

Comparative Review of the Danish Programmes in Classical Music

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Royal Academy of Music (Det Jyske Musikkonservatorium) in Århus, Academy of Music, Aalborg (Nordjysk Musikkonservatorium), The Royal Danish Academy of Music (Det Kongelige Danske Musikkonservatorium) in Copenhagen, Academy of Music, Esbjerg (Vestjysk Musikkonservatorium) and The Carl Nielsen Academy of Music (Det Fynske Musikkonservatorium) in Odense

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The Ministry of Culture has decided to undertake a review of the quality of the classical programmes at the Danish academies of music in relation to the quality of similar programmes in other countries. An investigation of the labour market for graduates from the Danish academies of music, completed in the autumn 2001¹, has encouraged this decision. The purpose of the review has been to identify the strengths and weaknesses of the Danish academies and at the same time identify quality problems of the Danish programmes compared with similar foreign programmes.

The Ministry of Culture has commissioned the Danish Evaluation Institute (EVA) to undertake the comparative review. The Ministry of Culture and the Educational Council for Academies of Music identified the following three eminent European academies as benchmark academies: Kungliga Musikhögskolan in Stockholm, Sibelius-Akatemia in Helsinki, and Universität der Künste in Berlin. Following on from this, EVA invited a leader from each of these academies to join an international expert-panel. The panel members are Rector Gunilla von Bahr from Kungliga Musikhögskolan, Vice-rector Tuula Kotilainen from Sibelius-Akatemia² and Vice-rector Patrick Dinslage from Universität der Künste, Dean of the faculty of music.³ The panel has professional responsibility for the musical aspects of the review.

EVA's executive director, Christian Thune, led the expert-panel. The evaluation officers Tue Vinther-Jørgensen and Rikke Sørup, and evaluation assistant Tina Mou Jakobsen have been responsible for collecting documentation and drafting the report.

1.1 Scope and Activities

The academies subjected to the review are:

- Royal Academy of Music (Det Jyske Musikkonservatorium, DJM) in Århus
- Academy of Music, Aalborg (Nordjysk Musikkonservatorium, NM)
- The Royal Danish Academy of Music (Det Kongelige Danske Musikkonservatorium, DKDM) in Copenhagen
- Academy of Music, Esbjerg (Vestjysk Musikkonservatorium, VM)
- The Carl Nielsen Academy of Music (Det Fynske Musikkonservatorium, DFM) in Odense

The scope of the review is the classical programmes provided by the Danish academies. The following programmes are covered by the review:⁴

- 4 year music teacher degree with vocal/instrumental subject + 1 year diploma or 1 year music pedagogue diploma (all academies) (§6)
- 4 year music teacher degree with non-instrumental main subject + 1 year music pedagogue diploma (all academies) (§8-9)
- 5 year diploma programme as a church musician (VM, NM, DJM, DKDM) (§12)

¹ *Undersøgelse af muskarbejdsmarkedets behov for konservatorieuddannede kandidater samt kandidaternes behov for efteruddannelse, SFI Survey & Poula Helth, 2001.*

² *Tuula Kotilainen retired as vice-rector 1. August 2002. She still has duties at the academy.*

³ *Patrick Dinslage was 1. October 2002 appointed head of the Rectors' Conference for the 23 German Musikhochschulen.*

⁴ *The §-signs refer to Ministerial Order no 193: "Bekendtgørelse om uddannelserne ved musikkonservatorierne og Operaakademiet".*

- 5 year diploma programme as a composer (DKDM, DJM) (§13)
- 5 year diploma programme as a musician/performer (DFM) (§14)
- 5 year diploma programme as an orchestral musician (DKDM, DJM) (§16)
- 5 year diploma programme in early music (DFM, VM) (special ministerial permission)
- 5 year diploma programme for specially talented musicians/singers without pedagogical content– the so-called quota programme (all academies) (§6)

Postgraduate programmes:

- 2 year soloist class (DKDM, DJM, DFM) (§17)
- 2 year pianist class (DKDM, DJM) (§18)
- 2 year advanced composers' class (DKDM, DJM) (§19)
- 3-4 year conductors' class (DKDM) (§20)

The review is structured according to a series of themes centred on eight main headings:

- Goals and contents of programmes
- The teachers
- The students
- Teaching and learning
- Quality assurance mechanisms
- Examinations and tests
- Outcomes
- Economy

The complete list of themes was drafted by EVA, discussed with the Danish and foreign academies and approved by the Ministry of Culture and the Educational Council for Academies of Music in May 2002. The complete list of themes is attached as appendix A.

The Danish academies of music were asked to provide accounts presenting the programmes in classical music in relation to the themes. The accounts were drafted in accordance with a set of guidelines prepared by EVA. Wherever possible, the institutional accounts were to be based on existing material such as study plans, concern accounts etc. Nevertheless, the accounts had to be drafted in English and be self-contained. The academies were invited to highlight local profiles and local interpretation of central regulation, e.g. ministerial orders. In order to handle all aspects of the themes, quantitative as well as qualitative information was required. The accounts were handed in to EVA primo August 2002.

Primo September 2002 the expert-panel together with EVA visited the five academies. The purpose of the site visits was to enhance the profiles of the academies as provided by the institutional accounts and to shed light on aspects that required further clarification. At the visits, separate meetings were held with the following parties: the management group, including the rector; a group of teachers representing different subjects; a group of students representing different main subjects, different programmes and different levels of study; and with a group of graduates, also representing different main subjects and programmes. The site visits also included a tour of the facilities.

The institutional accounts and the subsequent site visits constitute the documentation for the experts' conclusions and recommendations as presented in this report.

1.2 Method of Comparative Reviewing

The appointment of a high level international expert-panel ensured an external frame of reference in the review of the classical programmes at the Danish academies of music. The experts have been asked to review the classical programmes at the Danish academies on the

basis of their knowledge of and experiences from the similar programmes offered at Sibelius-Akatemia in Helsinki, Kungliga Musikhögskolan in Stockholm and Universität der Künste in Berlin. In the report, these three academies are referred to as the benchmark academies, because of the element of benchmarking in the comparative method applied.

The comparative review does not imply a comparative study where Danish and foreign programmes are described and reviewed on equal terms. The element of comparison is to be found in the reviewing process. The differences and variations within musical education in Denmark, Finland, Germany and Sweden influences, of course, the comparison of programmes across these borders. Therefore, the expert-panel, representing the three benchmark academies, has formulated a common set of criteria, reflecting which factors are important in musical education. These criteria have structured the review process, and hopefully they can inspire the Danish academies in their continuing development. The criteria are presented together with the list of themes in appendix A.

In formulating the criteria, it has been important to incorporate a number of requirements:

- The complete set of criteria should present general and special expectations toward classical music education at an academy level.
- The criteria should indicate “high quality” in classical music education.
- The criteria should respect specific national traditions, concerns and priorities and should not hinder diversity. The criteria should be formulated broadly enough to allow for variations.
- The criteria should be precise enough to allow for a review of the extent to which they are fulfilled by the individual academies and programmes.
- The criteria should be internally coherent and consistent.

The criteria are formulated within the selected themes, though it has not been found relevant to formulate quality criteria for the theme “economy”. The set of criteria should be regarded as a statement of principles that can be realised in a variety of ways rather than a set of rigid standards. They are open-ended demands that a programme or an institution should fulfil to a certain extent. The strengths and weaknesses of the classical programmes at the Danish academies have been reviewed by assessing whether the criteria are fulfilled to a satisfactory extent.

1.3 Methodological Considerations

The modest size of the regional academies in Denmark is reflected in the review process. The three benchmark academies are all large academies situated in major cities. There is no doubt that the size of institutions, and thereby the internal ensemble playing possibilities, the number of master classes and the internal competition among students are decisive factors when discussing educational quality of music academies. A geographical setting in a major city, and the resulting possibility of experiencing high quality music on a daily basis, are ideal conditions for attracting the best national and international teachers and students. On that basis, the Royal Danish Academy of Music in Copenhagen is the only academy suitable for direct comparison with Sibelius-Akatemia, Kungliga Musikhögskolan and Universität der Künste. The other academies should be assessed on the basis of the goals that have been formulated politically and by the academies themselves. This includes emphasis on the regional mission of these academies, their significance for the musical life in their respective regions and the special, motivated atmosphere of these smaller academies.

The regional academies may very well produce excellent musicians. The “Meisterlehre” principle is by tradition the dominant pedagogical strategy in musical education, and individual tuition in the main subject is very important for the artistic and technical progress of students. The talent and initial levels of the students are of course important factors, too. Talented teachers or students can obtain good results at any academy. It could potentially be argued that the institutional framework has a less decisive impact on results in music education than in

many other kinds of education. This is illustrated by the fact that many academy students choose where to study based on the teacher, and not because of the institution. The skills of teachers and the entrance level of students are, therefore, two crucial elements. However, when reviewing the quality of music education in Denmark, it is still of utmost importance to consider the general context of the institutions offering the classical programmes.

In connection with the drafting of the institutional account, the Danish academies were asked to compile quantitative data in diagrams, which were also completed by the three benchmark academies. The Danish academies were asked to use, where possible, the same methods of compilation as used in their annual concern accounts to the Ministry of Culture. Otherwise, they were asked to provide a description of their method of compilation. The diagrams illustrate an attempt to make an international 1:1 comparison of key figures with implications for the educational quality at the academies.

Nevertheless, a comparison of figures across academies, and not least across borders, implies certain difficulties. The goals of programmes and the legal frameworks in which they operate differ from one country to another. The different economical and institutional contexts also impact upon the quoted figures and amounts. Therefore, the tables with key figures, attached as appendix B, should be read with this reservation in mind.

1.4 Summary

The report has two main chapters apart from the introduction in chapter 1. In chapter 2 general points of improvement across institutions are discussed. The discussions focus on issues concerning the general framework for classical music education in Denmark and challenges common to all or most of the five Danish academies offering programmes in classical music. Chapter 3 contains institutional reviews focusing on strengths and weaknesses of each of the academies. Furthermore two appendices are included in the report.

The overall conclusion of the report is that the five Danish academies offer education in classical music at a clearly satisfactory level. The five academies are well working educational institutions with a major importance for the cultural life and musical development at a regional and national level.

However, the Danish programmes and institutions can be improved. The academies and the Ministry of Culture ought to address a number of weaknesses and unfavourable conditions. The most important problems are outlined below:

The intended division of labour among the academies with only The Royal Danish Academy of Music and the Royal Academy of Music offering diploma programmes as an orchestral musician has a very negative impact on the entire quality and development potential at the Academy of Music, Aalborg and the Academy of Music, Esbjerg. Most students playing an orchestral instrument apply for academies offering a non-pedagogical diploma programme, and therefore the Academy of Music, Aalborg and the Academy of Music, Esbjerg have difficulties in attracting applicants. The diploma programme as a musician/performer offered at The Carl Nielsen Academy of Music compensates for the lack of a diploma programme as an orchestral musician, which again undermines the logic in the intended division of labour. The academies must have equal conditions.

The structure of programmes is problematic as regards the interplay between the programmes with and without pedagogical content. The music teacher programmes have an unfavourable position as a second choice imposed on less skilled students and non-orchestral instruments. Only few students playing an orchestral instrument receive pedagogical training and tuition as an integrated part of their study. The contrast is unfortunate between the structure of programmes and a diffused labour market where almost every graduate with an academy degree in music will have to teach. The report recommends strongly that a new structure of

programmes is developed in order to secure a certain amount of pedagogical courses as a compulsory element for all students.

The general minor subjects suffer from a status as low-priority-subjects. This is partly a question of attitude, partly a question of structure. If the Danish academies of music want to educate graduates who possess a combination of practical, creative and intellectual skills, a more ambitious approach to the minor subjects is necessary. This could be reflected in more demanding curricula, in frequent tests and in more demanding examinations. The report further recommends that the academies make an effort to strengthen the communication and coordination between main subject teachers and minor subject teachers, in order to make the minor subjects support the main subjects. The academies are also recommended to investigate the conceptual content of the pedagogical courses.

Also the pedagogical education of the academy teachers ought to be addressed. Applicants for vacant teaching positions at the academies are required to have practical teaching experience, but pedagogical education at a formal and/or theoretical level is rarely demanded. Hence in-service training addressing pedagogical issues is relevant for most teachers, and especially for the large number of teachers engaged in teaching students how to teach. However, the academies share a lack of tradition for in-service training. To some extent the so-called FOKU-system secures a personal and artistic development of the teachers. But the system suffers from some uncertainty on the intended content of the FOKU-activities among the teachers at the academies, and the administration of the FOKU-resources varies from one academy to another. The Danish FOKU-system is an interesting concept, but it deserves to be reconsidered together with the practice of in-service training.

The report suggests a number of specific initiatives that can contribute to a needed development of quality and transparency in the programmes at the Danish academies. The most important of these initiatives are:

- A coordinated admission system for prospective students.
- A reform of the present system of external examiners.
- Mechanisms for quality assurance.

2 General Points of Improvement

In a general sense, the result of the comparative review by the expert-panel is that the level of classical music education at the five Danish academies covered by this review is satisfactory. Many positive elements can be identified, and this is reflected in the individual institutional reviews in chapter 3. The panel has, however, accepted as a purpose of the review the identification of those aspects of the academies where there is room for improvement.

Accordingly, this chapter focuses on challenging issues across the five Danish academies of music. Two kinds of issues are covered. First of all, issues concerning the framework, i.e. the ministerial decisions and the demographic conditions of the academies. Secondly, points for improvement common to all or most of the academies. In order to get a complete and balanced picture of the academies, it is, as stated above, necessary to read the institutional reviews in chapter 3 as well.

The expert-panel is impressed by the effort put into the preparation of the five institutional accounts, and they have also appreciated the possibility of visiting the five academies and thereby experiencing the different cultures and atmospheres. Typically, the management and the administration prepared the account. In most cases, the students present at the meetings, and some of the teachers too, had unfortunately not had the possibility to acquaint themselves with the account before the meetings with the panel. The vacation period and the very descriptive content of the accounts are possible explanations for this, but hopefully the final report will be the subject of collective discussions at the academies.

Visits and accounts both gave the impression of a staff and management with personal involvement and, not least at the provincial academies, a noticeable commitment to the local music life. There is no doubt that the provincial academies are of the utmost importance for regional musical development, primarily by providing local music schools with qualified teachers, but also by their commitment and close relations to local symphony orchestras and ensembles. Both orchestras/ensembles and the academies seem to benefit from this close relationship.

