

Skjemainformasjon

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Host

Information about host institution and center

Name of centre	Centre of Excellence in Music Performance Education (CEMPE)
Host institution	Norges musikkhøgskole
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Contact person

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About the centre

About the centre

Is the centre already established at the time of application

No

Describe briefly the plans for establishing the centre (maximum 1500 characters)

The Centre will be established and operative for January 1st 2014. The following persons will be associated with the centre on permanent basis:

- Associate professor Ingrid M. Hanken
- Professor Siw Graabræk Nielsen
- Associate professor Kjell Tore Innervik

Describe briefly the aims and current as well as planned activities of the centre (maximum 1500 characters)

Centre of Excellence in Music Performance Education, Norwegian Academy of Music

NMH has a leading position in European higher music education. NMH has addressed institutional quality and excellence over many years and is the leading European institution in research relevant for higher music education. The vision of the Centre is to develop knowledge and experience, which can support performance students in their search for artistic excellence through a variety of learning contexts, and prepare them for work in a diverse and rapidly changing, globalised music community. The Centre will concentrate on 3 objectives:

1. To enhance music performance teaching and learning by incorporating a wide range of individual and group experiences for the students,
2. To enhance the quality of the students' instrumental practice through a individual and group teaching approaches, and by looking for transfer of practice knowledge between students in different genres.
3. To prepare the students for proactive action in a diverse and rapidly changing globalised music community.

We will involve teachers and students in a variety of tasks and practices through 7 projects founded on observational research and action research, subject-related or artistic development work, and experience-based knowledge.

All projects are founded on previous experiences and efforts and the primary function of the Centre is to expand and diversify, and gather innovative perspectives on these practices.

Application Document

Application Document

Upload application document

[profile_SFU beskrivelse.pdf](#)

Timeline and budget

Timeline and budget

Upload planned timeline and the activities to be conducted

[timeline_Appendix 5
Timeline.pdf](#)

Upload plan for financial resource acquisition

[financial_Appendix 6a CEMPE-
budsjett-income.pdf](#)

Upload budget

[budget_Appendix 6b CEMPE-
budsjett expences.pdf](#)

Attachments

Attachments

- Appendix_4b_CV_Siw_Graabraek_Nielsen.pdf
- Appendix_4a_CV_Ingrid_M_Hanken.pdf
- Appendix_3.pdf
- Appendix_2.pdf
- Appendix_1.pdf
- budget_Appendix 6b CEMPE-budsjett expences.pdf
- financial_Appendix 6a CEMPE-budsjett-income.pdf
- timeline_Appendix 5 Timeline.pdf
- profile_SFU beskrivelse.pdf
- Appendix_4c_CV_Kjell_Tore_Innervik.pdf

Comments

Comments to the application form (maximum 1500 characters)

Centre of Excellence in Music Performance Education (CEMPE), Norwegian Academy of Music, Oslo

Profile and Vision for Centre of Excellence in Music Performance Education

The Norwegian Academy of Music (Norges musikkhøgskole, NMH)¹ was established as a specialised university in 1973 and has its roots in a private conservatoire founded in Oslo in 1883.

NMH is one of seven institutions in higher music education in Norway, and with approximately 600 full-time students, it is by far the largest. This situates NMH as a middle-size institution in the context of approximately 250 European institutions. NMH fosters an international environment, and students from over 40 countries comprise 25 % of its student population. The Academy offers an array of esteemed degrees, from undergraduate BMus to PhD level. The core programmes of study are the four-year BMus, two-year Master's degree programmes, and a three-year PhD research degree programme. Several continuing education programmes are also available.

The dominant teaching situation, one-to-one teaching (often called master/apprentice teaching), has proved its excellence over hundreds of years. In addition, our students spend a great number of hours practicing their individual instrument, where we also can find century-long traditions. However, both one-to-one teaching and individual practicing have seen changes, and within an expanding context of higher music education, which includes jazz and improvisation, folk music, and classical genres, we recognize a high potential for innovations through research and development (R&D).

NMH is an institution for professional studies, and contact with external organisations and the labour sector is of vital importance. When our performance graduates enter working life, many of them meet global competition, abroad as well as in Norway. Portfolio careers are becoming a norm, with a succession of short-term employment contracts, part-time and freelance work.

The primary vision for the proposed Centre of Excellence in Music Performance Education is *to develop knowledge and experience, which can support performance students in their search for artistic excellence through a variety of learning contexts, and prepare them for work in a diverse and rapidly changing, globalised music community*. The Centre will concentrate on three interrelated objectives:

- 1. Advance music performance teaching and learning by incorporating a wide range of individual and group experiences for the students.*
- 2. Enhance the quality of the students' instrumental practice through a combination of individual and group teaching approaches, and by looking for transfer of practice knowledge between students in different genres.*
- 3. Prepare the students for proactive action in a diverse and rapidly changing globalised music society.*

The Centre will emphasise four core values: *sharing knowledge and experiences* between individuals, groups and institutions as a necessity for significant development; students' *individual responsibility for learning*; how *reflection* is a prerequisite for learning; and the importance of *team and group efforts*. At the same time, the Centre will foster an environment which understands that performance is based on an inner urge for expression and reaching people through the arts. Fundamentally, music performance is an *arts practice*, with *artistic* visions and values.

In 2004, NMH volunteered to be among the first institutions visited by an accreditation team from NOKUT, with a second accreditation following in 2010. The Academy was awarded 2nd prize in NOKUT's "Utdanningskvalitetsprisen 2007," and continuous quality enhancement initiatives have resulted in improvements both in the educational programmes, in research and development, and in an extensive national and international network of education and R&D. NMH is a leading European institution in research "in and for" higher music education. We strongly believe that the Centre's work will be of interest to other higher education institutions.

Quality of established educational activities

NMH in the national and international community of higher music education institutions

NMH collaborates with the other Norwegian higher music education institutions through The Council for Music Performance Education (*Rådet for utøvende musikkutdanning*).

As the leading institution of higher music education in Norway, NMH has always maintained a special position in professional proximity with international establishments, concurrent trends, and developments. We collaborate with many European institutions and organisations. The primary of these is Association Européennes des Conservatoires (AEC), a driving force in the advancement of higher music education in Europe. NMH has contributed substantially to AEC in committees that have addressed quality enhancement and accreditation, research (especially so-called "artistic research"), third cycle studies, and music teacher education.

An important arena for collaboration was established when NMH and seven other higher music education institutions in Europe joined to form ICON, The Innovative Conservatoire, in 2006. Its mission is to "stimulate knowledge exchange, innovation and reflective practice in conservatoires." Recently, NMH signed a strategic agreement with The Royal Conservatoire in The Hague for cooperation in education, research, development and exchange. In 2012, NMH was invited to join The European Chamber Music Academy (ECMA), a collaboration between seven of Europe's leading music academies.²

A project with on-line masterclasses was conducted in 2009 - 2011 between NMH and three of the highest ranked music education institutions in the US: Manhattan School of Music, Eastman School of Music, and The School of Music at University of Illinois, Bloomington.

Result factors that document excellence in the educational and vocational field

The "end" quality of students is closely related to their entrance quality, which is very high, due to a

rigorous selection procedure. Students accepted to the Academy most often have 10 or more years of experience in instrumental practicing, performance and preparation before they enter NMH. In 2012, a total of 2245 students applied. Of these, 1383 applied for the BMus and 442 for Master programmes, the rest applied for further education programmes and courses. Due to a restricted number of available places, only 93 (7 %) were accepted to the BMus and 81 (18 %) were accepted to the Master's degree programmes. This ratio has been stable for several years.

NMH is by far the most sought institution by prospective Norwegian music students. They meet competition from a growing body of international students. Today, 50 % of performance Master students and 22 % of performance Bachelor students are from other countries, an indication of NMH's international reputation. The high number of foreign students who apply through the ERASMUS exchange program, 105 in 2012, also attests to this. For all study programmes of 60 or more ECTS credits, the average completion rate in 2012 was 89.5, above the overall average 87.1 of the higher education sector. At NMH, the ECTS credit point average was 56.5 (2012), with a maximum of 60. These results rank NMH as the highest achieving institution in respect to ECTS credit output, among Norwegian Universities and Specialised Universities. The distribution between the grades A to F was 16, 39, 27, 11, 3 and 3.

Studies conducted in the 1980s, 1990s and in 2007 show that students from NMH have a high employment rate. This can be illustrated with a reference to the internationally renowned Oslo Philharmonic Orchestra. Approximately 70 % of the more than 100 musicians in the orchestra are Norwegian, and nearly all of them graduated from NMH. They were employed through a highly competitive process of anonymous auditions, with as many as 200 applicants from all over the world, competing for each position. A special indication of our students' quality is demonstrated by the broad range of prizes and awards they have been granted and job competitions they have won.³

Process factors that document excellence

NMH has had a deliberate focus on quality enhancement throughout its history. Much of this work has involved frequent curriculum reforms, but also many other initiatives. NMH's System for Quality Enhancement and Assurance was adopted by AEC as a model for a similar system for their members. NMH staff members have been appointed to several accreditation and evaluation committees in Europe and Asia. Presently, NMH is engaged in a project (funded by the Eurasia Program) to modernize higher music education in Georgia, including their QA system, and has been asked to support The Conservatoire in Vilnius in developing a QA system (funded by EU).

