

Listen! Centre for Excellent Jazz Education

1. General outline

1.1. Importance

Professional jazz musicians are experts in democratic co-creation (Fadnes, 2020; Hagberg, 2016). They improvise music by ear [*gehør*], communicating with fellow musicians spontaneously and with high precision, without written material. Regrettably, this expertise suffers from under-appreciation in the Norwegian education system. The objective quality measures and evidence-based knowledge dominant in international and Norwegian Higher Education (HE) give little room for the open-ended, embodied and profoundly unique learning approaches enabling excellent jazz musicianship. Worse, while an early start is critical for developing genuinely fluent abilities in aural musical communication (analogous to how early beginnings are essential in language acquisition and sports education) and while children possess vast potential in learning by ear (Gordon, 2011), no broad measures exist in Norway to involve children in the aural way of learning. Instead, they are launched into hegemonic learning programmes focusing on the ability to read music, cultivating other abilities than the power to co-create and improvise music.

The jazz situation reflects a general tension between art education and standardized evaluation systems based on cognitive approaches to knowledge (Lyle, 2021). It also reflects and sharpens a global need to rehumanize (higher) education, reinstating empathy, collaboration and diversity (Engen, 2021; Huisman & van der Wende, 2022; Mahon, 2021). Formal curricula and assessment models relying on standardized learning outcomes tend to *exclude* a diverse student population rather than include it (Nieminen, 2022). These systems fail to capture the complex and diverse forms of co-creation that go on in all human learning and teaching (Gadamer, 2004), forms that are at the core of jazz learning (Solli et al., 2021). Similarly, while national and institutional systems for enhancing quality in education through evaluation, assessment, accreditation and audit succeed in producing certain kinds of data, attention and competition, they fail to provide real student attachment and active involvement in these processes (Harvey & Stensaker, 2008), and fail to build *sustainable quality cultures as meaningful ways of life* in HE.

1.2. Profile and vision

Listen! will be hosted by one of Europe's leading jazz education institutions: the Jazz Programme (JP) in the Department of Music in Trondheim at the Norwegian University of Science and Technology (NTNU). The programme's mission is to educate outstanding, autonomous and co-creating musicians in a holistic sense, empowered by targeted and gender-neutral measures for aural musicality development, with clear, proactive and sustainable working life relevance. *Listen!*'s vision involves two long-term goals: 1) to transform the culture for music learning and teaching towards a general appreciation of aural learning and teaching; 2) to contribute to rehumanizing the pedagogy and epistemology of HE and education in general. Phrased with Rammel and Vettori (2021), we believe JP constitutes a potent vehicle to explore, test, develop and communicate conditions for the necessary socio-ecological transformation, being both a forerunner of the transformation and an institution wherein the general need for rehumanization of education becomes particularly articulate. *Listen!*'s primary stakeholders are students and teachers at the JP and partner institutions, and the children and adolescents reached through direct dissemination and partners working in the pre-university school system. Secondary stakeholders are other teachers, parents and decision-makers who have a say in their learning process. The programme will be carried out along three main axes:

1. *Listen!* will explore innovative pedagogic practices to develop creative co-creation and communicative musicality. In line with the transdisciplinary research on improvisation and creative team-building (Klemsdal & Wittusen, 2021; Lemanski et al., 2011; Machado et al., 2019; Silva et al., 2013), *Listen!* will investigate ways to build strong agency in groups. It will explore innovative methods for improvisational co-creation in jazz ensembles, communities of practices, and working life collaborations. What makes *Listen!*'s approach unique – nationally and internationally – is how we will work *from below*, with a specific method for building individual confidence in the group activity: the Aural Imitation Method (AIM). AIM means learning musical languages by ear: first, by replicating resounding music meticulously using only the body (singing, clapping, stomping); then,

gradually using an instrument to explore relational, creative and generative potential in the music and oneself (Solli et al., 2021, 2022). AIM develops what researchers on infant communication call *communicative musicality* (Malloch & Trevarthen, 2009). It actualizes the critical powers of co-creation in adolescents and adults, enabling them to learn musical languages “the natural way”. AIM has been practised at JP for more than 40 years, as part of the institution’s hidden curriculum (in the sense that it remains unarticulated in the formal curriculum, but evident in the educational practices), having first emerged in informal African American jazz pedagogy and the oral and non-scriptural knowledge cultivated here (Sidran, 1981). *Listen!*’s ambition is to be at the international forefront of the academic understanding of the imitative approach to creativity enhancement, exploring how AIM taps into ensemble learning and teaching, communities of practices, and working life areas, and how formal and informal aspects of the curriculum can be developed in critical dialogue (Work Package (WP) 1, 2 and 3).