It is, however, a dilemma that several practical problems described in this report stem from the fact that the regional academies are very small, and the total number of students at all academies cannot be increased without additional funding. Considering the pronounced problems in Danish pre-academy music education⁵ it appears to be unrealistic to raise the number of students without compromising quality.⁶

Another dilemma is the division of labour among the Danish academies with regard to the orchestral instruments. DKDM and DJM offer the education as an orchestral musician, whereas the smallest academies, NM and VM, only educate music teachers with the possibility of adding a fifth year to achieve a diploma degree. The possibility for the latter to offer a non-

⁵ The point was raised in *“Undersøgelse af muskarbejdsmarkedets behov for konservatorieuddannede kandidater samt kandidaternes behov for efteruddannelse”*, as mentioned in chapter 1. The panel was also introduced to the report *“Undersøgelse af de musikalske fødekæde inden for klassisk musik”* published by the Ministry of Culture, July 2002.

⁶ The Danish academies already admit a greater share of all applicants than Sibelius-Akatemia, which is the only benchmark academy suitable for comparison as the admission procedures are different in Sweden and Germany.

pedagogical programme to students with orchestral instruments is the quota-programme for a limited number (5%) of very talented students. At DKDM and DJM these quotes are reserved for students playing non-orchestral instruments. DFM offers another possibility of studying a non-pedagogical diploma with its programme as a musician/performer.

This division of labour expressed in the Ministerial Order no. 193 is, according to NM and VM, a decisive factor when explaining present problems at these academies. Since young applicants are very focused on developing their instrumental skills and typically have a dream of becoming a famous soloist, musician or singer, they do not appreciate the point of pedagogy. Hence talented young people often apply to academies offering a non-pedagogical diploma. This tendency, of course, has a negative impact on the smaller academies' possibility of offering satisfactory ensemble playing among students, which again influences the quality of the programmes in a negative direction. Still, the modest size of the academies makes it unrealistic to believe that the small academies could manage their own internal orchestra school, though they have intensive cooperation with external partners.

There are no easy solutions to these dilemmas, but the overall assessment is that all five academies have a *raison d'être* and are necessary for continuing music development in Denmark. In order to break the negative spiral described above, the division of labour among the academies must be reconsidered. If the decision is that it is relevant to have five academies in Denmark that all offer classical degrees at diploma level, then these academies must share the same basic conditions.

2.1 Goals and Contents of Programmes

- *Criteria: The different programmes offered at the academies are characterised by distinct profiles*

In the Ministerial Order no.193 the different programmes offered at the academies are characterised by distinct profiles. In practical terms the profiles are distinct concerning composition, church music, to some extent early music, programmes with non-instrumental main subjects and the postgraduate programmes. However, the distinction between music teachers/music pedagogues on one side, and musicians (being orchestral musicians, performers (DFM) or especially talented students with a non-orchestral instrument as main subject) on the other, is blurred.

One reason may be that musicians and music teachers study together the first two years without having chosen direction. During these years they have no chance to really identify with the programme they are studying, and the main identification is related to their main subject.

Another reason is that most students want to be musicians, but apart from orchestral musicians at DKDM and DJM and musicians/performers at DFM only the best instrumentalists are allowed after the second year of study not to study at the music teacher programme. Since the music teacher programme is seldom a free choice, the elements supposed to characterize the music teacher/music pedagogue profile - such as pedagogy and a second subject - are often given a lower priority in favour of the main instrument. The students' priority is confirmed by the common perception of the management, that the instrumental level for music pedagogues is the same as for pure musicians.⁷

- *Criteria: The labour market opportunities for graduates are well described for each programme offered at the academy.*
- *Criteria: The intended blend of core competencies for graduates reflects the labour market demands on a graduate in classical music.*

⁷ Only in the account from DFM it is expressed that the expectations to vocal and instrumental skills within pedagogical diplomas are to some extent a little lower. The aspect will be discussed further below.

In the Ministerial Order no. 193 the goals in terms of labour market opportunities for candidates are described. Pedagogical programmes aim at a labour market positions within music education *and* within performing music, whereas the non-pedagogical programmes aim at performing music only. Furthermore, the qualifications of candidates within the pedagogical programmes are described distinctly: a music teacher degree qualifies for teaching at beginner and medium level, whereas a music pedagogue diploma degree qualifies for teaching at the highest level.

It is, however, difficult to make a living without a certain number of teaching jobs, and therefore pure musicians are also actually employed in music schools, in preparatory music education (MGK)⁸, at academies and privately. Apparently the employers do not request formal pedagogical skills. Speaking to the graduates at the site visits made it perfectly clear that most musicians do have to teach – even musicians with a postgraduate degree. The students seemed realistic about this fact. But it is not described or communicated very clearly to prospective students.

The rigid structure of programmes with only few actual choices described above reflects an incorrect understanding of the labour market as consisting of either music teachers or orchestral musicians. Since this understanding is being challenged by reality, it is disquieting that so many de facto music teachers do not have formal pedagogical qualifications. It is especially problematic for pre-academy education that the present academy structure results in very few music pedagogues playing an orchestral instrument⁹. It seems necessary to reconsider the structure.

- *Criteria: The programmes' intended level for graduates is ambitious.*

As represented through syllabuses and curricula, the intended goals of all programmes are on a satisfactory level. However, from an international point of view it is hard to imagine that the instrumental level is the same for pure musicians and music pedagogues. The combination of courses and intended core competencies is simply quite different in the two programmes. Examples from the institutional accounts illustrate that in relative terms pedagogy is partly taught at the expense of the main subject, partly at the expense of other subjects. Accepting the claim that the instrumental level is the same would necessarily mean that students in the pedagogical programmes have a bigger workload, as the pedagogical courses and the supplementary main subject are added to the courses in and related to the main subject.¹⁰

Discussions about ECTS-ratings have already taken place internally at the academies. It is obvious that such a system cannot cope with programmes of the same formal duration containing very different formal working loads. It appears necessary that the Danish academies discuss the implementation of ECTS-ratings together. This discussion should contain serious considerations regarding the intended level of graduates in relation to the intended and the practical blend of core competencies as reflected in the content of the programmes. This discussion would benefit from taking place in a broader context, for instance among the Nordic countries.

- *Criteria: The content of courses secures that the goals for core competencies are realistic and achievable*
- *Criteria: The programmes are characterized by a clear and natural progression*

⁸ MGK is an abbreviation of "musikalsk grundkursus".

⁹ The problems related to pre-academy music education will be discussed in part 2.3.

¹⁰ This problem of course varies from one subject to another. Voice, for instance, is mentioned as a main subject in which the students cannot practice all the time. Thus pedagogical courses fit very well with the education in the main subject.

Like the benchmark academies, the main subject content in the Danish academies is based on 1:1 tuition¹¹. As a consequence, the progression in main subjects takes place according to the individual student's skills and development, and the syllabuses indicate that the content of courses related to the main subject enables the students to achieve the intended goals for core competencies.

The minor subjects are of a shorter duration, and hence it is difficult to prove a clear progression in each course. As most minor subjects are taught in the 1st and 2nd years, it is also difficult to identify a progression between the minor subjects throughout the programme. One reason for placing the minor subjects at this early stage is that the minor courses build a foundation for the students' development in their main subject. The dilemma is, however, that the average student, when he or she first starts at the academy, is mainly interested in playing his or her instrument, and thus has difficulty seeing how the minor subjects contribute to an overall progression. From this point of view it might be worth reconsidering whether the concentration of minor subjects at the beginning of the programmes is appropriate.

For music teachers and music pedagogues, pedagogy is a subject area of major relevance for the graduates' profile, core competencies and ability to meet labour market demands. The area consists of three elements: teaching practice at the academy, teaching practice outside the academy and theoretical courses in pedagogy and psychology. The main focus, however, is on the teaching practice at the academy, built up around the 1:1-tuition situation, and hence the specific content of the course and the profile of the graduate very much depend on the interest and focus of individual teachers. The meetings with students and graduates confirmed that pedagogy and psychology on a theoretical level are in short supply.

An increased theoretical level of pedagogy and psychology would be beneficial for the progress of developing practical teaching skills. Furthermore, the academies ought to develop further concepts and strategies for the content and core competencies of the pedagogical courses.

- *Criteria: Minor courses are designed to support the major subjects.*

As mentioned above, minor subjects are supposed to support the main subject. The degree to which this actually is the case seems to vary from academy to academy and from main subject to main subject. A decisive factor is the teachers' opportunity and will to cooperate in coordinating the content and progress of tuition and courses. The academies have only to a very limited degree formal structures in place for such cooperation. Especially at the smaller academies, the teachers seem to manage in spite of this, as informal coordination is feasible. However, not least the smaller academies are affected by the fact that many teachers are temporary teachers with few lessons at the academy.

It is highly problematic if an element of considerable importance for the coherence of the programmes offered at the academies is thus dependent on informal contacts between teachers. The academies must give a high priority to establishing cooperation between teachers across subjects.

In Europe there are very different expectations to graduates at the higher levels. The differences are especially pronounced when it comes to the degree to which intellectual skills, e.g. knowledge and analytical understanding of periods, composers, works etc., is considered a core competence as opposed to focusing solely on technical skills. The benchmark institutions present themselves as institutions with traditions for combining technical and intellectual skills in musical education.

¹¹ See also part 2.4.

The Danish academies share this concept, but in practice the minor subjects that are supposed to be main providers of general music education suffer from a status as low-priority-subjects. One reason is the discrepancy between the concentration of minor subjects in the first two years of study on one side and the students' interests on the other side, as described above. But also the attitude at the academies seems to support the students' prioritisation. The demands for compulsory reading are very limited, if at all existent, and the only demands to pass the courses are a certain degree of attendance. If the Danish academies want to educate graduates that possess a combination of practical, creative and intellectual skills, a more ambitious approach to the minor subjects is necessary. This could be reflected in more demanding curricula and a formal examination. Furthermore, main subject teachers, who often serve as models for their students, could successfully encourage the students to focus on other aspects of the education than the pure technical training.

- *Further comments of the panel*

Most problems in relation to the criteria concerning goals and content, as described in this chapter, are more or less explicitly related to the Danish structure of programmes.

In Berlin the demarcation line between the music teacher programmes and the diploma programmes for performing musicians is very distinct. Apparently the music teacher education in Germany corresponds best to the AM-programme in Denmark, which is not covered by the review. In Helsinki, almost all students are obliged to take pedagogical courses. As this is part of the tradition and culture at the Sibelius-Akatemia and common to all students, the students do not complain about having pedagogy as a compulsory element of their education. In Stockholm the structure is very similar to the Danish structure.

The Danish model represents a problematic position: On the one hand demanding that most students attend programmes with pedagogical content, and on the other hand not paying the necessary attention to the pedagogical courses and goals. This paradox is accentuated further by the fact that the less instrumentally skilled students are obliged to take pedagogical courses and yet still supposed to reach the same instrumental level as those who are more skilled and, furthermore, allowed to focus solely on their instrument.

Another inappropriate result of the Danish model is that the number of music teacher graduates playing an orchestral instrument is too low to match the labour market demands. As only few musicians are able to make a living as pure performing musicians the problem is partly rectified by hiring teachers in the music schools who graduated with a diploma programme without pedagogical content. Thus teachers without any pedagogical education teach a lot of pupils in the music schools.

With the implementation of a new 3+2 structure, it is suggested that the programmes and their profiles are reconsidered. The framework, on which a new model could be structured, could consist of a common bachelor degree, and a master degree based on the students' choices. Pedagogy should be a compulsory subject for all students 3rd year and optional in the 4th and 5th year. This structure would ensure that all graduates have a minimum of pedagogy, and it would give the student a basis for choosing or not choosing pedagogy after having achieved the bachelor degree.

2.2 The Teachers

- *Criteria: The academy has a group of permanent teaching staff that as a whole reflect the artistic and academic demands of the classical programmes offered at the academy (but not necessarily all subjects).*
- *Criteria: The teaching and learning environment at the academy benefits from teacher activities as teachers and artists outside the academy.*

At the Danish academies the relative proportion of permanent teachers spans from about 1/3 to 1/2.¹² This is the same at the benchmark academies, but the absolute figures at the Danish academies are so small that the permanent teachers cannot necessarily reflect all fields and subjects of the academy.¹³ Especially the orchestral instruments suffer from this at the academies that offer pedagogical programmes only.

The advantage of a large number of temporary teachers is a corresponding degree of flexibility. The academies can more easily adjust to the composition of students' instruments, and to the individual wishes of each student. Furthermore the temporary teachers with their main employment elsewhere can bring fresh ideas in to the academy and constitute a link to the real world. Many permanent teachers who work part time at the academy and part time outside the academy also constitute this link.

A disadvantage is that the permanent teachers have diminished opportunities to take on the necessary responsibility for establishing the profile of the academies. A lack of permanent teachers in vital areas may contribute to a negative spiral, as temporary teachers typically are less committed to the academies if their main employment is elsewhere. Furthermore, the coherence of the programmes and not least of the education of each student depends on a certain degree of cooperation and communication among the teachers, which may be complicated by too many temporary teachers, as the temporary teachers are not invited to participate in personal meetings, seminars etc. Where permanent teachers spend 5-25% of their working hours on administration, temporary teachers spend 100% of their working hours on teaching.¹⁴ These conditions are the same in Stockholm and Berlin, whereas temporary teachers in Helsinki are paid a little for some administrative duties. The problem is further exacerbated by the physical environmental conditions, which do not invite the teachers to spend time at the academy after lessons.¹⁵

It would be a great benefit for the atmosphere and the learning environment at the academies if temporary teachers were invited and/or required to participate in a small number of personnel meetings and similar events.

- *Criteria: Both permanent and temporary teachers have formal or practical experience in musical pedagogy at an academic level when appointed. If not, they have access to in service training in musical pedagogy.*

It is an international experience that well-reputed musicians teaching at an academy attract talented students. Hence it is of utmost importance for the academies to have some well-reputed names on their list of teachers, and this may be the most important criterion when appointing new teachers.

The academies do, nevertheless, make a point of both instrumental and pedagogical skills when appointing new teachers, and when appointing permanent teachers, teaching experience at academy level is a necessary qualification. The procedures for employment are laid down in the Ministerial Order no. 569, which all academies follow. It varies as to whether the academies make use of the option of requesting applicant (assistant) professors to perform a test in front of an audience, and it also varies if a test includes a teaching session. The explanation provided is that applicants may have been employed as temporary teachers, and thus are well known already. When appointing temporary teachers the assessment of both professional and pedagogical skills is the responsibility of the study boards.