Three different methods are employed to collect feedback from students: 1. All teachers are required to carry out student evaluation of their teaching and to follow up on student feedback. Our Handbook for students and teachers outlines underlying principles and different approaches. 2. Web-based student surveys evaluate the teaching quality in each subject as well as the study programmes. 3. Web-based student evaluations of the learning environment are carried out every

two years. The QA-system clearly indicates who is responsible for following up on these web-based evaluations, and the eight programme committees play a key role. There is strong involvement in these processes from both teachers and students, and the high response rate, compared with the results of other institutions, is an indication of this. Over the last years, more than 80 % (86 in 2009 and 82 in 2011) state that they are “very” or “very much” satisfied with studies at NMH, and 86 to 87 % would recommend the institution to other prospective students.

Concert activity is the most important vocational training for our performance students. In 2012, NMH arranged approximately 470 in-house and external concerts, a number high above any other concert arranger’s reach. NMH has a well-developed system of outreach activities in venues that pose highly different challenges for students, such as in schools, prisons, and in social institutions. These activities also function as work practice arenas, and we have apprentice position agreements with several orchestras. Students from NMH have performed in sister institutions outside Norway, and given concerts in high-profile festivals and music venues in Europe.

Input factors that document excellence today

Of special significance for the Centre of Excellence is the fact that NMH has been the leading institution in Europe in research “in and for” (into) higher music education.⁴ All aspects of R&D (i.e. research, subject-related or artistic development work, and experience-based knowledge) are present activities at NMH, and essential components in the projects and objectives of the Centre of Excellence. From its early years, NMH has provided resources and encouraged R&D work for all teachers in permanent positions, a situation unequalled by any other music academy in Europe.

The basic foundations for the performance teachers' teaching and assessment of students are their artistic development work and experience-based knowledge. Only through an involvement of these modes of knowledge is successful teaching possible, and the success is manifested in the excellence of their students. Teachers collaborate in a range of projects. Of particular significance to the Centre’s objectives is a research project that addresses new instrumental techniques to meet new and innovative performance possibilities (see P-5 and P-7 below). Three other projects important for the Centre's Project 7 are funded by grants from the new national "Project Programme for Artistic Research," applicable for all the Arts.⁵ NMH has received three of the ten artistic research grants awarded in 2011-2013, and no other institution has been awarded more than one grant during this period; an attestation of NMH’s high standard in artistic development work.

Artistic development work is also carried out by Master students, research fellows in the PhD programme, and in the 3rd cycle Project Programme for Artistic Research, mentioned above. NMH has received the majority of artistic research fellowships in the 10 year history of this programme. An online journal, “*Music + Practice*”,⁶ for dissemination of artistic development work was launched by NMH in March 2013.

NMH has a highly qualified teacher and administrative staff. 39 % of the teachers are

professors, 42 % are associate professors and 19 % are assistant professors. Several members of the study administration have completed Master or PhD degrees. Students consistently give very positive evaluations of performance teaching. Most teachers have completed an in-service course on teaching and learning in higher education. It is an indication of international reputation that many NMH teachers, 39 in 2011 and 35 in 2012, have been exchange teachers in the ERASMUS programme. In the same years, NMH received 34 and 20 foreign exchange teachers. This high number of teacher exchanges places NMH in the top 3 among Norwegian institutions, and the top 3 among higher music institutions in Europe. Our teachers are at the forefront, and demonstrate their expertise in phonograms and concerts, nationally and internationally, as top performing artists. Among our professors are world renowned performers, such as cellist Truls Mørk and pianist Leif Ove Andsnes.

The Centre Plan

Objectives and projects

The Centre plan outlines three basic objectives and seven projects. The first objective is *to enhance music performance teaching and learning by incorporating a wide range of individual and group experiences for the students*. The first project addresses

P-1: *how students' performance development and ability to function in different learning contexts is influenced by a combination of one-to-one teaching and different types of group organisation.*

Internationally, there are approximately 50 studies of one-to-one teaching, and 10 about instrumental group teaching. NMH has contributed in both categories. We are aware of only one study of a combination of one-to-one teaching and group approaches (carried out at NMH). Consequently, we believe that P-1 will be met with great interest in other conservatoires and institutions where one-to-one tuition or supervision is applied. Situated learning and reflection in and on action are theoretical foundations for these projects, as well as aspects of theories of tacit knowledge.

The student's and teacher's role in educational settings are often of fundamental importance for learning. We will look at masterclasses, an arena where roles may differ greatly from the setting of one-to-one teaching. In a masterclass, the attendants are a teacher, a student and an audience. The second project will

P-2: *observe and involve students and teachers in reflection on different approaches to masterclass teaching, and their influence on the students' development as performers.*

This is a current issue with a handful of recently published research results from studies in England and at NMH.⁷ Masterclass teaching is a much used approach, also outside institutions, at festivals and seminars, and there is good reason to expect interest from other institutions about results from these projects.

The second objective is *to enhance the quality of the students' instrumental practice through a combination of individual and group teaching approaches, and by looking for transfer of practice knowledge between students in different genres.*

Practicing is the primary crucial individual learning activity for the students' instrumental development. In an average week, the approximate amount of individual instrumental practice hours is 20. In addition to specific instrument-related practice strategies, this involves knowledge and use of related study skill activities: planning, setting goals, concentration and motivation, physical care and exercise, mental practice, time management, general instrument learning strategies, etc. NMH has been a leading institution in international research on instrumental practicing. However, practicing as a subject for *teaching* is, somewhat surprisingly, a neglected issue. There are only a few studies that have observed teaching of instrumental practice, and only one book on the issue.⁸ The third project will

P-3: *engage teachers in developmental work and workshops that address aspects of an instrumental practice teaching curriculum, and observe and reflect on the relationship between practice issues in the regular instrumental lessons and practicing in individual practice sessions.*

NMH offers studies of a wide range of musical genres within its programmes. This is a largely untouched potential resource as a knowledge-base for instrumental practice. One of the few international research studies of practice among jazz students is carried out in the PhD programme at NMH, and through ethnographic research we have knowledge of how folk musicians practice. However, we are so far not aware of any cross-genre studies of practicing, and the next (P-4) project is thus an innovative approach where we will

P-4: *engage teachers and students in cross-genre workshops to explore transfer of instrumental practice strategies between genres.*

Teaching of practicing has primarily been taken care of by the individual teacher in the one-to-one situation. Only a few European conservatoires offer programme modules where practicing is addressed. We want to engage students in active participation in group situations where instrumental practice issues are demonstrated and reflected on, drawing on knowledge from a broad field of inter-related subjects and activities. NMH will also initiate a series of international seminars for performance teachers and researchers on this subject. The last project on practicing is

P-5: *to develop a workshop concept on practicing for students, where NMH will cooperate with external institutions in performance arts, psychology and sports to build an innovative arena for enhancement of artistic performance in Norway.*

The theoretical bases for the practice projects are theories of curriculum and theories about self-regulation of learning. In light of the fundamental importance of practicing, we believe that the proposed projects will be met with interest at many external education institutions,

The third major objective for the Centre is *to prepare the students for proactive action in a diverse and rapidly changing globalised music community*. Two separate but interwoven projects address this objective, the first focuses on on-the-site work practice opportunities in institutions that provide full-time or part-time jobs and engagements. What is it like to play in an orchestra? To sing in an opera house? Or being on the road, bringing music to schools or concert halls? All of today's jobs demand versatile musicians, with many competences in addition to the fundamental requirement; to be a musician at a high artistic level. The project is

P-6: *to strengthen and expand NMH's network of work practice opportunities in professional job contexts through cooperation with orchestras, opera houses, concert arrangers, festivals and other higher education institutions, and to give students realistic on-the-site job experiences in relevant work fields.*

Special emphasis will be placed on preparation for work practice and evaluation of experiences from all involved, and workshops for supervisors and mentors. Research about student teachers' practical training in schools will be an important knowledge base.

Many students will become freelance musicians and create their own jobs. First of all, they must be able to manage their own career. In addition, they must be able to perform alone and in groups in a variety of contexts - with other musicians, and also with artists of other art forms in a great variety of unconventional venues (in the street, in hospitals, prisons, factories, etc.). To develop networks with musicians and performance arenas is important, and the Centre will facilitate this through contact with relevant partners. It is especially important to give students experiences in geographically diverse contexts. Like many other academies, NMH's experience in these matters has evolved over many years, and time has now come to consolidate and expand our activity for the freelance future of many of our students. While P-6 concerns internships in established organisations, P-7 introduces students to a variety of tasks and opportunities that freelance musicians encounter. We will

P-7: *develop course modules that address the knowledge base of a freelance career where the students are their own managers, help students to develop networks, and encourage innovative ideas and actions to create new performance concepts for new audiences and new venues.*

The basic question is: How can we prepare students for a working life that is meaningful for them and important to society? How can we bring students out of a narrow conception of what it is to be a performing musician and into an open field where cultural and social issues and challenges release innovative responses and new approaches? We have to improve the connection between studies at the Academy and work in professional life, and we will use studies about this relationship from other professions as part of our knowledge base.