2. *Listen!* will explore quality enhancement through evaluation practices, and research practical and theoretical implications of creative co-creation and communicative musicality. *Listen!* will integrate the JP’s existing system and quality enhancement practices in evaluation and assessment in the frameworks of dialogic pedagogy, multivoiced dialogues and educational evaluation research (Dysthe, 2012; Dysthe et al., 2020; Harvey & Newton, 2004; Schmidt, 2012). With WP 4 dedicated to quality enhancement, we will build *the Listening model*, a systematic, integrated evaluation process as a means for learning and quality development on all levels, based in a critical (emancipatory) paradigm of curriculum evaluation (Melrose, 1998). Again, we will work *from below in transforming the institutional quality culture*, from the students’ musical work and their self-assessment in the music itself to peer-to-peer assessment involving students and teachers, courses and modules, including educational leaders and partners as participants in processes related to dialogue and the full-scale evaluations of the Centre. In close interaction with musical and pedagogic practices, *Listen!* will build a strong research community investigating *creative participatory sense-making* (WP 5). This research will be of interest to all people working with music, but it will also tap into general discussions of creative team-building, institutionalized oral cultures (Nielsen & Kvale, 2004; Wilf, 2014), tacit knowledge (Molander, 1996; Polanyi, 2009; Schön, 2017), and the present and future of HE (Dall’Alba, 2020; Masschelein & Simons, 2021). In short, the Centre will be relevant to all disciplines researching and assessing artistic, pedagogic, embodied and communicative practices and forms of knowledge (WP 4 and 5).

3. *Listen!* will be a national and international competence centre in the understanding of aural co-creation. Participants in workshops and seminars will learn improvisational co-creation. They will co-create what the Centre investigates: practices for aural communication. *Listen!* will host transdisciplinary conferences for in-depth discussions of musicality development and general perspectives on creative team-building, working life in music and art, and how to assess and evaluate the learning processes. In addition, *Listen!* will create a webpage to enable the sharing of experiences, didactic tools such as videos for students and teachers, tips and tricks for children, and research, including peer-reviewed articles for scholars (WP 6).

One-of-a-kind. Scanning the national and international horizon, we envision *Listen!* as a one-of-a-kind Centre for Excellence in Education (SFU). While a music-oriented SFU already exists with the Centre of Excellence in Music Performance Education (CEMPE), our innovative aims, focus and mission are distinct. Whereas CEMPE’s scope is within performing music education in the broadest of terms, *Listen!* will develop and disseminate the non-scriptural embodied expertise for co-creation cultivated among professional jazz musicians, and explore its intrinsic consequences for the students’ working life, and for assessment, evaluation and quality enhancement. Moreover, while CEMPE targets HE only, *Listen!* will target the critical pre-university level, developing the next generation of outstanding jazz musicians. To take aural-based HE to the next level of excellence, it is necessary to begin as early and broadly as possible. It is also necessary to acknowledge that culture and practices are *shared meanings and ways of life* that can help to build competence through reciprocal participation in explorative learning practice.

Student-centred and co-created. *Listen!* is the vision of a JP-based, transdisciplinary group comprising nine members, two of which are students (one Bachelor, one Master’s). On October 9, 2021, the students organized an open meeting for all JP students, presenting SFU ideas and gathering responses. The two students were also central in planning a dedicated JP Day, held on November 9, 2021, at Jossa, in Trondheim, gathering nearly all JP students and teachers (73 people in total). JP Day focused on AIM and JP’s learning environment and has proven crucial in the quality assessment at the institution. We also used the occasion to collect data and opinions

through group and plenary discussions, Mentimeter and Padlet, and conducted a post-event survey. The Centre's plan and challenges outlined below reflect the views gathered in this process. The plan has been approved by a focus group of Bachelor and Master's students, held on January 12, 2022.

2. Documentation of existing quality

2.1. Input factors

Key numbers. JP was founded in 1979 as Norway's first HE programme for jazz musicians. For the 2021–22 academic year, it has 57 active students: 43 Bachelor and 14 Master's students (typical numbers for the last decade). For 2017–2021, there was an 8% enrolment rate. For 2016–2021, there was a throughput of 98.9%. For comparison, the Faculty of Humanities as a whole (with JP included) had a throughput of 40%. The Department of Music also offers a PhD programme, currently with four candidates associated with JP. There has been a slight but steady increase in female applicants since 1999 and a significant levelling out of the gender balance of accepted students from 2017 to 2021, converging towards 50/50.

Student competence. The typical JP student is highly motivated and self-driven (Lie & Bye, 2020), with the growth mindset of what El Hakim and Lowe (2020) would call *learners*, many showing professional skills before enrolment. Like most other HE music programmes in Norway and abroad, JP uses an audition rather than grades as a selection criterion. However, *unlike* most others (including the Higher Academy for Music, hosting CEMPE), JP does not select based on the applicant's professional achievements, but on their latent powers to hear and understand musical sense. We understand these powers as the prerequisite for musical growth and the key to the pluralism represented at JP. While benchmarking of technical skills tends to favour the interests of a relatively narrow group of young men, JP's criterion has let more women and people with other musical interests flourish, first at JP, then on the national and international jazz scene.

Engagement with strong working life profile. As early as their first year, JP students begin creating their individual portfolio careers along with fellow students. They practise and play with others; regularly go on tours; play and organize concerts and open jam sessions in Trondheim; and teach. They are board members in [Trondheim Jazz Forum](#) and [Dokkhuset](#), work with [Trondheim Jazz Festival](#), and record music professionally. At the Department of Music, students are represented on the Regular and the Extended Steering Committees and the Programme Committee. They create dedicated social events for teachers and staff, such as the Annual Christmas Party. The diverse and ambitious student group also has its challenges. A student-initiated group called *Resource group for inclusion, equality, and diversity* was established in 2019 to ensure ongoing dialogue about the learning environment.

