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IN.TUNE

Innovative Universities in Music and Arts in Europe

Plan for 'Artist as Teacher' courses for teachers

Capacity building and innovation in learning & teaching
(WP5)

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Table of Contents

Document details.....	1
Introduction to the Context.....	3
IN.TUNE.....	3
Work Package 5: Capacity building and innovation in learning & teaching	3
Executive Summary	4
IN.TUNE Plan for ‘Artist as Teacher’ courses for teachers	5
Background of the Artist as Teacher course	5
Methodology used	5
Any constraints encountered	6
Pilot evaluation.....	6
Indicators of progress and achievement.....	7
Discussion on the final outcome	7
Future plans.....	7
ANNEX	9
IN.TUNE Artist as Teacher: Programme 2024-2025	10
IN.TUNE Artist as Teacher: Call for Participation 2024-2025	12
IN.TUNE Artist as Teacher: Questionnaire 2024-2025	18

Introduction to the Context

IN.TUNE

The European University Alliance [IN.TUNE – Innovative Universities in Music & Arts in Europe](#) brings together eight universities across the continent, committed to the development of a joint long-term strategy for excellence in education, research, innovation and service to society. This strategy is built on a shared perspective on our institutions' roles within society, a joint vision and approach towards deep institutional cooperation, and a shared dedication to the European values of diversity, democracy, social and human rights.

Through the establishment of IN.TUNE, we aim to:

- Build an effective, systemic and sustainable framework for deep institutional cooperation, drawing on our previous and existing collaborations to drive transformational change across our institutions.
- Strengthen, through this deep institutional cooperation, artistic and educational innovation and research, not only within our institutions, but also throughout the higher music education sector and the broader cultural and creative sector industries, providing students and professionals unique with educational opportunities that will improve their ability to access, create and maintain sustainable careers.
- Play an active role in shaping the future of our sector and our societies by addressing contemporary educational, professional, societal, technological and ecological challenges. Together, through the joint creation of forward-looking institutional environments, we will empower students and staff to engage with these challenges through their creative work, both at institutional and transnational level.

Work Package 5: Capacity building and innovation in learning & teaching

The Capacity building and innovation in learning & teaching (Work Package 5) focuses on developing IN.TUNE Policy on Capacity Building and Innovation in Learning & Teaching aiming to enhance the professional development of teaching and administrative staff across the alliance through tailored continuing education opportunities. The initiative includes two types of annual training: (a) the "Artist as Teacher" courses for educators, which focus on improving didactic skills, incorporating diversity and inclusion, fostering sustainable academic careers, and aligning with IN.TUNE's strategic goals for education, research, and innovation; and (b) training for administrative and management staff, addressing key competencies such as management skills, institutional policies, and sustainability practices. Both programs will leverage the expertise of partner institutions and integrate a European dimension, ensuring collaborative growth across the network.

In addition to individual capacity building, the work package will address institutional needs by developing a plan for upgrading technical equipment, research tools, and musical instruments to ensure equity among alliance members. Furthermore, the package will spearhead a joint curricular innovation scheme, promoting student-centered, interdisciplinary approaches to artist pedagogy.

This scheme will explore new methodologies, digital technologies, and student-led projects, aligning closely with other work packages to advance innovative educational formats across the IN.TUNE alliance.

Executive Summary

The document describes a plan for annual 'Artist as Teacher' courses for teachers, which address topics such as didactic skills, research methodologies, issues on diversity, inclusion, student involvement, power relations, and social safety, assessment methodologies, strategies to maintain sustainable academic careers, and the joint IN.TUNE strategies on education, research, innovation, and societal service.