Dissemination

There are basically two external targets for dissemination from these projects: Fellow institutions,

with their students, teachers and leadership, and the research community. The dissemination policy will be different for these two. While institutions will be reached nationally through The Council for Music Performance Education, and internationally through networks within the AEC or through ICON and bi-lateral contacts and specially arranged seminars and workshops. The research community will be reached through available conferences, journals and book projects. Depending on the type of activity and issue, and the nature of audiences we will use a wide range of methods to disseminate experiences and results from the Centre, through performances and lectures, workshops, seminars and through the Centre's own webpage.

Research and development and its relationship with educational and other activities

All the projects will be related to some sort of R&D activity. They will primarily be carried out as action research projects, by teachers and students. Involving students in action research will give them experience of a way of working that can be transferred to many contexts in their future careers. We will primarily use results and knowledge from R&D as input in discussions about experiences and issues. There will certainly be instances where R&D can point to approaches that are "better" (for various reasons) than other approaches. We do, however, believe that the primary function of R&D in this context is to inform educational practice by describing situations, and bring about a better understanding of what is going on, and why, in order to find roads into the future.

Support activities in the institution

The institution will provide offices, facilities and administrative support. Many teachers will be involved in the projects.

Added value of the Centre

We have shown several reasons for the relevance of the Centre's activities for other institutions. For NMH, The Centre's activities will be interweaved in the daily running of the Academy, its projects participants will take part in new and challenging contexts and collaborations with colleagues and students, which will develop strong affiliations and commitments. We also wish to emphasise the effect The Centre will have on the institution's self-image. To be awarded centre status is indirectly an appreciation of former achievements, as well as acknowledgement of belief in future advancement. It will act as a strong motivator for further development and enhancement of educational quality.

Partners

Other higher music education institutions

Nationally, NMH collaborates with all six other higher music education institutions in Norway through "Council for Music Performance Education." NMH wishes to invite these institutions to regular seminars about all issues examined at the Centre, and to encourage and support the initiation of projects at other institutions.

Internationally, NMH is committed to working with several organisations and institutions. Established collaboration with AEC will be furthered. We will present all the Centre's project plans and activities to the 29 members of ICON and seek their interest in cooperation. We will continue to work closely with Guildhall School of Music and Drama in London, where we have already collaborated on masterclass research (P-2). A joint project with Centre for Performance Science at the Royal College of Music in London will study instrumental practice issues (see P5). Vocational issues will be studied in cooperation with the Royal Conservatoire in The Hague (P3, P6 and P7).

Partners outside the academic system

In 2012, NMH established an advisory board for collaboration with central agents and partners in music and media.⁹ NMH has bilateral agreements about work training opportunities with Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra, Oslo Sinfonietta, the Norwegian Radio Orchestra and Concert Norway. We have collaboration with the Norwegian Council of Community Art Schools, the governing organisation of approximately 350 community art schools. All of these partners are valuable contributors in P-6 and P-7. The Centre will cooperate with other performing arts institutions, notably The Norwegian Opera and Ballet, and the National Academy of the Arts in Oslo (P-6 and P-7), and with *Toppidrettssentret* (Centre of Excellence in Sports) about instrumental practicing (P-3, P-4 and P-5).

How knowledge from the Centre may enrich future innovation in the field

Teaching and learning are the basic elements in our institution's identity, along with the Art of Music. In such a context, new ideas and new approaches are welcome and will lead to more ideas and practices as we strive for advancement. In NMH's 40 year history there have been several major curriculum reforms. To change is part of the institution's identity, and The Centre will support this identity and inspire further improvement. Through collaboration and dissemination, we are confident that work in The Centre will inspire new projects, beyond NMH.

Staff

The Centre will have a full-time Director (Associate Professor Ingrid M. Hanken, responsible for P-1 and P-2), two Associate Directors (Professor Siw Graabræk Nielsen, responsible for P-3, P-4 and P-5) and Associate Professor Kjell Tore Innervik, responsible for P-6 and P-7), two Research Fellows enrolled in NMH's PhD programme, and part-time administrative support. Teachers involved in projects will be bought "free" from some of their normal duties in order to contribute to the Centre. (See Appendix 4 for the Director's and Associate Directors' CVs.)

The organisation of the Centre and its relationship to existing structure

The Centre is governed by the Board of NMH. A steering group and an advisory group will be established. The Steering Group will consist of members from NMH, while the Advisory Group

will primarily have external international members. The Centre is strongly supported by the leadership.

Timeline

The spring term of 2014 will primarily be used to establish the Centre, recruit teachers for projects, start planning of projects and establish cooperation with external institutions. Projects P-1 and P-3 are scheduled to start already in the autumn of 2013. The other projects will launch successively, starting in the autumn of 2014. Dissemination will start as soon as possible, from ongoing projects, targeting different audiences through a variety of venues. A midway evaluation will be carried out in the spring of 2016, followed by an international conference. The next evaluation will be performed in the spring of 2018, accompanied by an international conference in the autumn. A timeline is provided in Appendix 5. See Appendix 6 for the budget.

Overview and conclusion

NMH has a strong position among the European higher music education institutions that have addressed institutional quality and excellence as well as research relevant for the institution. The Centre of Excellence in Music Performance Education will strengthen this position. The primary vision of the Centre (CEMPE) is *to develop knowledge and experience which can support students in their search for artistic excellence through a variety of learning contexts, and prepare them for work in a diverse and rapidly changing, globalised music society*. The way to reach this aim is by involving teachers and students in a variety of tasks and practices in the seven projects, informed by research, subject-related or artistic development work, and experience-based knowledge.

Collaboration with several external arenas and participants also play an important role.

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¹ www.nmh.no

² See Appendix 1 for a reference to European organisations and institutions where NMH's membership and cooperation is especially relevant for the Centre.

³ A list of prize-winners etc. is available from NMH. The prizes were awarded while the students were still studying at NMH. They include the highest prizes available in Norway, from international companies (Shell, Statoil, ConocoPhillips, RWE Dea etc.), from Norwegian companies (The Norwegian Bank, Statkraft, etc.), from institutions in music life ("Best young Norwegian Soloist", Queen Sonja International Music Competition, etc), and from music organisations. Also several prizes awarded in other countries: The American Horn Competition, Yamaha Music Foundation of Europe, EBU European Jazz Competition, Mozart Gesellschaft Honorary Award etc.)

⁴ See Appendix 2 about NMH and research into higher music education.

⁵ The projects are 'Radical interpretation of iconic musical works', 'The reflective musician', and 'Improvisation as meeting point in an inter medial context', all of them relevant for Project 7. See <http://artistic-research.no/>

⁶ <http://musicandpractice.org/musicandpractice>

⁷ Hanken, I. M. & M. Long (2012). *Masterclasses – what do they offer?* Oslo: NMH-publikasjoner 2012:8.

⁸ H. Jørgensen (2011) *Undervisning i øving. En innføring for sang- og instrumentallærere.*[Teaching of practicing.] Oslo: Norsk Musikforlag A/S. Currently in translation into English.

⁹ See Appendix 3.

United for the Future of Music

(As approved by the Norwegian Academy of Music (NMH) Executive Board, December 14, 2012)

Strategy for cooperation with the labour sector

The mission of The Norwegian Academy of Music (NMH) is to offer music education of outstanding international quality, supported by the foremost research and innovation in artistic development and the highest expertise in the field. In today's rapidly changing environment, the occupational field of music professionals is challenged with new competence requirements. High frequency of career adjustments, new technologies, increasingly specialised fields, and internationalisation of labour are external conditions that demand special consideration in the training of these professionals. Achieving the NMH mission relies on committed cooperation with organisations of the labour sector of their future graduates.

Research, innovation and artistic development, and the advancement of music education form a vital branch (FoU) of the NMH structure. Prospective programs of cooperation with professional organisations also involve these research and development components, in part to ensure the continuing relevance of research work at NMH, as well as to contribute to shifts and advancements in related professions and occupational fields.

Successful cooperation is founded on joint ambitions, mutual understanding of challenges, recognition of every partner's significant role in responsive strategies, and the opportunity to invest the necessary resources.

Principal objective

The Norwegian Academy of Music, through extensive cooperation with professional organisations, aims to educate professionals of the highest calibre, who actively contribute to growth and vitality of music and the arts in society.