¹² NM constitutes an exception with only 6 permanent teachers equalling 17% of all teachers.

¹³ At the Danish academies the number of permanent teachers spans from 6 to 58. At the benchmark academies it spans from 74 to 119. See appendix B.

¹⁴ See appendix B.

¹⁵ The lack of personnel offices and teachers' rooms is a problem that the teachers at the Danish academies share with most European colleagues, including those from the benchmark academies.

Pedagogical qualifications acquired through formal education are not asked for. It is the same situation at the benchmark academies, but in Denmark this lack of priority accentuates the inconvenience of the structure of programmes as commented on in chapter 2.1. It seems highly inappropriate to educate students as music pedagogues over a five-year-diploma explicitly aimed at teaching at academy level, when the academies do not demand these formal qualifications when appointing teachers.

Apparently, the main subject teachers are also typically responsible for the teaching practice at the academy. In other words, these teachers do not only teach main subjects, but they also teach how to teach. In these cases it is appropriate to formulate explicit demands on the teachers' pedagogical qualifications, both at a practical and a theoretical level. If teachers do not fulfil these demands, it is considered reasonable to request them to participate in in-service training. At present, there is no tradition and typically no money either for in-service training. In isolated cases the academies have received supplementary funding for offering the teachers ICT-courses, but systematic designs for ensuring and developing the pedagogical qualifications of teachers could successfully be applied at all Danish academies.

- *Criteria: The teaching and learning environment at the academy benefits from a high level and quality of research, development and artistic activities.*

The definition of research within an artistic institution and especially the relationship between research and traditional artistic performance have been subjects of serious discussions in both Denmark and the benchmark academies. Presently, the framework for research and artistic development at the Danish academies is made up of the so-called FOKU-system¹⁶, which covers all permanent teachers.

In general this framework is interesting from an international point of view. The average number of teaching hours on a weekly basis is the same for a full time teacher at the Danish academies as at the benchmark academies, and hence the time left for research and artistic activities must be approximately the same. The advantage of the Danish system is the role that these activities play at the academies and in the academies' planning, and not least the possibility of diversifying the share of FOKU-activities from teacher to teacher and from year to year, depending on the teachers' and the academies' wishes and needs. This system, of course, implies that the agreements between the teachers and the management on FOKU-activities are made systematically. In general this seems to be the case at the Danish academies.

The FOKU-system has two dimensions. Firstly, it is a possible management tool in relation to staff development and institutional development. Secondly, it is a tool to develop the individual teacher in relation to his or her interests, which of course should have a positive impact on the academy too. The balance between these two dimensions varies from one academy to another. At academies where the management actually does commit resources for special priorities related to institutional developments, these priorities are sometimes met with criticism from teachers.

The criticism typically originates in frustration among the instrumental teachers because research-activities are favoured at the expense of artistic activities. Typically, theory teachers were satisfied. The argument is that an academy depends on the artistic work done by teachers outside the academy, and therefore this work should be supported by the academy. The benchmark academies are familiar with this argument, but of course the question is whether this support should be in the form of time/salary taken from FOKU-resources.

¹⁶ FOKU is an abbreviation of "forskning, kunstnerisk virksomhed og pædagogisk/kunstnerisk udviklingsvirksomhed".

Other teachers expressed doubt as to what extent reading and general continuing professional development could release FOKU-resources, and other teachers again formulated that implicit or explicit expectations concerning FOKU-activities may contribute further to general frustration provoked by financial cuts, more teaching lessons etc. In general, there seems to be a need for reconsidering the logic behind FOKU and for clarification at a central and local level of the guidelines according to which the FOKU-resources are administered.

2.3 The Students

- *Criteria: The terms of admission are relevant, sufficient and transparent in relation to the professional profiles and labour market possibilities for each programme.*

All academies have formulated terms of admission and published them electronically and in print. The terms of admission are sufficient and transparent as regards the applicants' possibilities of preparing themselves for the test. Furthermore, the tests are relevant and sufficient when considering the demands during the study programme. In practice, however, the visits gave the impression that the admission tests in minor subjects are given too little emphasis compared to the tests in major subjects. This weighting corresponds to the weighting during the studies, cf. 2.1. Because the labour market profiles are blurred as regards performing musicians and music teachers, and because the applicants do not apply specifically for either of the programmes, the correlation between the admission test and the labour market profile is also unclear. The terms of admission are satisfactory from an international point of view.

- *Criteria: The admission procedures are suitable for testing and establishing the initial level of students.*

The framework of the procedure of admission is laid down in the Ministerial Order no. 193. Among other regulations the ministerial order defines that an applicant is only allowed to apply to one academy each year, and that the individual academy, when making the final decision, can take into consideration elements such as the academy's prospects for a suitable combination of instruments and voices, and the labour market demands. Furthermore the instruments release different amounts of cash-per-student¹⁷, and the academies are obliged to secure a certain composition of students in subjects and programmes. Deviations from the predetermined composition may have economical implications for the individual academy.

These regulations result in a two-stage admission procedure very unfamiliar to the international experts who consider it inconvenient that a passed admission test (stage 1) does not necessarily guarantee admission (stage 2) at the academy applied for. It seems to be a shared understanding at the academies that a team of external examiners, present at all admission tests in main subjects, guarantees a common national level, but at the same time students at all academies knew examples of other students being admitted in spite of questionable qualifications because they played a highly demanded instrument. In practice the level of admitted students varies according to instruments and academies.¹⁸

The Danish system of admission is further complicated by the fact that there are examples of applicants who, at one academy, have passed the admission test, been rejected and then afterwards been admitted at another academy on the basis of the previously passed admission test. This possibility, however, is not communicated to the applicants in a clear and systematic manner, and among the students there seems to be certain confusion as regards the legality concerning this alternative application procedure. In other words the consequence of the rule

¹⁷ *The instruments are divided into 5 rates (takstgrupper).*

¹⁸ *The latter is perhaps indicated by the fact that the actual share of admitted students in relation to the students having passed the admission test varied from 74% to 100% in 2000/2001. The same variation, however, cannot be observed in 2001/2002. See appendix B.*

against applying at several academies simultaneously is that a majority of rejected applicants wait a full year even though they may in fact have passed the admission test.

This system of admission is unfair to the applicants. In Germany and Sweden you can apply to several academies simultaneously. This system is, however, unfavourable to the academies, which are given an extra administrative assignment in figuring out who will actually start. Under the given circumstances in Denmark, it is recommended to introduce a central admission procedure, where the applicants sign themselves up for an admission test at the preferred academy but, at the same time, attach a prioritised list of other academies. The result of the admission test will – in combination with the number of applicants with the same instrument or voice – decide whether an applicant can enter the academy with the highest priority, or whether he or she must accept another academy in order to enter an academy programme that year. This procedure would prevent talented young musicians from wasting time while waiting for new admission tests. During the visits, the management at the smaller academies expressed a fear that more applicants would end up at the bigger academies if a central admission procedure was introduced. The meetings at the academies, however, provided several indications that this fear is exaggerated.

- *Criteria: The quality and number of students at each programme is sufficient for securing a dynamic study environment.*

It is remarkable that both Sibelius-Akatemia and Universität der Künste have more students on the classical programmes than the five Danish academies altogether, and it is obvious that the limited number of students is a problem at the four provincial academies in Denmark with regard to the possibility of creating a dynamic study environment. It may be a problem to establish proper ensemble playing possibilities for some instrumentalists. The small number of students limits the number of master classes, and the fact that there may be only few students studying each instrument limits the internal competition. It is of utmost importance that the academies are encouraged to cooperate on share projects, master classes etc.

All five academies wish to have more students in order to gain critical mass. On the other hand, the academies do not wish to formally lower demands to new students. In the short term, admitting more students at individual academies would be at the expense of the other academies or at the expense of the quality of admitted students. The only sustainable solution is a long-term effort to develop the number and quality of applicants through pre-academy education.

The views regarding the qualities of admitted students vary from academy to academy and even from person to person. It seems appropriate to regard the term quality as consisting of talent and technical skills. In that sense, there seems to be agreement that the applicants are at least as talented now as they were earlier, but the technical skills depend a lot on the pre-academy-training that varies from region to region. As the output of the academies is strongly dependent on the input, this variety in level and ambitions at Danish music schools is considered very inappropriate, and a national discussion of the quality of classical music education in Denmark is strongly recommended.

In this connection, the expert-panel has noticed the work of the taskforce commissioned by the Ministry of Culture.¹⁹ Based on their international experiences, the panel members would especially like to point towards the recommendation of offering different lines with graduated levels at the music schools with a particular view to strengthening the elite and matching talents with special offers and special demands in order to prepare them in the best possible way for further musical education.

¹⁹ *Undersøgelse af den musikalske fødekæde inden for klassisk musik, Kulturministeriet, juli 2002.*

Furthermore the panel has noticed the recommendation to allow academy graduates to teach in basic schools and high schools in Denmark. In both Germany and Finland the academies educate music teachers for the whole educational system.²⁰ An adoption of this model in Denmark would, however, imply music teacher programmes with quite another weighting and content of the pedagogic courses than is presently the case at the academies.²¹

2.4 Teaching and Learning

- *Criteria: The balance between different teaching and learning methods is appropriate and in accordance with the goals for core competencies.*
- *Criteria: The students have frequent and sufficient access to individual tuition.*
- *Criteria: The teachers use a variety of pedagogical methods and strategies to improve the individual skills of students, including ICT.*
- *Criteria: The students frequently receive lessons by internationally well-reputed artists visiting the academy.*

The basis of education at the Danish academies of music is 1:1 tuition, meaning that one student is taught by one teacher. This is a necessary basis and in accordance with the European tradition in music education. The time for 1:1 tuition in main subjects varies from one subject to another and from one level to another. The span is 1-3 hours a week. In general, it has decreased during recent years, which has worried many teachers met at the visits. In general, the time spent on 1:1 tuition in the benchmark academies is a little higher.

In many cases, the 1:1 tuition is supplemented by groups of students being jointly instructed. These are good initiatives that could be developed further. For instance, main subject teachers should be encouraged to gather smaller groups of students, to listen and discuss with each other. In doing so, the time each student spends with his or her teacher would be increased and the students might also learn a lot from each other.

Another supplement to 1:1 tuition is the master class. The number of master classes varies substantially from one academy to another, in accordance with the size of the academy. However, as mentioned in 2.3 there must be an unrealised potential in terms of cooperation between the academies regarding master classes.

The palette of pedagogical methods and strategies available to each teacher varies from one subject to another. For instance the use of ICT seems more relevant in theoretical subjects as ear training than in instrumental training. The degree to which it is used in theoretical subjects depends on the individual teacher and not least on the technical equipment at the academy. There is no European standard for the use of ICT in music education, nor for the academy's number of computers, and also the standard at the Danish academies varies considerably.

In general, it is supposed that a stronger focus on pedagogical in-service training for teaching staff, as recommended in 2.2, could bring new inspiration and thereby broaden the palette of pedagogical methods available to the teachers.

- *Criteria: The premises of the academy are dimensioned in accordance with the choice of teaching methods and the number of students – considering the economic situation.*
- *Criteria: Teachers and students have access to sufficient and modern teaching aids.*

Not only does the number of computers differ from one academy to another, but also the number of rooms and the general physical conditions. A complaint at all academies is the lack

²⁰ At Sibelius-Akatemia there is a special programme qualifying for teaching in secondary schools. The academy collaborates with the university in carrying out parts of the pedagogic courses.

²¹ See also part 2.1.

of space. The number and the standard of instruments are very satisfactory at all academies, and the libraries at the academies also appear to be of high standard.

- *Criteria: The students receive tuition in self-instruction and rehearsal methods.*

As the students spend a lot of their study time practising on their own, it is important that they achieve good habits and methods – mentally as well as physically. It is typically up to the main subject teacher to impart these habits and methods to the students. Beside this tuition, some of the academies offer courses in the Alexander Technique. This is a good initiative, but at a time when “Performing Arts Medicine and Physiology of Music” is on the European agenda²², it is not sufficient. This area deserves a much more focused effort by the Danish academies.

- *Criteria: The students have good access to scholarships for study and training periods abroad.*

All academies encourage the students to spend time abroad, and some academies even offer the students relatively large grants for exchange studies. The degree to which the academies participate in official exchange programmes such as Erasmus and Nordplus varies, not least as a result of the reciprocity foreseen in these programmes. In other words, if the small regional academies have difficulties in attracting foreign students, they also experience difficulties offering their own students formalized studies abroad.

At all academies we met students or graduates who had spent time abroad – during or after the study in Denmark - and all of them considered it an advantage to have studied abroad, and gained another perspective on their education. They all shared the experience that the exchange was arranged entirely on the basis of their own initiatives and contacts – perhaps passed on by their main subject teacher. It is up to the individual student to seek relevant information. In general the counselling concerning exchange programs and studies abroad is not developed to a satisfactory level. It would be a great advantage if international coordinators were appointed at each academy being responsible for the administration of and information about studying abroad.

- *Criteria: The Students have access to sufficient support functions.*

Not only counselling concerning exchange programs, but also counselling in general is in short supply at the Danish academies. Both counselling during the study period and career counselling at its conclusion take place on a very informal basis and rest typically with the main subject teacher or, alternatively, with the administration or the rector. The reason is the modest size of the Danish academies, where a free and open culture ensures easy access to the rector. This easy access is advantageous, but it is also vulnerable to becoming a counselling system based solely on personal relations. At DFM an official student counsellor is appointed. This is an initiative that could be usefully adopted by other academies.

- *Criteria: The students have good possibilities for participation in public concerts and other kinds of public performance training.*
- *Criteria: The students frequently receive teaching and practice in ensemble playing.*

As mentioned in chapter 2.1 the pedagogical courses included in the music teacher degree and the music pedagogue diploma degree cover, among other things, teacher training outside the academy, typically in music schools. The amount of teacher training outside the academy, however, is limited compared to a full time job. In other words, the teacher training

²² For instance there was a congress in Berlin in 1998: “6. Europäischer Kongress für Musikermedizin und Musikphysiologie”, and a congress is planned in Freiburg in April 2003 on the “Prevention of Physical Injuries and Health Promotion for Musicians”.

incorporated in the programme rarely gives the students an idea of working life after the final examination. On the other hand many students have jobs in the music schools, in many cases already from the first year of study at an academy.

