

CEMPE



ANNUAL REPORT 2022



CENTRE FOR
EXCELLENCE
IN EDUCATION



Norges
musikkhøgskole
Norwegian Academy
of Music



CEMPE
Centre for Excellence in
Music Performance Education

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1. Introduction

CEMPE has had a productive year, marked by three major conferences, exciting new initiatives and a range of new and ongoing staff- and student-led projects.

In early February, we collaborated with NTNU's Institute for Music to host our annual national seminar. Due to the ongoing COVID-19 pandemic, the event was held online. Following this, the second edition of the Music Student Conference took place in early April, establishing itself as an important annual gathering for students and management from Norwegian higher music education institutions. Then, in September, we held a major international conference, titled "Musicians' and Performing Artists' Health and Performance: Integrating Body and Mind" (MHPC22), in close partnership with CREO, the Union for Arts and Culture, and NTO, the Association of Norwegian Theatres and Orchestras. This conference attracted keynote speakers and presenters from all over the world and successfully brought together teachers, practitioners, performers, and researchers to share knowledge and ideas on musicians' and performing artists' health and wellbeing.

At the Norwegian Academy of Music (NMH), we have introduced two new initiatives. The first one, *Påfyll*, is a monthly lunch series where staff members present their ongoing or recently concluded R&D projects. This series aligns with the management vision of "Better together" and arose from requests by teachers and staff for more opportunities to connect with colleagues and share their work. The second initiative is *Bransjebrunsj*, which responds to student requests for short courses on entrepreneurial hard skills such as economics, project proposal writing, and social media management. These courses are held online, and available to Norwegian music students and alumni.

During the academic year 2022-23, CEMPE is supporting twelve ongoing student-led projects and has funded eleven staff-led projects. This includes five projects at the Norwegian Academy of Music, two from the Rhythmic Music Conservatory in Copenhagen, and four from other Norwegian music education institutions.

As CEMPE approaches the end of its ten-year tenure as a Centre for Excellence in Education, it's essential to prioritize the synthesis of knowledge and experience generated during this period. We aim to disseminate this knowledge in sustainable and varied ways that will inspire change and development in higher music education in the years to come.

2. CEMPE's vision, aims and focus areas

2.1. CEMPE's vision

Promoting excellence in higher music performance education through student agency, collaboration, diversity and curious exploration.

The vision centres on the values of student agency, collaboration, diversity and curiosity and defines the change we believe will strengthen excellence in higher music performance education.

2.2. CEMPE's main aims

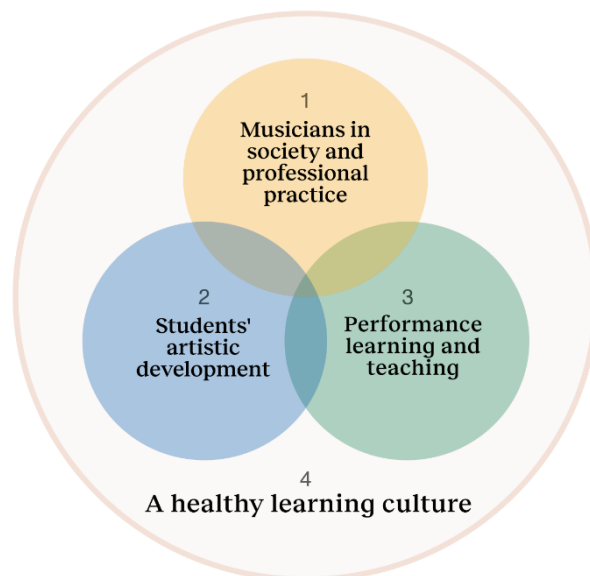
1. To be a catalyst for knowledge development that can strengthen higher music performance education and support students in their search for artistic excellence and ownership.
2. To create and build sustainable networks and knowledge sharing practices that benefit the Norwegian, Nordic and European institutions for higher music education.
3. To coordinate and integrate CEMPE's initiatives and projects with NMH's overall activities and strategy to ensure sustainability after CEMPE's period ends.

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The first aim, of being a catalyst for knowledge development, serves the vision of promoting excellence through student agency, collaboration, diversity and curious exploration. Aim number two and three focus on sustainability of knowledge produced through the centre period through integration of CEMPE's activities and projects into NMH and dissemination of results and experiences. These two were added during the strategic work during the autumn of 2021.

2.3. Focus areas

CEMPE work towards achieving more student agency, collaboration, diversity and curious exploration in higher music performance education through focusing on four specific focus areas (FA), with their own objectives.



FA1: Musicians 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 and create meeting points between students, institutions, music industry and society.

FA2: Students' artistic development

Objective: CEMPE will develop knowledge about how to better stimulate students' artistic development as well as increase the quality and awareness of artistic research-based education in order to prepare students for playing an active role in the global music community and labour market of the future.

FA3: Performance learning and teaching

Objective: CEMPE will advance music performance learning, teaching and practising by exploring and developing collaborative models involving teachers and students.

FA4: A healthy learning culture

Objective: CEMPE will stimulate the development of a healthy and sustainable learning culture in higher music education and increase the awareness and knowledge of music students' and musicians' health and well-being.

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2.4. Connection between vision, focus areas and activities

CEMPE is committed to promoting excellence in higher music performance education by fostering collaboration, student agency, diversity, and curious exploration. These four values are at the core of all our focus areas.

Collaboration has been a key value in CEMPE's period as a Centre for Excellence in Education, as we have aimed to facilitate for dialogue and knowledge-sharing among teachers and students, both within and across institutions and disciplines. Through the funding schemes for staff and student-led projects and when selecting papers for the annual seminar, we have prioritised projects that build collaboration, student involvement, or explore new methods for learning and teaching. This approach has resulted in projects where students and teachers explore artistic research processes together (such as *DA er NÅ*), where students build bridges to actors in the wider music community (such as *Bare Spell* and *Barnekonserterien*), and projects that involve staff from different institutions and countries (such as the project on *National Mobility and Collaboration in Norwegian Jazz Education*).

Student agency is a central value in all our focus areas. We have specific activities targeting students, such as the student-led project scheme, having student partners in the Centre's management, recruiting students to paid positions to lead projects, and conducting the elective course on Student-led Projects (*CEMPE20*). By empowering students in such roles, diversity also increases, as students often bring unique interests, backgrounds, and competencies that may not be prioritized in the traditional study programmes.

We also strive for diversity through our focus area on creating a healthy learning culture. In 2022, we supported the important initiative of arranging *NMH på skrå*, a queer event celebrating the 50th anniversary of the decriminalization of homosexuality. Furthermore, CEMPE's conferences, talks and seminars are activities that bring these four core values to the front stage, such as the *Music Student Conference*, the *Musicians and performing artists' health and well-being conference*, the annual National Seminar, the lunch series of *Påfyll* and the many CEMPE Talks and STUDENT Talks arranged throughout the year.



Ensemble 3030. Photo: Therese Aune

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3. Results compared to the application and centre plan

3.1. CEMPE and the SFU goals

A central aim for the SFU scheme is to increase the quality of and understanding for R&D-based education, as well as to develop innovative methods for R&D-based education. In music performance subjects such as main instrument, chamber music, and forum, R&D-based education refers to *artistic research-based education*. In 2022, the Think Tank for Artistic Research-based Education, funded by CEMPE in 2020, produced several videos for the video resource bank called *SKUBA (Studentenes ressursbank for kunstnerisk utviklingsarbeid)*. The resource bank will be available in 2023 as part of the website *Praxis (formerly CEMPE Learns)*. CEMPE also offered an elective course on artistic research-based methods for master students at NMH in the academic year 2022-23. Furthermore, CEMPE funded a project on artistic co-creation between teachers and students, which will provide valuable experiences in R&D integrated teaching through exploring innovative methods. This area is further elaborated in Chapter 3.3. under focus area 2.