Task No.	Task Name	Description*	Time	Participating institutions
T5.2	Elaborate a plan for the capacity building of teaching and administrative staff	Application text: The WG on continued professional development, under the supervision of the WPC5, will elaborate a plan for the capacity building of teaching and administrative staff: a) annual 'Artist as Teacher' courses for teachers b) annual training courses for management and administrative staff.	Months 1 to 12 (January – December 2024)	NMH, UNMB, CNSMDP, Uniarts, ESMUC, mdw, HdK, UAB
Milestone No.	Milestone Name	Means of verification	Date	Participating institutions
M39	'Artist as Teacher' courses for teachers developed	Proposal for the course approved by ExCom and GB. Information and call for participation communicated to teachers at all eight partner institutions, either through open calls, invitations or as a combination of the two.	December 2024 (month 12)	NMH, CNSMDP, ESMUC, HdK, UNMB, UNIARTS, MDW, UAB

Table 1. The main task carried out and milestone reached to achieve the deliverable D5.2

* As the first 'Artist as Teacher' course would run relatively soon in the academic year 2024-2025, it was decided that the Work Package 5 Committee (WPC5) itself would deal with deliverable D5.2, and therefore, the first part of task T5.2. The Working Group 1 (WG1) – Creation of Continuing Professional Development Opportunities and Capacity Building Strategies will focus on the second part of Task T5.2, making the following division:

- a) annual 'Artist as Teacher' courses for teachers (WPC5)
- b) annual training courses for management and administrative staff (WG1).

IN.TUNE Plan for 'Artist as Teacher' courses for teachers

Deliverable 5.2, WP5 Capacity building and innovation in learning & teaching

Background of the Artist as Teacher course

The Artist as Teacher is an annual development course for teachers which was developed at one of the IN.TUNE institutions, the Royal Conservatoire The Hague (HdK). The course aims to give teachers from various disciplines and at any stage of their career stimulating learning experiences to increase their knowledge and skills in educating and training conservatoire students. This is seen as essential, as Higher Music Education Institutions historically have hired teachers based on artistic merits, not always setting formal teacher training as a criterion.

The course started in 2014 and built on the experiences with the Innovative Conservatoires (ICON) network, by integrating one of the fundamental ICON principles which focuses on how participants co-curate the programme by sharing expertise and experience, and working forms such as the critical response process, reflection, and 'inter-vision'. The course is continuously evaluated and continues to develop but the philosophy of co-curatorship and peer learning remains very important. In recent years, the Artist as Teacher course has been offered twice in a hybrid format for teachers from AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) institutions as part of the EU-funded ARTEMIS project. Work Package Committee 5 (WPC5) has taken this hybrid format as a starting point to create a plan for the IN.TUNE Artist as Teacher course which will run for the first time in academic year 2024-2025 as a pilot.

Methodology used

Two members of WPC5 had successfully completed the Artist as Teacher course, one had done it at the Royal Conservatoire The Hague and one in the hybrid format offered by the AEC. They could therefore present crucial information as well as their experiences to the other members, and it was decided that these two members would act as liaisons for the course. The two members met separately with the course leaders/facilitators to discuss the possibilities of offering a hybrid IN.TUNE version of the course and discussed ideas for new topics and how to make online learning and teaching more effective. Additionally, the course leaders/facilitators were invited to an online WPC5 meeting to share their experiences, explain their pedagogical approach and answer any questions. It was decided to adhere to the successful formula of having two course leaders/facilitators who invite expert guest lecturers for certain topics. These lecturers have been part of the course for many years and are aware of the co-curating approach and the type of participants. Further discussions took place regarding which topics should be included in the course and how to make this course fit the purposes of IN.TUNE. With new topics such as musicians' health in mind, WPC5 decided to look into expert guest lecturers from within IN.TUNE institutions. This way existing expertise from within IN.TUNE itself was added to the course with speakers from MDW, Vienna (on the topic of musicians' health) and NMH, Oslo (on the topic of artistic research). The hybrid format was looked at and tweaked a little by making more use of the time together, changing two online sessions into live sessions. Regarding the online sessions, more suitable, theoretical

topics and interactive working forms were chosen.

The call for participants was launched mid-June with a deadline for application 31st August. Institutions chose different strategies for recruiting participants. Some chose to invite key staff members to apply, some had an open call and some did a combination of the two. Most institutions nominated three participants (ESMUC x3, UAB x3, UNMB x3, UNIARTS x2, NMH x4, CNSMDP x3, HdK x4, MDW x3). Teachers come from various fields and backgrounds such as classical music, jazz, early music, composition, vocal, musicology, pedagogy/didactics, music theory, sound engineering and dance. On 23rd September all participants were contacted by the course facilitators and shortly after a Teams environment was created for the facilitators, lecturers and participants where all course information, material and assignments are accessible.