Staff competence. The institution has only one teacher working full-time, [Erling Aksdal](#). The rest work part-time to make room for performing careers. This deliberate policy makes JP flourish with impulses directly from the extra-institutional working life. The teachers compose, play, arrange and record all kinds of improvised music, from melodic to atonal jazz. They tour nationally and internationally and lead and play in large orchestras, such as [Trondheim Jazz Orchestra](#) and [Trondheim Voices](#). JP also has a full professor in Musical Entrepreneurship, [Eldbjørg Raknes](#), reflecting the year-long focus on working life relevance.

2.2. Process factors

Aural learning and teaching with high working life relevance. The pivotal method at JP is AIM. Over more than 40 years, the institution has accumulated nuanced insight into its possibilities and pitfalls (Solli et al., 2021, 2022). AIM is also practised at other HE music institutions, such as Berklee College of Music (Wilf, 2014) and the Norwegian Higher Academy for Music (Johansen, 2013). JP's radical signature approach focuses on the imitative process's intuitive, emancipative and open-ended qualities. JP's strength evolves in the unique student-centred pedagogic infrastructure around AIM, with methods for aural ensemble interaction, composition and co-creation in working life. In their second year at JP, the students are engaged in a comprehensive project that breaks down the boundaries between education, work and civic engagement. The students learn to co-create their own market; instead of just responding to existing opportunities, they learn to create new ones.

Learning environment. JP strongly focuses on student-driven ensembles and direct peer-to-peer learning. JP's physical workspace is in central Trondheim (Olavskvartalet). It makes up what innovation researchers call a

hub: a small, node-like creative community with free-flowing information and a mutually supportive atmosphere (Freeman & Engel, 2007; Virani & Malem, 2015). We call it the Jazz Hub. The Jazz Hub has an “everybody-knows-everybody” feel. Multiple bands are created and kept running; music is composed; styles are mixed; tips and tricks are shared; tours are planned; students join teachers’ bands; teachers join students’ bands. Students and alumni emphasize the Jazz Hub experience as a critical bridge between student life and professional career. The students become active parts of networks that play crucial roles in their subsequent work lives (Lie & Bye, 2020).

Internationalization. JP has been part of the European Jazz Master programme ([EUJAM](#)) since 2010, having been one of the founding institutions. EUJam is an elite collaborative programme for Master’s students involving institutions in Amsterdam, Berlin, Copenhagen and Paris (NTNU, 2021). When the [AEC Pop and Jazz Platform](#) was launched in 2015, [Erling Aksdal](#) (Head of JP and Council Member of AEC 2002–2006) was part of the initiating working group (serving for 14 years). The participation initiated close collaboration with the other European conservatoires in the network to design the education programmes, leading to the platform’s [2019 conference](#) being held in Trondheim, with Aksdal and Solli as invited speakers. Aksdal also chaired the global 2007–2009 collaboration project entitled *Mundus musicalis* (AEC, 2007). The project achieved an ambitious working programme with meetings and conference presentations in Europe, South America, North America and Asia (Prchal & Moynahan, 2007). *Listen!* will make extensive use of these contacts, developing an integrated evaluation programme for the Centre’s activities (WP 5).

Research. Since 2017, transdisciplinary, collaborative research projects have explored theoretical perspectives embedded in JP’s teaching methods (Solli, 2021, 2022; Solli et al., 2021, 2022; Solli & Netland, 2021; Ølnes, 2016, 2017a, 2017b). The research has sharpened the awareness on the practical side and suggested new perspectives in theoretical debates on musical communication and co-creation. Since 2004, Norwegian HE institutions have offered PhD programmes in artistic research, with (now) Prof. [Michael Duch](#) as one of the pioneers. An increasing number of JP alumni pursue this track.

Evaluation. In collaboration with the classical music performance programme at the Department of Music JP staff have developed a form of student evaluation called Individual Developmental Conversations, modelled after employee interviews. Once every semester, each Bachelor student fills out a short evaluation form online before meeting with the teacher responsible for his/her instrument groups, discussing individual goals for the current semester and their JP education as a whole. Relevant topics from the conversations are brought into meetings with JP staff before a semester report summarizes the general situation. This evaluation is part of the formal curriculum evaluation system at the Department and has proven successful in building a mutual relationship between students and teachers. (*Listen!* will develop this form of evaluation further into the Listening model, WP 4.)

2.3. Output factors

Recognition. JP students, staff and alumni have received multiple national and international awards, such as the International Jazz Award for New Talent, Best Group in European Jazz Competition, Buddy Award, Young Jazz Musician of the Year, and Spellemannprisen (see [NTNU, 2022a \(preliminary JP webpage\)](#), for a full list of awards and achievements). They have also been appointed as Artists in Residence at Molde International Jazz Festival, collaborating with international profiles such as [Michael Brecker](#) and Bill Frisell. The alumni-led Trondheim Jazz Orchestra has collaborated with major international profiles such as [Chick Corea](#) (who happily accepted an [honorary doctoral degree at NTNU in 2010](#)), [Pat Metheny](#) and [Joshua Redman](#). JP and its alumni are frequently discussed in academic studies (Angelo, 2015; Dyndahl, 2015; Dyndahl et al., 2017; Hirt, 2019; Kemp, 2018; Nicholson, 2015; Tønberg, 2015; Weisethaunet, 2021a, 2021b), in national and international media ([NRK TV; documentary; Jazzinorge.no; dn.no; dagbladet.no; universitas.no; dagsavisen.no; nrk.no; downbeat.com; jazzthing.de](#)), and even a novel (Bjork, 2019). Furthermore, 61 of EduRank’s [“NTNU’s top 100 notable alumni”](#) are JP graduates. In sum, this recognition from peer musicians, national and global competition juries, media, concert organizers, public funding institutions and researchers is the closest parallel to academia’s peer review in the professional music world.