Objectives

- Examine the requirements and expectations that music professionals encounter, today and in their future occupations, through an established dialogue with organisations in the labour and employment sector
- Provide education with relevant competence aims for students with abilities and aspirations of advancement
- Develop NMH as a Centre of Competence for arts and music professionals
- Build understanding and contribute to broader public values and goals through research and development initiatives (FoU) and education programs

Action plan

- Regularly conduct alumni surveys and inquiry-based assessments (as comprised in the quality assurance system - *kvalitetsikringsystemet*)
- Build an alumni network

- Establish partnerships with a broad range of organisations for the advancement of knowledge and competence in the field
- Involve external representatives in the processes of creating new programs of study, and in curricula revisions, by appointing committees composed of representatives from external higher education institutions and professional organisations, as well as representatives from NMH (as per the quality assurance system - *kvalitetssikringssystemet*)
- Organise conferences dealing with topics related to competence requirements and the shifting demands of the working life of graduates
- Consider the role of representative assemblies (*avtakerpanel*) in building and ensuring systematic dialogue about specific concerns, such as recruitment, education, research, and development
- Strengthen innovation and entrepreneurship in the music domains
- Incorporate external practices in the degree granting programs of study, and examine and evaluate the possibility of fulfilling some degree requirements abroad
- Offer career counselling for students in the degree programs
- Arrange career days and events
- Develop flexible graduate modules, courses and continuing education programs using aids such as web-based learning and teaching
- Create a professional experience-based master program
- Establish a career centre at NMH
- Strategically advance graduate modules, courses and continuing education programs
- Establish a career centre at NMH
- Work for education resource prioritisation in the labour and employment sector
- Offer knowledge transfer and research project opportunities for businesses and organisations in the labour sector
- Initiate systematic research and development programs (FoU), which contribute to strengthen the quality of education programs in music and the arts

Appendix 2

Centre of Excellence in Music Performance Education (CEMPE) - The Norwegian Academy of Music (NMH)

Research into ("in and for") Higher Music Education.

For the last 20 years, NMH has been one of the leading institutions in higher music education research internationally. Up to 2009, more than 850 international studies were published or available as doctoral dissertations. USA dominated the output, followed by Great Britain, Norway, and Australia. Nearly all the Norwegian studies were from NMH (see H. Jørgensen: *Research into Higher Music Education*. Oslo: NOVUS Press, 2009; and H. Jørgensen: Higher Music Education Institutions: A Neglected Arena for Research? *Bulletin of the Council for Research in Music Education*, Fall 2010, No. 186, p. 67-80).

These studies have contributed to better the knowledge of teaching and learning at NMH, and they have been disseminated and discussed in many contexts within NMH as well as at conferences and seminars outside the Academy.

This research started in the mid 1980s, and a complete list of publications and dissertations are available from ingrid.m.hanken@nmh.no.

A quantitative overview will illustrate the range of works and disseminations:

A total of 35 projects involving 13 teachers

Teachers' publications in books or book chapters, research reports, journal articles, and contributions at research conferences: 225

Teachers' dissemination to "users" (leadership and teaching staff in institutions, members of music societies and organizations): 113

In addition, there are 6 PhD dissertations (the last two completed in 2013) and 14 Masters' theses.

Appendix 1

Centre of Excellence in Music Performance Education (CEMPE), Norwegian Academy of Music (NMH)

International institutions and organizations of particular significance for the centre

All of these organisations and institutions are significant for dissemination and collaborative efforts of the centre.

1. Association Européennes des Conservatoires (AEC, www.aec-music.eu). An association of approximately 250 European music conservatoires (academies of music, *musikkhøgskoler*). NMH's principal, Eirik Birkeland, has been a member of the AEC Council since 2007. In 2004 AEC launched the Polifonia project, with funding from the EU. It is a large international collaboration with three 3-year working cycles, each of them involving five committees. NMH is represented with a member in three of the 15 committees, addressing 3rd cycle studies in music, research, and instrumental/vocal teacher training. In the current Polifonia cycle, one of the external evaluators is an emeritus professor from NMH. One of the issues addressed in the third cycle, "Education for Entrepreneurship," is especially relevant for projects 6 and 7. NMH was also represented in a committee that addressed accreditation. NMH's quality assessment system was used as a model in development of a quality assessment and accreditation system for the members of the Association.
2. Association of Nordic Music Academies (<http://nkinfo.org>). The principal of NMH is currently the leader of this association.
3. ICON, the "Innovative Conservatoire," was established in 2006 with NMH as one of the founders. Presently it has 29 institutional members, and organises several seminars and workshops each year. Every 3rd year, the "Reflective Conservatoire Conference," is held at Guildhall School of Music and Drama in London (www.innovativeconservatoire.com).
4. Nordic Network for Research in Music Education (www.nnmpf.org). The network was initiated by NMH in 1992, and coordinates conferences every year. Presently the leader is from NMH.

5. European Chamber Music Academy (ECMA) is recognized as the number one talent laboratory of European chamber music ensembles, and its events bring together the most promising students and prominent teachers in Europe (<http://www.ecma-music.com>). The partners are: Universität für Musik und darstellende Kunst (Vienna); Sibelius Akatemia (Helsinki); Conservatoire national supérieur de musique (Paris); Scuola di Musica (Fiesole); Lithuanian Academy of Music and Theatre (Vilnius); Royal Northern College of Music (Manchester); and NMH. NMH hosted a session in Oslo, in April 2013.

6. European Platform for Artistic Research in Music" (EPARM), an organization established by AEC in 2011. It has 50 institutional members, and NMH is member of the working (steering) group. The organisation was originally started (as MIDAS – Music Institutions with Doctoral Arts Studies) in 2005 by eight conservatoires (one of them NMH) that were in the forefront of artistic research in Europe. When interest in artistic research expanded rapidly, the organization was established as part of AEC.

7. NMH coordinates the largest Nordic network in higher music education, the Sibelius-network, with 31 higher institutions.

Apart from this, there are bilateral agreements with more than 50 European institutions.

CV

Kjell Tore Innervik

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0767 Oslo

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Positions:

2009 – Associate professor at the Norwegian Academy of music (NAM)

2009 - 2013 Vice-Rector of concerts and outreach at NAM

2008 - 2009 Post Doc, artistic research, NAM

2004 -2008 Research Fellow at NAM, in the National program for Artistic Research

2001 – Freelance musician

Education:

2004 -2008 Research Fellow at NAM in the National program for Artistic Research (PhD)

1996 - 2004 Performing and pedagogical music studies (BA) and performing soloist Diploma(MA) in percussion at NAM

Awards:

Winner of: Conoco/Phillips soloist competition at NAM 2003

Winner of the Norwegian Concert Institute's Intro-classical soloists award program, 2004-2007

Research projects:

The Quartertone marimba: Develop and Performing at NAM, in the National program for Artistic Research (PhD) 2004 - 2008

NIME: New Instruments for Musical Experimentation Post Doc, NAM, in collaboration with professor Ivar Frounberg and associate professor Alexander Jensenius (UIO)2008 – 2013

Radical interpretations: at the Arne Nordheim centre(NAM) in collaboration with professor Ivar Frounberg (NAM), professor Ståle Stenslie (AHO - Oslo School of

Architecture and Design) and associate professor Maziar Raein (KHIO – Oslo National Academy of the Arts) 2013 - 2016

Experience and competences:

Extended activities as soloist and ensemble musician on national and international arenas

Pedagogical experience from art schools, undergraduate schools and universities (MA)

Project manager/curator for NAM concert and outreach projects with both students and staff on arenas as: concert houses, culture houses, museums, schools, health institutions, prisons, a.o.

Head of NAM concerts and outreach as vice-rector, in close contact with several organizations involved in bringing music to the audience as "Festspillene i Bergen", "Festspillene i Nordnorge", "Oslos internasjonale samtidsmusikkfestival Ultima", Centre Pompidou in Paris a.o. Developed concert series, minifestivals, workshops, seminars, concert recitals, dialogs and talks for experts and the wider audience for NAM

Experience from designing and developing educational modules for the musicians within fields as entrepreneurship, outreach, performance, social responsibility, expectations from the society and the further development of the field

Several study trips and seminars in USA and England with focus on the musician's role in the society and expectations for the future possibilities.

Participate in the EU's: NEW-AUD network for audience development 2012 - 2015

Member of the board and the council of NOTAM (Norwegian Center for Technology in Music and The Arts)

Member of the board of Oslo Sinfonietta

Member of the council of ULTIMA (Oslo Contemporary Music Festival)

Member of NAM's advisory board for cooperation with central agents and partners in music and media

Developed and run several projects with goals to give music students insight in expectations and possibilities in the further work life.

Publications:

CD: Kjell Tore Innervik: *Migrant in the new*, 2011 and participations on several more as soloist, chamber and ensemble musician

Research papers in collaboration with the NIME research team

CV, SIW GRAABRÆK NIELSEN**Positions**

- 2004 - Professor of music education, Norwegian Academy of Music (NAM), Oslo
 2005 - 2013 Vice-rector of Research and Development, Norwegian Academy of Music, Oslo.
 1998 - 2004 Associate professor of music education, Norwegian Academy of Music, Oslo

Academic degrees

1998 - Dr.polit. [PhD], 1991 - Cand.musicae [MA], 1988 - Cand.mag. [BA].

Award

1999 - H. M. Kongens gullmedalje [H. M. the King's Gold Medal], Dr. polit. dissertation, University of Oslo.

