aim to strengthen project management competencies so that each project will be sufficiently planned and evaluated according to the centre’s defined impact assessment standards. Secondly, in order to meet the centre’s objectives, it will be necessary to build larger and more interdisciplinary project teams that include students as partners and involving external national or international partners when appropriate. Furthermore, CEMPE believes it is crucial to make strategic and critical selections of the projects we decide to work on in order to achieve the overall aim of developing knowledge and experience that may have an impact on higher music education.

In this action plan, we present the key elements of a new action plan for CEMPE, the centre’s vision, its objectives, actions, impact assessment measures, organisation, external relations and exit strategies.

2. Centre vision

CEMPE considers active student and staff involvement in a series of R&D projects exploring relevant issues of teaching and learning to be a key mechanism for change in higher music education. In the second phase, CEMPE will therefore focus even more on such ways of operating. This strategy is underpinned by the insights gained during the first period of funding, where staff involvement as an agent of change has been one of the most evident successes of the centre. The centre will strive to ensure that the projects are collaborative, in order to encourage the use of teamwork in higher music education and to advocate national and international collaboration. The projects will be collaborative in the sense that they draw on both experience-based knowledge and research-based knowledge, and they will stimulate dialogue between music and other disciplines.

One of the centre’s most important roles in the future might be to act as a catalyst for knowledge development projects in a wider network of institutions, nationally and internationally. The NMH and other institutions retain institutional responsibility for running and managing their educational programmes and internal affairs. Consequently, CEMPE continues to have the freedom to explore new models, questions and perspectives relevant to higher music performance education and to share and discuss these with national and international partners.

The revised centre vision builds on the vision and objectives of the first period of funding and at the same time encapsulates how the centre may contribute further to the development of higher music education:

**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.*
3. Objectives, actions and impact assessment

Experiences from the first period have shown that well-founded ideas for new projects occur all the time. Therefore, we do not want to lock the plan into a set of predefined, detailed projects. In this plan, we describe which objectives we will be working on and outline some specific plans for actions and projects. It should be noted that these are not exhaustive descriptions of all the activities that will take place in the second phase. All actions are based on activities and experiences during 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 but not as yet acted upon. Actions are sub-themes of the objective. One or more projects will be developed within each action.

We have revised the three original objectives and at the same time added a new objective: coherence and integration between subjects in the study programmes (no. 4 below). In addition, we 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, using three main approaches. First, CEMPE will help to establish and share online content relevant to higher music education. Second, CEMPE will explore digital learning tools, such as digital learning systems, electronic portfolios and digital approaches to instrumental practice. Third, CEMPE acknowledges that the music business is becoming increasingly digital and that this will inevitably affect music performance education. Higher music education is hardly a pioneer in adopting digital technology and digital learning. Therefore, an important task will be to initiate national and international collaborations and networks that enable the field to progress more rapidly than one institution can do alone.

Objectives and actions

1. Collaborative methods of music performance teaching

Objective: CEMPE will advance music performance teaching and learning by exploring and developing collaborative models for teaching

During the first period, CEMPE carried out a number of projects addressing group tuition in music performance education in order to develop and understand settings that stimulate collaboration between teachers and students, peer learning and peer teaching. Most projects report largely positive experiences with group tuition, and they have identified common challenges and prerequisites related to this form of instrumental tuition. This work will be continued by developing and exploring additional collaborative models for music performance teaching. One such model is team-based music performance tuition in which different instrumental teachers collaborate and share the responsibility of giving individual, group and class tuition (team teaching). Group tuition will be an integrated part of this extended collaborative model. A related model is team-based collaboration on specific instrument tuition issues, such as improvisation. A third model is to establish student-led initiatives exploring collaborative models for instrumental tuition. These approaches will be explored through specific projects where students, instrumental teachers and educational research staff participate and in which NMH staff collaborate with national and international colleagues. In sum, these approaches will contribute to developing a culture for collaboration in music performance education and strengthen the work already done at and by CEMPE.

