

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.

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://nkinf.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.

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.

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 - *kvalitetsikringssystemet*)
- 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