A second primary aim of the SFU scheme is to foster student engagement and promote students' ownership of learning. This has been an important focus area for CEMPE, particularly during the second centre period. We are pleased to report that the Music Student Conference 2022 was a great success, and a new national committee for Norwegian music students is set to be established as a result. The annual call for student-led projects has also been highly effective, with seven projects selected for funding for the academic year 2022-23. These projects have provided students with valuable opportunities to take ownership of their education and improve it in meaningful ways. We observe that the student-led projects have led to increased engagement among the broader student population, and that some of the long-lasting projects have found ways to continue after CEMPE's funding runs out (read more in chapter 3.4)

The SFU scheme has as a third key aim to contribute to the development and dissemination of knowledge and practices, which is increasingly important as CEMPE enters its final year. Development and dissemination take place through involvement during the project period, through in-person meetings, through conferences, seminars and workshops and through web articles and social media. We are also exploring new formats for dissemination. In 2022, we have produced a first season of a podcast titled *Konservatoriumspodden*, which will be launched in March 2023. This exciting new format will help us disseminate research-based knowledge combined with lived experiences and hopefully raise debates on topical themes. *Praxis*, a website with resources for students and teachers in higher music education, has also been underway in 2022, and will be launched in CEMPE's final year. More information on our efforts to develop and disseminate knowledge and practices can be found in chapter 4.

Fourth, SFU centres should relate to international developments in the relevant field of education. CEMPE has made efforts to achieve this by participating in the previous and ongoing AEC-project, which is vital both in order to have influence on and be influenced by the European discourse of higher music education. More information on these international activities can be found in chapter 3.5.

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3.2. The most important accomplishments in 2022

For this section, we will highlight three accomplishments that CEMPE achieved in 2022.

First and foremost, CEMPE made significant strides in raising the awareness and the knowledge of musicians' and music students' health and well-being through a range of initiatives, both within the institution and in the broader society. These efforts included CEMPE and STUDENT Talks, as well as the international conference *MHPC22 – Musicians' and performing artists' health and performance: Integrating body and mind*. Over the course of three days, the conference featured a diverse array of keynotes, presentations, workshops, and performances, all aimed at raising awareness and fostering discussion around this important topic. As a result, the conference not only generated valuable insights and perspectives, but also provided a platform for the initiation of a national network for performing arts medicine, spearheaded by CREO.

A second significant accomplishment for CEMPE in 2022 was the successful organization of the second edition of the Music Student Conference. The conference, titled "Hva faen gjør vi nå?" [what the f... do we do now], brought together music students from across Norway and leaders from higher music education institutions for a one-day event. The conference provided a unique platform for student representatives to share their experiences, insights, and common challenges, and also included a panel debate with leaders from all institutions, moderated by two students. As a result of the conference, FUM [fagorgan for utøvende og skapende musikkutdanning] expressed an intention to support future music student conferences after CEMPE's period ends and to support the establishment of a national committee for music students economically.

A third important contribution from CEMPE was supporting the queer project week *NMH på skrå*, which was highly significant for lifting the specific challenges of being a queer musician in the music industry and in higher music education, and provided a rare space to discuss experiences, to our knowledge the first of its kind in the history of NMH.



Bronwen Ackerman during her keynote at the MHPC22 Photo: T. Aune



Hilja Løvvik and Marie Storstein at Musikkstudentkonferansen 2022 Photo: Therese Aune

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3.3. Results for each focus area

For this section, we will go more in depth on results of each area. The focus areas are interrelated, and some projects and events are therefore referred to under more than one focus area.

FA1: Musicians in society and professional practice

When CEMPE was established, one of three objectives was to “prepare the students for proactive action in a diverse and rapidly changing globalised music society”. Already then, it was acknowledged that higher music education needed to consider whether the educational programmes were relevant enough and preparing students in effective ways for sustainable performance careers.

Artistic citizenship, or the concept of *musicians as makers in society*¹, is essential in maintaining the relevance of art and music in our communities. To foster this kind of musician, Gaunt and colleagues argue that music education institutions must encourage students to develop their artistic vision, musical knowledge, and skills in conjunction with the needs and potential of society. However, implementing this approach in practice can be challenging. In the second period, CEMPE has undertaken several initiatives. For example, the *Core Portfolio Project*, concluded in 2020, provided individual and group supervision for students to develop their artistic skills. The *WILMA-project*, concluded in 2021, highlighted the importance of work placements for students in developing a musical identity. Currently, CEMPE is supporting two projects at the Rhythmic Music Conservatory in Copenhagen, which aim to document the development of their class on artistic reflection and a new mandatory subject called EKIP (External, Collaborative, Integrated Project) at the BA-level. Both projects will be documented in 2023.



From Karrieredagen 2022. Photo: Malin Longva

Bransjebrunsj, online webinars on hard entrepreneurial skills for students and alumni, is a new CEMPE initiative, aiming to provide music students and early career musicians with skills and knowledge for building a freelance career. In line with this, we arranged the third edition of *Karrieredagen* in December. This event provides a meeting place for students, alumni and the music industry through a programme that includes presentations, keynotes, and talks.

We find that the student-led projects are crucial in achieving the goals of focus area 1, providing students with valuable experience, skills development, and opportunities to contribute to the wider community. The project *Bare Spell* is an excellent example, supporting students in developing their ideas into concert performances and adding relevant work life arenas to students at NMH. Led by female students from three study programs at BA and MA levels, the project regularly organizes events, including the popular *Låtprat*, that has built a singer-/songwriter community in Oslo where established artists share their ideas and reflections. Another successful initiative is *Barnekonserterien*, which started in 2020 and is now part of NMH's concert activity. It has given several students the opportunity to gain experience and knowledge of playing and co-creating music for children, opened up new career opportunities to them and at the same time adding to the porosity

¹ Gaunt, H., Duffy, C., Coric, A., González Delgado, I. R., Messas, L., Pryimenko, O., & Sveidahl, H. (2021). Musicians as “makers in society”: A conceptual foundation for contemporary professional higher music education. *Frontiers in Psychology*, 12, 3159.

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of NMH as children from nearby kindergarten come to our concerts and because our students take their concert out of NMH and into other concert arenas for children in Oslo.



Bare Spell concert. Photo: Malin Longva

The Music Student Conference is a third critical example of student-led projects at NMH contributing to reaching the aims of FA1. The 2022 conference addressed the world's political situation, the climate crisis, and its impact on musicians while exploring how music education institutions should respond. It provided a platform for students to engage in meaningful discussions and shape the direction of music education in response to the challenges facing the world today.

Veronica Ski-Berg, one of the research fellows in CEMPE, submitted her thesis titled *Institutionalizing innovation: Uncovering the protean music student* in October, where she discusses institutional change in higher music education by looking at the societal call for innovation and creativity and how this is answered out by institutions and experienced by staff and students. The thesis will be defended in March 2023.

FA2: Students' artistic development

Focus area 2 is closely linked to FA1, FA3, and even FA4, as exploring and developing one's artistic identity is crucial for establishing a healthy and sustainable music career. Artistic development is at the heart of performance learning and teaching. However, we have kept it as a separate area to highlight the importance of delving into one's artistic identity and aspirations, musical preferences, critical reflection, and contextual understanding as essential preparations for a successful and sustainable music career. This is particularly important for aspiring musicians pursuing portfolio careers. However, anyone working with music will benefit from continuously and curiously explore their personal connection with music and know ways to legitimise music and music-making as integral components of society.

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The Scandinavian think tank for artistic research-based music education met continuously during 2019-2021. In 2022, the focus was on summarizing, integrating, and conveying the insights gained during the think tank's discussions by working on articles and texts to be shared in CEMPE's final year 2023. Members of the Think tank and other Scandinavian colleagues have also contributed with video material for *SKUBA - the students' digital resource bank of artistic resources*. The editorial board for SKUBA, comprising Ingrid Breie Nyhus, Tone Åse (NTNU, Institute for Music), and Henrik Frisk (Royal College of Music, Stockholm), has collected and organized videos from various Scandinavian artistic researchers and teachers in higher music education. The videos are short introductions of main topics and methods in artistic research, aiming to enable and inspire music students to reflect on and develop their artistic identity and further explore methods for artistic research.