As discussed by Jørgensen et al. (2007), it is highly disputed whether universal or objective criteria for evaluating artistic accomplishments can be established. For the same reasons, JP – as a pioneer among HE music programmes in Norway – does not grade the students, only pass/fail. When approximately 15 Bachelor and Master’s students graduate from JP each year, this is done as public concerts held at Dokkhuset in Trondheim,

followed by an in-depth feedback round/conversation with a professional jazz musician, the assessor. This session has high working life relevance for the students. The arrangement will be further developed into a Student-organized Exam Festival with *Listen!* (WP 2).

Relevance of education – and the paradox. In addition to the achievements mentioned above, JP alumni are active in a wide range of Norwegian music culture. They have portfolio careers with almost infinite diversity, typically combining concerts and recordings with work in the music industry and teaching. JP alumni are teachers at all levels of the Norwegian education system, from Municipal Culture Schools to high school and all HE jazz programmes in Norway, holding key positions. Paradoxically, AIM and JP's general aural profile is far less up-front than one might expect with this alumni distribution. The alumni are *bearers* of aural culture but without a larger community of practice exploring the aural way of learning, as the norms and demands they meet in the Norwegian school system often work against the application of aural learning and teaching. The alumni postgraduate initiatives are left distributed and atomized.

3. Centre plan

3.1. Organization

Management Team. *Listen!* will be led by a Management Team consisting of a *Director* ([Njål Ølnes](#)), *Deputy Director* ([Eldbjørg Raknes](#)), *Academic Programme Director of JP* ([Eirik Hegdal](#)), an *Administrator* (TBA), an *Educational Development and Evaluation Manager* ([Dagrun Engen](#)), and a *Research and Partner Manager* ([Mattias Solli](#)). We have chosen Ølnes as Director for the following reasons. He is a musician and JP alumnus, currently working at JP teaching ensemble and also working as associate professor at the [Inland Norway University of Applied Sciences](#). Ølnes's part-time engagement is typical at JP. He has a PhD from the Norwegian Academy of Music (Ølnes, 2016, 2017a, 2017b), investigating collective music-making, and worked as a postdoc at JP (2017–2019), with a project entitled *Extension of the collective memory*. Thus, he has researched one of the critical areas for the Centre. Ølnes represents continuity at JP (alumnus to associate professor). He is firmly rooted in AIM and aural ensemble learning and teaching. He also has considerable experience as a professional musician, having led and played in multiple professional bands and carried out countless projects on the jazz scene. Ølnes clearly possesses the unique relevant project management skills that come with this profession and community of practice. He worked at Sund Folkehøgskole for many years (1996–2007), highlighting his experience in teaching pre-university adolescents. Finally, Ølnes possesses social skills to build communities of practice around the shared interest in music and assessing processes.

Partner network (numbers indicate how many students *Listen!* will reach annually):

- Uniped NTNU. Associate prof. [Dagrun Engen](#) will be in the Management Team.
- The Music Technology programme in the Department of Music at NTNU. Collaboration led by prof. [Trond Engum](#) (97).
- Nord University. Collaboration led by JP alumnus prof. [Mattis Kleppen](#) (130).
- Queen Maud's University College (QMUC). Collaboration led by prof. [Morten Sæther](#) (90).
- Sund Folkehøgskole. Collaboration led by JP alumnus, musician and teacher [Klaus Holm](#) (15–20).
- [Molde High School](#) (Landslinje for jazz) (80).
- [Molde Municipal Culture School](#) (100).
- [Trondheim Municipal Culture School](#); with more than 3000 pupils in total, *Listen!* will reach approximately 200.
- [Fargespill](#) (60 in Trondheim plus 90 in Bergen).

All partners are based in mid-Norway, well within range to have numerous physical meetings, strategic for building strong communities in actual aural learning and the informal networks that are essential in the music industry. While *Listen!* will connect new communities to JP and vice versa, the Centre will also facilitate long-term partner–partner collaborations. Expanding the model of the Jazz Hub, *Listen!* will be organized as a hub, creating a solid learning network with high working life relevance for all involved students. Partners inside and outside NTNU will function as arenas for practice dissemination, exporting JP's expertise to new areas and inspiring educational innovation across disciplines and professions. Simultaneously, the partners will bring critical perspectives and fresh and diverse working life experiences into the hub, from kindergartens, Culture Schools, primary schools, high schools, and HE inside and outside NTNU. Moreover, as many of our partners already work with AIM and aural ensemble teaching, *Listen!* will gather and strengthen these initiatives that are currently atomized. The joint over-arching goal is to build collaborations that last far beyond the Centre, concretized in

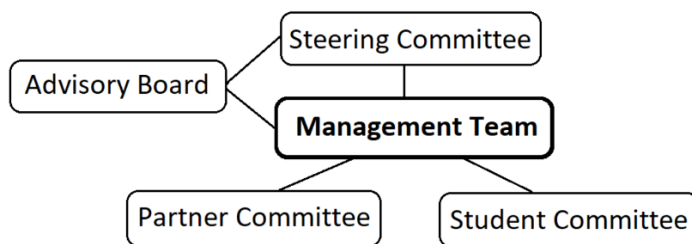
cross-institutional arrangements for student–student teaching and colleague guidance. However, we do not yet know exactly how these arrangements will look, since they will be formed in co-creative processes involving the network of partners. *Listen!* will explore, evaluate and enhance the synergy effects of bringing the network of competent aural students and teachers together.

