

A conservatoire of contemporary music



Developing a new vision and strategy at
Rhythmic Music Conservatory (RMC)

By Henrik Sveidahl

The presentation

⌘ A case - why and how RMC is changing course

- ☑ Situation 2005
- ☑ Analysis
- ☑ New focus points
- ☑ New vision
- ☑ New strategy

⌘ Some questions

RMC

- ⌘ Founded in 1986
- ⌘ Build on the Danish idea of ‘Rhythmic Music’
- ⌘ Independent state institution
- ⌘ Top level
- ⌘ 200 students
- ⌘ 26 faculty members
- ⌘ 20 in administration and technique

Situation 2005

- ⌘ New principal
- ⌘ Preparation for new performance contract 07-10
- ⌘ A need for reflection on RMC:
 - ☑ How do we want to be positioned in (music) society?
 - ☑ What is our legitimacy?
 - ☑ What are the expectations to RMC from outside?
 - ☑ What should and can we contribute with?
 - ☑ What are our special features?

Internal process

- ⌘ Analysis - internal/external
- ⌘ New focus points
- ⌘ New vision
- ⌘ New strategy

Swot analysis 2005

⌘ Strengths:

- ☒ Graduates have strong impact on the music scene in Denmark
- ☒ Especially as instrumental performers and
- ☒ Primarily within jazz and connected genres
- ☒ Strong position within the area of pedagogy
- ☒ A broad programme portfolio: Performers, music teachers, music managers, sound engineers

⌘ Weaknesses:

- ☒ Growing distance between the needs of the industry and the results RMC was providing
- ☒ A relatively weak position in pop/rock/electronica etc.
- ☒ Traditional educational paradigms

⌘ Threats:

- ☒ Marginalisation - relatively weak foundation
- ☒ Merging - can we keep our independence?

⌘ Opportunities:

- ☒ Our independence - we can change the course our selves
- ☒ A large part of the modern music is not covered by education

New focus points

- ⌘ RMC should be a conservatoire for the whole 'rhythmic' music scene
- ⌘ Conservatoire of contemporary music
- ⌘ The creating musician

Contemporary music?

- ⌘ Music created ‘today’ to the present and the future
- ⌘ Closely related to other contemporary art forms: Fine Arts, Film, Modern Dance, Architecture etc.
- ⌘ Not about genres but a broad, inclusive approach

The creating musician

⌘ Composer - performer

⌘ Everybody should be able to create their own musical material through:

☑ Composition

☑ Songwriting

☑ Improvisation

☑ Arranging

A new vision

- ⌘ RMC educates on the highest international level within contemporary rhythmic music
- ⌘ Graduates from RMC create music and musical experiences that moves and enriches
- ⌘ RMC creates new knowledge that makes a difference in the development of the music culture
- ⌘ RMC is a driving force in the music culture

Strategic aims - 2007/2010

- ⌘ New bachelor programme for songwriters
- ⌘ New programme on advance post graduate level in composition
- ⌘ Renewed bachelor and master programmes for vocal performers
- ⌘ New master programme in sound design
- ⌘ Strong and active partnerships with the music industry
- ⌘ Strong focus on international cooperation
 - ☒ The development of joint study programme in jazz
 - ☒ Tight cooperation with Göteborg and Oslo
- ⌘ Research and development work on creativity and learning in music
- ⌘ New internal organisational concept build on teams and independent ruling

Some questions

- ⌘ Do we want to play an active role in the development of the pop and jazz music of today and tomorrow? If so, how?
- ⌘ Should we be 'Followers' or 'First Movers'? Or both?
- ⌘ Do we guard certain values? What are these?
- ⌘ How do we deal with the genres?
- ⌘ Can we find a common ground that is inclusive and development oriented?
- ⌘ ...?