The IN.TUNE Artist as Teacher course for the academic year 2024-2025 has 10 sessions and is organised in a live-online-live set-up. The first three live sessions take place over two days in The Hague, then there are four online sessions, and the last three live sessions take place again, over two days in The Hague. The topics of the sessions are listed in the 'IN.TUNE Artist as Teacher: Programme 2024-2025' in the annex.

Any constraints encountered

As WPC5 could build on an existing course rather than developing something from scratch, not many difficulties and constraints were experienced. However, in the discussions regarding the course content and possible idiosyncratic institutional needs, it was difficult not to overload the course with too many topics. Additionally, there were some financial constraints, as it was decided for a higher number of participants than initially planned, and the hotel costs and meals for the live visits could not be covered entirely by the IN.TUNE budget and other sources of financial support had to be found. While finding participants was not difficult, the recruiting process could have started earlier to avoid the summer holidays as the start and end dates differ quite a bit between the institutions.

Pilot evaluation

This deliverable covers the plan for the hybrid IN.TUNE Artist as Teacher course for participants of the eight IN.TUNE institutions during 2024-2025. This course will function as a pilot and an evaluation will be carried out at the end of the course. WPC5 will, in collaboration with the course facilitators, conduct an online survey. The two liaisons of WPC5 will join several sessions and will also attend the last evaluation session of the course. There will be an online questionnaire for the participants (see the annex). In addition to this questionnaire, group interviews might be included to gain insight into how to move forward. In addition to the participants' experiences and learning outcomes, it would be fruitful to also include questions on how this course could be facilitated locally at each institution. An evaluation could include questions for institutional leaders and directors, on how such a course could fit into the overall professional development plans taking place at each institution, and how they see opportunities for teachers to share their knowledge to encourage transformation within their institutions. It could be beneficial to obtain the leaders' point of view on institutional needs and further thoughts on how to train future facilitators.

Indicators of progress and achievement

- Milestones and deliverables are conveyed on time
- The training mobilized a representative group of teachers from the Alliance (in terms of for example diversity, gender, disciplines)
- Number of participants that attended the lessons and that completed the course
- Participants have made connections, inspired each other and are able to act as advocates, not only for the 'Artist as Teacher' but also for the IN.TUNE alliance
- Participants can apply and integrate new good practices in their own teaching practice
- Participants' feedback on the relevance of topics, working forms and assessments, for future planning
- Participants are given opportunities for sharing their experiences and ideas with colleagues at their home institution
- Facilitators' feedback on the course as a whole, for future planning

Discussion on the final outcome

The milestone of starting up the Artist as Teacher course teaching staff from all IN.TUNE institutions is fulfilled within the first year of the alliance. This was possible as there was already a long-existing Artist as Teacher course at the Royal Conservatoire in The Hague to build upon, because the AEC together with The Hague had organised the course in a hybrid form for teachers from AEC institutions twice in recent years (giving the facilitators experience on how to make online sessions effective), and because two members of WPC5 had successfully completed the course and had a clear understanding of its values, content and working forms. In addition, it was possible because the existing course facilitators from The Hague were not only willing to collaborate but embraced the opportunity to include new experts from other IN.TUNE institutions. By doing this, more institutions are engaged in providing content for the course which might increase the ownership of the course, and new experts will also certainly be adding novel perspectives that will develop the course further. Risk factors for the success of the pilot course were finding relevant and motivated staff members from all institutions, agreeing on the content of the course that all institutions felt was relevant to them, and finding a budget for travel and accommodation for the live sessions. It might also be a risk factor that participants do not complete the course, that the online sessions do not succeed in keeping participants engaged or that the participants are not able to integrate what they learn and experience in their teaching, or to share this with their colleagues.

Future plans

If the pilot is successful according to the quality indicators described above, future plans of WPC5 include developing annual Artist as Teacher courses per institution (live at the institution with possible online lectures offered from one institution to the others) as well as keeping an annual hybrid version where members of all IN.TUNE institutions can meet. With this in mind, WPC5 agreed on the importance of making sure that participants of the 2024-2025 course are motivated and enthusiastic colleagues who can act as real ambassadors by sharing their experience of participating in the course with their colleagues at their home institution. Members of the WPC5 were

encouraged to sign-up for the course themselves, again with the idea of becoming real advocates for this course, to help drive capacity building in learning and teaching at every institution. Moreover, the feasibility of any future courses within institutions relies on having suitable course leaders/facilitators at each institution. Therefore, participants who have successfully completed the course and are interested (and suitable) to become a course leader/facilitator could be offered training in the future. In future courses, one should aim to include lecturers from even more institutions to ensure diversity and ownership from IN.TUNE institutions.