The elective course, *KUMA - Forum for artistic research for master students* – started up in 2021 and was further developed in 2022. Students in the course undertake a small artistic research project and are supported and supervised by fellow students and teachers. By engaging in active artistic research, students learn about the main principles, structures, and methods. A similar course for bachelor students is planned for the upcoming academic year.

FA3: Performance learning and teaching

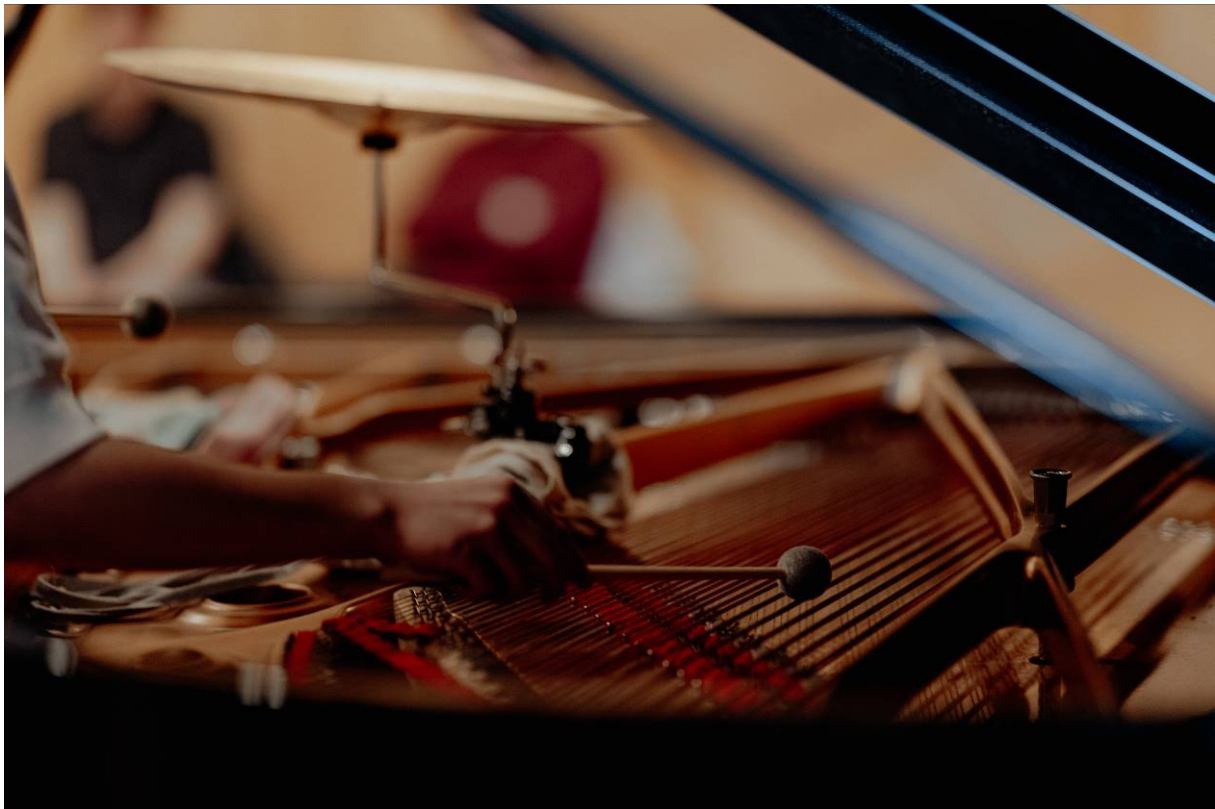
At the core of music performance education is learning, teaching and practicing one's instrument, alone and in ensembles of various sizes. To promote a more collaborative approach between performance teachers and to encourage the exploration of new learning and teaching methods, CEMPE has launched several projects in the centre period. These initiatives also seek to expand the range of teacher roles beyond the traditional master-apprentice dynamic commonly found in higher music education.

In the 2022 call for projects, CEMPE particularly asked for projects on performance learning and teaching. This resulted in a project at NMH where composition students, students at the free bachelor programme and performance students work together on a re-composition of canonical works from the romantic era and one project where two performance teachers, two researchers and two students work together to explore students' ownership and the different roles performance teachers can take on in instrumental lessons. CEMPE is furthermore involved in the ongoing evaluation of the *Jazz Workshop*, an Erasmus+ project that includes students and teachers from five European institutions for higher music education and five jazz festivals,

The student-led projects are also all expanding the performance learning and teaching areas at the Norwegian Academy of Music in various ways. Three of these projects are interdisciplinary, including students from composition and performance in collaborative work that resembles the working methods of professional composers and performers. A project week on improvisation for classical students was arranged for the second time in 2022, aiming to broaden the pianists' repertoire and musicianship skills. The CEMPE student partners arranged a *STUDENT Talks on 100 forums in 60 minutes*, that encouraged discussions of how the instrumental and vocal forums at NMH could be arranged in different and more diverse ways than they are today.

CEMPE also arranged a department seminar in 2022 in collaboration with the head of the department for piano and guitar, providing a lecture and facilitating a discussion on the student-teacher relationship and on peer learning in smaller groups. Working through the existing department meetings in this way can be fruitful to inspire performance teachers to engage in discussions and sharing of experiences on performance learning and teaching.

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Exploring the piano. Photo: Malin Longva

FA4: A healthy learning culture

By a healthy learning culture, we mean a respectful environment where students feel supported in taking risks in their artistic development, where students' active engagement in learning and teaching processes are considered as crucial and where diverse musical traditions, methods and career trajectories are valued. It is important for us to have a comprehensive approach to students' health and well-being, and we therefore build on the WHO's definition of mental health as "a state of mental well-being that enables people to cope with the stresses of life, realize their abilities, learn well and work well, and contribute to their community". The national student survey on health and well-being (SHoT) published in 2022, showed alarming numbers for the overall Norwegian student population on mental health issues, loneliness and sleep deprivation. Still the numbers were particularly bad for female students at the Norwegian Academy of Music. CEMPE have through various initiatives worked to create safe spaces for student conversations on difficult topics through STUDENT Talks. Our student partners arranged a whole seminar dedicated to musicians' mental health in 2021, and the student partners who started up in August 2022 have been eager to follow up on this important work. One important contribution in 2022 was a talk during the introduction week to new student about the concept of *impostor syndrome*, which is commonly experienced by students in high performance environments. CEMPE has also been engaged in NMH's work on developing a strategy for music students' health and well-being.

Our most significant contribution in 2022 in this area was however the international conference *Musicians' and Performing Artists' Health and Performance. Integrating Body and mind* on 22-24 September on the occupational health of performing artists and musicians. The conference was the fourth in a Nordic series, held for the first time in Norway in close collaboration between Creo, the Norwegian Theatre and Orchestra Association, and CEMPE. The main goal of the conference was to build competence and knowledge about the health challenges faced by this highly vulnerable professional group. Through an open call for papers, we received over 70 submissions from around

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the world, and there were participants and presentations from nearly 15 countries at the Norwegian Academy of Music in September. The program consisted of presentations, demonstrations, and workshops on musculoskeletal disorders, the nervous system, brain functionality, mental training, and performance psychology. We were very happy to see that the conference attracted a wide audience, including students and staff from the educational sector, professional performers, researchers, therapists, artistic directors, and employers. To ensure that students felt included and learned more about health-related topics, we arranged a workshop day for students from NMH and the Oslo National Academy of the Arts as well as a CEMPE Talk focusing on how the institutions can prepare students better for sustainable and healthy careers. The conference also marked the kick-start of a national network for performing arts medicine that will work to produce and disseminate information on how performing artists can maintain sustainable working lives.