Vocational experience of that kind is not a part of the syllabuses for non-pedagogical programmes, and the possibilities of playing with professional orchestras or ensembles vary from one academy to another. Typically, the smaller academies offer the better possibilities, because they do, as mentioned in 2.0, have close and beneficial contact to local music life. But all academies arrange concerts of varying kinds, so in general all students have good possibilities for participating in public concerts.

A large number of students also have relevant occupational employment, e.g. as organist students in churches, singers in choirs, etc. Furthermore, some students at the meetings mentioned that their main subject teacher often recommended them as assistant players in orchestras, but this of course depends a lot on the individual teacher, and not least on the individual teacher living and working in the region of the academy.

In order to prepare the students for the occupational situation after the final examination, consideration should be given to strengthening relations with the professional music community in order to develop and systematize the students' possibilities of getting vocational experience.

2.5 Examinations and Tests

- *Criteria: The time spent on examinations and tests is balanced with the official duration of the programmes.*
- *Criteria: The assessment criteria are relevant, clearly formulated and available to students.*

The number of examinations and tests varies slightly across the academies, but the general picture is that the main subject and pedagogy (in the music teacher degree and the music pedagogue diploma degree) are assessed by external examiners and with a grade, whereas the minor subjects are assessed internally. There may be an internal examination, or the subjects are passed merely by a certain degree of attendance. In certain cases a report written by the student is part of the examination. Postgraduate programmes end with a public concert. This system corresponds well to the present weighting of the subjects, cf. 2.1. A higher level in minor subjects, as suggested in 2.1 would, however, imply a more ambitious approach to examinations in these subjects, for instance real final examinations and not just attendance demands.

The examinations take place after the 2nd year, after the 4th year (music teacher degree) and after the 5th year. At the meetings, the examination after the 2nd year was called a screening test, but in practice all students pass the examination and continue to the 3rd year of study, and correspondingly a large majority of graduates with a music teacher degree is allowed to continue to the 5th year. The examinations may however have an impact on the students' opportunity for attending a non-pedagogic programme.

All practical circumstances in relation to examination are formulated in the syllabuses for each main subject and thus available to the students. For students and others to be able to compare syllabuses and examination regulations across academies it would, however, be an improvement if the syllabuses and the regulations concerning examinations were systematically available on the internet.

Assessment criteria are relevant and transparent as regards the testing of achieved skills. In contrast, the direct impact on the future study, such as the admittance to non-pedagogic programmes, is less transparent. In connection with the students' choice of a further study programme, there may be some benefit in promoting examinations, but feedback to the

students is not given systematically, neither at the examinations during the studies, or at the final examination.

Altogether, these facts give the impression of an examination structure with focus on control rather than development. Taking into consideration the limited impact of the examinations during the studies, it is considered relevant to discuss other kinds of examinations. The number and structure of examinations may be changed when implementing a 3+2 structure. It seems obvious that the present examinations after the 2nd and the 4th years are replaced by one examination after the 3rd year. This examination could successfully be supplemented by several minor tests followed by systematic feedback.

In general the students present at the meetings asked for more tests, if possible with external examiners in order to better prepare themselves for future auditions.²³

- *Criteria: The external examiners secure a fair assessment of the students' knowledge and skills.*

The system of external examiners is only employed in a very limited number of countries, such as Denmark, Norway and the UK. The experts have no familiarity with such a system from their own national background.

The Danish academies share a positive approach to the use of external examiners. Nobody questions the role and function of the external examiners, i.e. to secure a fair assessment of the student, to secure a calibration of marking across the different academies, to give the academy feedback in terms of professional assistance and to act as an external auditor on behalf of the Ministry. Teachers, students and graduates even expressed a desire to have more external examiners present at each examination.

Looking at this system from the outside, there is no reason to doubt that the students are actually given a fair assessment. The degree to which the other functions are fulfilled is more questionable. The Ministry of Culture assigns the corps of external examiners common for all academies, and it is up to the academy to pick a name from the list for the actual examination. At this point, personal and practical circumstances may be the deciding factor for the choice of external examiner. Evidently there are cases where teachers at different academies have for many years paired up annually as external examiners for each other.

In order to secure a calibration of marking across the academies, it is considered necessary to develop routines that ensure that external examiners do actually attend examinations at all academies and/or discuss the level and the terms of assessment with the other external examiners in order to share a common point of departure. Such a common point of departure is also considered necessary for qualifying the feedback to the academies and raising it above the level of an informal interchange of experience among colleagues.

As regards the last function mentioned above, namely the role of external auditor on behalf of the Ministry, it seems strange that no formal reporting to the Ministry takes place after the examinations. An obvious implication of a rather expensive system of examination should be to develop structures for systematic reporting from the external examiners, e.g. through the appointment of a chairmanship for the corps of external examiners as seen in the universities.

2.6 Quality Assurance Mechanisms

- *Criteria: Strategies and procedures for internal quality assurance are formulated and available to teaching staff and students.*

²³ The auditions will be dealt with in part 2.7.

- *Criteria: Students are frequently invited to evaluate courses, e.g. content, organisation, teaching methods and outcome.*
- *Criteria: Results of programme and course evaluations are documented and disseminated internally.*
- *Criteria: The academy has procedures for following-up on evaluation results.*

The five academies share a common characteristic, namely the lack of an established culture of quality assurance. The degree to which relevant quality assurance mechanisms have been developed varies from one academy to another, but even at DKDM where quality assurance mechanisms are most developed, there is still a gap between development and implementation.

In general, management, staff and students do not have relevant mechanisms for ensuring the quality of teaching and learning at their disposal. For instance, the concept of course evaluation has not been developed in any consistent or credible manner. One explanation is of course the individualized teaching system on a one-to-one basis. But this system is just a challenge in quality assurance terms that the academies need to face with their own approach and development.

Another explanation is the modest size of the academies. At the academies it is considered an adequate quality assurance mechanism that students can go to the rector if they have problems or complaints. There is, however, a risk that only the more extrovert students make use of this possibility. It is therefore necessary that the academies work consciously to develop the relevant mechanisms for quality assurance.

- *Criteria: The academy is engaged in obtaining systematic and regular feed back from employers, professional associations and graduates on the quality of the programmes.*

At all the academies there has been an effort to strengthen the dialogue with the external stakeholders. What is perhaps missing are some specific examples of feedback from this dialogue, in particular feedback that has resulted in discernible changes to the goals and processes of the programmes. The academies should accordingly be invited to formalise this dialogue and not least to make the results apparent.

2.7 Outcomes

- *Criteria: The repertoire at the final examination reflects the goals of the academy and a high European level for graduates at an academy level.*

The lists of repertoires at the final examinations correspond well to the goals of the programmes and are generally comparable to other European academies. But, of course, the technical performance of the repertoire cannot be read from a list. All the academies have examples of successful graduates and the academies have different subject areas with a high level in specific instruments/groups of instruments.

- *Criteria: The marks given at the final examination reflect that graduates achieve the goals for core competencies.*

The rather ambitious approach to examinations in main subjects described above and in chapter 2.5 has an element of the paradoxical. When graduates apply for a position they are only as a rare exception asked for the results of their final examination. Typically they are hired on the basis of their proven skills - especially when applying for an orchestra position – and not on their grades. So little direct correspondence exists between the results at the final examination and future occupation. Furthermore, the students and graduates argued that

there does not exist an indirect correspondence, either. High grades are no guarantee for success in auditions for positions in the professional orchestras.

One reason may be that grades in general are rather high. All academies have an average grade around 9, and hence it may be problematic to identify the very best musicians when looking at these high averages. It is the same situation at the benchmark academies.²⁴ Another reason may be that the examinations reflect very well that the graduates have achieved the core competencies described in the syllabuses and curricula, but do not correspond very well to the audition situation when applying for an orchestra position.

The employment of music teachers typically does not include auditions, but following the same line of argumentation it could be argued that the final examination in pedagogy may not really show the graduate's ability as a music teacher. The assessment and the mark given are based on an examination situation, such as a prepared rehearsal that may vary considerably from the student's work during the course, e.g. work with children. Examination forms and / or assessment criteria in pedagogy, which focus more on the pedagogical process, should be considered.

- *Criteria: The degree in classical music is sufficient for employment in the intended labour market.*

As indicated in chapter 2.1 the labour market for graduates from the different programmes at the academies is not very well defined. Most graduates do perform music within different frameworks, such as symphony orchestras, chamber music etc. But at the same time most graduates also teach music within different frameworks, such as music schools, academies, privately etc. Many graduates teach part time because they have to, other graduates teach part time because they want to. Often the graduates also want to take periods off in order to travel abroad, to do further studies or work with individual music projects. This is a lifestyle well known to the rhythmical musicians, and one, which is being adopted by the classical musicians.

Because of these circumstances it is difficult to produce reliable labour market statistics, particularly internationally comparable statistics, though the same tendencies in the lifestyles of classical musicians are noticed at the benchmark academies. The survey based on interviews from 2001²⁵ states that 85% of all graduates from the Danish music academies have their primary income from jobs related to their education, and the number among students with a classical orchestra instrument is even higher. It is an immediate, but statistically unverified, impression from the meetings with graduates that the numbers do not vary considerably from academy to academy.

The numbers may, however, vary from instrument to instrument. At one meeting, flutists were mentioned as an example of a group experiencing difficulties in finding relevant occupation, whereas organists typically had no problems finding jobs. The report from 2001 states that string players are in short supply, both in music schools and in orchestras. The latter is a more question of quality rather than quantity, as there are applicants for all positions in the orchestras. But this report suggests that when it comes to positions as string players, Danish applicants often lose the competition with foreigners, especially from Central and Eastern Europe.

²⁴ *The German association of orchestras has warned against an inflationary development in grades and assessments in the diplomas from the 23 German Musikhochschulen.*

²⁵ *Undersøgelse af muskarbejdsmarkedets behov for konservatorieuddannede kandidater samt kandidaternes behov for efteruddannelse, SFI Survey & Poula Helth, 2001.*

This problem is well known at the benchmark academies that are all situated in countries facing the same situation - a situation that can only be described as complex. First of all the quality of the graduates from within the country of course has to be examined.

Secondly, it must also be taken into consideration that music was until 1989 given a very high priority in Central and Eastern Europe, and comparatively large sums were invested in the state orchestras and in the education of young talents. After 1989 many state orchestras were closed, and a lot of highly qualified musicians, who never had the possibility of leaving their native country, were suddenly forced into competitions for occupation in Western Europe. The number of applicants from Eastern Europe will probably decrease as a new generation emerges, but the fact remains that increasing mobility across borders is and will be reflected in tough international competition.

Thirdly, a change of attitude among young musicians can be noticed. Permanent employment in an orchestra is not necessarily what the graduates wish for anymore, and especially the best students may decide to travel abroad in order to develop artistically. Thus, the best Swedish graduates may win the auditions in Denmark, whereas the best Danes may win auditions in Sweden or look for other challenges.

Finally, the very form of auditions may prevent the best graduates from applying. They come from a rather protected environment at the academy with – as a result of the relatively low number of students - a low degree of competition. Accordingly, the experience of anonymous auditions can be somewhat tough. At the meetings with graduates, it was argued that a three-minute-performance behind a curtain feels directly offensive after 5-8 years of intensive studies. Furthermore, the graduates argued that a failed audition may even harm the career of a talented musician, as the world of Danish music is, after all, rather small. Auditions share the same form all over Europe. Nevertheless, Danish orchestras and academies would certainly benefit from discussing mutual initiatives to improve the correlation between the education, examination form and the form of auditions.

The report from 2001 also points to the fact that the mobility of Danish graduates is not very high. The meetings with graduates confirm that many graduates are employed geographically close to the academy from which they graduated. In this connection, it is even noticeable that a large proportion of the teachers at some of the academies have graduated from the same academy. At the larger academies, only few teachers have originally graduated from one of the smaller academies. This is especially the case at DKDM.

This chapter contains institutional reviews of the programmes in classical music offered at five Danish academies of music. It is important to emphasize that the expert-panel has gained a positive impression of all five academies as good educational institutions. This positive impression is not least due to the fact that, during each site visit, students at the academies expressed a clear overall satisfaction with their musical education and their teachers. This does not mean that the individual academies do not have specific weaknesses, or that the students did not have a critical attitude towards their institutions. The reviews in this chapter need to be seen in context with the general view that all five academies have a *raison d'être* and offer musical education at a satisfactory level.

The documentation procured in the institutional accounts and at the site visits is not entirely consistent. Some themes and aspects are highlighted more at one academy than at another. Therefore, comments directed at one academy might also apply to some of the others. This point is accentuated by the fact that the strengths and weaknesses of each academy have to some extent been reviewed in relation to the specific context of the academies. The expectations towards a large academy in a major city are higher than towards a small academy in a minor city.

It is also important to stress that the institutional reviews in this chapter should be read together with the general points of improvement presented in chapter 2 in order to get a complete picture.

3.1 Royal Academy of Music

The Royal Academy of Music (DJM) in Århus offers musical education at a clearly satisfactory level with some reservations concerning the overall quality. The teaching and management staffs seem very committed to educate students to the highest possible level, not least through the initiatives to improve the orchestral school. The medium size of the academy does, however, threaten quality in specific areas. This concerns the entry level of students in some subjects, and the loose integration of teachers in some departments. The coordination between minor and major subjects does not appear to be satisfactory, and the minor subjects seem to be left behind. The academy should build upon the good experiences from the orchestral school to make a focused effort to develop the quality of the other subject and programme areas.

3.1.1 The Goals and Content of Programmes

DJM offers a full range of classical study programmes. DJM is the only academy in Jutland to offer a 5-year diploma programme as an orchestral musician. The management of the academy is aware of this privileged situation and seeks to improve the orchestral tuition. The management pays much attention to the continual development of the orchestral school. Most weeks, both music teacher and diploma students with an orchestral instrument as main subject participate in sessions in the orchestral school. A session is usually divided into three parts: rehearsal in instrumental groups, music theory and finally rehearsal for the whole orchestra. The orchestra makes eight productions per year.

The focus on the orchestral school has produced an interesting concept for the weekly sessions. In particular, the interdisciplinary approach and the collaboration between different teachers are inspiring. The tuition in the orchestral school seems to be at a high level.

However, the high priority given to the orchestral school and the programme as an orchestral musician apparently results in a low priority towards other programmes and areas. In particular, there seems to be a lack of focus from managerial staff on the opportunities for students in the music teacher programmes. Initiatives to improve the specific subjects have been taken. For example students with vocal main subjects have more lessons in music drama because of the relationship to the local opera, and they experience singing with a large symphony orchestra twice during the study. But management, teaching staff and the students do not seem to have any overall vision for the development of the music teacher programmes.