Various risk factors for successfully implementing Artist as Teacher courses in each institution in the future have already been discussed. In addition, there are possible challenges in how to set up training of local facilitators, and how to integrate such courses into the existing institutional structures of competence development in each IN.TUNE institution. Regarding the budget, it is likely that the professional development funds from each individual institution will need to be made use of to realise a self-sustainable course. The core principles of co-creating and sharing, building on the idea that course facilitators are indeed facilitators for learning and development processes rather than lecturers or leaders, has been crucial in order to make this course effective for teaching staff at Higher Music Education for many years. These specific ways of working and relating to one's students and peers need to be experienced and understood by those who will act as institutional facilitators for the course to be as effective as it potentially can be. Therefore, it will be important to build up competence and experience in local staff in these first years through active participation from all institutions and also by creating arenas where teachers who have participated in the course can share their experiences with colleagues after the course is completed.

ANNEX

IN.TUNE Artist as Teacher: Programme 2024-2025

Session	Format	Date & Location	Topics/themes/working forms
1	live	22 Nov '24 11.00-14.00 (Studio 6)	Artist as Teacher introduction & Pedagogical approaches Introductory exercises, bring sources of inspiration, the teacher as coach, asking neutral questions
2	live	22 Nov '24 15.00-18.00 (Studio 6)	Assessment Assessment and feedback are a continuous practice in education, not only during examinations but also during lessons. Questions to be addressed: Why do we assess? What do we assess? How can feedback enable students' learning? What are the assessment criteria we use and how do these connect to the students' learning goals and the learning objectives of a course? Including feed-up/feedback/feed-forward and the role of the examiner.
3	live	23 Nov '24 10.00-13.00 (Studio 5)	The power of constructive feedback How to give feedback, teacher as coach Critical Response Process At the core of this method of giving and receiving feedback stands that it aims to motivate the artist or maker back into their studio to continue working. Central to the process is that the artist is in the driving seat, and has control of the feedback process, rather than waiting passively to be judged by others.
4	online	31 Jan '25 10.00-13.00 Teams	Assessment Discussion of homework/exercises Artistic research-based education What is artistic research and how can we ensure our education is informed by the latest research?
5	online	7 Feb '25 10.00-13.00 Teams	Discuss ongoing homework in breakout groups Make online session more productive, connect to each other. Musician's Health Current statistics on musician's health, an introduction to mental health including risk factors/preventive factors but with a focus on musician-specific extra factors (brain, tolerance window model, how to talk to stressed/anxious students).
6	online	7 March '25 10.00-13.00 Teams	Power Relations/Social Safety/Diversity/Inclusion We will take as our point of departure a paper and video on different forms of power shared during the first assembly of the recently completed European PRIhME (power relations in higher music education) project. We



			will reflect on the questions these raise: what have you noticed about how power works? What are your own personal experiences of power or with power? Including the one-to-one teaching relationship, reflections on feeling (un)safe, intercultural communication, representation within the arts.
7	online	28 March '25 10.00-13.00 Teams	Foundations of learning and self-regulated learning What are the elements of learning that are fundamental for every musician? We will explore some prerequisites for optimal learning: having a holistic approach, motivation, belief systems, and attention management. In addition, we will explore how we can help our students to become more self-regulated – able to formulate appropriate goals, develop strategies, and be able to reflect on their process.
8	live	4 Apr '25 11.00-14.00 (Studio 6)	Motor learning and attentional focus Music-making is a process involving a complex coordination of auditory, visual and motor processes in order to communicate and express something. Being able to develop motor skills can benefit from understanding what is implicit (unconscious) and what is explicit (conscious), and how to use our attentional focus.
9	live	4 Apr '25 15.00-18.00 (Studio 6 & Studio 4)	Intervision Intervision is a work form to analyse work-related problems with a group of peers and to look for possible solutions or alternatives in behaviour. It works from the idea that people have the resources to solve their problems. The method can be used when a problem or an issue has occurred that can be formulated as a case or incident. Open Space (round table discussions) Opportunities for the participants in small groups to present their expertise /knowledge possibly linked to the themes of the course. (Groups can perhaps be created based on the written motivations.)
10	live	5 Apr '25 10.00-13.00 (Studio 6)	Professional Practice & sustainable [academic] careers Portfolio and protean careers, lifelong learning, excellence, service to society. Open Space Opportunities for the participants in small groups to present their expertise/ knowledge possibly linked to the themes of the course. Reflection & evaluation

