

## Program Evaluation

### BAHF-MVK Bachelorprogram i musikkvitenskap

[rev. 5 April 2021]

The Bachelor Program in Musicology was established in 2015, with the first cohort admitted to the program in Fall 2015. There are 12 study places in each cohort. Up to now, 6 cohorts have been admitted. This is the first full evaluation of the program.

#### Opptakskrav og opptakstill

The number of students applying to study in this program is high and relatively stable, with many more applicants indicating this program as their first choice than there are study places available (12 per cohort).

year	total applicants <sup>1</sup>	first choice <sup>1</sup>	admitted (incl. overbooking) <sup>2</sup>	registered <sup>3</sup>
2015	277	47	15	15
2016	244	48	15	9
2017	222	48	18	15
2018	213	40	19	16
2019	217	43	18	15
2020	246	33	17	15

Source: <sup>1</sup><https://www.samordnaopptak.no>, <sup>2</sup>Student lists provided to program coordinator by study administration at semester start, <sup>3</sup>Tableau.

#### Gjennomføring, frafall og kandidatproduksjon

The high number of students dropping out of the program (*fracfall*), however, has been a problem. Overbooking has helped compensate for the high number of dropouts, and the total enrollment the past three years has stabilized around 35, near the target number (3 cohorts x 12 students per cohort = 36 total study places).

#### Registrerte studenter per år (avrundet til nærmeste 5)

##### HF (2015-2016)

Start ▶ Universiteter ▶ Universitetet i Bergen ▶ Det humanistiske fakultet ▶ Griegakademiet - Institutt for musikk

Studieprogramkode	Studieprogramnavn	2014	2015	2016
		Studenter totalt	Studenter totalt	Studenter totalt
BAHF-MVK	Bachelorprogram i musikkvitenskap		15	20

##### KMD (2017-2020)

Start ▶ Universiteter ▶ Universitetet i Bergen ▶ Fakultet for kunst, musikk og design ▶ Griegakademiet - Institutt for musikk

Studieprogramnavn	2017	2018	2019	2020
	Studenter totalt	Studenter totalt	Studenter totalt	Studenter totalt
Bachelorprogram i musikkvitenskap	30	35	35	35

Source: NSDs Database for statistikk om høgre utdanning (DBH).

It is recommended that we continue to overbook at the current rates (ca. 18) in anticipation that some students will not show up at the beginning of their first year, or drop out later, in order to maintain the desired total enrollment and graduation rate.

### Beståtte studiepoeng

The study program's norm and goal for total credits completed per semester is 12 students/cohort x 30 credits (full-time course load) x 3 simultaneous cohorts = 1080 credits. While we have not achieved that goal, we have since Fall 2017 (the first semester when there were 3 simultaneous cohorts) seen a net growth in the total number of credits completed per semester.

Year	Spring			Fall		
	Credits	Active students	Credits completed per student	Credits	Active students	Credits completed per student
<b>2015</b>				255	15	17.00
<b>2016</b>	360	15	24.0	355	22	16.14
<b>2017</b>	405	23	17.61	515	31	16.61
<b>2018</b>	550	23	23.91	540	33	16.36
<b>2019</b>	630	32	19.69	590	34	17.35
<b>2020</b>	675	30	22.50	680	33	20.61

Source: Tableau

Despite this net growth in total number of credits completed, we are still at only about 60% of the goal for number of credits completed per student per semester (680 out of 1080). Some of this lag can be accounted for in that some students are studying only half-time (whether officially registered that way or not), and thus are not progressing according to the norm.

### Tiltak

In the initial design of the study program implemented when the program was established, the entire package of first-semester courses (ExPhil, 2 ExFac courses, total 30 credits) from the Humanities Faculty (HF) was incorporated as the first semester of study in the program. This was discussed with the student representatives to the musicology program board in a meeting in May 2018. The students noted the following (quoted from report from the meeting):

“Tilbakemeldingen ang. organisering av studieprogrammet var at det er ønskelig med minst ett obligatorisk emne i første semester som samler alle nye musikkvitenskapstuderer og dermed bidrar til et bedre fellesskap.”

Changes in HF's course offerings from Fall 2019 also made one of the ExFac courses less relevant to include in the study program. As a concrete measure, the program board decided to create and implement beginning in Fall 2020 a new obligatory first-semester course, *MVK100 Innføring i musikkvitenskap*, which took the place of one of the ExFac courses. It is hoped that this new course, in addition to being relevant for the study subject itself, will also have the effect of helping the students gain a sense of community within their cohort from the very beginning of their studies. It is too early to know if this change will have a lasting effect; anecdotally it can be noted that of the 15 students who began in the program in Fall

2020 when this course was first required, 12 of them have continued and are registered in Spring 2021.