3.4. Students as partners and project leaders

Fostering and encouraging student involvement on all levels has been a key objective, both for the SFU scheme and for CEMPE. This is important for several reasons. First, students are the only ones who experience the totality of their study programme. They are also more in contact with the work life they want to enter or that they are already a part of. To include students in all stages of decision-making processes related to their education will therefore help to ensure that the education is relevant and meaningful, to our students but also to the communities they will enter upon graduation. Third, being a student partner or leading your own project is a highly relevant experience, building both a social network and adding value to the students' CV.

In 2022, we recruited two new student partners who started up in August and will be with us until the centre period ends in 2023. One of these had previously been part of the student committee at NMH, and both had participated in several CEMPE's projects already. The student partners are part of the weekly team meetings, and involved in all processes, from strategic discussions to stands in the foyer to leading their own projects. Although they started in August, the partners were involved in several initiatives at NMH in 2022, including *NMH on a queer*, managing a project week on improvisation for classical pianists, providing a lecture about the Impostor Syndrome for new students during the introduction week, contributing to the launch of an introduction programme for new student representatives, and offering input on the development of a diversity module for master performance students.

In the autumn of 2022, an important task for the student partners were to establish a national music student committee. The committee will play an important role in the training of student representatives in Norwegian higher music education institutions and could eventually act as an advisory body on a national level. The committee is set to begin with a digital meeting in March 2023, followed by a physical meeting at the third Music Student Conference.

Student-led projects are facilitated in CEMPE through an annual call for projects where student project leaders also enrol in the elective course *CEMPE20 – Student-led project* and through job postings where we recruit students to lead existing projects that were originally started by students who have now graduated or no longer wish to run it. Thirteen student-led projects were supported by us in 2022, spanning from contemporary music ensembles to a forum for student researchers in folk music and dance. Two of these projects are located and led by students at two of our Norwegian sister institutions. Moreover, we funded a second round of the project *Looking Outward* where students from all over Europe came together online to explore interdisciplinary artistic processes. The projects have not only enriched the student community and enhanced the relevance of study programmes but also helped to foster a student population who take more ownership of their education and are better equipped for life after graduation.

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3.5. CEMPE's international collaborations

CEMPE's close collaboration with AEC on the *Platform for Learning and Teaching in Music Performance Education* (LATIMPE) concluded in 2021 as the AEC project *Strengthening Music in Society* (SMS) came to an end. We are, however, very happy to be part also of the new AEC-project called *ARTEMIS* ("*Empowering Artists as Makers in Society*"), funded by Creative Europe, through CEMPE's deputy leader, who is member of the Capacity building working group. This working group function as a think tank for the ARTEMIS project, in addition to facilitate cluster groups of European music education institutions in their endeavours to further develop their study programmes. 27 institutions across Europe have applied to take part in the ARTEMIS cluster groups, and the overall goal is to support institutions to develop their studies in line with the outcomes of the SMS project and its ideas of a paradigm shift in higher music education.

In collaboration with peers from the Royal Conservatoire The Hague and the Royal Conservatoire of Scotland in Glasgow, CEMPE organized a three-day ICON-go seminar in September for 20 teachers and staff. The seminar centred on coaching, attentive listening, and delivering valuable feedback on creative processes through applying critical response process. A subsequent seminar is scheduled to take place in Glasgow in 2023.

4. Dissemination of knowledge and practices

Dissemination has for many years been a key activity for us, but has nevertheless achieved a more prominent position during the last year. This is in line with the second main aim of the centre of creating sustainable networks and knowledge sharing practices that benefit Norwegian, Nordic and European institutions for higher music education. Dissemination takes place on multiple levels and in various formats, as we have a diversity in projects and various target groups we want to reach. Our main target groups are students, teachers and management in Norwegian and European higher music education institutions. We also aim to be relevant for the music industry and the society, through CEMPE and STUDENT Talks, our work on musicians' health and in research and projects on preparing students for sustainable careers.

Project results are disseminated to the research community at research conferences and peer-reviewed articles and to staff and colleagues at internal seminars, such as *Påfyll* or the department seminars at NMH (detailed information on this can be found in the attachment Conferences and seminars.). In 2022, we published 12 web articles that disseminated project results or documented activities and talks. Through these web articles we aim to share knowledge and results from events to interested target groups that were not able to attend themselves. It is also serving our aim of sustainable knowledge-sharing.

In 2022, we have prepared the launch of two important initiatives. The first one is the podcast *Konservatoriumspodden*, hosted by two music researchers at NMH, that combine research findings with the personal experiences of students and staff and invite guests to discuss a range of topical themes in higher music education. Season 1 is now produced, and we will produce a second season in 2023. The second initiative is the launch of *Praxis*, a new website that will include *SKUBA* (described under 3.3 *Focus area 2*) and resources from previous CEMPE projects and activities, while still being open to other resources for students and teachers in higher music education.

CEMPE provides funding for various projects and initiatives aimed at students, teachers, and researchers on different levels - local, national, and international. All of our projects are thoroughly documented and showcased in the NMH project bank, and project leaders are required to submit a report upon completion. While the project bank is accessible to the public, it is not frequently visited unless we promote it through our social media channels.

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Dissemination is something we aim to have as an integrated part of a project, and not something that takes place towards the end. It is therefore important to prioritize diversity and inclusivity in project setup and participation. For example, the Think Tank for artistic research-based education involves eight institutions, allowing for a wider range of perspectives than a group of teachers from just one institution. Another effective strategy is to include students in project teams, as was done in the Music Student Conference team that included students from both NMH and NTNU. Additionally, funding schemes for innovation projects can encourage collaboration and diversity among project participants.

In the previous year, we have worked to increase the reach of our social media accounts on Facebook and Instagram. We experienced a growth of 13% on Facebook and 345% growth on Instagram during 2022. Even though numbers are higher on Facebook, we see a decline in engagement, which might be because people are using Facebook differently now than previously, or that the content we post is less engaging. We observe that Instagram is particularly effective in reaching people between 18-34, while our audience on Facebook is more spread out in age as well as in geography. On Instagram, the most effective format is when students publish content using “stories” on projects they are part of. We also find that short tips or quotes from project leaders or participants are effective, as we for example used extensively in the preparations for the *MHPC22* conference.

In addition to the online visibility and reach, we aim to be active on the physical arenas as well, by having stands close to the canteen, by visiting students in classes, having workshops in the introduction week for new students, or by presenting in department seminars for staff. We also use posters to attract attendees to events or inspire people to apply for positions and project funds.

Key internal dissemination channels

- *Etter Noter Ansatt* and *Etter Noter Student* – The internal newsletters for staff and students at NMH
- *CEMPE Talks* and *STUDENT Talks* – fora for discussion and debate for students and staff
- *Påfyll* – where NMH staff present scientific, artistic and pedagogical R&D projects
- Ongoing meetings and dialogue with NMH academic and administrative staff, heads of departments and the principal’s management team
- CEMPE representation on the most relevant NMH boards and committees
- Posters and flyers
- Stands in the foyer area to meet students and teachers before important deadlines or events

Key external dissemination channels

- The CEMPE and the LATIMPE website
- CEMPE newsletter
- Research articles and conference presentations reporting from CEMPE projects (see attachment for details)
- Dissemination through participation (project participation and external project grants)
- CEMPE annual National/Scandinavian Seminar
- Thematic seminars and conferences

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5. Further progress

As CEMPE is approaching the end of its ten-year tenure as a Centre for Excellence in Education, we will focus on reflecting, assessing, and celebrating the Centre's achievements. Efforts are already underway to ensure the continuity of CEMPE's work. Several key activities are planned for 2023 that are worthy of special attention.

First, the *Konservatoriumspodden* podcast will launch in March and showcase CEMPE's most significant projects and results and discuss ways ahead for higher music education. Secondly, a series of webinars will be held to disseminate CEMPE's work, one for each focus area. These webinars will be accessible on *Praxis*. The final year will also include other essential dissemination activities such as publishing a final CEMPE Annual Magazine and a final event titled *Connection, Collaboration & Co-creation: Ways Forward in Higher Music Education*. The event will include keynotes, workshops and presentations of projects conducted throughout CEMPE's history but also bring together diverse voices and examples of practices and research that can unify the field and encourage further development of higher music education.