Music theory is integrated in the orchestral school, but for non-orchestral subjects music theory is not related to the tuition in the main subject. In general, the coherence between minor and main subjects seems to be weak. The minor subjects are given a very low priority by both the academy and the students. The academy should ensure that students also obtain satisfactory analytical understanding and knowledge about genres, composers, time periods etc.

The goals and content of the minor subjects seem to depend very much upon the individual teacher. Some of the non-instrumental subjects are at a standstill and with outdated teaching materials. Music theory and pedagogical theory were mentioned during the meetings as subject areas ripe for further development.

Chamber music is an important part of the official curriculum in the relevant subjects, but the structure of the tuition seems less developed than the orchestral school. Both orchestral musicians and students of other instruments could benefit from a more focused approach to chamber music at DJM.

The academy offers students of the post-graduate programmes a CD-recording when graduating.

3.1.2 The Teachers

At the classical department, the academy has 36 permanent teachers including 6 professorships: 10 on full time contracts and 26 on part time contracts. In addition, 30 temporary teachers are related to the classical department. As a group, the permanent teachers reflect the different programmes offered at DJM, and they even cover most of the instruments. Both students and graduates were satisfied with the artistic and academic level of their main subject teachers.

The composition of the teaching staff does create inadequacies in the education of classical students. Many temporary teachers, and also permanent teachers, live outside the region and spend most of their professional life outside the academy. This is not a problem in the traditional 1:1 tuition in the main subjects. On the contrary, teachers with an active artistic career are also to the benefit of the academy. But it is difficult to cooperate on building up an educational environment, if most teachers in specific subjects or groups of subjects are not integrated in the daily life of the academy. The string department and the woodwind department at DJM apparently suffer from this situation, e.g. there are few master classes and other academy initiatives. The academy should take responsibility for subject areas with no or few permanent teachers.

The meetings gave the impression that the teaching staff do not constitute a unified group which cooperates in developing and coordinating the educational activities. The lack of formal initiatives is not compensated for by informal cooperation among the teachers, e.g. between teachers in minor and major subjects. The academy seems to be too large to rely solely on informal coordination and development. The teachers apparently do not have a formal discussion forum, and they do not have a tradition for discussing the future of the academy. The annual two-day seminar for the permanent teachers is progress, and here teachers and management have discussed how to implement the 3+2-model. Unfortunately not all

permanent teachers participate and the temporary teachers are not invited. In 2001 the seminar was cancelled due to financial difficulties.

Applicants for a professorship at DJM must have several years of teaching experience at academy level. Applicants are asked to carry out a performance and a teaching test. Normally, this is not the case for assistant professors and temporary teachers. Both artistic and pedagogical qualifications are considered. All teachers with instrumental background must be able to teach chamber music.

The management has individual appraisal talks with all teachers every year. Here management and permanent teachers decide on a plan for FOKU-activities for the following year. The FOKU-activities have been at a very high level, consuming a large share of the teachers' working hours. The management has limited the FOKU-activities this year so that the teaching rate increases from 60 % to 70 % as an average. Apart from FOKU-activities, ICT-courses have been the only in-service training opportunities for the teachers. There are no opportunities for in-service training in musical pedagogy. The management seems to be flexible when teachers need time for concert rehearsals, etc.

3.1.3 The Students

DJM has 190 students in the classical department. The number of applicants has been decreasing over the last years.

DJM is vulnerable to the diminishing number of students with orchestral instruments due to the fact that the academy has an orchestral school. This situation has resulted in applicants at a lower level being admitted if they play an appropriate instrument. Some years, the initial level of some students in some instruments has apparently been too low, according to statements from the meetings. The increasing number of applicants with a preparatory education at the MGKs counteracts this tendency, and the total number of students admitted has been reduced in order to maintain the initial level of students.

The need for new students – especially with orchestral instruments - also means that the academy in some cases administers the formal admission procedures in a rather flexible manner. For example, it seems to be possible to get a second chance if an applicant, having passed the admission test in the main subject, fails the test in one of the minor subjects.

3.1.4 Teaching and Learning

Individual tuition is the dominant way of teaching in the main subject. The meetings did not procure any examples of teachers using alternative teaching methods, e.g. grouping students, but this might well happen anyway. The teachers are free to decide on teaching methods. In minor subjects group and class teaching is used. Individual tuition is also used in teacher training at the academy. The weekly sessions in the orchestral school have already been mentioned.

The time for individual tuition in the main subject varies between subjects and years, but in general is between 60 to 120 minutes per week. Both students and teachers were dissatisfied with the time for individual tuition, though students in general were very content with the tuition in the main subjects.

This situation seems to have some important consequences:

- It is difficult to raise the students to the highest possible level.
- There is not enough time for counselling the students in their choices during the study at DJM.
- There is not enough time for counselling the students about their artistic and professional career opportunities after graduating.

The academy initiatives to compensate for these shortcomings seem sparse. One student is appointed student adviser. In the fourth year of study, students attend a brief course called "musikorientering" with a general introduction to the labour market, the tax system, etc.

The academy participates in the Nordplus and Socrates/Erasmus programmes, and it administers several funds, the purposes of which are to support and encourage students to study abroad. Apparently, students receive very little information about these possibilities, and there is no formal counselling or support for students who want to study abroad. This ought to be better organised in the future, e.g. with an appointed coordinator.

The students have good opportunities to participate in public concerts. The academy symphony orchestra holds 4-5 annual public concerts. One of these is made in collaboration with the Århus Symphony Orchestra. Most permanent teachers also arrange public concerts with their students, either at the academy or at The Music Hall Århus. The best students are paid for their work as assistant players in the professional orchestras in Jutland.

Orchestral musicians are invited to participate in an organised audition for a position in an orchestra (a so-called stunt or mock audition) as a supplement to the mental training from giving concerts. Students are not in any way being trained in how to administer a professional life as a freelance musician, i.e. organising concerts, making contracts, self promotion, etc. It could be an idea to let students organise their own concerts while studying at the academy – with initial support from the administration.

During the last two years, the academy has arranged nine and thirteen master classes respectively. The master classes cover many different instruments, but as mentioned earlier, there seems to be a need for more master classes with special focus on string players.

The physical premises of the classical department are apparently too small. The teaching and practicing rooms are used very intensively, and the facilities for ensemble and orchestral playing are not optimal. The location at three different addresses is a clear inconvenience – for practical, economical and artistic reasons. The management gives high priority to this problem, but decisions have not yet been made on how to solve it.

The number and standard of musical instruments seem to be satisfactory. This is the case for the library as well. However, only a few computers with general office-software served as ICT-facilities for students. The academy does not have a computer-supported laboratory for use in ear training and music theory.

The academy does not make a systematic effort to educate students in good habits in order to prevent physical injuries. Only singers and wind-players are given physical advice on how to use their body (voice technique). A master class in the Alexander Technique is planned to take place this year, but ergonomics is not going to be an integrated part of the education in the foreseeable future, mainly because of financial reasons.

3.1.5 Examinations and Tests

The administration chooses the external examiners for the final examinations from the list provided by the ministry. Some teachers apparently advise the administration on which examiner to choose. Other teachers are not keen to communicate with the administration on this issue because of principal considerations.

3.1.6 Quality Assurance Mechanisms

DJM has not formulated any strategies or procedures for quality assurance. Evaluations of orchestral seminars by the relevant study board seem to be the only continuous quality assurance activities at the academy. A student proposal to carry through an evaluation of the minor subjects was apparently rejected by the management. The meetings gave the impression

that the mutual trust and communication between the different groups at the academy need to be strengthened before more general quality assurance mechanisms can be established.

Thus, the informal feed back between individual students and teachers is the dominant way of evaluation. If students are dissatisfied with teachers, they can make a formal or informal complaint to the rector. It happens approximately five times every year that the cooperation between a student and his or her main subject teacher breaks down. In those cases the student in question get a new teacher.

The academy is involved in several national and regional networks with the purpose of getting feed back from external stakeholders, e.g. MGKs, music schools, local and regional authorities, the Institute of Music Science at the University of Århus, other artistic educational institutions, etc. After some years with a more introspective focus, the academy seems now to be focused on local and regional dialogue and cooperation.

3.1.7 Outcomes

The academy points at a high level for graduates in the composition programmes, the song programmes and the education of orchestral musicians. The management also emphasizes organ/church music and piano as subjects where a high level is achieved.

3.2 Academy of Music, Aalborg

The Academy of Music, Aalborg (NM) offers musical education at a clearly satisfactory level, but with some important qualifications to the overall quality. The teaching and learning environment at the academy seems very good, and students, teachers and management all showed a clear commitment to the institution during the site visit. The environment was compared to that of a folk high school. The low number of students and teachers does affect the quality in important areas. The entrance level seems to be lower than the average level at the Danish academies. In many cases, ensemble playing is only possible with professional assistants, and the number of master classes is not satisfactory. The academy seems to some extent to be paralysed by a focus on the missing diploma programme as an orchestral musician. The academy should try to make the best possible use of its strong connections to the local music life in Northern Jutland, e.g. as a regional development centre for musical institutions and networks.

3.2.1 The Goals and Content of Programmes

The management at NM is very dissatisfied with the fact that the academy is prevented from offering the diploma programme as an orchestral musician. At NM, students with an orchestral instrument must – as well as other instrumentalists and singers - choose the four-year music teacher programme with the possibility of an additional year in the diploma programme or the music pedagogue diploma programme. According to the management, this has inflicted a low-status reputation on NM as a “music teacher academy” giving the academy a weak position in the on-going competition for new students. The programme for church musicians is the only diploma programme without pedagogical content.

The academy is trying to cope with this unprivileged situation by insisting on a high level of instrumental skills in all programmes. This means that after five years the demands are identical for students following the quota programme without pedagogy, the music teacher programme with an additional year in the diploma programme (without pedagogic) and the music teacher programme with an additional year in the music pedagogue diploma programme (with pedagogic). The generally blurred profiles of the different classical programmes in Denmark, cf. 2.1, seem to be even more blurred at NM.

The teachers seem basically to cooperate on coordinating the content of the major subjects and the general minor subjects. In guitar, special minor subjects have been developed at NM: guitar theory and functional guitar playing. The management points to music theory as a minor subject with a highly ambitious content.

However, the minor subjects seem to have a lower priority among students and teachers. The liberal administration of students' attendance for lessons seems to have some negative impact on the students' participation in minor subjects courses.

3.2.2 The Teachers

The academy has 6 permanent teachers and 30 temporary teachers in the classical programmes. 4 of the permanent teachers are appointed on a full time contract. The permanent teachers cover the non-instrumental subjects, e.g. choir and ensemble conducting, ear training, music history and music theory, but not pedagogy. Piano, guitar and song are the only instrumental subjects with a permanent teacher. In some cases, positions as temporary teachers in orchestral subjects are vacant because of the lack of students, e.g. in tuba, cello and viola.

The low number and ratio of permanent teachers are serious weaknesses for the academy. Very few persons are responsible for the creation and maintenance of the professional environment. In many cases, only one permanent or temporary teacher teaches a subject. The temporary teachers come from all over the country and even from Gothenburg. Most of the teachers in orchestral subjects are members of the Aalborg Symphony Orchestra.

The composition of the teaching staff does not necessarily affect the quality of the individual tuition in the main subjects. But the small professional environment offers only limited possibilities for discussions among teachers with the same subject. There are few teachers to take development initiatives and special educational initiatives, and the same few teachers must bear the burden of implementing these initiatives. This apparently affects the number of projects and master classes.

On the other hand, the low number of teachers also seems to be advantageous at NM. The meetings gave the impression that the small environment produces a high level of commitment to the institution. The fact that many subjects only have one teacher, or at least only one permanent teacher, apparently endows the teachers with a feeling of having "your own area" with a subsequent high degree of responsibility for the students. The teachers also find cooperation and coordination to be quick and easy, e.g. in arranging chamber music sessions. Permanent teachers participate in a two-day seminar each year. A large share of the temporary teachers is well rooted in the local musical life through their membership of the orchestra.

The instrumental teachers do not necessarily have a formal education in pedagogy. The academy demands that applicants have good skills in his or her subject as well as pedagogical skills. Most of the teaching staff have obtained their pedagogical skills from teaching for many years. The teachers do not have general access to in-service training. The academy might finance travel expenses, and the permanent teachers have been offered ICT-courses.

Both management and teachers seem satisfied with the local administration of the FOKU-activities. Apparently, the management do not have any specific priorities when deciding on the activities for the following year and participation is optional. Thus, the teachers' personal ideas and interests guide the process. Only four of the six permanent teachers have FOKU-activities. According to the management, the best results are reached in this way. In fact, the four teachers seem to have a high level of activity.

Both students and graduates were satisfied with the general artistic and academic level of the teachers.

3.2.3 The Students

NM has 45 students in the classical department. The number of applicants decreased with 25% from 2000/2001 to 2001/2002, but the management does not regard this decline as a permanent situation. NM was the only academy that experienced a serious fall in the share of

new students with a preparatory education from the MGKs last year. Most students are recruited from the region.

NM apparently makes an impressive effort in nourishing the regional food chain. The academy is engaged in a close cooperation with the MGKs and the music schools, e.g. in setting up two youth symphony orchestras, each with 60 members, in Northern Jutland. NM has also taken initiatives to facilitate the transition from MGK to the academy, e.g. open house-arrangements and information evenings for potential applicants.

Nevertheless, the low number of students is a real problem for the academy. NM needs more students to gain critical mass. The size of the academy means that appointing a head of administration is beyond economical reach, leaving an extra obligation on the teachers and especially the rector. The few students with an orchestral main subject constitute a special problem. Without students, the academy cannot appoint permanent teachers and there will not be any temporary teachers with an active teaching career. Without teachers the academy has difficulties attracting new students, and no one initiates contacts to talented pupils at the music schools in the region.

A relatively high proportion of applicants passing the admission test is actually being admitted at NM. The management and teaching staff are satisfied with the current level of applicants, although they recognise that students do have a lower level in instrumental skills than in earlier years, but not a poorer talent.

3.2.4 Teaching and Learning

The meetings gave the impression that students and graduates were very satisfied with the teaching and learning situation at NM. The traditional 1:1-tuition seem to be dominant in the main subjects, but individual tuition is often supplemented by group tuition. Teaching in minor subjects related to the main subject takes place in small classes, and teaching in the general minor subjects is organised for each year group.