### Kandidatproduksjon

From the 6 cohorts that have been admitted, 11 students from the first 3 cohorts have finished the degree and graduated. At the time of writing, during the current semester (Spring 2021) 11 students are registered for MVK250 Bacheloroppgave (by far the highest number ever, and close to the norm of 12) and are scheduled to turn in their bachelor theses in mid-May 2021 and finish the degree in June. If all of these finish, it will be a doubling in one semester of the total number of students completing the program and receiving the degree since the program began.

year	candidates graduated
2017	1
2018	3
2019	4
2020	3

### Vurdering av læringsmiljø

In the annual national student survey (*Studiebarometer*) for the year 2019 (the only year for which results are available for the musicology study program), results under the heading *Læringsmiljø* are reasonably high (3.7 overall, and 3.5 or better on a 5 point scale) in most areas. The table below shows these results (left column: musicology, right column: average of all study programs in music).

Læringsmiljø	3,7	3,9
Skala: 1-5 (1 = Ikke tilfreds - 5 = Svært tilfreds). Hvor tilfreds er du med:		
Det sosiale miljøet blant studentene på studieprogrammet	3,2	4,2
Det faglige miljøet blant studentene på studieprogrammet	3,3	4,0
Miljøet mellom studentene og de faglig ansatte på studieprogrammet	3,7	4,0
Lokaler for undervisning og øvrig studiearbeid	3,0	3,5
Utstyr og hjelpemidler i undervisningen	3,7	3,7
Bibliotek og bibliotekstjenester	4,7	4,1
IKT-tjenester (f.eks. læringsplattformer, programvare og PC-tilgang)	4,6	3,5

Source: [https://www.studiebarometeret.no/no/student/studieprogram/1120\\_bahf-mvk/](https://www.studiebarometeret.no/no/student/studieprogram/1120_bahf-mvk/), accessed 29 April 2020.

The three areas with comparatively lower scores are the social and professional environment among the students, and physical spaces for teaching and other student work. (Physical spaces will be discussed separately below under *Infrastructure*.)

In regard to the social environment among the students, some insight into this was provided by the student representatives to the musicology program board in a meeting in May 2018. An excerpt from the report from that meeting, also quoted from above, follows:

“Slik det er nå, oppleves programmet fragmentert og studentene føler at de har et ikke eksisterende «klassemiljø». Dette er uheldig for studentenes læringsmiljø. Forslag til tiltak kan være å implementere mer gruppearbeid som obligatorisk undervisningsaktivitet, men det er ønskelig å undersøke dette nærmere ved en spørreundersøkelse og ved emneevalueringer. Andre utfordringer ang. læringsmiljø er at studentene er svært blandet i alder og bakgrunn, og noen konsekvenser av dette er at studenter ofte har individuelle studieløp og ikke følger normal progresjon. Derfor skaper dette igjen utfordringer for samhold i miljøet. Forslag til tiltak kan f.eks. være faglige samlinger ca. en gang i måneden etterfulgt av noe sosialt.”

Some measures contributing to the social and professional environment for the students include: In the courses *MVK101 Musikkproduksjon* and *MUV280 Popular Music Studies*, the students have assignments in which they work together in small groups (*gruppearbeid*) on practical projects or presentations. The course *MVK101* (first year, second semester) also includes cooperation with the music therapy course *MUTP105*, in which the musicology and music therapy students work together in producing “house concerts.” The cantina in the Grieg Academy provides a space for socializing between classes, but is not used much by the musicology students when their classes are elsewhere on campus (see below under *stinrastructure*). In the course *MVK110 Hovudinstrument musikkvitenskap*, while the students study their instruments individually, they have made a band to accompany each other during their exam concert.

### Kvalitetssikring

The musicology staff have been a bit slow in implementing the new quality system approved by UiB in 2018. A few courses have not yet had a full evaluation (including student evaluation). A comprehensive plan has now been made with a schedule (see Appendix 5), and discussed in the program board, to fully implement the new system, and it is expected that the yearly self-assessments (*egenvurdering*) and triennial course evaluations will now be completed as required.

The program board approved a recommendation for an external peer reviewer for the program in late 2017, and this was approved by the Grieg Academy’s department board in January 2018 and sent to the faculty. The process of formally naming the external evaluator was, however, delayed at the faculty level. This issue has now been solved, and it is expected that the external peer reviewer will begin his work soon.