IN.TUNE Artist as Teacher: Call for Participation 2024-2025

Innovative Universities in Music & Arts in Europe – IN.TUNE started in January 2024 as the only European Universities Alliance in the field of music and arts. Bringing together eight universities, it is committed to the development of a joint long-term strategy with a strong artistic dimension for high quality education, research, innovation and service to society, becoming a role model for the wider higher education community across Europe and beyond.

As part of the IN.TUNE long-term strategy, IN.TUNE is now offering a professional development course aimed at teachers at any stage of their career. The course aims to offer teachers stimulating learning experiences to help them increase their knowledge and skills in educating and coaching music students. Core themes include the participants' views about teaching future musicians, how to provide feedback in teaching and after assessments, the strengths and pitfalls of the teacher-student relationship, the why, how and what of assessment, the professional perspectives for students, what can be done to create a safe learning environment, and research in the arts.

The sessions will take place from November 2024 to April 2025 and will be open for a total of 24 participants, 3 teachers of each IN.TUNE institution. There will be 10 sessions of which the first 3 and the last 3 will take place live in the Royal Conservatoire The Hague, the Netherlands and 4 sessions will take place online.

Upon completion, participants will be given a course certificate from IN.TUNE, including a detailed description of the discussed topics and the acquired skills.

ABOUT THE PROGRAMME

The Artist as Teacher course was developed at one of the IN.TUNE institutions, the Royal Conservatoire, The Hague. Starting in 2014 and drawing on the experience of Innovative Conservatoires (ICON), the Royal Conservatoire developed the current form of the professional development programme integrating one of the fundamental ICON principles that participants co- curate the programme by sharing expertise and experience, and working forms such as critical response process, reflection, and inter-vision.

In addition to the annual course at the Royal Conservatoire, the Artist as Teacher course has been offered twice in a hybrid-format for teachers from AEC institutions as part of the EU-funded ARTEMIS project. The IN.TUNE version of the course will draw on these experiences and participant feedback, and offer participating teachers at IN.TUNE institutions the opportunity to meet and exchange views on teaching methods, reflect on and develop their learning and teaching skills.

STRUCTURE OF THE ACTIVITIES AND COMMITMENT OF PARTICIPANTS

There will be 10 sessions of 3 hours. There are two course leaders/facilitators from the Royal Conservatoire The Hague, who will be joined for the different sessions by renowned experts.

DATES AND TIMES

Live sessions (Royal Conservatoire, The Hague):

- 1) 22 November 2024, 11-2pm
- 2) 22 November 2024, 3-6pm
- 3) 23 November 2024, 10-1pm

Online sessions:

- 4) 31 January 2025, 10-1pm
- 5) 7 February 2025, 10-1pm
- 6) 7 March 2025, 10 – 1pm
- 7) 28 March 2025, 10-1pm

Live sessions (Royal Conservatoire, The Hague):

- 8) 4 April 2025, 11-2pm
- 9) 4 April 2025, 3-6pm
- 10) 5 April 2025, 10-1pm

Commitment

- The live meetings at the beginning and at the end of the course need to be attended **in person!**
- Participants need to conduct two mutual lesson visits with another participant of the course. These can be conducted online or in person if possible;
- Participants are asked to produce the following four written assignments:
 1. Discovery through biography: looking at their history as artists and learners, focusing on critical moments, significant others and educational interventions, participants are asked to write an autobiography of their learning experience and reflect on who they are as artists and as teachers.
 2. A reflective report based on a questionnaire that gives evidence of what they have taken from the course and how this may or may not have changed their teaching and

what they want to develop further.