Recent research projects

- 2013- *The teaching of practice*. NAM.
 2013-2017 *Musical gentrification and cultural diversities. Music's impact on social change and inclusion/exclusion processes*. Funding from the Norwegian Research Council (FRIPRO). Joint project with professors at Hedmark University College.
 2011-2012 *Music education and authenticity*. Joint project with Professor Petter Dyndahl, Hedmark University College.
 2007-2012 *From guided practice to self-imposed problem solving*. Part of the project *The Innovative Conservatoire (ICON): International Collaboration in Higher Education* lead by Associate Professor Helena Gaunt, Guildhall School of Music and Drama, London, UK.
 1999-2008 *Self regulated learning and music students' practising*. Part of the project *Self-Regulated Learning and Text Comprehension (SRLTC)* lead by Professor Ivar Bråten, University of Oslo, Faculty of Education.

Relevant qualifications and competence

- Leading *Research in and for higher music education*, appointed target area at NAM, 2007- 2013
 Leader of *Nordic Network for Research in Music Education* and organizing 7 international conferences for PhD-students, younger and senior researchers in the network, 2001-07.
 Head of the PhD-programmes in *Music education & Music therapy* and *Performance practice*, Norwegian Academy of Music, 2001-2005.
 Reviewer, *The Research Council of Norway*, Education2020, call concerning Kindergarten, 2010.
 Co-editor, *Nordic research in Music Education Yearbook* (Level 2-publication), since 2002-
 Member of the Editorial Board and referee for *Psychology of Music* (Level 2-publication).
 Appointed as opponent and/or member of the assessment committee for 16 PhD dissertations internationally.
 Supervisor/co-supervisor for 4 PhD- students at Norwegian Academy of Music.
 Participating in 2 international research networks (*Innovative Conservatoires & Nordic Network of Research in Music Education*).
 Appointed member of the *Polifonia Research Working Group*, part of the EU-project *Polifonia* by Association Européenne des Conservatoires (AEC), 2007-2010.

Recent publication and dissemination

Articles and chapters

- McPherson, G. E., Nielsen, S. G. & Renwick, J. M. (2013). Self-regulation interventions and the development of music expertise, in H. Bembenuddy, T. Cleary & A. Kitsantsa (eds), *Applications of Self-Regulated Learning Across Diverse Disciplines: A Tribute to Barry J. Zimmerman* (pp. 355–382). Charlotte, North Carolina, USA: Information Age Publishing 2013.
- Nielsen, S. G. (2012). Using stimulated recall methodologies in researching one-to-one instrumental education. *Scientia Paedagogica Experimentalis*, 47(2), 199-218.
- Nielsen, S. G. (2012). Epistemic beliefs and self-regulated learning in music students. *Psychology of Music*, 40(3), 324-338
- Dyndahl, P. & Nielsen, S. G. (2012). Musikproduktion, kunnskap och lärande [Music production, knowledge and learning], in G. Ternhag & J. Wingstedt (eds), *På tal om musikproduktion. Elva bidrag till ett nytt kunskapsområde* (pp. 55-74). Göteborg: Bo Ejeby Förlag.
- Dyndahl, P. & Nielsen, S. G. (2011). Musikkpedagogikk og autentisitet [Music education and authenticity], in M. Lindgren, A. Frisk, I. Henningsson & J. Öberg (eds), *Musik och kunskapsbildning. Festskrift till Bengt Olsson* (pp. 47-56). Göteborg: Art Monitor.
- Nielsen, S. G. (2008). Achievement goals, learning strategies and instrumental performance. *Music Education Research*, 10(2), 235-247.
- Nielsen, S. G. (2008). Instrumental practising and self-regulation: A social cognitive perspective. *The Finnish Journal of Music Education*, 11(1-2), 19-25.
- Nielsen, S. G. (2007). Preparing for the teaching event: from guided practice to self-imposed problem solving, in F. V. Nielsen, S.-E. Holgersen & S. G. Nielsen (eds.) *Nordic Research in Music Education Yearbook, Vol 9*. (pp. 235-242). Oslo: NMH- publications.
- Nielsen, S. G. (2005). Strategisk læring på instrumentet. [Strategic learning with the instrument], in G. Johansen, S. Kalsnes & Ø. Varkøy (eds) *Musikkpedagogiske utfordringer. Artikler om musikkpedagogiske teori og praksis* (pp. 33-45). Oslo: Cappelen Akademisk Forlag.
- Nielsen, S.G. (2004). Strategies and self-efficacy beliefs in instrumental and vocal individual practice. A study of students in higher music education. *Psychology of Music*, 32(4), 418-431.

Anthologies & report:

- Holgersen, S.-E, Georgii-Hemming, E., Nielsen, S. G. & Väkevä, L. (eds)(2013). *Nordic research in Music Education Yearbook Vol. 14* 2013. Oslo: NMH-publications.
- Holgersen, S.-E., Nielsen, S.G. & Väkevä, L. (eds)(2012). *Nordic research in Music Education Yearbook 13* 2011. Oslo: NMH-publications.
- Holgersen, S.-E & Nielsen, S. G. (eds)(2011). *Nordic research in Music Education Yearbook 12* 2010. Oslo: NMH-publications.
- Researching Conservatoires- Enquiry, Innovation and the development of artistic practice in higher music education* (2010). Pocketbook by the Polifonia research working group. Utrecht: AEC Publications 2010.
- Nielsen, F. V., Holgersen S.- E. & Nielsen, S. G. (eds)(2009). *Nordic Research in Music Education Yearbook 11* 2009. Oslo: NMH-publications.
- Nielsen, F. V., Nielsen, S. G. & S.- E. Holgersen (eds)(2008). *Nordic Research in Music Education Yearbook 10* 2008. Oslo: NMH-publications.
- Nielsen, F. V., Holgersen, S.-E. & Nielsen, S. G. (eds)(2007). *Nordic Research in Music Education Yearbook, Vol 9*. Oslo: NMH-publications.

Conference papers and invited keynote

- Nielsen, S.G. (2013, April). Learning pre-played solos: Learning strategies in jazz/improvised music. Paper accepted for RIME 2013 *The 8th International Conference for Research in Music Education*, University of Exeter, 9th – 13th of April.
- Hultberg, C. K., Nielsen, S. G. & Juntunen, M.-L. (2013, March). Artistic processes in music - an area relevant to artistic and music education research? Paper accepted at *Nordic Network for Research in Music Education 2013*, University College of Bergen, 27th of February – 1st of March.
- Nielsen, S. G & Westby, I. A. (2013, March). Understanding the music teacher as a competency nomad. A perspective on professional development of music teachers. Paper accepted at *Nordic Network for Research in Music Education 2013*, University College of Bergen, 27th of February – 1st of March.
- Karlsen, S., Dyndahl, P. Skårberg, O. S., Nielsen, S. G. & Trulsson, Y. H. (2013, March). Musical gentrification and socio-cultural diversities. Paper accepted at *Nordic Network for Research in Music Education 2013*, University College of Bergen, 27th of February – 1st of March.
- Nielsen, S.G. & Varkøy, Ø. (2012, October). Forhandlinger om profesjonalitet i musikkutdanning. Gamle autoriteter og ny legitimitet. Paper accepted for *Konferanse i Nordisk Netværk for profesjonsforskning*, VIA University College, Århus, October, 25-26, 2012.
- Nielsen, S.G. & Dyndahl, P. (2012, March). Shifting authenticities in Scandinavian higher music education. Paper accepted for *The Reflective Conservatoire 3rd International Conference 2012: Performing at the Heart of Knowledge*, Guildhall School of Music and Drama, March, 17-20, 2012.
- Dyndahl, P. & Nielsen, S. G. (2011, April). How music producers learn. Epistemological metaphors in the construction of professional knowledge. Paper accepted for *The 7th International Conference for Research in Music Education*, University of Exeter, 12.-16.04.2011.
- Nielsen, S. G. & Westby, I. A. (2010, December). Understanding the music teacher as a professional competency nomad. Paper presented at the seminar *Nordic research on music teacher education*, Norwegian Academy of Music, Oslo, December 6-8, 2010.
- Nielsen, S. G. (2010, September). Learning pre-played solos: Two case studies. Paper presented at the symposium *Student ownership*, Royal College of Music, Stockholm, September 15-17, 2010.
- Nielsen, S. G. (2009, March). Conceptions of practice and learning in one-to-one music learning situations in jazz. Paper Presented at *The Reflective Conservatoire Conference*, Guildhall School of Music and Drama, London, March 1- 4, 2009.
- Nielsen, S. G. (2008, March). Self-regulating learning strategies in instrumental music practice. Invited keynote at the *1st Symposium on instrumental and vocal pedagogy* at the Sibelius Academy, Helsinki, March 27- 29, 2008.

