



# **Discourses of Academization and the Music profession in Higher Music Education**



# THIS SESSION

- Prof., PI, Eva Georgii-Hemming and PhD student Nadia Moberg, Örebro University, Sweden
- Prof. Karin Johansson, Lund University, Sweden
- Prof. Elin Angelo, Norwegian University of Science and Technology, Trondheim
- Prof. Øivind Varkøy, Norwegian Academy of Music
- Prof. Stefan Gies, AEC, Belgium
- Prof. Dr. Christian Rolle and res. ass. Diana Versaci, University of Cologne, Germany



# THIS SESSION

- Three parts:
  - INTRODUCTION, 20 min; main findings from Sweden, Norway, Germany
  - ROUND TABLE DISCUSSIONS, 30 min
  - TO ROUND OFF: 10 min presentation of round table discussions



# about the DAPHME project

(2016–March 2020)

- Investigate how processes of academization affect performing musician programmes
- Political reforms; Become an integral part of higher education; Create stronger links between teaching and research
  - *Notions of competence, knowledge and research activities*
  - *Views of the music profession*
- Interviews, official documents and websites



# KEY FINDINGS: TOPICS FOR DISCUSSION

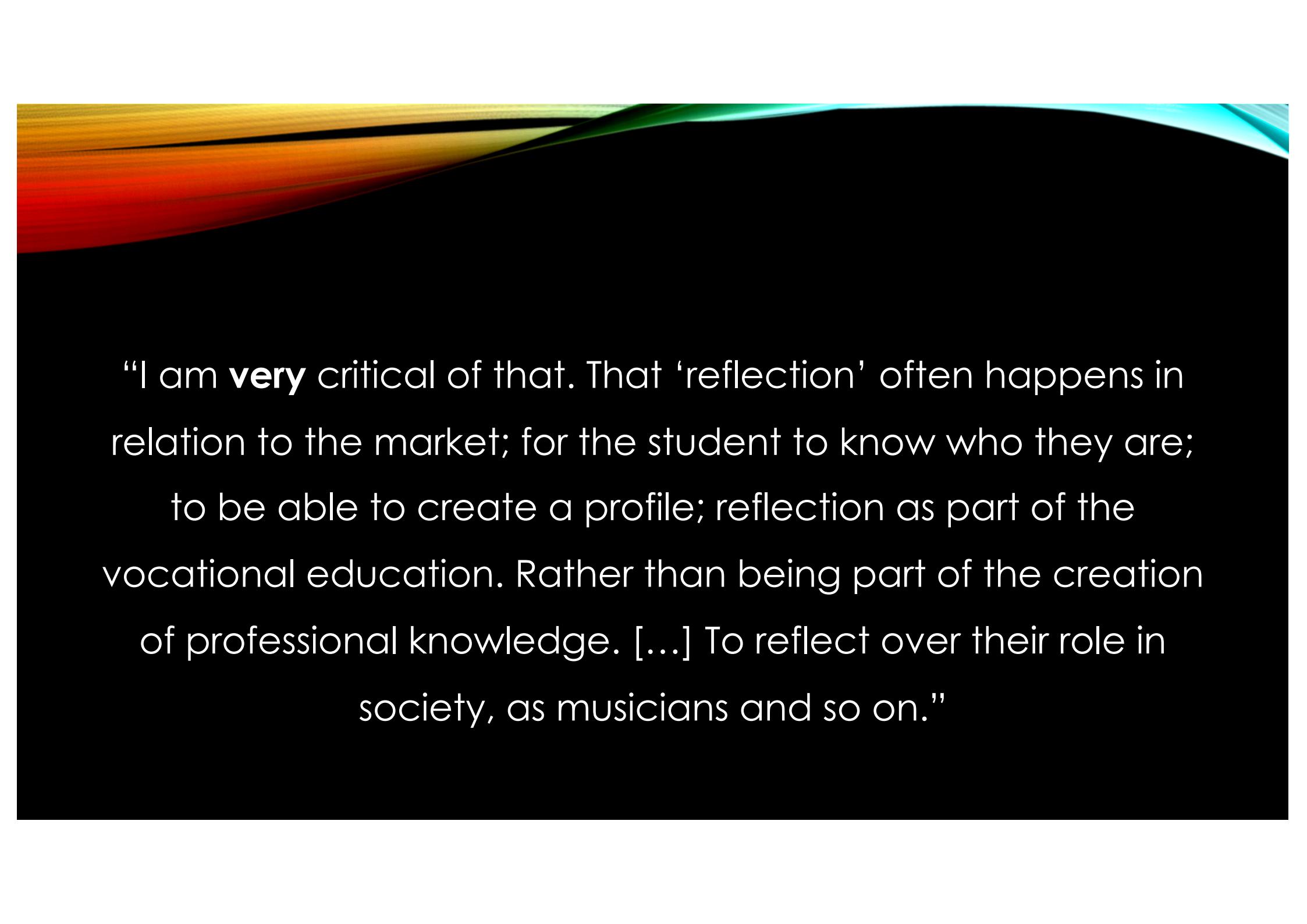
## SWEDISH SUB-STUDY

- *The role of reflection in HME*
- *Academization as a quality development project?*
- *Musician's role in society*



# REFLECTION

- A verbal and cognitive activity; embodied; ‘purely musical’
- Justifications:
  - for artistic knowledge development;
  - for individual success in the profession; and