Student involvement. Students are vital agents in all activities and have responsibility for WP-specific projects, including student–student learning activities, organization of festivals and workshops, and evaluations. *Listen!* will use student assistants and build strong communities of practice, both at JP and cross-institutionally. The Centre will launch students into a vibrant network of students and staff with high working life relevance and will also support student-driven and methodologically important initiatives, such as Jam Sessions and Application Writing Colloquia.

Committees.

Steering Committee	Partner Committee	Student Committee	Advisory Board
This includes two students (one Bachelor, one Master’s); one PhD candidate; representatives from JP teachers, such as Erling Aksdal (proposed chair of the committee) and John Pål Inderberg ; Head of NTNU Department of Music; Dean of Education, NTNU Faculty of Humanities; Centre Director (Øines).	This committee will enhance the hub’s collaborations, partly working to inform the Management Team, partly managing their partner–partner cross-institutional interactions.	The two student representatives in the Steering Committee will also participate in a Student Committee, consisting of three representatives from the Bachelor programme and two from the Master’s programme. This committee will be in charge of the student-driven initiatives and selecting candidates for student assistants for the various tasks described in the WPs.	An Advisory Board will be appointed to support the Management Team and Steering Committee. It will include musicians and educators from outside NTNU, including representatives from the EUJAM and AEC networks. It will also have representatives from the music industry.

The committees in relation to the Management Team:



Gender balance. We are aware of the gender imbalance in our project group and the Centre’s management. The imbalance reflects a broader problem in the Norwegian (and international) jazz scene. There are fewer women than men. *Listen!* will work for sustainable change in this field (WP 3).

Dissemination. While *Listen!* has a WP dedicated to communicative dissemination, the Centre as a whole will distribute its results in four ways:

- 1) Dissemination of practice. WP 1, 2, 3 and 4 will develop the practical understanding of JP students, partners and stakeholders, generating national and international dissemination of practice.
- 2) Peer-reviewed articles. WP 4 and 5 will produce articles researching the *How*s and *Why*s of the pedagogy.
- 3) Research dissemination at national and international conferences.
- 4) Public presentations, through breakfast seminars, workshops, *Listen!*’s website and social media.

Strategy and values. The Centre’s plan aligns with the United Nations Development Goals (UN, 2022), promoting good health, well-being, quality education, gender equality, and responsible consumption. *Listen!* will use the latest technology for long-distance aural interaction and environmentally friendly musicianship. Against the background of the Western goal- and script-oriented culture (Ong, 2012; Van Manen, 2016) and UNESCO’s conventions recognizing enacted knowledge as a mainspring of cultural diversity and worthy of sustainable development (UNESCO, 2003, 2005), *Listen!* promotes ethical value in defending, elaborating and disseminating the non-scriptural, open-ended and enabling form of knowledge embedded in the musical practices. *Listen!* aligns with the overall strategic goals and values of NTNU (2018) and the Faculty of Humanities (HF, 2018),

promoting “Knowledge for a better world” through the fundamental values of being *creative, critical, constructive and respectful* (and filling these words with innovative meaning). More particularly, the Centre aligns with NTNU’s *Art strategy 2018–2025* by developing excellent artistic competences, incorporating artistic research, and co-creation between technology, science and society. *Listen!* also aligns with the HUMSAM Studies of the Future (NTNU, 2022b) by contributing to the rehumanizing of education and exploring new labour markets, not only for JP students but also for students from Mus Tech, Nord University and QMUC. Finally, the Centre aligns with the Department of Music (IMU, 2022), enhancing the focus on quality development, flexibility and societal relevance.

3.2. Six WPs

In line with the three main areas articulated above (1.1), *Listen!* will work towards the long-term goals with these six WPs. With the general need for rehumanization of education in the background and our vision to transform the culture for music learning and teaching, our mission is to address the following gaps with the following measures.

WP 1. Developing communicative musicality and aural community of practice (Person responsible: Ølnes)

Gap. More knowledge is needed about the relationship between AIM and ensemble pedagogy. AIM evokes an almost endless diversity of musical expression as all humans listen differently. Professional jazz musicians are known for their expertise in letting this difference flourish in collective music-making. However, it remains an open pedagogic question as to *how* this diversity can best be utilized and developed constructively in AIM and ensemble communication. How can AIM pedagogy best respond to gender issues, social expectations, and normative preferences that almost inevitably emerge in groups of young people? How can the unique mode of imitative co-creation that goes on in the imitative approach best fulfil itself in a differentiated co-creation with others? How do the subjective and collective ways of agency best enhance each other? As far as we can see, none of the other institutions practising AIM (Johansen, 2013; Wilf, 2014) explore these questions by targeted measures. Both JP students and teachers also miss a more articulate meta-understanding of how to deal with the issues. This lack of meta-understanding demonstrates an intrinsic pitfall of any oral knowledge system (Nielsen & Kvale, 2004): the knowledge quickly gets privatized and implicit. This is reported by teachers at our partner institutions too. Finally, a nuanced understanding among the practitioners is essential for the theoretical and transdisciplinary understanding explored in WP 4, 5 and 6.