All instrumental students have 1,5 hours of individual tuition per week in the main subject during the study. Church musicians and students with a non-instrumental main subject have more. The number of weeks with scheduled lessons in an academic year was in 2001/2002 cut down to 27. The academy arranges different kinds of projects for students in three additional weeks per year, e.g. orchestral productions and operas, but church musicians are apparently left behind without any additional activities. The students were not satisfied with the amount of teaching in the main subjects during the short academic year. Especially in the early years of study, progress during the summer holidays is difficult without guidance, although students are instructed in good rehearsal techniques. Evidently those students that could afford it were able to buy additional lessons from the main subject teacher.

NM has an intensive cooperation with the Aalborg Symphony Orchestra, and the few students with orchestral instruments have good possibilities for practising with the orchestra. The academy and the orchestra make two joint productions every year, one with a soloist chosen among the academy's singers and musicians. The students also join the orchestra when conductor students from DKDM receive practical training with the orchestra. As most temporary teachers are members of the orchestra, they often use the students as professional assistants. In 2001 NM arranged 40 public concerts for classical students in the academy's concert hall as well as in other places in the region.

The situation regarding ensemble playing is generally weak. The size of the academy makes it impossible to establish an orchestral school. Students with an orchestral main subject do, however, get experience in orchestral playing through the cooperation with the Aalborg Symphony Orchestra, but pianists do not train a relevant repertoire with a symphony orchestra. Also chamber music activities suffer from the low number of students – not least students with orchestral main subjects. NM spends a large sum every year on hiring assistants to play

chamber music with students, and according to the students and graduates this solution does not create optimal learning conditions. If the academy, as stated, wants to create a better image on the basis of chamber music, it is necessary to attract more students with orchestral instruments.

The academy does not offer any formal counselling to students, but the close connection between students and main subject teachers seems to some extent to compensate for this. The teacher follows the individual student during the whole study. The impression from the meetings was that all teachers do give individual advice and tutoring to students, but that the priority given to this task does vary a lot. NM does not offer courses about the labour market, concert planning, etc.

Generally, teachers also pay attention to the need for students to spend study periods abroad. Until this year, students have not had access to any formal counselling or practical support. From 2002/2003 a teacher has been appointed students counsellor. The academy participates in the Nordplus programme, but not in the Socrates/Erasmus programme, mainly because the exchange possibilities are few compared with the administrative workload. The academy administers directly or indirectly very substantial grants for students going abroad.

NM only arranges very few master classes. One master class took place in 2000/2001, and in 2001/2002 the number was two. In all three cases, the master classes were focused on subjects in which the academy has appointed permanent teachers. A few times per year, students participate in master classes at other academies.

The location, in old and listed buildings, is satisfactory, but it does not seem optimal. The academy hopes to move into the planned North Jutland House of Music in 2006, giving access to a large concert hall, studios, etc. The Aalborg Symphony Orchestra and departments from Aalborg University, e.g. the Department of Music and Music Therapy, are also supposed to move to the new house of music. A close cooperation with the university seems promising, e.g. in developing cross-institutional programmes for secondary school teachers.

The academy has an ICT-supported laboratory as a facility that students can use in connection with non-instrumental subjects. The use of ICT is voluntary, and apparently not all students do use the facility. NM has developed an impressive intranet application that seems to support very well the daily communication and coordination among administration, teachers and students. An internet café is set up in the canteen.

Tuition in voice technique for singers is apparently the only physical advice given to students at NM.

3.2.5 Examinations and Tests

The students and graduates at NM did not ask for more tests during the study in order to get more feedback on progression. The student concerts are perceived as tests. Teachers are always present at student concerts, and they give feedback afterwards.

3.2.6 Quality Assurance Mechanisms

Formal quality assurance mechanisms do not exist at NM. The management points to the size of the academy as a mechanism in itself: nobody can hide, everything is visible and students go directly to the rector if they experience quality problems. There are no plans to produce questionnaires, etc., partly because the management doubts that new knowledge would be produced, partly because it cannot be anonymous.

The management also stressed that students have a decisive word when the academy decides upon reappointing temporary teachers every year. However, the students did not regard a formal possibility for changing the teacher as a de facto quality assurance mechanism, mainly because of the small musical environment in Northern Jutland.

The academy has annual meetings with MGKs and music schools in the region. Members of the study boards participate in the meetings with the MGKs. NM keeps in very good contact with former students. Graduates from 1998 and the years ahead have been contacted by phone once every year.

3.2.7 Outcomes

The academy cannot point to any specific area with a current, strong position, with the possible exception of percussion. NM apparently has a tradition for a high level for graduates in singing, organ, double bass and piano. According to the management, the current situation has made it difficult to educate students to the highest level. The small number of students directly influences the output level, e.g. it is not possible to educate pianists with a standard repertoire in chamber music. Many graduates do take a year abroad before looking for a job. Apparently most graduates can earn a living where they combine pedagogical and artistic activities. Approximately half of the students find work in the region.

3.3 The Royal Danish Academy of Music

The Royal Danish Academy of Music (DKDM) in Copenhagen offers musical education at an international level, but with some limitations to the overall quality. The size of the academy and the large number of talented teachers create a dynamic platform for students' individual progress and progress in ensemble playing activities. However, the potential of the academy does not seem to be fully realised. The main reason for this seems to be a lack of cooperation among teachers, and a weak organisation of support facilities and interdisciplinary coordination. The academy has already taken initiatives to address some of these problems. Management and teachers should contribute to the further development of a culture of cooperation and a positive working climate in order to achieve the necessary improvements of the overall educational environment at the academy.

3.3.1 The Goals and Content of Programmes

DKDM offers a full range of classical programmes: music teacher programmes, diploma programmes and postgraduate programmes. It is the only academy in Denmark, which does not offer rhythmical programmes. The reason is the existence of a separate Copenhagen academy, the Rhythmic Music Conservatory.

Apparently, a large majority of the students does not regard the music teacher programmes as a separate programmes with an independent profile. 90% of the students add an additional fifth year after the music teacher degree. The management also seems to view five years as the minimum duration of an education at academy level. The demands on the technical and artistic progression of singers and musicians during the de facto two years in the music teacher programme with vocal/instrumental main subject are the same as for students in programmes without pedagogical content. The management does, however, admit that expectations towards musicians in the music teacher programme are a bit lower. However, this does not seem to be a result of the educational praxis at DKDM, but a natural consequence of the fact that programmes without pedagogical content are more focused and require a higher entrance level.

At DKDM, a special course for pianists in group teaching has been developed for students of the music teacher programme. Also for singers, a special course has been developed combining ear training and music theory. These initiatives seem to improve the connection between the minor and the main subjects for pianists and singers. The meetings, however, gave the impression that the general connection between minor and main subjects needs to be improved.

The academy has set up a new professorship in pedagogy to enhance the subject. The new professor will hopefully be able to develop the conceptual content of the courses in pedagogy and create a more distinct profile for the music teacher programmes.

3.3.2 The Teachers

DKDM has 58 permanent teachers, including 14 professors. Currently, three positions as professors are vacant. Half of the permanent teachers are appointed on a full time contract. 110 temporary teachers teach at the academy. The permanent teachers reflect the artistic and academic demands of the classical programmes offered at the academy, and they even cover most of the major and minor subjects. The relatively large number of teachers makes it possible to make a division of labour with teachers specialising in different activities, e.g. piano pedagogy, baroque music for string ensemble, etc.

DKDM has a number of internationally well-reputed teachers, and the management is satisfied with the capacity of the academy to attract qualified applicants for vacant positions. According to the management, half of the teaching staff has a foreign background. The academy is to some extent still dependent on individual teachers; in spite of the fact that more than one permanent teacher covers many subjects. DKDM is currently experiencing problems in maintaining the environment and reputation of the string department. The students and graduates were very satisfied with their main subject teachers, and they characterised them as very qualified.

When appointing permanent teachers, the academy asks applicants to document experience with the education of students at an academy level. Applicants for professorships must document pedagogical experience at the highest soloist level. Often, applicants are called in for an audition, which also comprises a teaching situation. Temporary teachers must document relevant pedagogical experience before being employed. According to the management, there are examples of instrumentally qualified applicants not getting appointed because of a bad performance in the pedagogical test.

Every year, the rector and a board of teachers decide on 10 institutional FOKU-projects that should be carried through in the interest of the academy. Teachers can subscribe to these projects, which normally require the participation of three or more teachers. The teachers can also put forward ideas about individual projects and projects embracing more subjects, e.g. concerts, CD-recordings and other artistic activities. All permanent teachers are granted time for FOKU-activities, and in the future they will only be required to report on their actual activities at intervals of three years.

The management and most teachers are satisfied with the level and content of FOKU-activities. The local administration of the activities with demands for a minimum of institutional and cross-the-subject-lines-projects has apparently had a very positive effect on the teachers' ability to cooperate and carry out interdisciplinary work. The teachers, however, stressed that an inappropriate side effect of the FOKU-system is that part time teachers at DKDM now get a less favourable income than earlier.

The teachers do not have any common platform or forum for discussion. The meetings left the impression that the teaching staff lacks both means and tradition for cooperation on practical and developmental issues. This situation apparently implies that the teachers have difficulties addressing organisational and educational questions as a group, leaving the initiative to the management or especially motivated individual teachers. This situation seems – in connection with budget cuts – to produce a high level of frustration with a negative impact on the general teaching and learning environment.

The annual two-day seminar for the permanent teachers represents progress, but unfortunately temporary teachers are not invited. The academy has just implemented a new organisational structure reducing the number of staff-student committees from four to one and introducing eight departments with heads appointed by the rector upon the recommendation of the relevant teachers. The effects of this reorganisation are yet to be seen, but it is intended to meet the need for increased cooperation.

3.3.3 The Students

DKDM has 324 students in the classical programmes (students in the opera academy and in the common music teacher programme (AM) not being included). The number of applicants dropped almost 28 % from 2000/2001 to 2001/2002. Half of the applicants and approximately 40 % of the students come from abroad, mostly from the other Nordic countries. The Danish students mainly come from Zealand. Apparently, some of the foreign students have already completed a musical education in their home countries and therefore have a high entrance level.

The diminishing number of applicants and the general problems in the Danish pre-academy educational system have as an apparent consequence that more and more foreign students are accepted at DKDM because they have a higher level than Danish applicants. The academy's response to this situation should not be to lower the entrance level, but to accelerate the efforts in strengthening the national food chain. The site visit, however, gave the impression that applicants only just passing the admission test are accepted as students at the academy more often today than earlier.

There is still an impression that the general entrance level at DKDM is high, but that practical and economical factors have actually played a decisive role when admitting students in some specific cases and in some specific subjects. This situation is less than ideal for an academy aiming at a reputation as one of the best in Europe.

3.3.4 Teaching and Learning

Individual tuition is the dominant way of teaching in the main subjects. The 1:1 tuition is challenged by other educational practices, partly for economic, partly for pedagogical reasons. The teachers are free to decide the most appropriate way of teaching, and they sometimes group two or more students in main subject lessons.

Students have between 60 and 105 minutes of individual tuition in the main subject per week depending on subject and year of study. The number of weeks with scheduled lessons was cut down from 30 in 2000/2001 to 27 in 2001/2002.²⁶ 60 minutes of 1:1-tuition in 27 weeks is clearly below standard at the benchmarking academies. On the other hand the academy has 13 weeks with other compulsory teaching activities, e.g. seminars and projects. Apparently special activities are not arranged for students in all main subjects, e.g. guitar.

Normally, students do not get opportunities to perform with a professional orchestra during the study. Only around 20 students playing in the academy orchestra with a string instrument as main subject can be offered a trainee period in The Royal Orchestra. Wind and percussion players might also get this opportunity in the future. The academy orchestra does not make joint concerts with any of the national or regional symphony orchestras. Students do however make public concerts during their study at DKDM. Approximately 200 public concerts with students are arranged by the academy every year: five large orchestral productions annually (including an opera) conducted by professional conductors, approximately eight chamber music concerts (including two in the concert hall of Tivoli), 150 smaller concerts, festival concerts, church concerts, joint student and teacher concerts, etc.

DKDM offers a good environment for ensemble playing, not only at the orchestral school, but also in relation to chamber music. Students are asked to form ensembles themselves, and there is a structure for chamber music, which apparently focuses on students playing with other students having the same main subject.

Based on a student initiative, two student counsellors have been appointed. Students can also get advice from the study administration, but the support and quality of advice from there seem to be at an unsatisfactory level, especially concerning exchange programmes. The

²⁶ In 2002/2003 there will be 28 weeks with scheduled lessons.

communication between the study administration and the students seems to be a continuous source of disharmony at the academy. It should be possible to change this situation through a focused effort by the management in cooperation with the other groups at the academy.

The main subject teachers often give individual counselling about career opportunities and possibilities. However, the teachers apparently have difficulties giving realistic advice and feedback because they are too close to the students and do not want to crush their dreams. At DKDM, students seem to be left with the impression that a soloist career is the only desirable path, and the meeting with the real labour market can be a shocking experience for graduates. A course about the labour market, the tax system, etc. is not part of the syllabus, but PR-courses have been offered to students in the fifth year of study and to postgraduates students since 1999. Music teachers are introduced to the local music schools. Also at DKDM, gifted students have assistant jobs in professional orchestras, and many students teach at the music schools.

DKDM participates in the Nordplus and Socrates/Erasmus programmes. Every year, 15 to 20 students are exchanged with foreign academies within the networks. The academy also directly or indirectly administers a large number of scholarships for studies abroad. A little less than half of the annual revenue for scholarships is distributed as competition rewards. The academy also participates in a number of international youth orchestra unions where students have opportunities to participate in concerts together with colleagues from other countries.

The last two years, the academy has arranged around 15 master classes annually. Not all subjects have had master classes during the two-year period. Apparently, the average duration of master classes has been cut down from 2000/2001 to 2001/2002.

The premises of the academy seem satisfactory, although some of the special rooms for practising must be considered a temporary solution. The academy does not have a satisfactory concert hall for orchestras and choirs and must rent a large hall in the city two days every week. The academy does not have an organ, so church musicians are taught in eight different churches in Copenhagen. The academy will get far better physical facilities when it moves to the Broadcasting House in 2006, though not a satisfactory organ. The stock of instruments seems to be of a high standard, with a grand piano in almost all teaching and practising rooms.