  - the role of musicianship in relation to society
- Emphasis on the individual
- Market demands rather than reflection for musicianship as a common professional field



“I am **very** critical of that. That ‘reflection’ often happens in relation to the market; for the student to know who they are; to be able to create a profile; reflection as part of the vocational education. Rather than being part of the creation of professional knowledge. [...] To reflect over their role in society, as musicians and so on.”



# ACADEMIZATION AS A QUALITY DEVELOPMENT PROJECT?

“The interesting question is if we educate students for an already defined music industry or if we are also **agents** in the creation of the music industry”

- Unclear; to what extent social and epistemological recognition is achieved
- Reasons for educating professional musicians today?
- The social mandate, the marketization of art, potential ‘*radical performers*’ and ‘*artist-researchers*’



# KEY FINDINGS: TOPICS FOR DISCUSSION

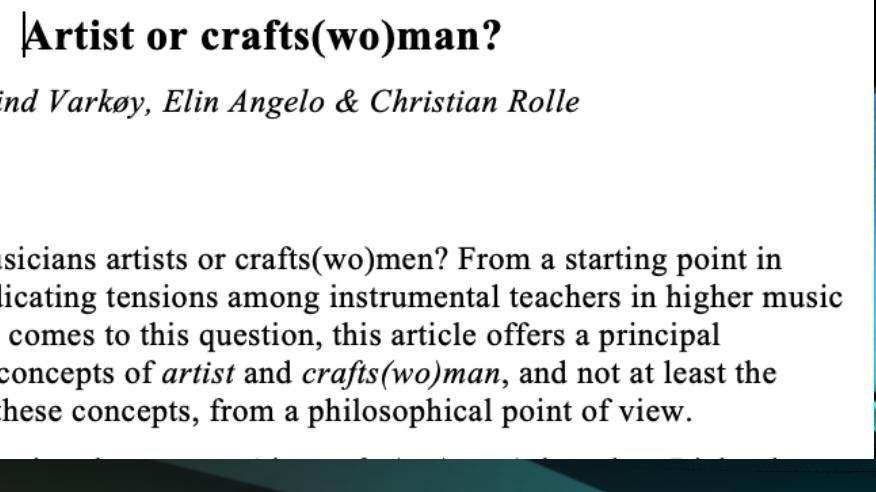
Norwegian sub-study

- Artists or crafts(wo)men?
- A research-based artistic practice

# Notions of Mandate, Knowledge and Research in Norwegian Classical Music Performance Studies

Elin Angelo<sup>1</sup>★; Øivind Varkøy<sup>2</sup> and Eva Georgii-Hemming<sup>3</sup>

<sup>1</sup>Norwegian University of Science and Technology, NTNU; <sup>2</sup>Nc  
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## Artist or crafts(wo)man?