A research project on how CEMPE has led to institutional change in higher music education started up in 2022 and will be presented in 2023. The project builds on interviews with CEMPE directors, project leaders and steering group leaders as well as rectors together with interviews with student partners and other student project leaders together with document analysis of applications, annual reports, minutes and publications.

Summing up, forthcoming initiatives include:

- Launch *Praxis*, an online resource bank for students and teachers in higher music education, including SKUBA, the resource bank on artistic research.
- Publish a final magazine for CEMPE (planned for October/November)
- Organise the final conference of CEMPE 2-3 November 2023
- Conclude the research project on institutional change
- Arrange a webinar series for dissemination of CEMPE's most significant projects and results
- Organise a CEMPE-week filled with workshops, debates and presentations for staff and students at NMH to celebrate ten years as a Centre for Excellence in Education
- Launch a call for student-led projects and start up the third round of the elective course for student-led projects
- Organise a second *ICONgo* seminar in Glasgow in the autumn semester in collaboration with the Royal Conservatoire in The Hague and the Royal Conservatoire of Scotland in Glasgow



Susanne Trinh, piano student. Photo: Malin Longva



CENTRE FOR
EXCELLENCE
IN EDUCATION



Norges
musikkhøgskole
Norwegian Academy
of Music



CEMPE
Centre for Excellence in
Music Performance Education

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Projects 2022

The tables below provide an overview of all projects active in 2022

Focus area 1: Musicians in society and professional practice

TITLE	PROJECT LEADERS
Institutionalizing innovation: Uncovering the protean music student (-2022)	Veronica Ski-Berg, PhD project
Konservatoriumspodden (2021-)	Tanja Orning, Veronica Ski-Berg. To be launched 2023
Looking Outward (2021-2022)	Camilla Overgaard, Miranda Harmer
Karrieredagen (2020-)	Ane Kiran
CEMPE20 Student led project (2020-)	Ane Kiran
Bransjebrunsj (2021-)	Sigrun S. Åland
Bjergsted Records	Zack Brezler (UiS, innovation project 22-23)
EKIP	Malene Bichel, Kim Boeskov (RMC, innovation project 22-23)

Focus area 2: Students' artistic development

TITLE	PROJECT LEADERS
KU-tenketank (-2022)	Ingfrid Breie Nyhus
The Differential Play of Forces in Sound and Thought (2016-2022)	Torbjørn Eftestøl, PhD project
SKUBA – studentens ressursbank i KU	Ingfrid Breie Nyhus
The Intellect of Sound Symposium for Electronic Music	Daniel Biro (UiB, innovation project, 21-22)
KUMA	Ingfrid B. Nyhus, Gjertrud Pedersen
Kartlegging KUA	Søren Kjærgaard, Jakob Andeskov (RMC, innovation project 22-23)

Focus area 3: Performance learning, teaching and practicing

TITLE	PROJECT LEADER
No Delay? – om å undervise på avstand med minimal digital lydforsinkelse	Geir Davidsen, Hilde Blix (UiT, innovation project, 21-22)
IconGo	Ellen M. Stabell
På tvers – concept series (2020-2022)	Guro Gravem Johansen
Teachers' conceptual tools in teaching free improvisation in HME	Guro Gravem Johansen



Trailing the Jazz Workshop	Guro Gravem Johansen (ekstra FoU 22-23)
Nasjonal mobilitet og samarbeid i norsk jazzutdanning	Michael Duch (NTNU, innovation project 21-22)
Current Trends in Music Theory Practice (2018-2022)	Anders Tykeson
DA-ER-NÅ	Henrik Hellstenius, Morten Qvenild (ekstra FoU 22-23)
Utforskning og videreutvikling av lærerposisjoner i hovedinstrumentopplæringen	Kristin Kjølberg (ekstra FoU 2022-23)
Musicianship skills	Laura Gorbe (ekstra FoU 22-23)
Systematisering av improvisasjonsfaget	Sidsel Endresen (ekstra FoU 22-23)
MOSO i utøvende musikkfag	Eirik Sørbo, Tore Bråten (UiA, innovation project 22-23)
Utvøende og skapende prosesser i kunsthøgskoleundervisning	Mari Flønes, Sanna, Törmälä-Tranberg (UiS, innovation project 22-23)

Focus area 4: A healthy learning culture

TITLE	PROJECT LEADER
Learning and Emotions in a Chamber Music Rehearsal	Damla Tahirbegi, PhD-project
MHPC22	Bjørn Hilt, Ane Kiran
NMH på Skrå	Annie Eline Lundgreen
Skaperglede og uttrykkskraft – hva hemmer, hva fremmer	Nils Harald Sødal, Benedikte Sofie Ribe (UiA/KHiO, innovation project 22-23)

Student led projects

The student led project sort under focus area 1, 2 and 3.

*CEMPE20 elective course project.

TITLE	PROJECT LEADERS
Bare Spell*	Marie Firing Lemme, Daniela Reyes, Elise Olsen, Tobias Rønnevig
Ensemble 3030*	Anna Berg, Martin Korssletten
Operaaften*	Hannah Hunsland, Frøydis Kopperud
Ungt Forskerforum for folkemusikk og dans*	Isa Holmgren
Improvisasjon for bachelorpianister	Susanne Trinh, Sigmund Skjeldrum Toppe
Jobbskygging	Alice Lewin, Martin Korssletten



Musikkstudentkonferansen	Anna Rødevand, Siri Storheim, Sigrid Angelsen
Ensemble Lime*	Ida Grande Kaurin
Barnekonsertserien	Agnethe Sperre Sørlien
Ensemble Koryphae	Tomas Laukvik Nannestad
Prosjekt Vigeland*	Nordic Trombone Quartet
Språkopplæring for sangere	Erlend Kristiansen Jåsund
Elise Hall*	Jonas Danielsen Eskeland

Conferences, workshops and seminars 2022

When	What	Where	Main contributors	Reach
Jan 12	Påfyll #1 – NMHs barnekonserterserie	online	Ellen Stabell, John Vinge, Agnethe Sørlien - NMH	25
Feb 1	Bransjebrunsj #1 – Skriv gode søknader	online	Guro von Germeten - NMH	55
Feb 3-4	Samtidens musikkutdanning	online	Speakers from NMH, NTNU, UiS, UiA, UiT and more	34
Feb 3	CEMPE Talks #7 Fremtidens musikkutdanning	online	Nora B. Kulset – NTNU, Morten Wensberg – UiS, Astrid Kvalbein – NMH, Sigrid Angelsen – NTNU, Martin Korssletten – NMH	40
Feb 9	Påfyll #2 Dynamus & The Extended Conductor	online	Sidsel Karlsen, Siw Graabræk Nilsen, Nina Therese Karlsen - NMH	50
March 3	Påfyll #3 Trailing the Jazz Workshop & MustCare	NMH	Guro. Gravem Johansen, Hans Petter Solli –NMH	23
March 3	Bransjebrunsj #2 Hvilken selskapsform bør du velge	online	Espen Eldøy - Creo	10
March 9	På tvers Creative Concert	NMH	Jos Heutmeke – performer, composer	5
March 31	Bransjebrunsj #3 Om opphavsrett og utøvervederlag	online	Glenn Nilsen – TONO, Morten Møller - Gramo	10
April 1	Musikkstudentkonferansen	NMH/online	Siri Storstein – NMH, Anna Rødevand - NMH, Sigrid Angelsen – NTNU, Jo Fougner Skaansar – bassist & psychologist, Mari Storstein – film creator, Hilja Løvvik - student and activist. Balansekunst, SIO and more	40
April 5	Påfyll #4 Baklengs ut av grammfonen & The Horn in Romanticism	NMH	Ingeborg Dalheim, Steinar Granmo Nilsen, Kristin Fossheim – NMH	12
April 6	På tvers Hvordan kan vi utforske tradisjonenes regler og rom?	NMH	Live Maria Roggen, Ingfrid Breie Nyhus - NMH	12
April 26	STUDENT Talks #12 Maktspill i musikkstudier	NMH	Veronica Ski-Berg – NMH	15
May 10	Påfyll #5 Craftmanship & Musikk og Mening	NMH	Kjell Tore Innervik, Sigrid Røyseng, Øyvind Varkøy - NMH	10