DKDM has developed very interesting software for computer supported teaching and learning in ear training and music theory. The ICT-facilities are supposed to help students prepare for lessons in these subjects, and they seem to be of a high technical and pedagogical standard. Unfortunately, not all students are introduced to the facilities, and the use of computers is not a compulsory part of the courses. Students also have access to ordinary computers with office programmes and internet connections, but these are apparently of a low standard and with a slow connection, which can be especially inconvenient for foreign students.

The academy does not offer any general training in how to prevent physical injuries, but singers can get special training if voice problems arise, and the academy can offer financial support for students who suffer from injuries.

According to the students, the current social environment at DKDM is very good, and foreign students are easily integrated in the academy life.

3.3.5 Examinations and Tests

The management would like to have representatives from the orchestras as external examiners and to involve them in the assessment of students. Today, the orchestras are not automatically satisfied with the level of an applicant that graduates with high marks. In order to secure the international level of the postgraduate programmes, DKDM uses foreign external examiners for the entrance examination of the postgraduate programmes.

3.3.6 Quality Assurance Mechanisms

DKDM has developed and implemented annual student development conversations between students and teachers as a quality assurance tool. Teachers and the individual students (in the main subjects) or groups of students (in subjects with group or class tuition) must evaluate the method of teaching, the content, the progression and whether both sides have lived up to expectations. The conversations are supposed to form a constructive platform for progressive development of future teaching. In spite of good intentions, this tool does not seem to work as hoped for: the conversations do not always take place, and the quality of the conversations is often too low. Apparently, it is difficult for both teachers and students to change from an intimate relationship in the 1:1-tuition, to a very formalised conversation with reciprocal evaluation.

The academy has also used questionnaires in various evaluations, e.g. the general quality of teaching and help functions (2000), the examiner system (2001), the student development conversations (2001), the physical and psychological environment for the staff (2001), and the content of the minor subject theoretical pedagogy and psychology (2002). Even at DKDM, the number of students is not sufficient to secure anonymous answers in questionnaires. Written statements and oral assessments are also used, e.g. in an evaluation of the connection between the main subject and the pedagogical tuition.

The academy is involved in national networks where external stakeholders and the Danish academies evaluate the quality of education and discuss the need for new initiatives. DKDM also participates in conferences with the regional music schools, and in 2002 the rector and the orchestral professors held a separate meeting with the management staffs of the Danish symphony orchestras. The interest of external stakeholders is particularly strong concerning the level of orchestral musicians.

3.3.7 Outcomes

DKDM has a strong position in several subjects and genres. Internationally, the vocal graduates from the academy are known to have attained a very high level. The management points to a high level in the composition and the advanced conductor's programmes, and also orchestra and chamber musicians apparently reach a high level. However, there are gaps in the output level in some specific subjects.

3.4 Academy of Music, Esbjerg

The Academy of Music, Esbjerg (VM) offers musical education at a clearly satisfactory level, but also with some reservations as to the overall quality. There is good coordination between the main and minor subjects, and the teachers make an effort towards this. The academy does not offer the diploma programme as an orchestral musician and, therefore, faces difficulties in attracting students with orchestral instruments. This apparently affects the entrance level in some cases. The academy compensates for the limited size by an intense cooperation with local partners. The management plays a key role in ensuring this cooperation and has also made a great effort in enabling the construction of the academy's very fine premises. The academy should try to use these positive experiences to form a broader partnership with other Danish and foreign academies in order to address some of its weaknesses, e.g. concerning ensemble playing opportunities and master classes.

3.4.1 The Goals and Contents of Programmes

VM offers music teacher programmes, a diploma programme in early music and the diploma programme as a church musician. Approximately 15% of the students attend the programme in church music and the other 85% mainly attend the music teacher programmes. 90% of the music teacher students take an additional fifth year.

VM is allowed to educate two students per year in a programme without pedagogical content. Since 1995 VM has not been allowed to offer the diploma programme as an orchestral musician. The academy offers the programme in early music by special permission of The

Ministry of Culture, and cooperation with DFM takes place. Right now this programme is too small with only 3 students attending. More students would probably be attracted to early music if it was an option for relevant subjects rather than a separate programme. For instance pianists could choose to focus on harpsichord and a connected repertoire.

The academy cooperates with the Esbjerg Ensemble, an international chamber music ensemble with 12 musicians, and the West Jutland Symphony Orchestra, a semi-professional orchestra, and this has the function of an orchestra school for the academy. The cooperation between the academy, the ensemble and the orchestra is unique and constitutes a considerable potential for VM, but cooperation is suffering from a limited number of students playing orchestral instruments.

There seems to be a good balance between the main and minor subjects. A connection between the main subject and other subjects is made by close cooperation between the teachers. This kind of cooperation is a very positive characteristic of VM.

Because of cutbacks, some minor subjects have been taken off the schedule that supports the main subject, and these would have benefited the students in some work-related situations later on. For example Italian is no longer part of the curriculum for singers, and the pianists do not have improvisation.

The academy has made an effort in handling the problem of the pedagogical subjects not being popular among the students. As a very positive reform of the curriculum, a new subject called "Presentation of Music" is being introduced. Pedagogy is incorporated into the subject, though the new subject is a supplement and not a substitute for the traditional tuition in pedagogy. A large percentage of the relevant students have enrolled for the subject.

3.4.2 The Teachers

VM has two full time permanent teachers, 19 part time permanent teachers and 26 temporary teachers. The teachers reflect the different programmes offered at the academy. Both the students and graduates are satisfied with their main subject teachers.

VM does not consider it a problem to attract teachers. The cooperation with Esbjerg Ensemble plays an important role in this respect. Being a well-reputed and sought after ensemble, Esbjerg Ensemble is in many ways the backbone of the music life in the region. The cooperation with the ensemble provides the academy with good teachers in the orchestral subjects. The members of the ensemble have three tasks: lecturing at the academy, contributing to the symphony orchestra and performing chamber music. They are officially hired by the West Jutland Symphony Orchestra, and the academy pays for the orchestra for time spend on teaching students in main subjects, pedagogical training etc.

The members of the ensemble all live in Esbjerg, but in general it is a problem to make teachers settle in Esbjerg. Only one third of the permanent teachers at VM live in Esbjerg.

This fact does not seem to be a problem in terms of cooperation between the teachers. Cooperation is given high priority by the management. Both full time and part time permanent teachers get 80 hours per year for doing administrative work (meetings, etc.), which contributes to the good cooperation between the teachers. Also the size of the academy has an impact making it possible to discuss and coordinate in an informal manor, e.g. the relation between minor and major subjects.

The size of the academy also means that the teachers have to make an effort to continuously inspire the students, and here the contact with people outside the academy becomes important. It is also the impression that the academy's size has the consequence that teachers actually take part in the decision making process. The overall impression is that the teachers are well integrated in the daily life of the academy.

When applying for a position as a permanent teacher at VM, the applicants are normally not tested in their pedagogical skills. In many cases, new permanent teachers have taught as a temporary teacher at the academy for a period already. VM is not allowed to have professors on the teaching staff. International auditions are held when vacant positions as teachers in orchestral subjects (members of the Esbjerg Ensemble) are filled.

At VM, the management has staff development conversations with all permanent and temporary teachers each year. In the conversations with the permanent teachers, the individual teachers' wishes and plans for FOKU-activities are discussed. The permanent teachers seem very satisfied with the way the management administrates the FOKU-activities, although the system is looked upon with some reluctance. At VM, the management accepts artistic work as a part of the FOKU-activities, including concerts, CD-productions, etc. The priorities of VM in relation to FOKU-activities are projects concerning children, also unborn children, the food chain problems and the use of technology in music.

3.4.3 The Students

VM has 60 students in the classical department. 25% of the students are recruited from the region, 65% are recruited from the rest of Denmark, and the last 10 % come from abroad. But from 2000/2001 to 2001/2002 the number of applicants has been decreasing from 32 to 23. Furthermore, since 1995, the academy has had particular difficulties in attracting students with an orchestral instrument. This is a problem because it affects the entrance level among the new students. In order to be able to establish ensemble-playing activities, the academy seems to accept applicants only just passing the admission test.

At VM, it is very much the belief that students with a low mark in the admission test are able to reach a high level during their studies. It is the impression that some students apply for admission at VM because they do not think they have an adequate level for applying elsewhere. It is also the impression that many students want to attend the programmes at VM because they want to become teachers.

The cooperation with the West Jutland Symphony Orchestra and the Esbjerg Ensemble suffers from the limited number of students with orchestral main subjects.

There seems to be an intense communication and a close cooperation between the academy and the music schools in the region and the MGK in Esbjerg. Most of the students who have attended the courses at the MGK are admitted to VM.

3.4.4 Teaching and Learning

At VM 1:1-tuition is the most common teaching method used in main subjects. However it is the impression that the teachers vary their teaching methods by also teaching in groups. For example, in the guitar classes, the students are taught in front of others two hours a week. It is very much the teacher's experience that the pedagogical effect of using this method is very positive, as it improves the learning process. The teaching of minor subjects takes place in groups or classes.

VM has no official strategies for the counselling of students, but the study administration seems to function as a service facility in this respect. The administration will even contact students if they have been absent for a long period. At the academy, there are no courses concerning the tax system, the labour market, etc. The graduates expressed a wish for this to be a part of the education, as they have needed it after their graduation. As already mentioned, the academy has developed a new subject, presentation of music, which incorporates PR, administration, and communication with children, etc. into the programmes.

Many students travel abroad during their studies. The management plays a role in encouraging students to go abroad. The academy participates in the Socrates/Erasmus and the Nordplus

programmes, but especially the Erasmus programme does not work for a small academy, as only few foreign students want to be exchanged with students from VM.

As mentioned previously, VM enjoys very close and well functioning cooperation with the Esbjerg Ensemble and the West Jutland Symphony Orchestra. The symphony orchestra consists of the members of the Esbjerg Ensemble, other professional musicians and students from VM. Thus, the students of the academy are integrated into the orchestra, and the academy does not distinguish between the West Jutland Symphony Orchestra and the orchestral school of VM in daily life.

The academy pays a modest amount of money per year to gain access to the orchestra, which in fact results in the academy having an orchestra school at very low cost. The orchestra makes five annual productions, each lasting five days, and organises approximately ten concerts. The orchestra has its own subscription system for the concerts.

It is very much the impression that both VM and the students benefit greatly from this cooperation. In the orchestra, the students are both trained in orchestral playing and in public performance. Students with vocal main subject benefit from this cooperation, too.

The management plays an important role in the cooperation with the orchestra and the ensemble. However, the well-developed structure for orchestral training is not reflected in a satisfactory number of applicants playing an orchestral instrument. According to the management, this is explained by the lack of a diploma programme as an orchestral musician at VM.

There seems to be focus on chamber music at the academy, and there is a desire among the teachers to increase this focus. However, the shortage of students with orchestral instruments creates an obstacle to this.

The students seem to have very good possibilities for participating in public concerts. The academy arranges around 140 concerts every year, including concerts at the rhythmical department. As mentioned, students also perform with the symphony orchestra. Students with vocal main subject often work as paid assistants in The New Opera, a professional opera company in Esbjerg. Some students work as teachers in music schools, which is seen as preparation for their future jobs.

In 2000/2001, the academy arranged four master classes, and in 2001/2002 only three.²⁷ The master classes have not covered all subjects. For instance, the string section would benefit from more master classes. The number of master classes can hardly be considered as satisfactory.

The standard of the general premises is very high at VM. The possibilities for practicing at the academy are good. However, it should be mentioned that the number of square meters per student is very low. The academy possesses a large number of high quality instruments, and an excellent new organ has just been inaugurated in the concert hall. The management has also made it possible to offer housing for students close to the academy. This can have an important impact on the academy's ability to attract foreign exchange students.

Teaching in physical aspects is not a part of the schedule, but the academy has arranged seminars where the students have had the possibility to get advice from, and make a programme in cooperation with a physiotherapist. This has been financed through a fundraising project.

²⁷ *The low number of master classes in 2001/2002 was caused by the building of the new concert organ in the Academy Concert Hall, which is used for master classes.*

3.4.5 Examinations and Tests

Different groups from the academy expressed the view that the quality of assessment at the final examinations had decreased during the years. The cut back from two to one external examiner and the loose structure of the external examiner system were suggested as reasons for this.

3.4.6 Quality Assurance Mechanisms

At VM, there is no formal strategy for securing quality in a systematic way, but there is a desire within the management to establish some quality assurance mechanisms. For the time being, it is a problem that evaluations are not put down on paper, because only the rector then has the insight into the results. The academy gets feedback from the external musicians giving the master classes, but this feedback is not collected in any systematic way. The academy also gets feedback from external stakeholders at annual meetings with the music schools, the MGKs and the Musicians Union. However, the size of the academy is an advantage in terms of the students having easy access to the rector.

VM carried out a survey among graduates in 1992 about their expectations before starting at the academy and after having graduated. Today, the management considers it relevant to repeat this kind of survey.

3.4.7 Outcomes

At VM there is a long tradition of organ studies, and with a new organ inaugurated at the academy it is hoped that this position will be enhanced. Furthermore, there is a good guitar class where students are recruited from all over Denmark and abroad, and the level here seems to be very high. Half of the graduates are employed in the region, including people that do not originate from Esbjerg.

3.5 The Carl Nielsen Academy of Music

The Carl Nielsen Academy of Music (DFM) in Odense offers musical education at a clearly satisfactory level, subject to certain reservations. The academy offers diploma programmes with a special profile, and teachers and management seem eager to create and maintain a living educational environment. The size of the academy makes an orchestral school impossible, but many of the problems arising from the limited number of students seem to be solved through external cooperation and a focus on chamber music. However, many of the arrangements and activities securing the educational quality seem to depend on very few persons, particularly the rector. The academy should make an effort to involve more staff and formalise internal and external cooperation in order to improve and preserve the standard at DFM.

3.5.1 The Goals and Contents of Programmes

DFM offers the classical music teacher programmes and two special programmes: the diploma programme in early music and the diploma programme as a musician/performer. DFM is the only academy in Denmark not to offer the diploma programme in church music.

The focus on contemporary classical music endows the musician/performer programme with a distinct and interesting profile. Students in all main subjects can attend the programme. This means that for students in some subjects, e.g. pianists and singers, the musician/performer programme is the only possibility to complete a study without pedagogy, if they are not among the few particularly talented quota-students. The profile is underlined by a number of special minor subjects, e.g. a special production subject, improvisation, music theatre, body movement and stagecraft, and modern music technology (including computer interaction). Chamber music, ensemble playing and sinfonietta are considered as supplementary main subjects. DFM apparently has a well-organised and detailed structure for chamber music and an established student chamber orchestra. The visit gave the impression that the special profile of the programme had real impact on the instrumental tuition of the students. The academy seems to have developed a coherent study programme with contemporary music as the focal point.

