

ECIP

External, Collaborative, Integrated Project

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Background

1. The function of art and the role of the artist in society are changing

Artists are increasingly working in partnerships across institutional boundaries, using their artistic competencies in transdisciplinary constellations, and creating social innovation and value in the field of health, education, business, environmental or social work.

2. The employment situation for graduates in the field of pop, jazz, rock is problematic

Freelance based labour market - no fulltime positions as composer and performer

Low income

High unemployment among newly graduated - it takes the graduates 2-3 years to establish themselves on the labour market

Graduates create their own employment through artistic entrepreneurship

Patchwork careers



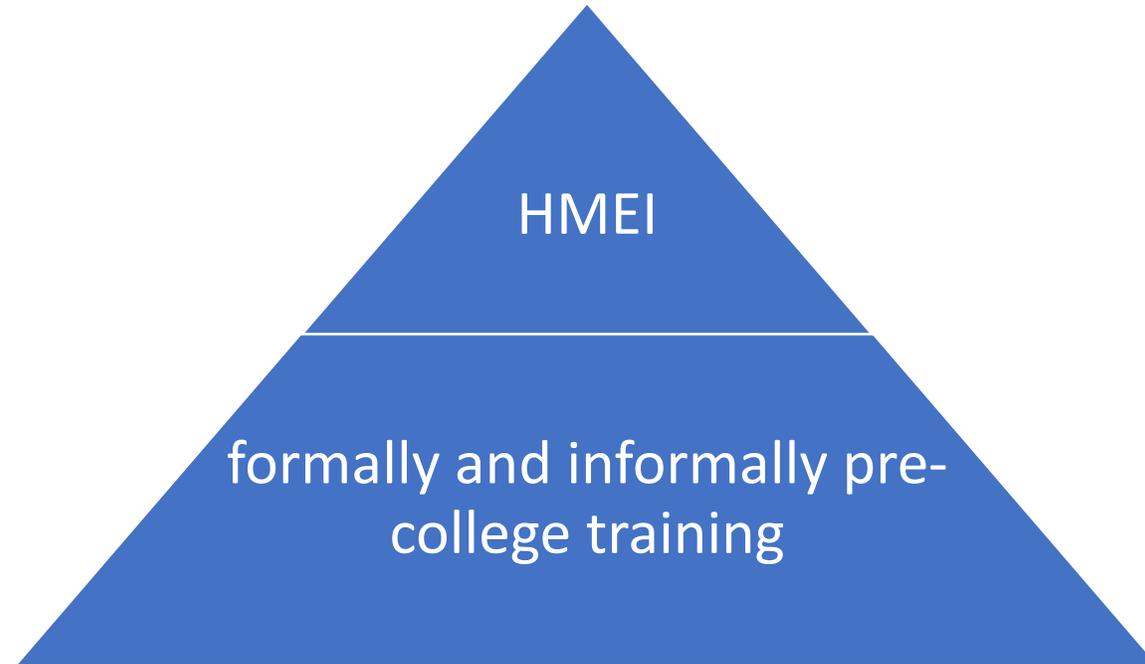
What are the educational answers to these challenges/opportunities?

” I see ONLY possibilities!”