One major change, mentioned above, in the structure of the program with implications for improved quality is the introduction of the new required introductory course *MVK100 Innføring i musikkvitenskap* during the first semester of study in Fall 2020. It is hoped this new course will, in addition to providing a wide grounding in musicology as an area of study,

contribute to retaining students and help create a better sense of community as each new cohort of students begins their studies together.

## Studentinvolvering

There is a position for a student representative (+ a substitute) on the program board, though it has sometimes been a challenge to find students willing to take this position and actively follow and contribute to the program board's work. Coordinators of individual courses implement changes based on student comments in course evaluations. As discussed above, one major structural change in the program implemented in Fall 2020, the creation and starting up of the new course *MVK100 Innføring i musikkvitenskap* as a first-semester course replacing an ExFac course at the Faculty of Humanities (HF), was in part a response to students' requests to have a course in their major area of study already in the first semester, rather than a full-time load of courses at the HF.

In Fall 2020, KMD introduced on a provisional basis a new student mentor scheme in which a third year musicology student has served as a mentor for the incoming first-year students. While the duties assigned to the student mentor in musicology were limited in scope (primarily helping the new students with various practicalities during orientation week at the start of the Fall semester), the scheme has been successful and will be continued. As the academic staff learn more about what duties the student mentor can be assigned to, they will make more extensive use of this resource.

In early Spring 2021, the students requested through the student mentor a meeting with the program coordinator to discuss the relationship between the study of musicology and possible career paths. This meeting has been scheduled for the first week after the Easter holiday.

## Studieplan

The complete study plan for the Bachelor in Musicology is included as an appendix to this report. The study plan correctly and completely presents the program's structure, contents, and progression. In a normal progression, the fifth semester of study includes entirely elective courses, making it possible for students to go out on international exchange to another university.

## Nivå på læringsutbyttet

The learning outcomes for the Bachelor Program in Musicology are as follows:

### Kunnskap

Kandidaten..

- viser grunnleggjande kunnskap om musikken sine funksjonar i kulturelt og samfunnsmessig perspektiv.
- dokumenterer kunnskap om musikkhistorie, musikalske tradisjonar, stil og estetikk.
- viser evne til kritisk fortolking av musikk i ulike samfunnsmessige, kulturelle og historiske kontekstar.

### Ferdigheiter

Kandidaten..

- kan oppdatere eigen kunnskap, reflektere rundt eigen praksis og faglege problemstillingar, og tar ansvar for eiga fagleg utvikling.
- orienterer seg i forskning innanfor fagområdet og brukar dette i eige arbeid.
- kommuniserer munnleg og skriftleg omkring musikkfaglege problemstillingar, i fagmiljø og med publikum.

**Generell kompetanse**

Kandidaten..

- relaterer seg til musikklivet og -bransjen sine krav og forventningar.
- kjenner til og relaterer seg reflektert til fag- og yrkesetiske retningslinjer og problemstillingar.
- arbeider målretta og sjølvstendig, åleine og saman med andre.

The learning outcomes for the program as a whole and for the individual courses are expressed using the descriptors (knowledge, skills, general competence) indicated in the National Qualifications Framework (NKR). The learning outcomes are on the correct level within the NKR levels [6 – Bachelor (1. cycle)].

**Læringsutbytte – Innhold og oppbygging**

The following table shows the structure and study progression for the bachelor degree. Courses shaded gray within the table are required.

<b>1. sem</b>	MVK100 Innføring i musikkvitenskap	Ex. phil.	Ex. fac. (akademisk skriving)	
<b>2. sem</b>	MUG105 Music in World Cultures (15 stp.)	MVK101 Musikkproduksjon (15 stp.)		
<b>3. sem</b>	MUV280 Popular Music Studies (15 stp.)	MUF101 (Musikk, kultur og samfunn) (15 stp.)	Musikkhistorie: MUG117 klassisk eller MUG118 jazz (10 stp.)	MVK102 Å skrive om musikk (5 stp.)
<b>4. sem</b>	Frie studiepoeng/Valemne 1 (15 stp.)			
<b>5. sem</b>	Frie studiepoeng/Valemne 2 (15 stp.)	Frie studiepoeng/Valemne 3 (15 stp.)		
<b>6. sem</b>	Frie studiepoeng/Valemne 4 (15 stp.)	MUV250 Bacheloroppgave i musikkvitenskap (15 stp.)		