Actions

- Develop knowledge about collaborative teaching and learning models in instrumental tuition through team-based R&D projects that include students as partners.
- Explore and develop methods for teaching and learning improvisation across genres.
2. Learning how to practice

Objective: CEMPE will enhance the quality and awareness of the students’ instrumental practice

In the previous plan for CEMPE one of the thematic areas was 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 made several important discoveries that call for new projects with a focus on an expanded view on relevant learning resources for the students’ practice activities in addition to that of the teacher (such as peers and new technology) as well as the importance of student-led developmental work. The subject areas do of course overlap, but at the same time they focus on different aspects of the students’ practice.

Actions

- Explore how music academies can facilitate the establishment of diverse peer learning forums on instrument practice in order to strengthen the students’ motivation and independence in learning.
- Develop knowledge on new technology in instrument practice to help students deal with challenges of ‘practising to learn’ and ‘practising to perform’ music.
- Engage students in small-scale student-led projects on instrument practice to develop new experienced-based knowledge.
- Develop teaching modules on health and well-being issues in instrument practice that build on shared experiences and new knowledge stemming from international collaborations between multiple music academies/conservatoires.
- Develop a ‘curriculum’ for the subject area of Practising that considers the balance between experience-based knowledge and research-based knowledge.

3. The musician in society and professional practice

Objective: 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.

The labour market today's young musicians meet is global and multifaceted. The globalised music market is in constant flux – adaptability and a willingness to keep learning are required in order to create a sustainable career. Orchestras and ensembles develop new strategies to survive and require new skills of the musicians they employ. Developing a personal artistic identity is becoming increasingly important for musicians who make their living as freelancers. At the same time, a broad range of non-musical freelance skills is also required, including a good understanding of the societal challenges encountered in different cultures and work situations. To meet these challenges, higher music education institutions are strengthening their efforts by developing new programmes and
modules. More emphasis is placed on master and Ph.D. programmes, both in traditional musicological disciplines and in the emerging field of artistic research.

CEMPE will develop new knowledge about what skills musicians need to make a successful transition from student to professional and find their place in the world as artists and citizens, and how students can acquire these skills effectively. As a continuation of the various professional practice projects completed so far, CEMPE will play an active role in the ongoing effort of collecting, systematising and disseminating existing research-based knowledge about professional practice in institutions both on a national and international level.

Actions

- Open a dialogue with alumni and create job-shadowing opportunities for students, document the process and use the material in research projects that focus on the skill sets that are needed in the various job situations.
- Explore how students can work to build an artistic identity and develop critical thinking to enhance awareness of fundamental values, motivations and work ethics
- Explore forms of collaborations that include students as partners in artistic research projects. Interdisciplinarity will be emphasized, and the work will be carried out locally and internationally.
- Establish an international student driven long-term ensemble project with students from different institutions that involves curation, rehearsal and public performance. Teachers from various subjects contribute to the process at the students' request. The project will be designed in collaboration with professional partners, festivals and the local community.
- Contribute to gathering, displaying and sharing knowledge internationally about projects that deal with professional practice in orchestras, ensembles and other institutions.

4. Coherence and interaction between subjects in the study programmes

Objective: CEMPE will develop knowledge about and models for increased coherence and interaction between performance subjects and complementary subjects in higher music education

Up until now, CEMPE has been focusing mainly on course subjects related to performance issues. In the next period, however, complementary subjects such as music history, technology, music theory, harmony and aural training will be involved. This is necessary in order to develop increased coherence and interaction between the full ranges of curricular topics in music performance education. Results from NMH’s quality assurance system indicate that students are experiencing a lack of coherence between main subjects and complementary subjects.

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, digital learning tools etc). 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’ practice 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.
This project has partners in Denmark (RMC, Copenhagen) and the USA (UC Berkeley, California).

**Actions**

- Initiate projects 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.
- Contribute to the development and sharing of digital learning tools and forms in complementary subjects.
- Contribute to establishing an international project on new models for teaching complementary subjects in music performance education.
- 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.
- 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).

**Impact assessment**

The centre's vision and objectives as well as the acknowledgement of students as assessment partners are the three important starting points for CEMPE's impact assessment plan for the second period. Including students as assessment partners implies that they will be part of the whole project development process by formulating project questions together with faculty, deciding what is to be evaluated, and how. Another premise for this plan is that each project *must* determine which approaches and tools that should be used in that particular case.