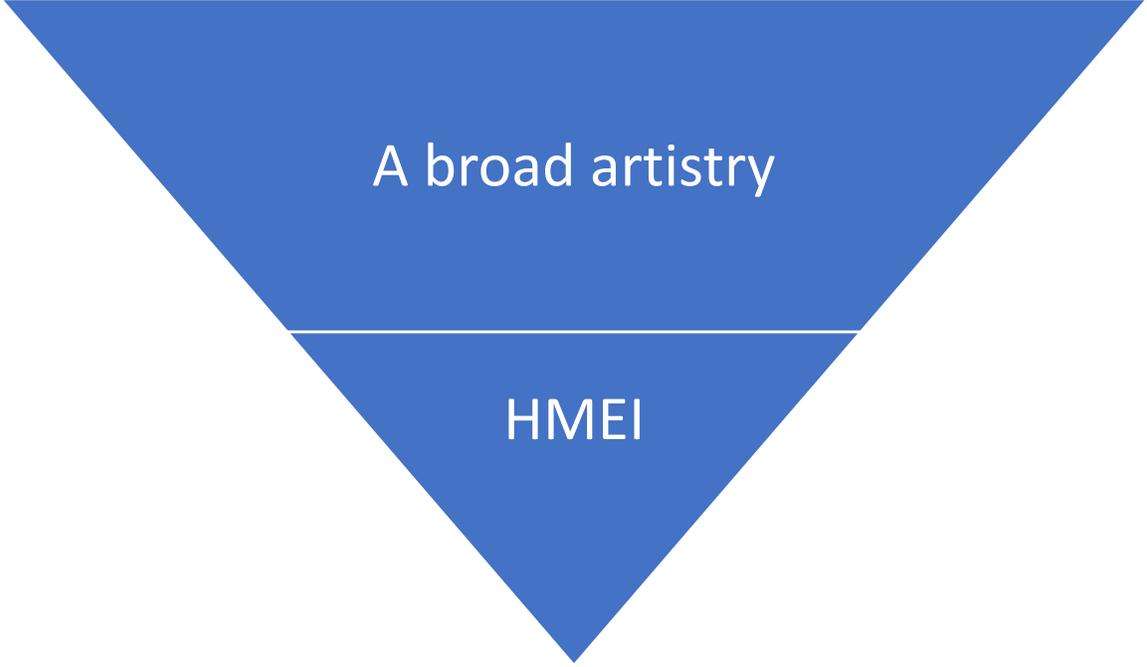
Mathias, student



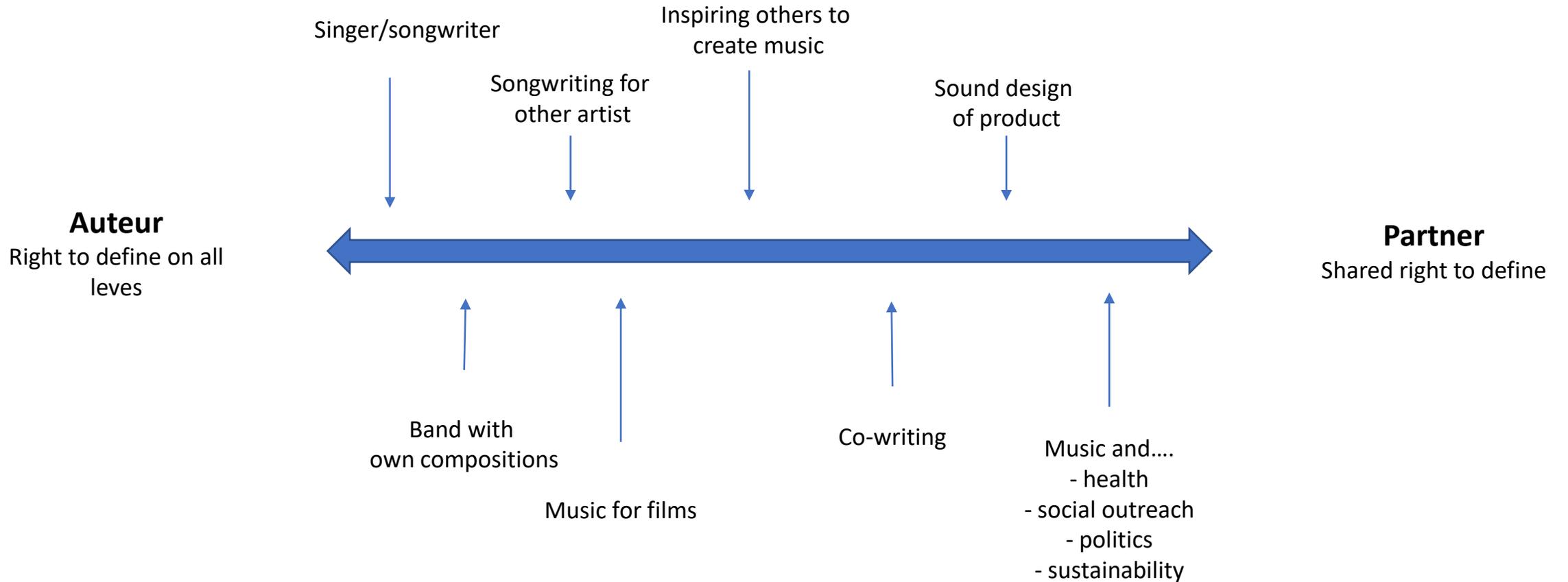
Narrow success criterias



Broad success criterias



A broad artistry



BMus Music Performance		1st year		2nd year		3rd year		ECTS per subject
Professional areas	Subject	1st sem.	2nd sem.	3rd sem.	4th sem.	5th sem.	6th sem.	
Main subjects	Artistic Development Work	12.5	12.5	12.5	12.5			50
	Bachelor Project						20	20
	Music Education and Learning	7.5	7.5	7.5	7.5			30
	External, Collaborative, Integrated Project					30		30
Supplementary subjects	Specialisation	2,5	2,5	2.5	2.5			10
	Composition	5	5	5	5			20
	Art and Culture Studies	2,5	2,5	2,5	2,5			10
	Entrepreneurship						10	10
ECTS, total		30	30	30	30	30	30	180