Plan. The WP will systematically involve students and staff in exploring AIM, enhancing individual and collective awareness of and respect for diversity evoked by the method. Moreover, building on the works of Ølnes (2016, 2017a, 2017b) and others, the WP will also explore how the musical self-assessment rooted in AIM fulfils itself in the musical ensemble and peer-to-peer reflections. The students will be launched into a hermeneutic circle of participation and targeted listening tasks and joint review, followed by more musical interplay, now with a deeper understanding and extended listening skills. The WP will initiate systematic peer guidance among teachers, both those working at JP and at partner institutions. We will also invite an internationally renowned scholar on gender issues within music to accept a Professor 2 position.

Core activities. (Responsible in parenthesis. For a complete overview, see Gantt chart in Appendix)

Student and Teacher AIM Colloquia: JP students and staff take turns to demonstrate how they practise AIM (Aksdal, Hegdal).
Student-led Principal Instrument Lessons: Master’s students teach Bachelor students, leading the AIM-based exploration (Hegdal).
Student-organized Ensemble Projects (Ølnes).
Peer-to-Peer Colleague Observation and Coaching (Ølnes, Engen).
Aural Composition (Hegdal).
Cross-institutional Peer-to-Peer Consultancy with Partner Institutions (Ølnes).
AIM and Classical Music: Workshops for IMU students playing classical music (Huke).
Workshops on AIM, Gender and Diversity (Thomas Hilder).
Excursions to Uganda. Uganda has a strong oral tradition with historical roots and fine-grained conceptions of aural learning and communication. This makes it a perfect learning environment for the JP students through mutual dialogue, exchange and musical collaboration (Ronald Kibirige).

Output. We will monitor the actual implementation of the measures, recording them as positive or negative factors of method development and the establishment of new arenas for mutual learning. Second, all parties will regularly complete brief surveys. While the extra-institutional partners will do so before the beginning and end

of each semester, the JP community will fill out surveys two months *before* and *after* JP Day, indicating *how much* the community talks about AIM-specific matters and their *musical and social concerns*. Success criteria are an increase in the number of dialogues and more articulate interest in the intersection between personal and communal development. Third, the student representatives will organize a Student Jazz Hub Meeting every semester, initiating joint dialogue that picks up frustrations and concerns among the students. Third, data from surveys and discussions will feed into the evaluation processes carried out on JP Day. This process is further described in WP 4.

WP 2. Co-creating working life diversity (Person responsible: Raknes)

Gap. A gap exists between JP’s formal curriculum for working life relevant activities and what musicians need to know to create their own markets after graduation. Many of the most potent activities for working life co-creation are carried out as extra-curricular practices. They have their own hidden curricula, accumulated in the students’ experiences and the working life impulses coming in with the teaching staff. Neither JP nor other jazz HE has systematic forums to critically explore the hidden aspects of the educative practices across the university and working life arenas, illuminating premises, biases and values behind the choices being made and the careers staked out for future jazz musicians. (The situation is similar in other disciplines of art education, who will be invited to transdisciplinary workshops and conferences on the subject (WP 6)). This practice makes the knowledge person-dependent, vulnerable and non-transparent. As a probable cause of this, we perceive a slightly conservative attitude among JP students and alumni. While they are truly creative in exploring possibilities on the more typical jazz scene, they have yet to discover, for instance, kindergartens and schools (Lie & Bye, 2020) as a real labour market and arena for musical growth, in the ways explored by Raknes (2017) and Sæther (2017). Finally, on a mega-level, we recognize a decreasing political and academic appreciation of the intrinsic value of musical experience. Music is favoured as a tool for societal change or helping children understand mathematics. In our view, and we share this with all our partners, this tendency easily conceals some of the most potent and profound aspects of musical experience *related to music as a self-sufficient source for human vitality, joy and mutual understanding* (Bjørkvold, 2014; Kulset, 2018; Malloch & Trevarthen, 2009). Consequently, the students and future musicians need to be empowered to show *this* side of musical activity and make it relevant to potential audiences in all their diversity.

Plan. This WP will engage students in establishing new areas for work and create dialogue forums for exploring the hidden curriculum (Rammel & Vettori, 2021) of working life in jazz. We will engage and explore the implicit competence of professional jazz musicianship and use the partner network to create arenas for transdisciplinary student collaborations, thus enabling all parties to co-create a diverse working life, expand their formal and informal networks, and build a collective meta-understanding of the process.

Core activities.

Student-organized Exam Festival: The annual graduation exams held at Dokkhuset will be turned into a festival to be planned and carried out by students (Raknes).
Fellow Student Feedback in Exam Concert Preparation (Raknes).
Critical Curriculum Dialogues (Espen Berg).
Extra-curricular Collaboration Between NTNU Mus Tech and JP on Net-based Music Performance (Aksdal, Engum).
Age-targeted Audiences: There will be a special focus on children (Sæther).

Output. We expect the community of practice engaged by the WP to build collaborative knowledge about how to create a diverse working life. We also expect students to show their talents in new markets while building networks for new projects. The impact of the measures will be evaluated together with the surveys and dialogues described in WP 1 and 5. While it is challenging to evaluate flexibility as such, we will look for indirect tokens such as a more diverse outlook on future careers and actual engagement in new learning territories. Success criteria will be whether the students experience the initiatives as relevant for themselves and the community.