Øivind Varkøy, Elin Angelo & Christian Rolle

### Abstract

Are orchestral musicians artists or crafts(wo)men? From a starting point in empirical data indicating tensions among instrumental teachers in higher music education when it comes to this question, this article offers a principal discussion of the concepts of *artist* and *crafts(wo)man*, and not at least the relation between these concepts, from a philosophical point of view.

# FINDINGS

- Mandate
  - The awakening discourse
  - The Bildung-discourse
- Knowledge
  - The handicraft discourse,
  - The entrepreneurship discourse (two),
  - The critical reflection discourse
- Research
  - The collaborative discourse
  - The ‘perforesearch’ discourse



## Handicraft

*Without the premise of handicraft knowledge, how should committees rank applicants for scholarships or professional positions or formulate announcements for new positions? What are professors and PhD candidates in artistic research ‘good at’? What is their subject expertise?*



## Handicraft

We still think that handicraft is important ... We believe that this is about to get up in the morning and practice .... To take care of the musical heritage depends on handicraft knowledge ... We think that this still is important, to take care about the musical heritage, as well as creating something new

European orchestras demands musicians who can play as effective as possible, who adjust him-/herself, not giving to much resistance



## Research

I have never been fond of research. Researchers often seem a little “far out”, if you know what I mean

It becomes awkwardly silent when I talk about research in this environment (performing music)

People look at me questioningly, and I am only interrupted by over-stressed contributions and hostile outbreaks



## Research

We (all the musicians/teachers) have 50% of our time for research and development in our positions. Of course, there could sometimes be reasons to examine what actually happens in these hours.

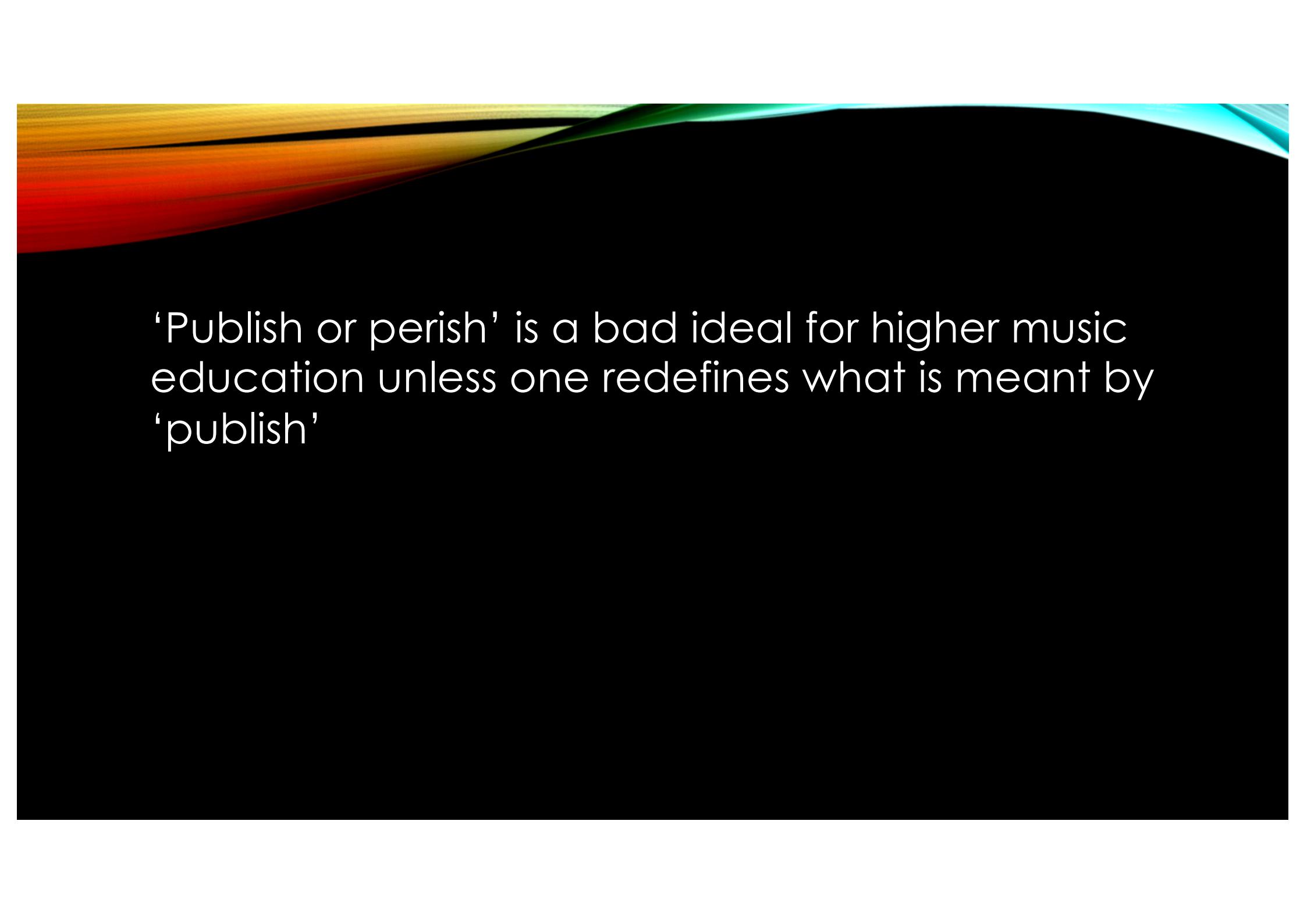
(on collaboration between academic employees and performance employees)