Elective courses (*frie studiepoeng/valgemner*) that the students can choose from include (but are not limited to) the following:

- MVK110 Hovudinstrument musikkvitenskap
- MVK104 Grieg Studies
- MVK105 Innføring i norsk folkemusikk
- MVK210 Music, Gender and Sexuality
- MVK230 Russian Music: Concert Hall to Dance Club

The learning outcomes at the level of the program as a whole express the knowledge, skills, and general competence the student attains in the courses included in the program. These learning outcomes are particularly expressed in individual courses as follows:

**Kunnskap**

*Kandidaten viser grunnleggjande kunnskap om musikken sine funksjonar i kulturelt og samfunnsmessig perspektiv.*

MUF101 Musikk, kultur og samfunn, MUG105 Music in World Cultures, MUV280 Popular Music Studies

*Kandidaten dokumenterer kunnskap om musikkhistorie, musikalske tradisjonar, stil og estetikk.*

MUG117/118 Musikkhistorie (klassisk/jazz), MUG105 Music in World Cultures, MUV280 Popular Music Studies, all the elective courses listed above

*Kandidaten viser evne til kritisk fortolking av musikk i ulike samfunnsmessige, kulturelle og historiske kontekstar.*

All the elective courses listed above, MUV280 Popular Music Studies

**Ferdigheiter**

*Kandidaten kan oppdatere eigen kunnskap, reflektere rundt eigen praksis og faglege problemstillingar, og tar ansvar for eiga fagleg utvikling.*

MVK100 Innføring i musikkvitenskap, MUF101 Musikk, kultur og samfunn, MVK250 Bacheloroppgave

*Kandidaten orienterer seg i forskning innanfor fagområdet og brukar dette i eige arbeid.*

MVK100 Innføring i musikkvitenskap, MUV280 Popular Music Studies, MVK250 Bacheloroppgave

*Kandidaten kommuniserer munnleg og skriftleg omkring musikkfaglege problemstillingar, i fagmiljø og med publikum.*

MVK250 Bacheloroppgave, MUF101 Musikk, kultur og samfunn, MUV280 Popular Music Studies, all the elective courses mentioned above

**Generell kompetanse**

*Kandidaten relaterer seg til musikklivet og -bransjen sine krav og forventningar.*

MVK101 Musikkproduksjon, MVK102 Å skrive om musikk

*Kandidaten kjenner til og relaterer seg reflektert til fag- og yrkesetiske retningslinjer og problemstillingar.*

MVK102 Å skrive om musikk, MUG105 Music in World Cultures (esp. in the required field work project)

*Kandidaten arbeider målretta og sjølvstendig, åleine og saman med andre.*

Especially MVK250 Bacheloroppgave, but actually all courses included in the program.

The study progression is designed to cumulatively build up the student's knowledge, skills, and general competence over the course of the three years of study. A brief accounting for the study progression follows.

#### *First year:*

The first semester includes, alongside the ExPhil and ExFac courses offered in the Humanities Faculty, the course *MVK100 Innføring i musikkvitenskap*; this course includes an introduction to scientific literature, including literature search and constructing an annotated bibliography on a topic chosen by the student, followed by lectures (taught by different faculty members) on historical musicology, critical musicology, feminist musicology, ethnomusicology, archiving/collection, and the sociology of music. The course is thus designed to give a holistic overview of the field of musicology, broadly defined and as taught and researched within the department. The assignments (an annotated bibliography and a paper based on the reading list, designed to require the students to synthesize the different topics covered in the course) require the students to develop their skills in literature search and in writing critically about the field. The different areas of study introduced in this course are followed up in more detail in later course work.

The second semester includes two courses. *MUG105 Music in World Cultures* provides an overview of selected world musical traditions, chosen in such a way as to illustrate the wide range of topics studied and methodologies used in ethnomusicology. Lectures also include units on research methodology for ethnomusicological field work. The assignments, a review of a scholarly monograph in ethnomusicology and a paper based on a short-term field work project carried out during the semester, are designed to allow the students to assess a book-length "piece" of ethnomusicological research, and to actively "learn by doing" a research project in which they gather data and organize and present it in both oral and written forms. The course *MVK101 Musikkproduksjon* is designed to introduce the students to various (especially practical) aspects of music production, including the use of sound equipment, concert production, attaining funding, project management, musical entrepreneurship, and the nature of the music business today. The assignments are all practically oriented, including concert production, application writing, and (new in Spring 2021) creating a musical track in a cloud-based digital audio workstation.