CV: INGRID MARIA HANKEN**1. Education**

- 2007 Dr.philos, Dep. of Educational Research, Faculty of Educational Science, University of Oslo.
- 1976 Cand.polit, Dep. of Educational Research, University of Oslo. Degree in educational science, sociology and psychology

2. Work experience

- 2006-2013 Vice Principal, Norwegian Academy of Music
- 1988- Associate Professor, Norwegian Academy of Music
- 1980-82 Part time lecturer, Norwegian State Academy of Ballet
- 1976-88 Assistant Professor, Norwegian Academy of Music
- 1974-76 Research assistant NAVF, Dep. of Educational Research, University of Oslo

3. Leadership

- 2006-2013 Vice Principal, Norwegian Academy of Music. Responsible for study programmes, learning environment, quality enhancement and assurance.
- 1983-1990 Head of Department for music education, Norwegian Academy of Music

4. Other assignments (selection)

- 2006-2013 Chair, Study Committee, Norwegian Academy of Music
- 2006-2013 Chair, Kompetanseutviklingskomiteen [Committee for competence development], Norwegian Academy of Music
- 2008-2009 Member of working group appointed by the Norwegian Association of Higher Education Institutions to propose a framework for establishing Centres of Excellence in Teaching (SFU)
- 2008- Accreditation of higher music/arts education in The Netherlands, Poland, Denmark, Sweden.
- 2006-07 Vice chair, Grieg 07, Appointed by the city of Bergen
- 1993-2006 Member/ Chair, Studiekvalitetsutvalget [Committee on educational quality], Norwegian Academy of Music
- 1996-2002 Member of the Board, Norwegian Academy of Music
- 1990-2006 Coordinator, Master programme in music education, Norwegian Academy of Music
- 1986-1989 Member of the Board Norwegian Academy of Music
- 1986-1993 Chair, Norwegian Affiliation of Nordic Music Education Association and International Society for Music Education (ISME)
- 1984-1994 Member/Chair of ISME Commission on Community Music Activity
- 1979- Numerous assignments to develop national curricula for different types of teacher education and for music in secondary schools as well as curricula at Norwegian Academy of Music, Norwegian State Academy of Ballet, Norwegian Choral Association

5. Reviewer appointments

- 1990- Reviewer for positions as Associate Professor/Senior Lecturer/Research fellow: 16 positions at 9 different institutions
- 1990- Reviewer for promotion to Associate Professor/Senior Lecturer: 36 reviews at 14 different institutions
- 2010 Dissertation at the Danish School of Education, Aarhus University.
- 2009 Dissertation at the Norwegian Academy of Music

- 2008-2012 Reviewer, Nordic Research in Music Education Yearbook
 2000 Reviewer, Musica Scientiae
 2000 Reviewer International Society for Music Education, bi-annual world conference, Bergen, Norway.

7. List of publications (selection)

Refereed journal articles

- Hanken, I.M. (in review) Listening and learning in the master class. *British Journal of Music Education*
- Hanken, I.M. (2011) The benefits of the master class. In Holgersen, S.E. & S.G. Nielsen (Eds) *Nordic Research in Music Education*, Vol 12, 149-160.
- Hanken, I. M. (2011). Student evaluation of teaching from the actors' perspective. *Quality in Higher Education*, 17(3) 245-256.
- Hanken, I. M. (2008). Teaching and learning music performance: The master class. *Finnish Journal of Music Education*, 11(1/2), 26-36
- Hanken, I. M. (2008). Innføring av studentevaluering i en mesterlærekontekst [Implementing student evaluation of teaching in an apprenticeship context]. In F.V. Nielsen, S. Graabræk Nielsen & S-E. Holgersen (Eds), *Nordic Research in Music Education Yearbook*, Vol 10, 39-51.
- Hanken, I. M. (1998) Læreboken som kunnskapsformidler [The textbook as a transmitter of knowledge] In F. V. Nielsen, H. Jørgensen & B. Olsson (Eds), *Nordic Research in Music Education Yearbook*, Vol 2, 47-58.

Refereed book chapters

- Nerland, M & Hanken, I.M. (2011) Apprenticeship in transition? In Lindgren, M. et al. (Eds) *Musik och kunnskapsbildning*, (pp. 129-135) Göteborg: Göteborgs universitet, Art Monitor.
- Hanken, I. M. (2008). Using student evaluation of teaching as a means for improving individual instrumental teaching. In Bennet, D. (Ed.), *Inside, outside, downside up. Conservatoire training and musicians' work* (pp. 194-204). Perth: Black Swan.
- Hanken, I. M. (2004) Musikkundervisningens etikk [The ethics of teaching music]. In G. Johansen, S. Kalsnes & Ø. Varkøy (Eds), *Musikkpedagogiske utfordringer* (pp.122-134). Oslo: Cappelen Akademisk Forlag.
- Hanken, I. M. (2004). The fears and joys of new forms of investigation into teaching: Student evaluation of instrumental teaching. In Davidson, J. (Ed.), *The music practitioner. Research for the music performer, teacher and listener* (pp. 285-294). Aldershot: Ashgate.

Refereed articles in conference proceedings

- Hanken, I. M. (2009). The actors' lenses. On understanding prevailing conditions for introducing quality assurance measures in an institution. In Bollaert, L. et al. (Eds.), *Trends in Quality Assurance. A selection of papers from the 3rd European Quality Assurance Forum*. Brussels: European University Association.
- Hanken, I. M. (2002). Instrumental students' evaluation of applied teaching. In H. Fiske (Ed.), *Research alliance of institutions for music education (RAIME) Proceedings of the Sixth International Symposium* (pp. 57-66). London, Canada: University of Western Ontario.

Hanken, I. M. (2000). Student evaluation of instrumental teaching – a challenge to the teacher-student relationship. In C. Woods, R. Luck, F. Brochard & J. Sloboda, (Eds.), *Proceedings of the Sixth International Conference on Music Perception and Cognition*. Keele, UK: Keele University, Dep. of Psychology.

Anthologies (selection)

Hanken, I. M., Nielsen, S. G., & Nerland, M. (Eds). (2002). *Research in and for higher music education*. Oslo: NMH-publikasjoner 2002:2.

Hanken, I. M. & Jørgensen, H. (Eds). (1996). *Pedagogiske perspektiver på høyere musikkutdanning* [Pedagogical perspectives on higher music education] . Oslo: NMH-publikasjoner 1996:3.

Jørgensen, H. & Hanken, I. M. (Eds). (1995). *Nordisk musikkpedagogisk forskning*. [Nordic research in music education] Oslo: NMH-publikasjoner 1995:2.

Doctoral dissertation

Hanken, I. M. (2007) *Studentevaluering av individuell hovedinstrumentundervisning. En case-studie av en høyere musikkutdanningsinstitusjon* [Student evaluation of one-to-one teaching. A case study of a higher music education institution]. Oslo: University of Oslo.

Non-refereed books and book chapters (selection)

Hanken, I.M. & Johansen, G. (in print) *Musikkundervisningens didaktikk 2.ed.* [Theories of music education], Oslo: Cappelen Akademisk Forlag.

Hanken, I.M. & Marion Long (2012) *Masterclasses – What do they offer?* Oslo: NM H publikasjoner 2012:8.

Nerland, M. & Hanken, I.M. (2002) Academies of music as arenas for education: Some reflections on the institutional construction of teacher-student relationships. In Hanken, I. M.,Nielsen, S. G., & Nerland, M. (Eds). (2002). *Research in and for higher music education*. pp. 167-186. Oslo: NMH-publikasjoner 2002:2.

Conference papers and invited keynotes (selection):

Hanken, I. M. (2010). ‘The master class as an arena for group teaching and learning.’ Key Note, 3rd Symposium on instrumental and vocal pedagogy: Group teaching and learning – why, what, and how? Helsinki, 12-13 November.

Hanken, I. M. (2010). ‘Implementing student evaluation in higher music education. Challenging the power of the ‘master’ teacher.’ Key note, Nordplus: Power Relations in Music Education, Copenhagen, 8-12 November.

Hanken, I. M. (2009). ‘The master class as a teaching and learning arena’. The Reflective Conservatoire, Guildhall School of Music and Drama, London, UK 28 February – 3 March.

Hanken, I. M. (2008) ‘The actors’ lenses’: On understanding prevailing conditions for introducing quality assurance measures in an institution’. 3rd. European Quality Assurance Forum, Budapest, 20-22 November.

Hanken, I. M. (2006). ‘Introducing student evaluation of one-to-one teaching: some lessons learned.’ The Reflective Conservatoire, Guildhall School of Music and Drama &

SEMPRE, London, 17-18 February.

- Hanken, I. M. (2005). 'Asking the students to evaluate individual instrumental teaching: a discussion of premises, challenges and consequences'. Key note, Nordplus Conference, Oslo 7-11 November.
- Nerland, M. & Hanken, I. M. (2004). 'Apprenticeship in late modernity: Trust as a critical but challenged dimension in teacher-student relationships.' Professionalism, Trust and Competence. Oslo University College, Centre for the Study of Professions, 17-19 June.
- Hanken, I. M. (2000) 'Student evaluation of teaching: A challenge to the teacher-student relationship'. 6th International conference on music perception and cognition, Keele, UK, Aug. 5-10.