WP 3. Early start and broad recruitment (Person responsible: Solli)

Gap. Few (if any) systematic programmes in Norway are designed to involve children in the aural way of learning that enables jazz improvisation. This represents a missed chance for broader recruitment to the Norwegian jazz scene. While the UK, Denmark and the Netherlands demonstrate considerable heteronomy among jazz musicians, the Norwegian community is primarily characterized by national or Scandinavian artistic standards and identities (Hovde, 2012). Except for Fargespill, initiatives meant to include children with a non-

Western background quickly reduce the positive aspects of these cultures in favour of the Western musical languages. Moreover, while a focus on gender balance has been an issue at JP since at least 2006, the imbalance still defines the national and international jazz scene and the music business in general (Dyndahl & Nielsen, 2014; Holmen, 2021; Michelsen & Nilsen, 2018). Many initiatives have been taken to inspire young girls to play jazz in Norway and abroad, but we know of no AIM-based initiatives sensitive to typical pitfalls of expectations and norms associated with gender in this age group.

Plan. The WP will initiate targeted measures at all Norwegian pre-university school levels through partner institutions working with children, adolescents and music education students. We will build cross-institutional communities of practice, engaging students and teachers in a variety of constellations.

Core activities.

Seminar for JP students with QMUC students (Øines).
Workshop on Aural Teacher Education – the AIM Approach (Oscar Grönberg).
AIM in Teacher Training (Kleppen).
Aural Learning in Kindergarten (Sæther).
Women Instrumentalists in Jazz and Related Genres (Kirsti Huke).
Listen, Girls! UniKUP : University Culture School Project (Elin Angelo).

Output. Through their engagement in the *Listen!* hub as learning participants, we expect all parties to develop their communicative musicality and connect in cross-institutional communities of practices. We also expect the students to build a shared meta-understanding of aural learning and teaching, with high working life relevance and their experiences contributing to further exploration of the aural methods. We also expect to see more girls and young people from a broader cultural background apply to JP due to the measures carried out with Trondheim Municipal Culture School and Fargespill. Not all the children reached through the measures will become musicians. In WP 3 (and *Listen!* as a whole) we build on a belief in intrinsic worth of musicality development regardless of career paths, and in the lifelong learning process set in motion for those who continue with music. Evaluation of the WP will scrutinize how we succeed in creating arenas for AIM-based learning and cross-institutional communities of practice and how we manage to include children and adolescents on all levels within the Norwegian community. Surveys will feed into the dialogue-based evaluation described in WP 6. Statistics on JP applicants will show whether we succeeded in reaching girls and the broader cultural sphere.

WP 4. Assessment, evaluation and quality enhancement (Person responsible: Engen)

Gap. The processual and embodied understandings of quality that are fundamental for aural jazz music are missing in the quality criteria in the national and institutional quality systems. While JP has already found ways to do evaluations and quality development through NTNU’s quality assurance system, the institution lacks a holistic approach, time and resources to bring coherence and build a sustainable quality enhancement culture. As Harvey and Stensaker (2008) point out, structures are not enough to enhance quality. To have real effect, the concept of “quality culture” should not be seen as the answer to challenges, but rather the potential for identifying challenges and creating a shared lived reality. HE needs to develop innovative ways of co-creating diverse and specific understandings of educational quality from the bottom up. By developing the Listening model, the Centre can provide an example of the systematic community learning process for curriculum development in HE. There is great potential for bringing JP’s community of practice – students, teachers, leadership, administration – and its research activity into critical, creative assessment, evaluation and quality enhancement processes and building a learning network that includes partners in society and working life.

Plan. The Listening model of curriculum evaluation and quality enhancement involves active arenas for listening evaluation dialogue; dynamic tools for co-creating understandings of quality in learning practices; and a lasting learning community. Therefore, WP 4 necessarily builds on WP 1’s activities, training students and teachers in listening, articulating and co-creating feedback and culture for diverse dialogue, and on the activities in WP 2 and 3 to create a learning network of partners. WP 4 provides a methodology and facilitates systematic processes, enabling the Centre’s activities to contribute to quality dialogue and enhancement, e.g. through JP teachers’ collegial coaching (WP 1) and the *learning network of teachers* established by JP teachers together with those at our partner institutions. We will launch the *Listening model of quality enhancement*. The model works on and connects individual and peer development through assessment practices in educative meetings (including AIM, Principal Instrument, and Ensemble); evaluation practices and dialogue throughout the JP learning

environment (in a broad sense, including institutional leadership and partners); and evaluation practices and dialogue at all levels: Centre, partnerships, EUJAM and AEC, society, and the research community.

Core activities.

<i>First Semester Baseline Overview.</i> Survey: How much do JP and partner institution students and staff discuss AIM and aural ensemble teaching and their relevance for working life? (Engen/Solli)
<i>Annual Student Evaluation Survey.</i> Student Representatives in the Steering Group will be responsible for driving the process, giving the students <i>ownership of content and process</i> . At every JP Day, the results and the evaluation survey will be critically discussed and changed to improve the survey as a tool for curriculum evaluation (Students, TBA).
<i>Annual JP Day.</i> This will be the pivotal arena in JP’s annual quality enhancement process. Students and teachers organize the day, and administration, leaders and partners participate. Student, programme and Centre evaluation processes feed into the JP Day and are further developed through the day’s activities (Hegdal).
<i>Annual Centre Day.</i> This will be the pivotal arena in <i>Listen!’s</i> annual quality enhancement process. The Management Team will organize the day. The JP Day feeds into the Centre Day (Ølnes).
<i>The Centre’s Annual Report</i> is the critical <i>process</i> that connects the documentation produced through the Centre’s WPs. Evaluation and enhancement of <i>Listen!’s</i> work for quality development over time and the Centre’s impact will be the main task for the Steering Group. The Centre’s research is an independent activity (WP 5) but will inform and challenge the quality enhancement process (Ølnes).