Sept 22-24	Musicians' and Performing Artists' Health and Performance MHPC22	NMH/online	Hans Christian Jabusch - Hochschule für Musik Carl Maria von Weber, Dresden, Nils Harald Sødal - UiA, Browen Ackerman - School of Medical Science University in Sydney and more	220
Sept 23	MHPC22 student	Chateau Neuf	Barbra Coco Laure - NMH, Frank Abrahamsen - Olympiatoppen, Anne Fylling Frøyen - ONH, Monika Overå - NMH	50
Sept 23	CEMPE Talks #8 A healthy education, a healthy career	NMH/online	Frank Havrøy - NMH, Heidi Harldsen - KHiO, Jo Fougner Skaansar - bassist & psychologist, Ulrik Græsli - KHiO student, Idun Gabrielle Fougner - NMH student	100
Sept 29 – Oct 1	IconGo seminar Connect Reconnect	Voksenåsen	Dinah Stabb - actor, mentor and director ICON, Gerda van Zelm - singer, Royal Conservatoire The Hague, Susan Williams - trumpet player, Royal Conservatoire The Hague & University of the Arts Bremen.	20
Oct 10	STUDENT Talks #13 Hvordan står det til med studentene på NMH	NMH	Fride Nøstdahl Hjelle, Sigmund Skjeldrum Toppe - NMH	23
Oct 20	Bransjebrunsj #1 Bli god på sosiale medier	online	Hilde Crone Leinebø - Kulturmeglerne	7
Nov 1	CEMPE Talks #9 Skeiv musiker i en streit verden	NMH	Ruth Eckhoff, NMH, Bendik Giske - saxophonist, Julie Falkevik - keyboard player, Sidsel Karlsen - NMH	35
Nov 2	NMH på skrå foredrag med Balansekunst	NMH	Zubeida Haji Hassan - Balansekunst	15
Nov 3	STUDENT Talks på skrå	NMH	Fride Nøstdahl Hjelle, Sigmund Skjeldrum Toppe - NMH	9
Nov 24	Bransjebrunsj #2 Gjør musikk til næring	online	Trond Moe-Larsen, Leif Haaland - MØST	10
Nov 25	STUDENT Talks #15 100 forum på 60 min	NMH	Fride Nøstdahl Hjelle, Sigmund Skjeldrum Toppe - NMH	10
Dec 2	Karrieredagen	NMH	Anne Fylling Frøyen - ONH, Espen Eldøy - Creo, Tuva Hellum Marschhauser - Tuvaband, Tor-Arne Vikingstad - Sløtface	35
Dec 7	Påfyll #6 Fysiske utfordringer blant musikere	NMH	Ioannis Theodoridis - NMH	9

CEMPE dissemination, publications and networking activities 2022

Presentations

- Aarskog, S. F. (2022) Kroppsliggjøring og gehørfokus i blåseropplæringen. Presentation at CEMPE Samtidens musikkutdanning, online, 4 February 2022
- Angelsen, S., Rødevand, A. & Storheim, S. (2022) Musikkstudentkonferansen. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Baudoine-Lle, M. (2022) 5 år etter. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Davidsen, G. & Blix, H. S. (2022). «No delay?» – Om å undervise på avstand med minimal digital lydforsinkelse. Presentation at MiU22 in Levanger, 26 –27 October 2022
- Davidsen, G. & Blix, H. S. (2022). «No delay?» – Onlineundervisning på tuba. Presentation at FoUkeslutt UiT Musikkonservatoriet, 25 November 2022
- Duch, M (2022) Nasjonal mobilitet og samarbeid i norsk jazzutdanning. Presentation at CEMPE Samtidens musikkutdanning, online, 4 February 2022
- Gorbe-Ferrer, L. (2022) Musicianship's skills: a hands-on approach. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Gorbe-Ferrer, L. (2022) Active critical listening: developing different skills in the ear training classroom. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Gorbe-Ferrer, L. (2022) Audición crítica en acción: propuesta y metodología. I Encuentro de Investigadores Españoles en Noruega de SFNO-IENO. Oslo, 19 Nov 2022
- Gorbe-Ferrer, L. & Jakhell V. (2022) Musicianship's skills: a hands-on approach. Sentiamoci a Parma 2022. Eartraining Workshop & Forum. 27 April – 1 May 2022
- Gorbe-Ferrer, L. (2022) Active critical listening: unfolding the BWV 881. Sentiamoci a Parma 2022. Eartraining Workshop & Forum. 27 April – 1 May 2022
- Hjelle, F. & Solberg, O.M. (2022) Imposter syndrome. Presentation/workshop on Orientation Week for bachelor students, Oslo, 25 August 2022
- Johansen, G. G., Halle, M. & Jordhus, T. (2022). Trailing the jazz workshop: Developing a pedagogy for the large jazz ensemble within higher music education. Presentation at the AEC Pop and jazz platform meeting, Lodz, Poland/online, February 2022
- Johansen, G. G. (2022). Trailing the jazz workshop: Å utvikle pedagogikk for store jazzensembler I høgare musikkutdanning. CEMPE Påfyll, NMH, 2 March 2022
- Johansen, G. G. (2022). Trailing the jazz workshop. Paper presentation at the Nordic Network for Research in Music Education Conference. Helsinki/Online, April 2022
- Johansen, G. G. (2022). Trailing the jazz workshop: Creating music for, with, and in the large jazz ensemble. Presentation at Multiplier Event, Elbjazz, Hamburg, June 2022
- Kvammen, A.C.R. (2022) Learning to self-regulate. Improved health and performance through integrated psychophysical learning processes. Presentation at MHPC22, NMH 22 September 2022

- Kvammen, A.C.R. & Bjørneby, H. (2022). Studieplanrevisjonen –Det skraverte feltet. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Nyhus, I. B. (2022). Presentation on R&C-based education in arts and music at the Oslo National Academy of the Arts. 6 April 2022
- Nyhus, I. B. (2022). Presentation about new realities and modernisation in higher music education at Grieg Academy, Bergen, 17 August 2022
- Pedersen, G. (2022). Hva skal vi med musikkhistorie? Presentation at CEMPE Samtidens musikkutdanning, online, 4 February 2022
- Ribe, B.S. & Sødal, N.H. (2022) Seminar for singing students at Department of classical music and Music Education, University of Agder. With psychologist Magnar Øye, researcher at SSHF, Psychiatric Emergency Unit: Artistic self-anchoring. 28 October 2022
- Ski-Berg, V. (2022). 'Liten? Jeg? Langtifra' – Makt som medspiller i høyere musikkutdanning. Keynote at CEMPE Samtidens musikkutdanning, online, 3 February 3 2022
- Ski-Berg, V. (2022). 'Are we acting?' Chasing institutional legitimacy in higher music education institutions. Paper presented at the "Care and compassion in music education research" conference, organised by NNRME, online, 5 April 2022
- Ski-Berg, V. (2022). Maktspill i musikkstudier. Invited workshop for music students, STUDENT Talks, NMH, 26 April 2022
- Ski-Berg, V. (2022). Consequences of institutionalising the voices of music performance students: A comparative case study. Paper presented at the "A Visible Voice" 35th ISME World Conference, online, 20 July 2022
- Ski-Berg, V. (2022). Maktspill i instrumentalundervisning. Invited workshop for teachers and staff, organised by the Piano, Accompaniment, Guitar and Accordion Department, NMH, 10 November 2022
- Solberg, O.M. & Solsrud, S. (2022) Studentens digitale appetitt. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Stabell, E. (2022). Presentation on artistic research-based education together with director of SHE and director of CCSE, the SFU network gathering, Bergen. 9-10 Nov 2022
- Steiner, S. (2022) The Shirabe Festival - a new approach to the value of music, Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022
- Sætre, J. H. & Zhukov, K. (2022) New approaches to student-centred collaborative chamber music instruction. Presentation at CEPROM ISME, online, 14 July 2022
- Sødal, N.H. (2022) Seminar at Oslo National Academy of the Arts. Four high-profile athletes from various fields talking about their experiences related to performance anxiety, tension regulation and coping. with S. Kringlebotn, K. Conradi, K. Thomassen, T. Næss, 9 May 2022
- Sødal, N.H. (2022) Lecture for all students at the Departement of Classical Music and Music Education, University of Agder, Artistic ownership. 9 September 2022
- Sødal, N.H. (2022) The Kairo's code - an artistic performance psychological method. Keynote speaker at Musicians' and Performing Artists' health and performance – Integrating body and mind (MHPC22), NMH, 23 September 2022
- Sødal, N.H. (2022) Lecture for all students at the Departement of Classical Music and Music Education, Artistic ownership, University of Agder, 28 October 2022