The impact assessment plan below therefore aims to describe some overall measures of success together with tools that can be used to monitor these. The impact assessment plan builds on the measures of success from the first phase, but these measures are refined and also grouped according to their anticipated scale of impact. All measures aim to achieve the fullest possible range of impact, starting with raised awareness and increased understanding and continuing with changed practice and cultural change. It is difficult to predict the level of impact the specific measures may have, so rather than try to specify the predicted impact level, there must be an ongoing evaluation of the status quo for each measure. Finally, the measures seek to combine summative and formative forms of evaluation. The quantitative measurement strategies will mostly take a summative approach, while the qualitative measurement strategies will mostly take a formative approach.

The suggested assessment plan is as follows (it must be emphasised that the categories are not mutually exclusive):

**Personal/individual impact with faculty/students**

- Successful testing, evaluation and implementation of applicable teaching models, modules and workshops leading to a change in teaching and learning styles (ongoing participant survey, students as assessment partners).
- Students' change of competencies as a result of CEMPE initiatives (longitudinal case studies looking at the learning trajectories of selected students within all objectives).

**Team impact**

- Active project participation by a satisfactory number of teachers and students (overview of participants and kind of involvement within all objectives).
• Extensive participation in workshops, seminars and conferences by respective target groups (overview of participants and kind of involvement within all objectives).
• Monitoring the students’ professional networks and professional practice jobs (student survey).

Institutional impact
• Positive student responses in evaluations of study programmes and teaching (regular student surveys at NMH, longitudinal perspective).
• Broad interest in the findings and results of the centre’s activities (ongoing personal contact with relevant partners, overview of the interest in CEMPE in social media/website).

Higher education and societal impact
• Connections with other disciplines and areas of expertise gauging the relevance of CEMPE’s activities and projects to others (database of short-term and long-term collaborations/contacts).
• Presentations and discussions of results in appropriate national and international settings, as well as follow-up collaboration with relevant contacts from such settings (database of presentations, and an overview of the number and kinds of contacts and the collaborative outcome of these).
• Publication of findings and contributions in peer-reviewed journals, on the centre website and in other suitable publications (database of publications, and number of citations and downloads).
• Alumni assessments of programmes as being decidedly meaningful and of a high quality (longitudinal survey and case studies).
• Stakeholders’ recognition of graduates’ qualifications (alumni focus group interviews/survey of number and kinds of assignments/tasks by diverse stakeholders).

4. Centre organisation and management

During the first phase, the Norwegian Academy of Music has increased the annual budget allocation to CEMPE well beyond what was stipulated when CEMPE started its activities. The grant level is now ensured in the institution’s long-term budget, and provides CEMPE with a predictable and satisfactory framework for expanded operations in phase 2. Due to the fact that CEMPE’s activities have increased significantly from the initial stage, it is necessary to rethink and strengthen the centre’s organisation and management.

A new full-time *adviser* who will primarily work with the Platform for Learning and Teaching has already strengthened the centre’s management and administration. The centre management will be further strengthened for the second phase with a *deputy director*. CEMPE will also appoint *students as partners* in the centre management in order to strengthen the student perspective in all centre activities and planning. CEMPE will also ensure student involvement on all CEMPE committees and projects and on the Platform for Learning and Teaching. Moreover, CEMPE will continue to collaborate with students on student-driven projects. There are also plans to expand the administrative staff at CEMPE to be able to follow up on all projects in a satisfactory manner.

Each project will be led by a *project manager* with the necessary professional qualifications in order to fulfil the project’s objectives and tasks, supported by CEMPE’s administrative staff. Measures will be taken to develop and ensure project management skills amongst both project managers and administrative staff. Each project manager will report to and be followed up by the director or the deputy director.

*The Steering Committee* is appointed by the board of the NMH. When appointing a steering committee for the second phase, the board will be invited to consider whether the Steering Committee should be expanded with two external members to strengthen the strategic development of CEMPE as a catalyst for knowledge development in higher music education. The other members of the steering group are staff and students at the NMH. The steering committee, together with the director and deputy
director, will be responsible for ensuring that all objectives are met in a satisfactory manner and that relevant projects are established. The NMH Board of directors is CEMPE’s supreme authority, and the steering group report to the Board. Project managers will be invited to steering committee meetings when appropriate.