An integrated subject

- ECIP is taught by a team of 6 teachers from the following subjects:
 - Artistic Development Work (2)
 - Music Education and Learning (2)
 - Entrepreneurship (2)
- 26 students from the bachelor programs Music Performance and Composition

Learning outcomes

- Be capable of developing, planning, implementing and evaluating artistic and/or art pedagogical **projects**, contributing with **innovative perspectives and solutions**;
- Be able to independently engage in professional, interdisciplinary and inter-sectoral **collaborations and networks**;
- Be capable of performing a relevant **contextualization** of the project, locally and globally;
- Be able to **communicate reflections** on artistic processes and results to colleagues and non-specialists;
- ...
- Possess knowledge and skills in how to **translate ideas and potential into value**;
- Possess knowledge of the **labour market and about current employment perspectives** within the field of contemporary rhythmic music and the society in general;
- ...

Timeline

Phase 1 – first half of the semester

- Kick Off
- Inspiration- brainstorming
- Individual supervision - forming of projects and groups
- Group supervision
- Developing partnerships and projects (in groups of 2-3 or individually)

Phase 2 – second half of the semester

- Practice period with external partners
- Facilitated sharing sessions – at RMC /on sites /on line
- Subject tuition
- Project supervision
- Assessment and presentations

Questions for ECIP project students

"What could I be passionate about engaging myself and my artistry in - apart from my own *auteurship*?"

"What could be a concrete project that would open up new opportunities - for others and for me as an artist?"

"What do I need to learn in order to contribute to the realization of such a project?"

"Who are my partners - and how do we work together?"



A selection of projects

- **Sound walk podcasts for citizens** in collaboration with Lolland Municipality's nature guides
- **Music workshops for developmentally disabled persons** in collaboration with Brøndby Municipality
- **Songwriting course for psychiatric patients** in collaboration with Psychiatric Hospital Amager
- **Documentary about climate change from a local perspective** in collaboration with journalist
- **Building an organ in a kindergarten playground** in collaboration with an organ builder and a kindergarten
- **Audiovisual work about geological time** in collaboration with a film director and a natural history museum
- **Prototyping of an opera for babies** in collaboration with an author, a playwright, theater director and a scenographer



..continued

- **Musical dialogues with dying persons and an exhibition about death as the meaning of life** in collaboration with St Lucas Hospice
- **Processes and installations about sound as stress relief** in collaboration with Engelsholm Højskole
- **Installations and concerts about *displacement*** in collaboration with art gallery Gammes Strand
- **Songwriting and online community building around sleeping problems** in collaboration with Danish Society for Sleep Medicine
- **Manifesto and installation about safer spaces for vulnerable sex workers** in collaboration with Antidote
- **Music production workshops for women and nonbinary persons** in collaboration with the organisation Misfitz



Student evaluation – what worked?

- “Conceptual starting point makes sense, we applaud it”
- “The intension is very good, we understand why this is important, and why it should be part of the education”
- “Very realistic perspective on coming work life”
- “The school is opening up to the outside world, out of the bubble, which is important.”
- “ECIP is helping us to see where our craft can be used”
- “ECIP has pushed us in new directions, we tried something completely new, satisfying.”
- “Nice change to have this variation in the academic structure – great to focus on only one thing.”



Student evaluation – what do we need to improve?

- Clearer structure and better communication
- Clearer guidelines as to what constitutes an ECIP project
- More examples of projects from an arts practice and perspective
- More individual guidance earlier in the process
- More variation in the structure of the semester.
- Should it be mandatory to work in groups?
- ...

Further questions to explore

- What about the entrance examinations?
- What is talent and artistic and academic quality in relations to the concept of a broader artistry?
- Which skills, knowledge and competences are needed to be able to cope on the future labour market where the artist will be expected to give a broader contribution
- What didactics are needed in the future HMEI?

Questions – reflections – ideas – perspectives

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