IMAGINING STUDENT VOICE SUPPORTING NEW LEADERSHIP

AEC Congress 2022 – CNSMD Lyon

Strengthening Music in Society

Tools and resources for Higher Music Education

WHAT GOES AHEAD – TABLE OF CONTENTS

STUDENT VOICE: *REPRESENTATION*

Mimi Harmer

4 CONCEPTS

- STUDENT VOICE

- TEACHER COLLABORATION

- LEARNING COMMUNITY

- ASSESSMENT AS DIALOGUE

WG5 works from a pivotal focus on learning

Focus on learning

Learning communities

Student-centred approach (the active, responsible student)

The student as researching artist

The researching artist in the digital age

The active, researching student in assessment and critique

- In educational theory, a 'paradigm shift' triggered by constructivism is frequently emphasized, meaning that the idea of *learning by instruction* has been replaced by the idea of *the student as an active learner*.

- The driving agent of the process is the student, who can and must take responsibility for her/his own learning

- Brings students to discover and construct knowledge for themselves, building communities of learners able to discover and solve problems thanks to a more powerful learning environment

Music HEI's as Learning Communities

Focus on learning

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- A learning community in which experts and peers are in constant, productive interchange with each other.

- A Music HEI can be seen as not just an institution for learning, but as a place of learning.

- Everyone involved takes on a learning attitude in everything they encounter, and thus the learning community is a true laboratory for the profession and the art of music making.

LATIMPE

Student-centred learning

Focus on learning

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WG5 started gathering many interesting projects from this perspective, and we found an interesting aspect in all these:

- Students seem to be much more active than usual.

- The courses and projects provide more freedom and demand much more input and active participation from the student without forcing this through control or assessment.

- Teachers are much happier when they can contribute as the specialists they are, without having to act as gatekeepers and presence checkers.

Student-centred learning

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A student-centred thinking promotes collaborative learning, experiential learning, problem-based learning, and a variety of other pedagogical methods.

Learning is a form of guided participation in socio-cultural activity. This kind of knowledge can only be acquired through active participation in activities that are structured by more expert individuals (Mascolo 2009).

STUDENT VOICE: *AGENCY*

- *Active student*
- *Center of her learning process*
- *A powerful role*

MANIFESTO OF SUCCESS (2019)

The world of music, and specifically classical music, has a strong tendency for heroism and hierarchy. Leading images in classical music are not just looking very much alike, they also support narrow and limiting ideas about how success is achieved.

MANIFESTO OF SUCCESS (2019)

There is a need for all the other narratives to be told and displayed, there is a need for young musicians to be empowered when following their dreams.

MANIFESTO OF SUCCESS (2019)

We see the possibility of education which gives students the opportunity to find out what success means to them.

MANIFESTO OF SUCCESS (2019)

Welcoming different role-models of successful careers will make conservatoires open to a more diverse community as well as change methods and relations towards more inclusiveness.

— Susanne van Els & Camilla Overgaard, 2019 —

From the REACT Project...

« The psychological processes involved in music learning are very interesting from the perspective of vocal or instrumental pedagogy. In particular, the processes related to people's motivation and experience have great potential to empower performing students in music universities and conservatories: they become more agentic and creative with their artistic careers while considering societal issues as central to their work. »

— López-Íñiguez —

From the REACT Project...

« *We need more heterogeneity in the curriculum while offering individualized study paths from an early age, so that people can follow their dreams as well as create new visions without narrowing down their options. The younger generation needs to look at the future and cannot stay neutral on societal and ecological issues. They need to work together across disciplines and art forms and learn from each other to confront the changing realities.* »

— Westerlund —

REALITY CHECK

Interrogating students in the field to get insights and testimonies

A sample of 16 testimonies

THE STUDENT'S VOICE

What is your ideal future, what are your dreams?

When I say "cultural leadership" to you, what do you think about?

What's your definition of success in music?

Do you have the feeling to be agent over your own studies?

QUESTIONS

DREAMS...?

SUCCESS...?