#### *Second year:*

The second year of study includes a variety of courses that build up the student's knowledge base and/or provide them tools for critical analysis of music in different historical, social, and cultural contexts. The students take a least one music history course (*MUG117 Musikkhistorie – klassisk* or *MUG118 Musikkhistorie – jazz*; students choosing one of these to fulfill the music history requirement may also choose the other as an elective course) in which they gain knowledge of different musical expressions in terms of history, style, and aesthetics. As well as written work, these courses also include a required listening list (*lyttepensum*) the students are examined on. The course *MUF101 Musikk, kultur og samfunn* is required of all BA students in the department, and thus provides a meeting point for students in musicology, music performance/composition, and music therapy. The course is designed to provide tools for the

students' critical thinking about their own practice in relation to music as both aesthetic object and social phenomenon. The exam in this course is a written essay on a given topic in which the students are required to reflect on the course content in relation to their own practice.

The course *MUV280 Popular Music Studies* is designed around different critical topics such as technology, gender, authenticity, and globalization which are current in the academic study of popular music. Significant portions of the course are also based on the teachers' own research in this field (i.e. *forskningsbasert undervisning*). The exam for this course is a research paper on a topic chosen by the student, for which the students need to identify and choose both the material to be analyzed and relevant scholarly literature (*særpensum*) to engage with. The students present their work both orally in seminar and in written form.

The course *MVK102 Å skrive om musikk* concentrates on practical work within different genres of music journalism, and thus gives students knowledge and tools they can use in future employment outside of a specifically academic context.

Students also take an elective course (*valgemne*) during the second semester of the second year, choosing from among courses taught by the musicology faculty, or in other departments within the university.

#### *Third year:*

The first semester of the third year of study includes only elective courses. This allows students to go out for study abroad and/or explore their own academic interests. The culmination of the bachelor program is *MVK 250 Bacheloroppgave i musikkvitenskap*. In this course the students research and write on a musicological topic of their own choice, in consultation with an assigned advisor. The students present their work in both oral form in seminar and as a written research paper. The course requires the students to work independently. Students are expected to draw upon the different theoretical and methodological "tools" they have built up during their course of study and apply them to a concrete musicological research question. Simultaneously with the bachelor thesis in the final semester, students also take one more elective course.

As this overview demonstrates, all the learning outcomes at the program level are accounted for in individual courses within the study progression, and all courses within the study progression incorporate one or more of the program-level learning outcomes.

#### Infrastruktur

As is well-known, the Grieg Academy has long struggled with attaining and maintaining adequate infrastructure for its activities, especially in regard to the building and teaching spaces it has at its disposal. As a study program within the Grieg Academy, the Bachelor Program in Musicology shares in this struggle. There is, in particular, pressure on the department in terms of having adequate and suitable teaching spaces within its main building in Nygård skole. Most of the rooms used for teaching within the department are not designed for lecture-style teaching; many are used both for lectures and for practical activities such as rehearsals and students' individual practice on their instruments. When teaching within the Grieg Academy, teachers in musicology frequently must take time to rearrange the tables and

chairs in the room so as to facilitate teaching in lecture format. Lectures are often interrupted by students looking for a practice space. When teaching rooms in the Grieg Academy are not available (as is often the case), teaching in musicology courses is usually done on the other side of campus in Sydneshaugen skole. This diminishes the possibilities for socializing between musicology students and other students in the department, and can potentially result in musicology students not having much of a relationship to the Grieg Academy as an institution with its own identity and physical space.

The musicology program has over the last several years experienced a lack of continuity in administrative support in the form of its dedicated study administrator/study advisor (*studiekonsulent/studieveileder*). Frequently changing substitutes in this position has led to problems in continuity and communication, and some important tasks (e.g. replying to student enquiries, updating the online study plan) have not been carried out in a timely fashion. The permanent employee has now returned to the position as of February 2021, and we have good hope now for the stability that will allow for a smoother operation of the program.

There have sometimes been challenges in gaining access to equipment, especially sound equipment used by the students in the course *MVK101 Musikkproduksjon*, and that used by students in *MVK110 Hovudinstrument musikkvitskap* for their exam concert. These issues can hopefully be fixed by improving communication between the students and study administration, and making sure all are aware of the relevant procedures well ahead of time.

Some positive aspects regarding infrastructure include:

- very good support from the library in regard to quickly acquiring literature we need for teaching and research.
- recently established contact with the Workshop for Electronic and Digital Media in KMD; cooperation with the workshop is especially relevant in regard to activities related to the course *MVK101 Musikkproduksjon*, and we plan to use this resource more in the future as we continue to develop the course.
- the students have largely become accustomed to using Mitt UiB/Canvas as the university's learning platform, which has helped improve communication between academic staff, administration, and students over the past few years. Though some students do continue to use their private e-mail accounts (Gmail, etc.) when contacting academic and administrative staff, instead of using the e-mail account provided by the university.
- while the coronavirus pandemic should be considered a temporary situation, it can be noted here that it has provided many challenges in regard to the need to rapidly take up new ICT platforms (Zoom, Teams), but now, a year into the pandemic, these seem to be running for the most part smoothly, and the students are largely accustomed to them.