3. A text about the mutual lesson visits, where participants reflect on how they benefitted from the process, and how they want to develop their teaching further.

4. An evaluation of an assessment which the participants use in their institution, in order to identify development objectives for the assessment, the education, and their personal assessment skills.

- To obtain the course certificate, participants must attend a minimum of 80 % of the sessions and deliver the four written assignments.

The course and its assignments will be done in English.

COURSE CONTENT

Themes

The artist as teacher

Who are we as artists, learners and teachers? What are or have been critical moments during our own development, who are or were significant others and what have been important educational interventions? Reflecting on our own biography we ask ourselves what kind of artists and learners we are and how this affects our teaching.

Student ownership in learning

How do teachers enable their students to become independent learners? What working forms can we share? How can teachers find a balance between being the expert and giving space to the student? How can group work with students contribute to student's ownership in learning? One of the working forms will be the Critical Response Process developed by dancer/choreographer Liz Lerman.

Conditions and foundations for learning

Mindset, health and wellness, motivation and goals are important conditions and foundations for learning. What tools are available for teachers to guide their students to enable them to become self-supporting learners? What can HMEIs offer to students in those cases where the learning is obstructed by external issues?

Social safety in the learning environment

HMEIs want to offer a safe environment for study and work. What can teachers do to help create a safe learning environment for their students? How can we recognize situations where students and

or colleagues do need support? What help can the institution offer in cases where social safety is at stake?

The power of constructive feedback

How can feedback enable students' learning? What are criteria for constructive feedback? What happens if, instead of giving tips and advice, we ask neutral questions? One of the working forms will be the Critical Response Process developed by dancer/choreographer Liz Lerman.

Assessment

Why do we assess? What do we assess? What are the assessment criteria we use and how do these connect to the students' learning goals and the learning objectives of a course? How can we make assessment procedures transparent? How can we reflect on our role and behavior as an examiner? What are quality criteria for the assessment process?

Research in the arts

The artistic practice is a place for creativity, expression, aesthetic experience and cultural transfer. Research is a feature that is more and more mentioned as belonging to the artistic practice. What does this mean? How can the artistic (teaching) practice be a breeding ground for research? And how should we relate to this? What motivations can lead to research, and how can they lead to questions and needs in and about the artistic practice? Are there common motives in research and in the artistic practice and what can be the differences?

The multi-faceted professional practice

The objective of a conservatoire is to prepare students for a professional practice. Yet this practice is rapidly changing as we all have experienced. How does this influence our teaching? Whilst teaching dance and music skills are still the core of our practice, to what extent do we need to relate to other aspects that are nowadays required to become a professional performing artist?

- The exact content of each session will be announced at the beginning of the course.

Working forms

Inter-vision

Intervision is an inter-collegial learning method in a group of equals guided by a chairperson, focussing on increasing knowledge, improving skills, increasing self-reflection and insight in personal functioning and on learning how to deal with emotions related to work situations. Inter-

vision is generally used to address general work issues, which need clarification or are perceived as problematic by the professional.

Coaching and mentoring

What can teachers learn from the coaching practice? What advantages can we take from a more coaching approach in teaching? How as a teacher can we move back and forth between a coaching approach to a master-apprentice model in teaching? Aspects of coaching and mentoring in teaching will be discussed and practiced.

Mutual lesson visits

Teachers will visit at least two lessons of one or two colleagues and vice versa. As a preparation for this a toolbox will be offered with several possible approaches to reflect together on teaching.

Teachers' bank of working forms

Teachers will be invited to present working forms they use in their lessons which they feel could be helpful, inspiring, constructive for colleagues, thus building on the experiences of all participants.

Goals

At the end of the course, participants are expected to:

- have knowledge of recent developments about conditions for learning, pedagogical approaches, assessment and feedback, power relations, collaboration in teaching and learning, artistic-research-based education, musician's health and the connection to the professional practice;
- have knowledge of current developments at higher music education institutions at a European level;
- have developed and experienced new working forms and can apply these in their own teaching practice;
- have developed skills in the field of peer work and peer consultation;
- be aware of their own development and able to set themselves learning goals;
- initiate projects/initiatives in their own institution in their own work with students or in collaboration with colleagues.