IDEAS AND THEMES

As observed by occurrences of keywords

Keywords and ideas	Occurrences
Music	30
aspiration/dream/project	22
Orchestra	15
Concert performance	14
Teaching	11
Power/counter-power	11
Society	11
Creation/invention	10
Fear/limit/difficulty	9
Finance/income/funding	9
Pleasure and fulfillment	8
School/conservatoire	8
Competition/Audition	7
Chamber music	6
Soloist	6
Influence/model/inspiration/attraction	6
Learn	6
Access to a wider audience	5
Engagement/commitment/activist/act/react	5
Public/Mediation	2
Sharing	4
Amateur	1

OCCURRENCES OF KEYWORDS AND IDEAS OF THE REALITY CHECK (GROUPED BY THEMES)

« My ultimate dream would be to have politicized orchestras. »

« I'd love to conduct orchestras. »

ORCHESTRAL
MUSIC

« I would love to be a principal player in an orchestra. »

⟶ 15 occurrences

« I wish there would be more orchestras. »

« In orchestras, when you are seating at the back of the section or an extra, you don't have the right to speak up. »

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ORCHESTRAL
MUSIC AT SCHOOL

⟶ 11 occurrences

As teachers…

« In the past I was able to teach in a *Music at School* program which aims to bring music to children who may not have access to it otherwise. »

« I'd love for teaching jobs to be more varied, i.e. to be able to give instrument classes in middle school or high school. »

« I'd like to teach in a place that matches my values. »

« I would like to have the opportunity to choose where/to whom/what I want to teach. »

« Ideally I would love to teach in a Conservatoire/Music school. »

« I'd love for teaching jobs to be more valued, and that teachers would get payed more. »

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MUSIC AT SCHOOL

As students...

« [...] Is it relevant to talk about career, about success? I am here before all to learn, to train. Is it relevant to look that far ahead?»

« I want to share things with people. I want to learn to know them, to know their multiple backgrounds through music. »

« I often struggle with the paradox of the institution, which summons us to be professionals above all else when we are there to learn. »

« The diversity of classes we can take gives the feeling of an almost tailor-made educational path. »

« We are not always encouraged to broaden our skills and our speciality, but rather to limit ourselves. »

As students...   # MUSIC AT SCHOOL

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As students...   MUSIC AT SCHOOL

What we deal with	What we want to do

What we deal with

ATTRACTION

MODEL

INSPIRATION

INFLUENCE

→ 6 occurrences

What we want to do

CREATION

BUILD

INVENTION

FIND

→ 10 occurrences

What we deal with

What we want to do

ATTRACTION

CREATION

MODEL

BUILD

INSPIRATION

INVENTION

« I often struggle with the paradox of the institution, which summons us to be professionals above all else when we are there to learn, which summons us to take time to learn while waving **attractive** new opportunities before us, which ask us to re-invent the artistic world of tomorrow while letting us aspire to the same things they do. »

INFLUENCE

FIND

→ 6 occurrences

→ 10 occurrences

ATTRACTION   CREATION

« We are lucky to have a teaching and administrative staff that offer real possibilities of existing to projects (international projects, **creation** projects, chamber music and mediation projects, etc.) »

ATTRACTION

CREATION

MODEL

« How do we touch with the tip of our fingers our real dreams, those of the adults we are becoming, those that will fit us truly, and not the ones we would have borrowed, as children, to a role **model** or an idol? »

ATTRACTION CREATION

MODEL BUILD

« How to **build** ourselves and find our path? And mostly, where do we find the courage to carry this path? Does the institution, its frame, encourage us to be courageous? »

ATTRACTION

CREATION

MODEL

BUILD

INSPIRATION

« [In art] I do not find myself at all in the idea of a hierarchy, of a person who would be above the others to spread the 'good word', as if it were the only true way. There are **inspiring** people in art, but is it really leadership? It is a term that I do not like at all, with which I don't relate. »

ATTRACTION

CREATION

MODEL

BUILD

INSPIRATION

INVENTION

« How to actually re-**invent** oneself? »

ATTRACTION

CREATION

MODEL

BUILD

INSPIRATION

INVENTION

INFLUENCE

«It is the weight of public opinion that defines success in our current world : successful people are valued at some point, by critics, media or social networks, which influences as well our glance. We create our opinion not necessarily by listening but by looking at promotional posters or record covers. »

ATTRACTION

CREATION

MODEL

BUILD

INSPIRATION

INVENTION

INFLUENCE

FIND

« **Find** our path. »