### Undervisnings- og vurderingsformer

The courses in the program use a variety of teaching, learning, and assessment forms. While the teaching in many of the "theory" courses (MUF101, MUG105, MUV280, most of the elective courses) is primarily in the traditional lecture form, other formats are also used. *MVK101 Musikkproduksjon* includes workshops where students learn by actively participating in setting up, using, and breaking down audio equipment. Teaching in the elective course *MVK110 Hovudinstrument musikkvitskap* occurs as individual lessons on the student's chosen

instrument. Most of the courses are structured to allow the students to actively take part in their own learning in the teaching and/or assessment (e.g. working in “break-out” small groups (*gruppearbeid*) during some of the lectures in MVK101, working together in small groups for some of the assignments in MVK101 e.g. producing concerts, critiquing drafts of each other’s written assignments in MVK102 and MVK250, the required field work project in MUG105, writing original research papers on self-chosen topics and required oral presentations of this research in seminar in most of the theoretically oriented courses).

The program does not use the limited-time, sitting-at-a-desk, closed-book exam (*skoleeksamen*) as an assessment form in any of its courses. This is consistent with the program’s overall learning outcome of not just requiring students to passively acquire knowledge in the form of facts, but to provide a learning environment in which they can develop their skills in critical thinking and analysis.

While most of the courses use the letter grade scale A-F for assessments, in courses where the assessment forms are oriented toward more practical activities (*MVK101 Musikkproduksjon*, *MVK102 Å skrive om musikk*, *MVK110 Hovudinstrument musikkvitskap*), the grading scale used is pass/fail (*bestått/ikke bestått*).

### Faglig innhold – Faglig oppdatert studietilbud

Musicology is a humanistic, “soft” field of study and thus, unlike fields in the hard sciences, does not experience rapid change in knowledge development. Never-the-less, it can be stated that the faculty in musicology stay up-to-date on new developments in the field, and incorporate such developments into their teaching and research as appropriate, for example by revising reading lists for their courses to include new publications, and incorporating new knowledge into their teaching.

A specific example of a relevant change in one course is the introduction of a new assignment, production of a musical track in the cloud-based “recording studio” Soundtrap, in the course *MVK101 Musikkproduksjon*. While this assignment was first implemented as a “substitute” assignment, replacing another assignment that could not be carried out because of infection control measures during the coronavirus pandemic, the course coordinator is considering permanently including this as one of the assignments in the course, as it gives students direct experience with new technologies common in the field of music production.

### Relevans

As noted in the study plan, with a bachelor degree in musicology, students gain general knowledge of the relationship between aesthetic expression, culture and society. Students who finish the program can be qualified for work in the culture and music industry, and careers in music and culture-related journalism, which increasingly require the kind of high level of reflectiveness and critical acumen the program’s coursework is designed to cultivate. The courses *MVK101 Musikkproduksjon* and *MVK102 Å skrive om musikk* are in particular oriented toward giving the students relevant knowledge and practical skills in these areas, as well as in music-related entrepreneurship more generally. In both these courses, there are guest lecturers who combine a background in the academic study of musicology with careers in professional life and the music business outside academic contexts.

The study plan notes the following: “Yrkesvegane heng saman med kva samansetting du har i studiet ditt.” For the 60 free elective credits, students may choose courses from other departments and faculties that can be relevant for the student’s future career path.

The bachelor degree in musicology qualifies students to apply for study at the masters level in musicology and cultural studies.

For further discussion of questions related to the relevance of the study program, see the section “Connection to professional life” in Appendix 3: Discussion of *Studiebarometer* results 2019.

## Arbeidsomfang

According to the *Forskrift om opptak, studier, vurdering og grader ved Universitetet i Bergen* paragraph 3.1, *Studiestructur og studieplan*, “60 studiepoeng tilsvarer ett års fulltidsstudier. Dette utgjør normalt 1500-1800 arbeidstimer.”