APPLICATIONS:

To apply, please send a brief CV and written motivation **by 31 August 2024**, to your Institutional Alliance Manager. Your motivation should include the following:

- Describe your profile as an artist.
- Describe your profile as a teacher (do you take part in assessment panels, pedagogical developmental work, curriculum development, committees etc. etc.)
- What do you hope to explore, learn and develop?

- What are you already doing in these areas?

Applicants will be notified about admission in September/October.

FEES:

The IN.TUNE budget covers travel and accommodation costs for this 24/25 hybrid course.

IN.TUNE Artist as Teacher: Questionnaire 2024-2025

Goals

When developing Artist as Teacher, goals have been defined. Please let us know to what extend you think these goals have been achieved.

(1= strongly disagree, 5 = strongly agree)

- I am aware of my own vision and developments and can set my own goals 1-2-3-4-5
- I developed specific skills in the area of intervision and peer learning exchanges 1-2-3-4-5
- I am aware of the recent developments in the field of:
 - o one-to-one teaching 1-2-3-4-5
 - o teaching groups 1-2-3-4-5
 - o collaboration in teaching and learning 1-2-3-4-5
 - o assessment and feedback 1-2-3-4-5
 - o the connection to the professional practice 1-2-3-4-5

Any additional comments and/or suggestions?

The programme

Please give us your feedback in the following elements concerning 'Artist as Teacher'

(1= very dissatisfied, 5 = very satisfied, n/a not applicable)

- The programme as a whole 1-2-3-4-5 n/a
- The subjects:
 - Pedagogical approaches/Student-centred learning 1-2-3-4-5 n/a
 - Assessment and feedback 1-2-3-4-5 n/a
 - Critical Response Process 1-2-3-4-5 n/a
 - Artistic research-based education 1-2-3-4-5 n/a
 - Musician's Health 1-2-3-4-5 n/a
 - Power Relations/Social Safety/Diversity 1-2-3-4-5 n/a
 - Foundations of learning & self-regulated learning 1-2-3-4-5 n/a
 - Motor learning & attentional focus 1-2-3-4-5 n/a
 - Intervision 1-2-3-4-5 n/a
 - Professional Practice & sustainable careers 1-2-3-4-5 n/a
- The course leaders/facilitators 1-2-3-4-5 n/a
- The guest teachers 1-2-3-4-5 n/a
- The usefulness of the programme for developing my professional skills 1-2-3-4-5
n/a
- The connection of the programme to my expertise and abilities 1-2-3-4-5
n/a
- The course materials 1-2-3-4-5 n/a

- The assignments 1-2-3-4-5 n/a
 - The study load of the programme 1-2-3-4-5 n/a
- Any additional comments on the programme:

Organisation and communication

Please give us your feedback in the following elements concerning the organisation

(1= very dissatisfied, 5 = very satisfied, n/a not applicable)

- The number of live meetings 1-2-3-4-5 n/a
 - The number of online meetings 1-2-3-4-5
n/a
 - The available time to prepare for the meetings 1-2-3-4-5 n/a
 - The Artist as Teacher Teams environment 1-2-3-4-5 n/a
- Any additional comments and/or suggestions on the organisation or communication?

Facilities

Please give us your feedback in the following elements concerning the facilities

(1= very dissatisfied, 5 = very satisfied, n/a not applicable)

- The compensation that was offered 1-2-3-4-5 n/a
 - The rooms that were used 1-2-3-4-5 n/a
- Any additional comments on the facilities?

Outcome

To what degree do you agree with the following statements? (1= strongly disagree – 5 = strongly agree)

- I have changed parts of my teaching as a result of the course
- I gained new knowledge through the course
- I hope to collaborate with participants from other institutions in the future
- I have shared my experiences with colleagues in my home institution

Comments to the statements above

Open questions

- What are the strengths of the organisation of the course?
- What aspects of the programme were you satisfied with?
- What aspects of the programme could be improved?
- Do you have any suggestions for the course leaders?

- Do you think there should be a follow-up programme, for example an intervision group?
Please elaborate.

Finally

Maybe you want to speak your mind on something which has not been addressed in this questionnaire so far. If so, please feel free to post your additional comments and suggestions.

Thank you for your feedback.