ATTRACTION   CREATION

MODEL   BUILD

INSPIRATION   INVENTION

INFLUENCE   FIND

SUM UP

FEAR THAT KEEPS US FROM DREAMING

A GAP BETWEEN DREAMS AND THE NEEDS OF REALITY
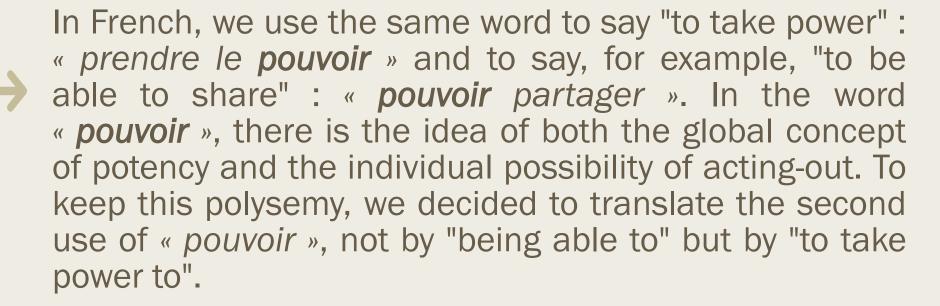
THE STUDENTS AT THE VERY CENTER OF THE INSTITUTION

STRUGGLE WITH AGENCY

We need to **take power**

→ There were 11 occurrences of the words POWER/COUNTER-POWER in all 16 testimonies

→ In French, we use the same word to say "to take power" : « *prendre le **pouvoir*** » and to say, for example, "to be able to share" : « ***pouvoir** partager* ». In the word « ***pouvoir*** », there is the idea of both the global concept of potency and the individual possibility of acting-out. To keep this polysemy, we decided to translate the second use of « *pouvoir* », not by "being able to" but by "to take power to".

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« TO SHARE »

« TO LIVE OF MUSIC »

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« TO HAVE A FULFILLING MUSICAL PROJECT

We need to **take power**

We can **take power**

« TO SHARE »

« ... OVER OUR MUSIC »
« TO LIVE FROM STUDIES »

... AND OVER OUR FUTURE

« TO HAVE A FULFILLING MUSICAL PROJECT »

We need to **take power**

« [...] Even though I was told I had this quality of leadership many times, it is of no use for me as long as the 'game' of taking the power of decision is not open, and that is the case in 99% of job offers. »

THAT LEAVES US WITH ONE QUESTION...

When students are active agents in their studies, will they be stronger musicians with more options, and more connected to society?

OUR CONCEPT

A definition of **leadership** :

« *People demonstrate leadership whenever they take responsibility for change in their environment... They have impact, not based on authority, but on authenticity and engagement. Leadership is not the same as having a managerial position or exercising power. There is no job description for a leader. Leadership is a personal choice.* »

— Koen Marichal & Jesse Segers of Antwerp Management School —

STUDENTS VOICES
ALUMNI

"You had "a voice" as a student. Tell us about it.

What does this experience provide you with in your current life?

What does it mean, for your musicianship, for your leadership?"

STUDENT VOICE *ALUMNI*

Camilla Overgaard's testimony

« One voice can never express all voices. »

« Curiosity, listening and empathy must be at the core when you are trusted to represent others. »

— Camilla Overgaard —

STUDENTS VOICES *ALUMNI*

Simon Pierron-Sochacki's testimony

« My name is Simon. Former viola student at the CNSMD, I was co-founder of the BRE, a student representation instance.
Since the end of my studies a year ago, I am an intermittent (a particular type of freelance musician), I play in various orchestras and ensembles.
During 3 years I was a student representative, both on the pedagogical council and the administrative council. »

— Simon Pierron-Sochacki —

« It helped me in my self affirmation process, it allowed me to develop my ideas further and it made me more confident on public speaking. This experience made me be confident to express what I think, and now I act as if I have nothing to lose. I sometimes have things to lose (like jobs), and I have lost things to be true to my ethic principles.»

— Simon Pierron-Sochacki —

« These years have convinced me of the need for a strict definition of powers, and the constitution of counter-powers. It is for me necessary to go through a phase of confrontation of points of view in the making of the decisions, but I got the feeling as a student that everything was made as if the direction staff was not ready to listen to the diversity of points of view for fear of changing their minds. »

— Simon Pierron-Sochacki —

« It changed my approach to democracy and decision-making: I no longer believe in the pure representative model.

For me, decision making must be articulated in spaces of direct expression, where mild conflict can be expressed, and it is important to guarantee protective devices for those who express their thoughts. I believe this is the best way to make the workplaces more democratic. Based on my experience, I think this is how cultural leadership will be developed. »

— Simon Pierron-Sochacki —

STUDENTS VOICES *ALUMNI*

Mathis Nour's testimony

THANKS!