A full-time course load in the Bachelor Program in Musicology consists of 60 credits per year of study. The program works primarily with course modules of 15 credits each running over 1 semester. (The main exceptions here are MUF101 and the music history courses, which run over two semesters with exam in the Spring. While those courses are required for the musicology students, the courses are “owned” and managed by another study program.) The norm of maximum two exams in most semesters means that there are not too many courses having exams simultaneously. The size of reading lists and the amount of time taken up by teaching and other learning activities, including work related to exams, are designed so that the workload for students is within the range specified by the *Forskrift*. Work in all courses is spread out evenly throughout the semester (i.e., there are no intensive courses with all coursework concentrated within a short period). The course coordinators work to schedule different learning activities and exams so that they do not conflict, and so that students do not have too much exam-related work in different courses at the same time. A schedule grid of all courses offered each semester (see Appendix 6) has been created so that it is possible to see at a glance when any particular course is schedule to have teaching, in order to avoid scheduling conflicts in the event of changes. The department’s exam coordinator is also helpful in assuring this, and alerts the academic staff about any potential conflicts and makes recommendations for rescheduling of exams when multiple exams are scheduled within a short time of each other.

1500 working hours in one year of study (total of 40 weeks) corresponds to a norm of 37.5 hours of work per week. The results from the national student survey *Studiebarometer* for the year 2019 show that students indicate they use about 10 hours less than this norm per week on their studies. This is consistent with the teachers’ frequent comments that many students do not do all the assigned reading in some courses.

## Tidsbruk

Omtrent hvor mange timer per uke (i gjennomsnitt hittil på dette studiet) brukes på:

	<b>Bachelorprogram i musikkvitenskap</b> Bachelor, Universitetet i Bergen, Bergen	<b>Gjennomsnitt</b> Av alle Sang- og musikkutdanninger
Læringsaktiviteter organisert av institusjonen (inkludert all undervisning og veiledning, samt praksis hvis relevant)	7,8	14,7
Egenstudier (lese pensum, gjøre oppgaver, delta i kollokvier og annet gruppearbeid, etc.)	19,2	17,5
Betalt arbeid	4,0	5,6

Source: [https://www.studiebarometeret.no/no/student/studieprogram/1120\\_bahf-mvk/](https://www.studiebarometeret.no/no/student/studieprogram/1120_bahf-mvk/), accessed 29 April 2020.

## Kobling til forskning

The academic staff in musicology all have active research programs, including presentations at relevant academic conferences and regular publications in respected academic channels. All of them incorporate their own research into their teaching, and include their own publications in the reading lists for the courses they teach. Four of the elective courses (*MVK104 Grieg Studies*, *MVK105 Innføring i norsk folkemusikk*, *MVK210 Music, Gender and Sexuality*, and *MVK230 Russian Music*) are specifically designed around the teachers' own research specializations. In addition to those courses, *MUG105 Music and World Cultures* and *MUV280 Popular Music Studies* in particular are focused on research, with the former including lectures on research methodology in ethnomusicology, which the students then implement when carrying out their own field work-based research, and the latter including current representative research literature in its reading list. As already mentioned, the exam form in many of these courses is a research paper on a topic the students themselves choose, based either on library research or data-gathering activity such as field work, such that in each year of study the students have one or more courses that are research-oriented. The elective courses *MVK104 Grieg Studies* and *MVK105 Innføring i norsk folkemusikk* are specifically connected to research units – The Centre for Grieg Research and Arne Bjørndals samling, respectively – such that the students in these courses are trained in and work directly with archival primary source materials housed in those research units.

## Internasjonalisering

The fifth semester of study in the normal study progression includes entirely elective courses, making it possible for students to go out on exchange to another university. The program has a number of bilateral exchange agreements with universities in Europe with strong musicology programs. A list of currently active exchange agreements can be found at <https://www.uib.no/studier/BAHF-MVK/utveksling>. Students are given information regarding possibilities and procedures for exchange each year during the university's "international week." Since the program was established in 2015, however, only one student has gone on international exchange. It is unknown why so few students choose to go out on exchange.

Many students do not follow the normal study progression, which may also be a contributing factor to the lack of interest in going out on exchange.

The program also regularly receives incoming exchange students. A number of the required and elective courses are taught in English, and several of these typically have ca. 50% exchange students enrolled. While this percentage has gone down during the Covid-19 pandemic, it is expected that it will return to previous levels after the pandemic is over and restrictions on international travel are removed.

### Fagmiljøets størrelse

The vast majority of teaching in the courses in musicology (both required courses and electives) is carried out by teachers employed full-time by UiB with their workplace in the Grieg Academy or the Faculty of Fine Art, Music and Design. All (100%) of these teachers have associate professor-level competence or higher. (The only significant exception is the courses *MVK101 Musikkproduksjon* and *MVK102 Å skrive om musikk*, which both have some guest lectures by professionals who work in non-academic music fields so that the students gain contact with representatives of music-related professional life outside academia.)