Tahirbegi, D. (2022) Small Music Ensembles and Socioemotional Interaction: Exploring Student Perceptions and Impact on Joint Musical Participation. Poster Presentation at Sempre 50th Anniversary Conference. Senate House, University of London, 2-3 September 2022

Tahirbegi, D. (2022) Small Music Ensembles and Socioemotional Interaction: Exploring Student Perceptions and Impact on Joint Musical Participation. Paper Presentation at Musicians' and Performing Artists' health and performance – Integrating body and mind. The Norwegian Academy of Music, Oslo, 22 - 24 September 2022

Thoresen, L. (2022). Zwischen Spektral - und norwegischer Volksmusik. Presentation during Klangwelt Toggenburg's Natural Tone & Overtone Symposium, Switzerland, 5 June 2022

Vinge, J. & Solberg, S. (2022). Barnekoncertserien. Presentation at CEMPE Påfyll, online, 12 January 2022

Vinge, J. (2022) Barnekoncertserien. Presentation at CEMPE Samtidens musikkutdanning, online, 3 February 2022

Peer-reviewed articles

Ski-Berg, V. (2022). 'Blazing the trail or exposing the gaps?' Discourses on student-centredness in genre independent and classical music performance study programmes in Norway and the Netherlands. *Music Education Research*, 24(1), 34-41.
<https://doi.org/10.1080/14613808.2022.2028753>

Ski-Berg, V. (2022). Between innovation and tradition: The balancing act of the 'protean' music student. *Nordic Research in Music Education*, 3, 92-115.
<https://doi.org/10.23865/nrme.v3.3699>

Sætre, J. H. & Zhukov, K. (2022) New approaches to student-centred collaborative chamber music instruction. *The Legacy and Lessons of Professor "Dumbledore": In memory of Professor Glen Carruthers* pp. 117-133.

Thoresen, L. (2022) Energy in Music: An Inventory of Observations and Ideas. *Music Theory and Analysis (MTA)*, Volume 9, no. 1. pp. 71-101(31) DOI: <https://doi.org/10.11116/MTA.9.1.4>

Thoresen, L. (2022) Unity in Music and Religion: A Pansemiotic Enquiry. *Musikk og religion: Tekster om musikk i religion og religion i musikk*. Ed. Holm, H. Varkøy, Ø;
<https://doi.org/10.23865/noasp.177>

Articles in review

Ski-Berg, V. & Røyseng, S. (in review). Institutional change in higher music education – A quest for legitimacy. *International Journal of Music Education*.

Ski-Berg, V. (in review). Studenten i front: Strategisk forhandling av rasjonaliserte myter i høyere musikkutdanning? In Ø. Varkøy, N. Nielsen, E. Stabell & B. Utne-Reitan (Eds.) *Høyere musikkutdanning. Historiske perspektiver (working title)* Norwegian Academy of Music.

Stabell, E. (in review). Talentutvikling – et gammelt felt i nye klær? In Ø. Varkøy, N. Nielsen, E. Stabell & B. Utne-Reitan (Eds.) *Høyere musikkutdanning. Historiske perspektiver (working title)* Norwegian Academy of Music.

Web and magazine articles

Aune, T. (2022) Karrieredagen 2021: Livet etter studiene <https://nmh.no/aktuelt/karrieredagen-livet-etter-studiene>

Aune, T. (2022) Likhhet for alle er ikke likhet for alle <https://nmh.no/aktuelt/intervju-med-ski-berg>

- Aune, T. (2022) Kan jazzmetodikk brukes på klassisk musikk <https://nmh.no/aktuelt/jazzmetodikk-i-klassisk-musikk>
- Aune, T. (2022) Vil at studentene skal få mer eierskap til utdanningen sin <https://nmh.no/aktuelt/mer-eierskap-til-utdanningen>
- Aune, T. En sunn utdannelse, en sunn karriere? <https://nmh.no/aktuelt/sunn-utdannelse-sunn-karriere>
- Blix, H. S. (2023). «No delay?» – Om å undervise på avstand med minimal digital lydforsinkelse. I Podium No. 15, FoU-magasin ved UiT Musikkonservatoriet.
- Krokaa, K. (2022) Aktivist mellom tonene <https://nmh.no/aktuelt/aktivist-mellom-tonene>
- Stabell, E. M. (2022) Du er ikke prestasjonene dine <https://nmh.no/aktuelt/du-er-ikke-prestasjonene-dine>
- Åland, S. (2022) Sterk hjerne i ein sterk kropp <https://nmh.no/aktuelt/sterk-hjerne-i-ein-aktiv-kropp>

Other

- Ski-Berg, V. (forthcoming). Pressures to change: Institutional politics in higher music education (Doctoral thesis). Norwegian Academy of Music.

Concerts and other networking activities

- Bare spell låtprat with Sofie Tollefsbøl, NMH January 17 2022
- Bare spell concert, Telma, Emily Andreas, Haley, Uhørt January 30 2022
- Bare spell låtprat with Jarle Bernhoft, NMH March 1 2022
- Bare spell concert, Marie, Live Marie, Jon, Uhørt March 6 2022
- Bare spell concert, Pumpegris, Åsmund, Josef, Cornelius, Uhørt April 3 2022
- Bare spell låtprat with Thomas Kongshavn, NMH April 4 2022
- Bare spell låtprat with Tuva Syvertsen, NMH September 13 2022
- Bare spell låtprat with Ella Marie Hætta, NMH October 12 2022
- Bare spell låtprat with Nils Beck., NMH November 1 2022
- Bare spell concert, Leah, Anita, Haley, Uhørt Nov 6 2022
- Barnekonsertserien - Gangar @ Serenip, concert Levin Hall, NMH 18 February 2022
- Barnekonsertserien – Sebastian & Koume Sereba, concert Levin Hall, NMH March 2022
- Barnekonsertserien –KUNSTFORM70 students, concert Prismerommet NMH NMH 27 October 2022
- Barnekonsertserien – Rakkarpack @ Kammermusikkuka, concert Levin Hall, NMH 11 November 2022
- Barnekonsertserien – Gammelt er Gøy @ Ljøsblått, concert Levin Hall, NMH 20 November 2022
- Barnekonsertserien – Gammelt er Gøy @ Ljøsblått, concert Levin Hall, NMH 26 November 2022
- Barnekonsertserien – Sigrid Gunnarsjaa og Minnie Einersen, concert Prismerommet, NMH 9 December 2022

Barnekonserterien – Sigrid Gunnarsjaa og Minnie Einersen, concert Prismerommet, NMH 10
December 2022

Ensemble 3030, concert, Majorstua kirke April 29 2022

Ensemble 3030, concert Majorstua kirke November 24 2022

Ensemble Lime, concert Majorstua kirke November 19 2022

The Intellect of Sound Symposium for Electronic Music, the Grieg Academy, June 23 – 25 2022

Norsk Scenekunstmedisinsk nettverk at MHPC22, 22 September 2022.