Other presentations

Numerous presentations in different national and international music/arts education forums on quality assurance, student evaluation of teaching, accreditation, student-teacher relationships, supervision, master class teaching and learning, curriculum development, qualifications framework, etc. Many of these presentations were dissemination of research to teachers/rectors in different higher music/arts education institutions in Norway and in Europe.

Budget - Centre of Excellence in Music Performance Education (CEMPE) - Norwegian Academy of Music

Expenses	Appointment equivalent (full- time = 100 %) *	2014	2015	2016	2017	2018	Sum
Director	80 %	629 000	651 000	674 000	698 000	722 000	3 374 000
Co-Director 1	45 %	346 000	358 000	371 000	384 000	397 000	1 856 000
Co-Director 2	25 %	192 000	199 000	206 000	213 000	221 000	1 031 000
Teachers involved in centre functions, in average 15 staff members at 10 % per annum	150 %	1 153 000	1 194 000	1 235 000	1 279 000	1 323 000	6 184 000
Administrative resources	30 %	231 000	239 000	247 000	256 000	265 000	1 238 000
40 % Overhead of internal salary expenses		1 020 000	1 056 000	1 093 000	1 132 000	1 171 000	5 472 000
External contract positions - on average equal to	40 %	337 000	349 000	361 000	374 000	387 000	1 808 000
2 Ph.D. fellowships (from 01.08.14)	200 %	755 000	1 875 000	1 941 000	2 009 000	2 079 000	8 659 000
Miscellaneous items		50 000	50 000	50 000	50 000	50 000	250 000
Travel expenses		150 000	150 000	150 000	150 000	150 000	750 000
Steering group and an advisory group		75 000	75 000	75 000	75 000	75 000	375 000
Web-development and publications		175 000	175 000	175 000	175 000	175 000	875 000
Seminars and Conferences		100 000	100 000	250 000	100 000	250 000	800 000
Total Expenses	570 %	5 213 000	6 471 000	6 828 000	6 895 000	7 265 000	32 672 000

* Both director and co-directors are employed in 100 % positions at the academy. The percentages show how much of their time that is allocated to the center.

Budget - Centre of Excellence in Music Performance Education (CEMPE) - Norwegian Academy of Music

Income	2014	2015	2016	2017	2018	Sum
Grant	3 000 000	3 000 000	3 000 000	3 000 000	3 000 000	15 000 000
Internal funding - Norwegian Academy of Music	2 213 000	3 471 000	3 828 000	3 895 000	4 265 000	17 672 000
Total income	5 213 000	6 471 000	6 828 000	6 895 000	7 265 000	32 672 000

Appendix 5

Timeline – Centre for Excellence in Music Performance Education (CEMPE) – Norwegian Academy of Music

Projects	2014		2015		2016		2017		2018	
	V	H	V	H	V	H	V	H	V	H
P-1	->									
P-2	1)	->								
P-3	->									
P-4	1)	->								
P-5	1)	->								
P-6	1)	->								
P-7	1)	->								

- 1) Planning of projects
- 2) Midway evaluation and international conference
- 3) Evaluation
- 4) International conference

Dissemination will be a continuous process throughout the period.



**Norges
musikkhøgskole**
Norwegian Academy
of Music

2 September 2013

Supplementary documentation for the application for
Centre of excellence in education
from the Norwegian Academy of Music

**Centre of excellence in music performance education
(CEMPE)**

1. Project plan with key milestones

The proposed projects will to a large extent be carried out through several small-scale projects involving many teachers and student groups. This will ensure a diverse experience base for knowledge development, and also contribute to broaden dissemination. Participant involvement in defining and planning projects is essential in order to ensure a strong sense of ownership and commitment, and will strengthen the projects. The project plan and details will therefore be elaborated on when the participants are recruited.

	Year																			
	2014				2015				2016				2017				2018			
Quarter	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
PROJECT ACTIVITIES																				
Launch CEMPE	X																			
Develop web-page	X	X																		
Recruitment of teachers and students to projects: 1. round/2.round /3.round	X	X			X	X			X	X										
Preparing the participants: Seminars on Action research and action learning: 1.round/2.round/3.round		X	X			X	X			X	X									
Testing different models of instrument-/vocal teaching (P1)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Project workshops for participants in P1: Building a shared experience and knowledge base					X		X		X		X		X		X		X			
Testing different approaches to masterclass teaching (P2)					X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Project workshops for participants in P2: Building a shared experience and knowledge base						X		X		X		X		X		X		X		
Workshops/laboratories at Voksenåsen Summer Academy on masterclass teaching (P2)							X				X				X				X	
Project workshops for participants in P3: Building a shared experience and knowledge base				X		X		X		X		X		X		X		X		
Developing an instrument practice curriculum (P3)															X	X				
Cross-genre workshops on practicing (P4)					X		X		X		X			X						
National seminar on instrument practicing with participants from Performing Arts, Sports and Psychology (P5)			X										X							
Developing and testing workshop modules on practicing for students (P5)										X		X		X						
Implementing workshops on practicing for students as a regular activity (P5)																			X	
Establish a network of professional job/placement opportunities at national institutions (P6)		X	X																	
Establish a network of professional job/placement opportunities at international institutions (P6)									X	X										
Testing student work placements (P6)							X	X	X	X			X	X						
Workshops for supervisors and mentors (P6)						X	X		X	X			X	X						

	Year				2014				2015				2016				2017				2018			
	Quarter	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			
Implementing professional job/placement opportunities at national institutions as a regular activity (P6)													X	X	X	X								
Establishing a network of concert organizers/venues and performance opportunities nationally (P7)				X	X																			
Establishing a network of concert organizers/venues and performance opportunities internationally (P7)											X	X												
Laboratory testing of methods for developing artistic projects/innovative practices (P7)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Laboratory testing of methods for reaching new audiences (P7)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Developing and testing course modules on reflective practice and “hard skills” to prepare for a freelance career (P7)				X	X	X																		
Implementing course modules on reflective practice and “hard skills” as a regular activity (P7)							X	X	X	X														
Establish further education modules for freelance musicians, and implement these as a regular activity (P7)											X	X			X	X								
Establish a Career Centre for freelance musicians (P7)																		X	X					
Start Ph.D. research fellows; Projects on P1/P2 and P6/P7			X												X									
Initiative to establish an AEC platform				X																				
Preparing for prolongation of CEMPE 2019-2024																					X	X		
DISSEMINATION ACTIVITIES																								
Launch website		X																						
National seminars I, II, III for teachers in higher music education, upper secondary programmes and municipal arts and music schools (<i>kulturskoler</i>)							X				X										X			
International seminar I, II on instrument practicing for performance teachers and researchers with participants from other performance arts, sports and psychology (P3-P5)								X						X										
International seminar/workshop on masterclass teaching and learning (P2)												X												
International conference: summing up (P1 - P7)																					X			
Submitting article I, II, III on Instrument/vocal teaching in different learning contexts (P1)/(P2)										X					X						X			
Submitting article I, II, III on The teaching of practicing (P3) / (P4) / (P5)							X			X					X									
Submitting articles I, II on Preparing students for a diverse and rapidly changing globalized music community (P6)/(P7)													X								X			

Year Quarter	2014				2015				2016				2017				2018			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Proposed contribution at conference: Reflective Conservatoire						X													X	
Proposed contribution at conference: Nordic Network of Research on Music Education										X										
Proposed contribution at the Leadership Conference for Municipal Arts and Music Schools (<i>Kulturskolerådets lederkonferanse</i>)						X				X										
Proposed contribution at conference: ISME World Conference and/or Seminar											X									X
Proposed contribution at the Biannual Conference for music and arts teachers (<i>Pedagogdagene</i>)											X									X
Publication: Ph.D Dissertations																	X			
EVALUATION ACTIVITIES Most activities will be evaluated as part of the process. In addition, the following evaluations will take place:																				
Evaluation of workshop modules on practicing (P5)											X				X					
Evaluation of course modules on entrepreneurship and innovative practices (P7)											X				X					
Meeting with Advisory Group		X				X				X				X			X			
Midway evaluation of CEMPE (P1 – P7)											X									
Evaluation of CEMPE (P1 – P7)																		X	X	

2. Monitoring and Measures of Success

Monitoring:

Activities of the **Centre of Excellence in Music Performance Education** (CEMPE) will be organized as a series of projects requiring the active participation of many teachers and students. Therefore, routine monitoring of all activities at the Centre is necessary to ensure the effective coordination of project collaborations and activities, as well as the progress of individual projects.

The local **Steering Committee** will meet monthly to coordinate project activities. The Centre Directors are responsible for the progression and quality of projects within their respective areas. The Steering Committee prepares Centre reports twice annually - a brief six month report and a more extensive end-of-year report - on projects carried out and overall achievements of the Centre. Data from the Norwegian Academy of Music's **Quality Enhancement and Assurance System** will be used to monitor Centre activities. Centre activity assessments will in turn contribute valuable responses to the quality enhancement programme.

The International Advisory Group holds annual Centre meetings to review the reported results, and to discuss the Centre's plans and further development.

All reports from the Centre of Excellence in Music Performance Education will undergo annual managerial and overall assessment by the Board of the Norwegian Academy of Music.