There are three full-time dedicated positions in musicology within the Grieg Academy. One of these has, as part of his job description and work plan, responsibility for the *Arne Bjørndals samling* (an archive of folk music and other musical traditions from western Norway) and thus has somewhat reduced teaching responsibilities. Also part of the milieu is the leader of the Centre for Grieg Research, a research center housed within the Faculty of Fine Art, Music and Design; that position also includes a somewhat reduced teaching load, since it includes responsibility for operating the research center. Some teaching is also done by a staff member with a position within music therapy, but who has high competence (PhD) in musicology. This milieu has been stable for many years, ensuring stability and consistency in the course offerings, and covering all the required courses within the bachelor program as well as offering a number of relevant elective courses based on their research specializations. Because two of the core faculty also have responsibilities running research units, however, their reduced teaching load means that there is not much room for growth or expansion of the course offerings. There is a desire to re-open the master program in musicology (possibly retooled as a master in sound studies), but the small size of the milieu as it currently stands, prohibits that. There are also few options for sharing program administration responsibilities between the academic staff, with the result that the current program coordinator/leader of the program board has held that position continuously for 7 years (since the program was established).

### Fagmiljøets utdanningsfaglige kompetanse

All of the teachers in musicology are senior scholars/teachers with long experience teaching at university level.

### Faglig ledelse

The study program has a program board (*programstyre*) which has responsibility for quality assurance and program development. The program board meets on a regular basis (several

times per semester). Because this is a small program, the functions of program coordinator and leader for the program board (separate in many other study programs) are combined in a single person. The program coordinator/program board leader is also a member of the faculty's study committee (*Studieutvalg*), and will be a member of the newly established Quality of Education Committee (*Studiekvalitetsgruppe*). As noted above, however, there are few options for rotating leadership roles among the academic staff.

### Fagmiljøets fagspesifikke kompetanse

All faculty members in musicology are active researchers with ongoing research programs related to their professional specializations. They all publish on a regular basis in respected scholarly channels, have active scholarly networks, and present their research at relevant conferences and seminars. Documentation of their individual work, including publications and presentations, can be found in Cristin <https://www.cristin.no>. In addition to contributing to the more general or introductory musicology courses, faculty members teach courses specifically designed around their research specializations. Examples of these include, especially, the elective courses noted above.

### Internasjonalt og nasjonalt samarbeid

The faculty members maintain active scholarly networks both nationally and/or internationally, in the form of membership in national and/or international scholarly societies and participation in conferences and seminars. They participate in network-related activities such as doing peer review, editing books and journals, and holding governing positions within scholarly societies. Some of this work is directly integrated into teaching, such as the students' participation in online international conferences/seminars about Edvard Grieg in the course *MVK104 Grieg Studies*.

### Conclusions

The Bachelor Program in Musicology is generally in a healthy state. The program has very good recruitment. After a few years of faltering total enrollment due to many dropouts, enrollment has now stabilized near the goal of 36 total students distributed across 3 simultaneous cohorts. Candidate production and the production of credits per student are lower than the target figures, but these appear to be improving. While overbooking has helped compensate for a high number of dropouts, the program board can investigate ways to further improve student retention and completion rates (*gjennomstrømming*), especially though increasing student involvement (see below).

The program's teaching milieu is small but stable, and able to consistently cover all the required course offerings as well as offer a variety of elective courses. The limited teaching resources, however, make it a challenge to expand course offerings at the BA level or to realize the eventual goal of (re-)starting a master program that students could continue in after finishing the BA.

The study program is structured so as to create a balance between courses that give an orientation to the academic field of musicology (and qualify the student for further study at the postgraduate level) and courses that more directly relate to skills and experience with

practical activities relevant for professional life after the finished BA. But the program cannot be all things to all students, and it will continue to be important to communicate to the students (prospective and current) what the goals of the program are.

An area that can benefit from continued attention is student involvement. The program board can work more on finding structures to create more opportunities for students to interact socially and professionally, though the diverse background and wide age range of the students will probably continue to make achieving the goal of increased student involvement a challenge.

The new required first-semester course *MVK100 Innføring i musikkvitenskap* introduced in Fall 2020 may help in solving some of these issues, but it is too early to say what long-term effect it will have on improving the professional and social environment among the students. The new student mentor scheme is also a resource that the program can make use of in this regard.

**Appendices (in two separate documents, one for Appendix 1 and one for Appendices 2-6):**

Appendix 1: Complete study plan.

Appendix 2: Complete *Studiebarometer* results 2019.

Appendix 3: Discussion of *Studiebarometer* results 2019.

Appendix 4: Complete report from meeting 08.05.18 with students regarding the  
Studiebarometer results.

Appendix 5: Schedule for quality assurance work.

Appendix 6: Schedule grid for courses.