The International Advisory Committee has played an important role as critical friends during the first phase. The International Advisory Committee will be recomposed for phase 2 in order to strengthen this role. The Advisory Committee will consist of national and international experts from the fields of research, institutional management and development and the music business, as well as students. For the last couple of years, a student representative from the NMH has served on the Advisory Committee. For phase 2 we will also invite the AEC’s student working group to be represented in the Advisory Committee in order to bring in an international student perspective as well.

The Platform for Learning and Teaching in Music Performance Education will be jointly run by CEMPE and the AEC. The platform is a broad and inclusive network of people, projects and activities at AEC member institutions, aiming to investigate, develop and strengthen learning and teaching processes in music performance education across all musical genres. 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, globalised music industry. This requires students to take an active responsibility for and ownership of their artistic development, and to engage collaboratively with teachers, fellow students and the field of professional practice. The cooperation between CEMPE and the AEC is based on a formal agreement between the NMH and the AEC. A Working Group for the platform is appointed by CEMPE and the AEC. The working group is chaired by the CEMPE director and has representatives from AEC member institutions in Belgium, Denmark, Germany, Italy and the Netherlands. The CEMPE administration will act as the secretary of the working group.

5. External relations

CEMPE will make a strong effort to operate as a Centre for Excellence and not only a Centre of Excellence in a narrow sense. This means finding ways of strengthening relations with external partners and stakeholders.

CEMPE has already established a strong position in the Norwegian music education community, and participates in and co-finances activities located at other institutions. A status report from CEMPE is a fixed item on the agenda of the national Council for Music Performance Education twice a year. CEMPE will strengthen collaboration and communication nationally by inviting all sister institutions in Norway to appoint permanent CEMPE contacts.

The collaboration between CEMPE and the AEC, through the Platform for Learning and Teaching in Music Performance Education, will provide a central channel of communication with the international music education community. A first step for the platform is to collect examples of good practice in student-centred learning and teaching in music performance education globally. A next step is to encourage collaborative projects and strategic partnerships.

During the first phase, CEMPE has benefited greatly from taking part in the Norwegian “Centres of Excellence in Education” community, and recognises that many educational issues are relevant across disciplines. CEMPE themes that concern one-to-one teaching and supervision, and also more generic themes as collaborative teaching methods, student involvement and professional practice orientation, are certainly relevant across disciplines. In the second phase, we will therefore explore transferability further.
CEMPE will continue to develop formal and informal dialogue meetings with stakeholders such as orchestras, local authorities, festivals and music schools. A main issue for these meetings will be to gather input on project development in a broader sense than before.

6. Exit strategies and sustaining the vision for higher music education

Developing collaborative projects on teaching and learning issues is key to the work of CEMPE in the next period of funding, steered by a vision of higher music performance education as a field emphasising teamwork, collaboration and development through active participation and professional development. The NMH will work to sustain this vision in a number of ways:

- First, national collaboration will continue to develop as a network of institutions and colleagues exploring learning and teaching issues in higher music education. The established series of national seminars, held at partner institutions and coordinated by CEMPE, is key to this.
- Second, the NMH will continue to coordinate international networks and arenas for development in learning and teaching. The NMH has already agreed to coordinate the AEC Platform until 2023 and will take on a leading role in that respect.
- Third, the NMH will continue to develop sustainable and dynamic communication with stakeholders and alumni.
- Fourth, the NMH is developing an advanced programme for staff professional development that is project-based and includes mandatory international collaboration and courses. Participation includes international dissemination of projects and results in the form of articles or presentations and allows for international peer review of teaching and a scheme for rewarding excellence in teaching.
- Finally, CEMPE will support the NMH’s ambition to develop CERM (Centre of Educational Research in Music) into a world-leading centre for research on higher music education. The substantial number of music education researchers at the NMH have made, and will continue to make, a considerable impact internationally.