Nyhus, I. B. Meeting with the Capacity building working group in the new AEC project ARTEMIS –
Empowering artists as makers in society 29-30 September 2022

Nyhus, I. B. Moderating a conversation about reflection in music studies, NMH fellesdag, 25 August
2022

Operaaften – project leaders Hannah Hunslund, Frøydis Kopperud, NMH 2 Nov 2022

Ribe, B.S. & Sødal, N.H. (2022) Concert and presentation at Integrating body and mind (MHPC22)
Artistic self-attention. 23 September 2022

Ribe, B.S. & Sødal, N.H. (2022) Concert and lecture at Sopra Steria. Creativity and mental health in
the design business, 13 October 2022

Ribe, B.S. & Sødal, N.H. (2022) Lecturing, presentation and concert at Wilh. Wilhelmsen Holding
ASA, management groups. Skaperglede og uttrykkskraft – hva hemmer, hva fremmer? 19
September 2022

Stabell, E. (2022) - Moderator at a panel discussion at Musikkpedagogdagen 2022 on digital
didactics. Online, 13 January 2022

Organisation

The centre management is organised as a team comprising of a centre director, a deputy director, three advisors and two students. The center management reports to the CEMPE Steering Group, and CEMPE reports to the board of NMH.

The CEMPE team spring 2022

Ellen Mikalsen Stabell, Centre Director (PhD in Music Education) 50 %

Ingfrid Breie Nyhus, Deputy Director. Project leader (PhD in Artistic Research) 50 % (on leave Aug 21-June 22)

Veronica Ski-Berg, substitute Deputy Director (Aug 21-June 22), 40%

Ole Martin Solberg, student partner. Bachelor in Psychology. 20 %

Susanna Yttri Solsrud, student partner. Master in Music Education, 20 %

Ane Hagness Kiran, Advisor, 100 %

Sigrun Sæbø Åland, Higher Executive Officer, 60%

Therese Aune, Communication Advisor, 40 %

The CEMPE Steering Group spring 2022

Sidsel Karlsen, Vice Principal for Research and leader of the steering group

Ellen Mikalsen Stabell, Centre Director

Camilla Sønstabø Thorkildsen, Head of Academic Affairs and Research

Torben Snekkestad, Professor at NMH

Monika Nerland, Professor at University of Oslo

Morten Wensberg, Leader of FUM, Professor at UiS

Sigve L. Stieng, leader of the NMH student committee

Susanna Yttri Solsrud, master student

The CEMPE team autumn 2022

Ellen Mikalsen Stabell, Centre Director (PhD in Music Education) 50 %

Ingfrid Breie Nyhus, Deputy Director. Project leader (PhD in Artistic Research) 50 %

Veronica Ski-Berg, researcher (Oct 22 -) 80 %

Sigmund Skjeldrum Toppe, student partner. Bachelor in Music. 20 %

Fride Nøstdahl Hjelle, student partner. Master in Music Education, 20 %

Ane Hagness Kiran, Advisor, 100 %

Sigrun Sæbø Åland, Higher Executive Officer, 100 %

Therese Aune, Communication Advisor, 50 %

The CEMPE Steering Group autumn 2022

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Ellen Mikalsen Stabell, Centre Director

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Torben Snekkestad, Professor at NMH

Monika Nerland, Professor at University of Oslo

Morten Wensberg, Leader of FUM, Professor at UiS

Idun Gabrielle Fougner, leader of the NMH student committee

Fride Nøstdahl Hjelle, master student

Regular observers Steering Group

Principal of NMH

Representative from DIKU

The CEMPE Deputy Director, Student Partners and advisors

PhD fellows and post doctors

Veronica Ski-Berg, PhD music education

Torbjørn Eftestøl, PhD composition, music theory and music technology

Damla Tahirbegi, PhD music education

CEMPE Think Tank

Ellen M. Stabell, Centre Director

Tanja Orning, Associate professor, NMH

Veronica Ski-Berg, PhD Research Fellow, NMH

Ingfrid Breie Nyhus, Deputy Director NMH

Torben Snekkestad, professor, NMH

Eyolf Dale, Deputy Principal, associate professor, NMH

CEMPE student partners



Financial account 2022

Funds	Note*	Budget 2022	Income 2022
DIKU		4 000 000	4 000 000
NMH project funds		5 810 000	5 157 147
Other			167 993
Total income		9 810 000	9 325 140
Expenditure	Note*	Budget 2022	Expenditure 2022
Staff costs	1	9 044 986	7 743 135
Purchase of services		1 275 000	849 273
Project funds	2	350 000	203 283
Student involvement	3	400 000	395 989
External project resources		275 000	-
Innovation funds	4	250 000	250 000
Equipment		0	-
Other operation expenses		725 000	720 807
Dissemination and communication	5	500 000	574 513
Travel		75 000	33 044
International cooperations	6	100 000	94 677
Other		50 000	18 573
Total costs		11 044 986	9 313 214

Notes	
Note 1 - Staff costs	7 743 135
Direct staff costs	5 492 474
Overhead staff approx 40%	2 250 661
Note 2 - Project funds	203 283
KU resource bank / SKUBA	108 728
CEMPE20 course expenses	17 476
FOU projects 22-23	44 468
Podcast	2 190
CTMTP	28 132
Other	2 290



Note 3 - Student involvement	395 989
Jobbskygging	24 000
Barnekonserterserien	37 747
Pianoimpro	36 660
Shirabe	23 349
Krigsveteraner	2 150
Musikkstudent	66 659
Bare spell	22 311
ENS3030	58 703
UFFD	30 187
Operaaften	22 048
Språk UiS	10 044
ENS Lime	18 716
Looking Outward	43 416
Note 4 - Innovation projects	250 000
Innovation project Sørbø, Bråten UiA	62 500
Innovation project Brezler UiS	62 500
Innovation project Flønes-Tørmala-Tranberg UiS	62 500
Innovation project UiA Sødal, Ribe UiA	62 500
Note 5 - Dissemination/events	574 513
Bransjebrunsj	3 540
MHPC22	458 740
På tvers/Påfyll	12 622
CEMPE Talks/Student Talks	4 478
Nastional seminar	1 037
Karrieredagen	22 500
NMH på skrå	13 087
MHPC22 student	12 783
Skriveseminar	17 598
Diverse	28 128
Note 6 - International collaborations	94 677
IconGo	94 677

Budget 2023

Post	Staff costs	Description	2023
1	Centre director	50 %	409 705
2	Deputy director	50 %	409 705
3	Leader of the Think tank	10 %	166 973
4	Researcher	50 %	397 452
5	Phd fellow	100 %	642 747
6	Student partners	40 %	200 053
7	Prosjekt leaders student projects	30 %	133 932
8	Prosjekt participation, NMH staff FoU	65 %	505 408
9	CEMPE20 course coordinator/supervisors	16 %	124 443
10	CEMPE strategy and synthesis project	10 %	117 352
11	Adviser CEMPE	100 %	711 239
12	Higher executive officer CEMPE	100 %	675 356
13	Communication adviser CEMPE	until april 50%	111 437
14	Steering group external members	6 %	45 000
	Sum staff costs	677 %	4 650 802
	40 % Overhead		1 860 321

Post	Operating funds	Description	2023
15	Project funds – development/operation	CEMPE projects	350 000
16	Student involvement		350 000
17	External project funds	RMC	150 000
18	Dissemination activities	Website, publications, seminars/conferences	550 000
19	Travel		50 000
20	International collaborations	IconGo	50 000
21	Various		50 000
	Sum operating funds		1 550 000
	Sum costs		8 061 122
	Sum costs ex. overhead		6 200 802