*This is challenging and can, in the worst case, lead to amateurism and trivializing music performance as well as research. In the best cases, it can lead to fruitful and significant development*



## Research

It would be the perfect combination, wouldn't it?  
A top-level musician who is also a top-level  
teacher and a top-level researcher! (teacher)

The background of the slide features a dark, solid black area that occupies most of the frame. In the top portion, there are several thin, diagonal bands of color that transition from red on the left to yellow, green, and finally blue on the right. These colors are bright and appear to be moving across the screen.

'Publish or perish' is a bad ideal for higher music education unless one redefines what is meant by 'publish'



# KEY FINDINGS: TOPICS FOR DISCUSSION

German sub-study

- *The musician as artist and/or entrepreneur*
- *The 'Bildung'-discourse*



# THE MUSICIAN AS ARTIST AND/OR ENTREPRENEUR

“I believe, students nowadays have to be much more flexible.”

“... in reality one is always an entrepreneur. My former students are engaged in a variety of cross-over projects, theatre, as concert organizers- these activities demand entrepreneurial qualities, networking, and being fit with handling new media.”

“I have the feeling that we are obliged to create magnificent stage programs to show how good we are, yet that is not my focus. My focus is that those who enter the stage, are great. On the one hand, the necessity of magnificent presentations- by whatever means...in order to prove how well we work. Somehow, that is expected. At the same time, way more energy should flow into the daily modest, and highly qualitative education. From my personal experience, this is more important.”



# THE MUSICIAN AS ARTIST AND/OR ENTREPRENEUR

- well prepared for future challenges: the entrepreneurial self
- resistance: the value of music as art and craft
- hegemonic discourses shaping the musician as entrepreneur
- Who is the future musician? or: How should the future musician be?



# THE 'BILDUNG' DISCOURSE

„Studying music is deepened, if you reflect on things and read literature.“

(Violin teacher, male)

"Our Musikhochschulen are there to bring European culture to the world, and perhaps to contribute to make the world more peaceful."

(Trumpet teacher)

"Higher music education should feel responsible to make both students and teachers even better humans."

(Viola teacher)



## Themes for round table discussions

1. The role of Reflection in Higher Music Education – EVA
2. Academisation – a quality development project? – KARIN
3. Classical Musician's role in society – NADIA
4. The musician as artist and/or entrepreneur – CHRISTIAN & DIANA
5. A research-based artistic practice – ELIN
6. The 'Bildung' discourse – STEFAN
7. Artists or crafts(wo)men? – ØIVIND