The programme in early music seems to have a less clear profile, with a demarcation focused on early instruments, e.g. viola da gamba, lute and harpsichord, and not on an early repertoire. Many of the special minor subjects in the early music programme are open to students in other programmes, e.g. students with recorder and guitar as main subject. The focus on early music fits a European trend, but the academy should consider making early music an option for relevant subjects rather than a separate programme, e.g. so that violinists can also choose to focus on baroque violin and a baroque repertoire. This might imply a change in the special ministerial permission.

At DFM, the music teacher programmes do not have a specific profile, but students and graduates have expressed a desire for a more flexible structure, making pedagogic an option for diploma students, too. The academy plans to restrict the choice of second subject to non-instrumental/vocal subjects for music teachers. The large majority of students at the music teacher programmes takes the additional fifth year diploma.

The connection between minor and major subjects generally seems weak.

3.5.2 The Teachers

In the classical department, the academy has 16 permanent teachers and 28 temporary teachers. Only 3 of the permanent teachers are appointed on full time contracts. The permanent teachers cover the minor subjects and most of the main subjects with many students. The academy does not have any permanent teachers in the early music subjects.

The management is satisfied with the academy's ability to attract teachers. The rapid connections between Odense and Copenhagen are mentioned as an advantage in this regard. Often, both temporary and permanent teachers live outside the region, and they are engaged in many activities outside the academy. The latter must be considered a positive situation, but both teachers and management have experienced the drawbacks of the loose integration of some teachers in the regional and institutional life. Other teachers are themselves an important part of the music life in Odense, e.g. in relation to the Funen Opera and the Music Harvest Festival for new music in Odense. Approximately six of the temporary teachers are members of the Odense Symphony Orchestra.

The academy always asks applicants to document pedagogical experience when appointing new teachers. A test-teaching situation is not part of the appointing procedure.

The academy strategy for the FOKU-activities focuses on contemporary music and pedagogy. One or two permanent teachers have carried out all projects in 2000/2001 and 2001/2002. The academy gives equal priority to artistic and more theoretical activities. The teachers connected with the pedagogical and theoretical subjects are satisfied with the system and the local management of the FOKU-activities, whereas the teachers with instrumental and vocal subjects want a higher priority for artistic activities and development.

Apparently, these positions reflect a more general division in the teaching staff between educationalists and musicians. There also seems to be a division between teacher orientation towards either a romantic/classical repertoire or a contemporary repertoire. The teaching staff do not seem to represent a homogenous group. In spite of this, the meetings did procure examples of interdisciplinary cooperation between teachers, e.g. in order to coordinate the content of minor and major subjects.

Apart from the FOKU-activities, teachers are not offered any kind of in-service training by the academy. This is partly because of financial reasons and partly because of a lack of tradition. The academy arranges seminars for the permanent teachers twice a year.

The academy is trying to operate a two-teacher system, giving the students a choice between at least two teachers, which should especially help students who are dissatisfied with the

current main subject teacher. In reality, the students' possibilities for choosing another teacher seem to be limited by the academy's contractual obligations to both temporary and permanent teachers.

3.5.3 The Students

DFM has 74 students in the classical programmes. The number of applicants to the academy decreased from 2000/2001 to 2001/2002, but a considerably larger share of the applicants passed the admission test. Therefore, the academy could end up admitting a higher number of new students in 2001 than in 2000.

The number of students is not sufficient for carrying out a range of activities, e.g. orchestral training. The management considers a level of approximately 110 students on the classical programmes more optimal. However, the management realises that in the short run, it is not possible to attract more qualified applicants without competing with the other Danish academies.

According to the management, the instrumental level of applicants is satisfactory and even distinctly higher than earlier. As a consequence, the management does not think that the difficulty of the repertoire in the admission tests reflects the high level of applicants. The academy plans to replace the current examples with more technically demanding examples of repertoire in the future.

DFM has taken a number of initiatives aimed at improving the pre-academy education in classical music. A so-called Saturday school has been established for pupils playing violin, cello and trombone, and the academy is promoting new music in the local music schools. The academy has also taken initiatives to promote early music in the local music schools in order to increase the interest for the early music programme at DFM. Currently, only three students attend this programme.

3.5.4 Teaching and Learning

At DFM, individual tuition is also the dominant way of teaching in the main subject. The teachers also group students during main subject lessons. The academy will extend these methods of teaching in the future for pedagogical and economical reasons.

In most main subjects, the students have between 90 and 120 minutes of individual tuition per week. In the fifth year the amount of individual tuition goes down to 60 minutes in some main subjects. Teachers and students find the time for individual tuition too short. In some cases, teachers apparently are willing to spend extra time with the students for free, even during weekends. At DFM, the academic year has 27 weeks with scheduled lessons and 7 weeks with other compulsory teaching activities.

The academy cooperates with the Odense Symphony Orchestra on two joint productions per year, which are both parts of the orchestra's regular subscription concerts. It is mainly students playing a string instrument that are invited to participate in these productions. Singers often participate in the performances of the Funen Opera as assistants, and all vocal students produce a tour every year where they are paid to sing. Students also perform in public at soirées at the academy and at festivals. In general, the students are satisfied with the possibilities for participating in public concerts. The best students also work as assistants in professional orchestras, e.g. Odense Symphony Orchestra.

The main subject teachers are often absent at the student concerts arranged by the academy, e.g. soirées, and are, therefore, unable to give feedback. In general, students and graduates were satisfied with the level of feedback from the main subject teachers, and there seems to be a tradition for mutual feedback between the students performing at a soirée.

The number of students is insufficient for some ensemble playing activities. The desire of the management to attract more students is connected with a need for an orchestral school at DFM. Today, orchestral training is dependent on cooperation with external partners. The cooperation with Odense Symphony Orchestra has already been mentioned, and DFM also cooperates with DKDM and the ABAM-network of academies around the Baltic Sea in order to give students opportunities to play a symphony orchestra repertoire.

A strong focus on chamber music also creates ensemble playing opportunities for the students at DFM, e.g. in the academy chamber orchestra. There is a general understanding at the academy that chamber music is a good alternative to orchestral training, as students get used to listening to their own playing. The academy grants half an hour of teaching for each individual student from the second to the fifth year of study, i.e. a student in a sextet gets 3 hours of teaching per week. The external cooperation activities and the internal emphasis on chamber music seem to offer some compensation for the lack of an orchestral school.

DFM is the only academy in Denmark, which has an existing student counsellor service, e.g. giving advice about the choice of programme after the second year of study and exchange programmes. The students can consult the student counsellor if problems with the main subject teacher arise. The main subject teachers also give individual advice to students. The meetings gave the impression that the teachers give a high priority to individual advice and tutoring of the students, even honest advice about dropping out of the academy because of unsatisfactory progress in a few cases. Many teachers seem to be keen to introduce the students to the labour market, especially those teachers having a professional network in the region. The academy only offers a brief introduction to more formal labour market issues. In the musician/performer programme, students are offered a course in PR, management, etc.

The academy participates in the Nordplus and Socrates/Erasmus programmes. The number of students coming from abroad to DFM, mainly violin and percussion players, currently exceeds the number of local students going abroad.

The teaching and learning environment seems to be very relaxed with a low degree of competition between the students. The advantage of this environment appears to be a focus on the instruments and the music. On the other hand, students must also be inspired to strive for a high level on a daily basis, and the students at DFM seem to require a more challenging atmosphere.

DFM arranged eight master classes in 2000/2001 and seven in 2001/2002. Each year, two of the master classes were lectures given by Danish or foreign composers. The master classes are few and not sufficient to cover all subjects. For instance, students with a vocal main subject have not been offered master classes during the last two years. Singers must apparently use money earned at the annual tour on inviting guest teachers and travelling to concerts abroad. DFM has entered into cooperation with DKDM in order to improve the students' access to master classes.

DFM has a large concert hall suitable for public concerts and advanced studios, but in general the premises are of a rather low standard and do not seem satisfactory. The space is limited, and several rooms have acoustic problems. The academy has applied for new buildings, perhaps connected to a new multi-cultural house in the centre of Odense in 2007.

The academy apparently has a good store of instruments. A special effort has been made to collect percussion instruments for use in new music. The academy has a room with ICT-supported teaching facilities, and students have access to a computer and the internet. Computers seem to be especially used in connection with interactive music, and not in the general minor subjects, such as ear training and music theory. The library has a large collection of scores, books and CD's, parts of which belong to external partners.

Students in the musician/performer programme do get some physical advice and training, e.g. in the Mensendieck and Alexander Technique. It is possible to apply for extra lessons in the Alexander Technique.

3.5.5 Examinations and Tests

Students applying for the musician/performer programme after two years must perform a contemporary piece and a chamber music piece at the second year test. In addition, students must perform a self-rehearsed piece of 20-century music, which is forwarded 14 days in advance of the test.

The teachers in the string department have established an informal system of frequent tests. Every six months the students go through a test with internal examiners. The teachers consider this to be a kind of pioneer-work, and they are apparently not paid for the effort.

3.5.6 Quality Assurance Mechanisms

The academy does not have any formal strategies or procedures for assuring the quality of the study programmes. The limited size of the academy, with easy student access to the rector, the administration and the student counsellor, seem to be considered as the main quality assurance mechanism. The academy did ask students to fill in a questionnaire in 2001/2002 concerning their overall contentment with the tuition, administration and support functions. The academy plans to repeat the questionnaire every second year in spite of the disappointing fact that only 60 % replied. The academy has not had any formal contact with graduates since a survey undertaken in 1992.

DFM gets feedback from external stakeholders via three national networks, with the chairmen of the Danish professional orchestras, choirs and ensembles, with representatives from the music schools and with the heads of MGKs. The rector participates in these networks together with the rectors from the other academies of music. DFM has also organised a conference for leaders of the music schools from Funen and two neighbouring counties.

3.5.7 Outcomes

DFM clearly has a strong position in contemporary music due to the musician/performer programme, and the environment for chamber music seems very good, too. The position regarding early music is less clear, with only three students attending the programme. The management points to a high level in some orchestral subjects, e.g. percussion, clarinet and double bass. The graduates from the academy apparently enjoy a high level of employment.

Appendix A: Themes and Criteria

1. The Goals and Contents of Programmes

The programmes' profile and professional aim:

- The different programmes offered at the academy are characterised by distinct profiles.
- The labour market opportunities for graduates are well described for each programme offered at the academy.

The goals for core competences:

- The programmes' intended level for graduates is ambitious.

The general content of the programmes:

- The intended blend of core competencies for graduates reflects labour market demands on a graduate in classical music.

The content of courses:

- The content of courses secures that the goals for core competencies are realistic and achievable
- The programmes are characterised by a clear and natural progression.
- Minor courses are designed to support the major subject.

2. The Teachers

The teachers' professional and pedagogical profiles:

- The academy has a group of permanent teaching staff who as a whole reflect the artistic and academic demands of the classical programmes (but not necessarily all subjects).
- Both permanent and temporary teachers have formal or practical experience in musical pedagogy at an academy level when appointed. If not, they have access to in-service training in musical pedagogy.

The teachers' current activities inside and outside the academy:

- The teaching and learning environment at the academy benefits from a high level and quality of research, development and artistic activities (FOKU).
- The teaching and learning environment at the academy benefits from teacher activities as teachers and artists outside the academy.

3. The Students

The terms of admission and admission procedure:

- The terms of admission are relevant, sufficient and transparent in relation to the professional profiles and labour market possibilities for each programme.
- The admission procedures are suitable for testing and establishing the initial level of students.

The number of students (critical mass):

- The quality and number of students at each programme is sufficient for securing a dynamic study environment.

4. Teaching and Learning

The general pedagogical strategies and teaching methods:

- The balance between different teaching and learning methods is appropriate and in accordance with the goals for core competencies.

Teaching in instrumental /vocal/creative skills:

- The students have frequent and sufficient access to individual tuition.
- The teachers use a variety of pedagogical methods and strategies to improve the individual skills of students, including ICT.
- The students frequently receive teaching and practicing at ensemble playing.
- The students receive tuition in self-instruction and rehearsal methods.

The possibilities for special study elements:

- The students have good access to scholarships for study and training periods abroad.
- The students have good possibilities for participation in public concerts and other kind of public performance training.
- The students frequently receive lessons by internationally well-reputed artists visiting the academy.

Physical teaching conditions and educational materials:

- The premises of the academy are dimensioned in accordance with the choice of teaching methods and the number of students considering the economic situation.
- Teachers and students have access to sufficient and modern teaching aids.
- The students have access to sufficient support functions.

5. Examinations and Tests

The system of examinations and tests:

- The time spent on examinations and tests is balanced with the official duration of the programme.

Assessment criteria:

- The assessment criteria are relevant, clearly formulated and available to students.

The external examiners:

- The external examiners secure a fair assessment of the students' knowledge and skills.

6. Quality Assurance Mechanisms

Strategies and procedures for internal quality assurance at programme and course level:

- Strategies and procedures for internal quality assurance are formulated and available to teaching staff and students.
- Students are frequently invited to evaluate courses, e.g. content, organisation, teaching methods and outcome.

Feedback from external stakeholders:

- The academy is engaged in obtaining systematic and regular feedback from employers, professional associations and graduates on the quality of the programmes.

Follow-up procedures on evaluation results:

- Results of programme and course evaluations are documented and disseminated internally.
- The academy has procedures for following-up on evaluation results.

7. Outcomes

The level of graduating students:

- The repertoire at the final examinations reflects the goals of the academy and a high European level for graduates at an academy level.
- The marks given at the final examination reflect that graduates achieve the goals for core competences.

The labour market situation for graduates:

- The degree in classical music is sufficient for employment in the intended labour market.

8. Economy

The expert-panel has not formulated any quality criteria for this theme.

Appendix B: Key Figures

Appendix B contains tables with key figures from the five Danish academies and the benchmark academies. The academies themselves compiled the quantitative data. A comparison of figures across academies, and not least across borders, implies certain difficulties. The goals of programmes and the legal frameworks in which they operate differ from one country to another. The different economical and institutional contexts also impact upon the quoted figures and amounts. Therefore, the tables should be read with this reservation in mind.