Measures of Success:

The CEMPE plan outlines three interrelated objectives central to the **Centre's vision**:

1. *Advance music performance teaching and learning by incorporating a wide range of individual and group experiences for the students.*
2. *Enhance the quality of students' instrument practice through a combination of individual and group teaching approaches, and by looking for transfer of practice knowledge between students in different genres.*
3. *Prepare the students for proactive action in a diverse and rapidly changing globalised music society.*

It is expected that the establishment of a Centre of Excellence will bear an impact on the performance programmes at the Norwegian Academy of Music and other educational institutions. The full impact will only be apparent after some years when students have progressed through the programmes. However, at the end of the initial five year period, we expect certain criteria to indicate whether and to what extent our objectives have been reached successfully. These key criteria are in varying degrees linked to all three core objectives of the Centre, and will comprise the fundament of the midway and end of term assessment of success:

- Active project participation by a satisfactory number of teachers and students
- Successful testing, evaluation and implementation of applicable teaching models, modules and workshops in the regular curricula
- Establishment of networks, professional practice agreements, and external partnerships
- Positive student responses in evaluations of study programmes and teaching
- Students' accounts of more deliberate and effective practice strategies
- Establishment of collaborations agreements and connections with other disciplines and areas of expertise
- Presentation and discussion of results in appropriate national and international settings
- Publication of findings and contributions in peer reviewed journals, on the Centre website and other suitable publications
- Centre website activity by local teachers and students as well as external users
- Extensive participation in workshops, seminars and conferences by respective target groups
- Broad interest in findings and results of the Centre's activities, and educational institutions' active application of experience- and research-based knowledge developed at the Centre
- Alumni assessments of programmes as determinedly meaningful and of high quality
- Stakeholders' recognition of graduates' qualifications as proactive players prepared for a diverse and rapidly changing globalised music society

3. Dissemination strategy

Target groups

The activities at Centre of Excellence in Music Performance Education are primarily targeted at four groups: (1) Students, teachers and leadership of higher music education institutions; (2) the research community; (3) teachers and pupils in music education programmes at the pre-college level, such as municipal Arts and Music Schools (*Kulturskoler*) and specialized upper secondary school music programmes. Disseminating the results of P1 to 5 to this target group is important so as to enhance the quality of applicants to higher music education; and (4) other higher education institutions. We recognize that research questions regarding one-to-one teaching and supervision, practice of psychomotor skills, professional practice, and entrepreneurship are pertinent to many educational fields and programmes.

Selecting and adjusting appropriate modes and channels of dissemination for each target group will be a priority in the **Centre's Dissemination Strategy**, so as to maximize the reach and practical employment of the Centre's findings. Music performance teachers and their students in higher education institutions will not primarily be reached through traditional channels of research publications, such as academic journal articles and conference presentations. We envision, therefore, conferences and seminars aimed at students and teachers, with a practical approach through demonstrations, discussions and hands-on testing. For this target group the Centre website will be a constructive arena, providing practical demonstrations and specifications, and an interactive tool for dialogue between project participants and target users of knowledge developed at the Centre.

Areas of dissemination

Certain channels of dissemination have the potential to span a local, national and international reach, such as in-house international conferences, workshops and seminars, articles, and the Centre's online presence. The Centre's online community and website access point has a central function in the scheme for rapid and effective dissemination. Because of the very limited number of higher music education institutions in our region, we will focus on the advancement of local, national and international dissemination.

Teachers and students: local dissemination

Many teachers and students will be involved in the Centre's activities. This will in itself constitute an important tool for dissemination locally. Other channels of dissemination to teachers at our own institution will be the Basic Teacher Education Programme in advanced level pedagogy (*Høgskolepedagogisk basiskurs*), presentations and discussions at internal seminars, colleague council meetings, symposiums, themed conferences and workshops.

Our students will benefit from the implementation of knowledge and experience from the projects in their principal instrument teaching, professional practice programmes, and outreach projects. Practical modes are primary for disseminating to the student group, and knowledge and expertise will be applied in existing teaching modules as well as in the development of new specific modules. Additionally, Centre seminars, conferences and workshops will encourage student participation.

Teachers, students and leaders: national dissemination

Encompassed in the Centre's prospected dissemination to other higher music education institutions in Norway are several parts. Teachers at higher music education institutions will be invited to partake in projects and through active involvement will have the opportunity to benefit from and share findings. Teachers, students and leaders of higher music education institutions will be invited to national conferences, seminars and workshops. A scheme for coordination of national dissemination will be established in collaboration with the Norwegian Council for Music Performance Education.

Teachers, students, and leaders: international dissemination

The Centre will organize international conferences with a practical focus and a high degree of participant involvement. In this way we wish to ensure that the higher education institution target group, of students, teachers and leadership, is reached. This group may also be reached through presentations at external international conferences and seminars which are directed at both practitioners and researchers, such as the *Reflective Conservatoire*, the World Conference of the *International Society for Music Education (ISME)*, and seminars held by ISME's Commission on *Education of the Professional Musician* and *Forum for Instrumental and Vocal Teaching*.

Peer education institutions and collaboration partners might be approached with proposals for workshops and presentations. The international seminar for principal instrument teachers, organized by the *Innovative Conservatoire (ICON)*, is a potential arena. The Norwegian Academy of Music is partner organizer of the *Voksenåsen Summer Academy*, which brings international teachers and student participants who might greatly benefit from the Centre's projects. Currently, the Norwegian Academy of Music is evaluating the possibilities of participation in an international Master's degree programme, *Music Master for New Audiences and Innovative Practice*, which could provide an arena for international expansion of dissemination.

The Centre will propose collaboration with *Association Européennes des Conservatoires (AEC)* for the establishment of a new platform for teaching and learning in higher music education. With the realization of such a collaboration, results may be disseminated through seminars and workshops organized for this platform.

International outreach to teachers, students and leaders beyond established institution networks requires engagement and dissemination through an online Centre community and web presence. Bearing in mind an international community of target users who must be accommodated in design and dialogue, projects and results will be presented in a variety of formats, and made available in English.

The research community: local, national and international dissemination

Dissemination to the research community will go through publication in international journals on the relevant fields of research, such as *Nordic Music Education Research Yearbook*, *British Journal of Music Education*, *Music Education Research*, *Psychology of Music*, and *Research Studies in Music Education*. In addition, presentations at international conferences, such as the *Reflective Conservatoire*, *Nordic Network Conference on Music Education Research*, and the *ISME World Conferences and Seminars* are regarded as important traditional channels of dissemination nationally and internationally.

Pre-college level: national dissemination

Dissemination to the pre-college level institution is envisioned primarily through presentations and seminars at the annual *Leadership Conference for Municipal Arts and Music Schools (Kulturskolelederkonferansen)*, and the *Biannual Conference for music and arts teachers (Pedagogdagene)* hosted by the Norwegian Academy of Music. These are primarily aimed at teachers in the municipal Arts and Music Schools. Seminars for upper secondary school teachers will be organized in partnership with their network organization. The journal *Musikk-kultur*, which reaches music teachers at all levels, would be a natural channel for publication and dissemination of results.

Other higher education institutions: national and international dissemination

Certain seminars and workshops at the Centre will be interdisciplinary and relevant for a broader target group dealing with education issues related to one-to-one teaching and supervision, practice of psychomotor skills, professional practice, internship and entrepreneurship.

In addition, conferences and journal publications on Higher Education are appropriate channels, for instance, the *Network Conference on University Pedagogy (Nettverkskonferanse for universitetspedagogikk)*, and journals such as *UNIPED* and *Quality in Higher Education*.

4. Additionality

The Norwegian Academy of Music has in recent years developed as a research-intensive institution, with an enduring commitment to core focus areas of performance education research and development work. For the continuation of this work, establishment of the Centre of Excellence in Music Performance Education would motion development and expansion beyond local projects conducted by individual teachers, and facilitate **systematic testing and assessment** of knowledge and advancements made here.

Awarding of centre status would extend the impact of our activities for advancement of educational quality through recruitment and involvement of highly qualified individuals and communities. It would enable the initiation and productive fulfilment of **a larger number** of projects than the Academy alone could support.

Centre status would encourage new and stronger partnerships. The establishment of infrastructures for collaboration and competence exchange between peer institutions, and systematic assessment procedures between peers and users are expected to enhance the **quality of projects**.

Centre status would allow us to extend and reinforce a strategy of **dissemination**, proactively contributing to our goal of sharing knowledge with higher music education programmes beyond the Academy, for the benefit of students over time.

5. Further details on how the budget is to be used – particularly in relation to new appointments and how funds are to be used to engage other institutions in the work of the Centre.

We wish to involve staff at multiple music education institutions, both in Norway and abroad, in the work of the Centre. The ordinary R&D budgets and time resources of the respective institutions and individuals are expected to accommodate and support most of these collaborative activities. We wish to ensure, however, the possibility of extended participation for staff/faculty members at other institutions in Centre activities when such extended participation is not possible within the ordinary operative framework of the collaborating institution(s).