Output. We expect this WP to contribute to a sustainable quality culture, enhancing the evaluation processes at JP, especially on involvement (student ownership, teacher engagement, leadership involvement, working life and partner networks), shared and diverse ways of life (increasing inclusive dialogue on educational quality), institutional commitment (management as participants, curriculum dialogue), articulation of the hidden curriculum and changes in the formal curriculum. We expect the dissemination of experiences from the Listening model to contribute to exemplary practices relevant for art education in particular, as well as throughout HE nationally and internationally. A university pedagogic PhD project will research the Listening model, as part of WP 5.

WP 5. Researching creative participatory sense-making (Person responsible: Solli)

Gap. We recognize a national and international need for more scientific research on AIM and aural ensemble pedagogy along four axes. First, there is a need for *practical pedagogic research* into the radical heterogeneous nature of aural acting and interacting. There is a need for more knowledge about possibilities and pitfalls in the pedagogic encounters, and more articulate understanding of how these tap into other practices of creative team-building. Second, there is a need for increased knowledge about the relevant artistic research features of AIM. While we welcome the general recognition of artistic research within academia, we see challenges in the broad and unspecific terminology used in research and documentation. Buzzwords like *artistic, aesthetic, improvisation, reflection, innovation and creativity* (Borgdorff, 2006, 2009, 2010) easily conceal distinctions crucial for the aural approach, as they probably do within other art disciplines. Moreover, the medium-specific presentation of artworks (Greenberg, 2018) is often sacrificed in favour of the representative powers of texts. Third, there is a need for academic research into AIM and aural ensemble learning as *university pedagogy practices and the implications for our understanding of knowledge, processes of learning, quality enhancement and curriculum development in HE*. We recognize the unused potential in exploring the aural methods in comparative analysis. Fourth, there is a need for more knowledge about the *epistemological aspects* of AIM and aural ensemble learning and the form of knowledge embedded in the non-scriptural practices. Contemporary research on embodied consciousness takes great interest in musical enaction (Høffding, 2018; Høffding & Schiavio, 2019; Reybrouck, 2020; Schiavio & Høffding, 2015; Solli, 2022; Solli & Netland, 2021). While Solli and collaborators (Finke & Solli, 2021; Solli, 2022; Solli et al., 2021, 2022; Solli & Netland, 2021) have begun exploring AIM in dialogue with the enactivist literature, further research is needed to clarify more of the enabling conditions of the learning process and how the aural knowledge can best be understood relative to other knowledge systems (written/non-written, tacit/explicit, transferable/non-transferable).

Plan. This WP will build a strong research team that collaborates closely with musicians and pedagogues, investigating practical and theoretical implications of creative co-creation and communicative musicality, as well as the borders to and positive spillover effects for other disciplines researching pedagogic, artistic, embodied and communicative forms of knowledge.

Core activities.

Three PhDs: Music Pedagogy AIM Approach (Solli), Artistic Research Aural Learning (Duch, Kleppen), University Pedagogy (Engen).
Two Postdocs: Epistemology (Solli), Working Life Relevance (Raknes).

Transdisciplinary Anthology in the MiU Series: Music Pedagogy in Development (Cappelen-Damm, 2022) (Solli, Ståle Finke , Angelo).
Research Group on AIM and Epistemology (Solli).
Transdisciplinary collaborations with national and international researchers working with co-creation and communicative musicality (Solli).

Output. All tracks are focused on areas that are internationally innovative. We expect the WP to create a vibrant community of practice among practitioners and theoreticians, leading to work being published in leading international journals.

WP 6. Communicative dissemination (Admin, TBA)

Gap. The general need for the rehumanization of education calls for national and international dissemination of *Listen!*'s vision, mission and values. While AIM and the aural way of learning are well-known among jazz musicians and teachers, they are hardly renowned elsewhere in society. In Norway, as in Western societies in general (Havelock, 1963; Ong, 2012; Van Manen, 2016), education usually involves written or semi-written knowledge. Something is known to the extent that it appears in letters, words or digits that rational agents can share and circulate. This paradigm is also reflected in the national curriculum regulations for teacher education in practical and aesthetic subjects (UHR, 2021). As a direct consequence, JP students and alumni often meet norms and expectations that counter their expertise when teaching. Even at NTNU, JP pedagogy students report a lack of understanding of aural instrumental and ensemble learning requirements within the Teacher Training Programme. The emphasis on written material, standardized competence goals and classroom teaching makes it challenging to realize students' full potential. Regrettably, this also leaves the students underprepared for the relevant labour market as instrumental and music teachers.

Plan. This WP will propel *Listen!* into a vibrant communication centre, disseminating everything *Listen!* stands for and develops, including tips and tricks for learners of all ages and peer-reviewed research for scholars and non-scholars from all corners of the intellectual and geographical world. Rather than using one-way communication, the WP will engage stakeholders of all kinds in workshops, seminars and conferences on topics covered by the Centre, inviting them to learn by doing and thus also to contribute to *Listen!*'s co-creation.

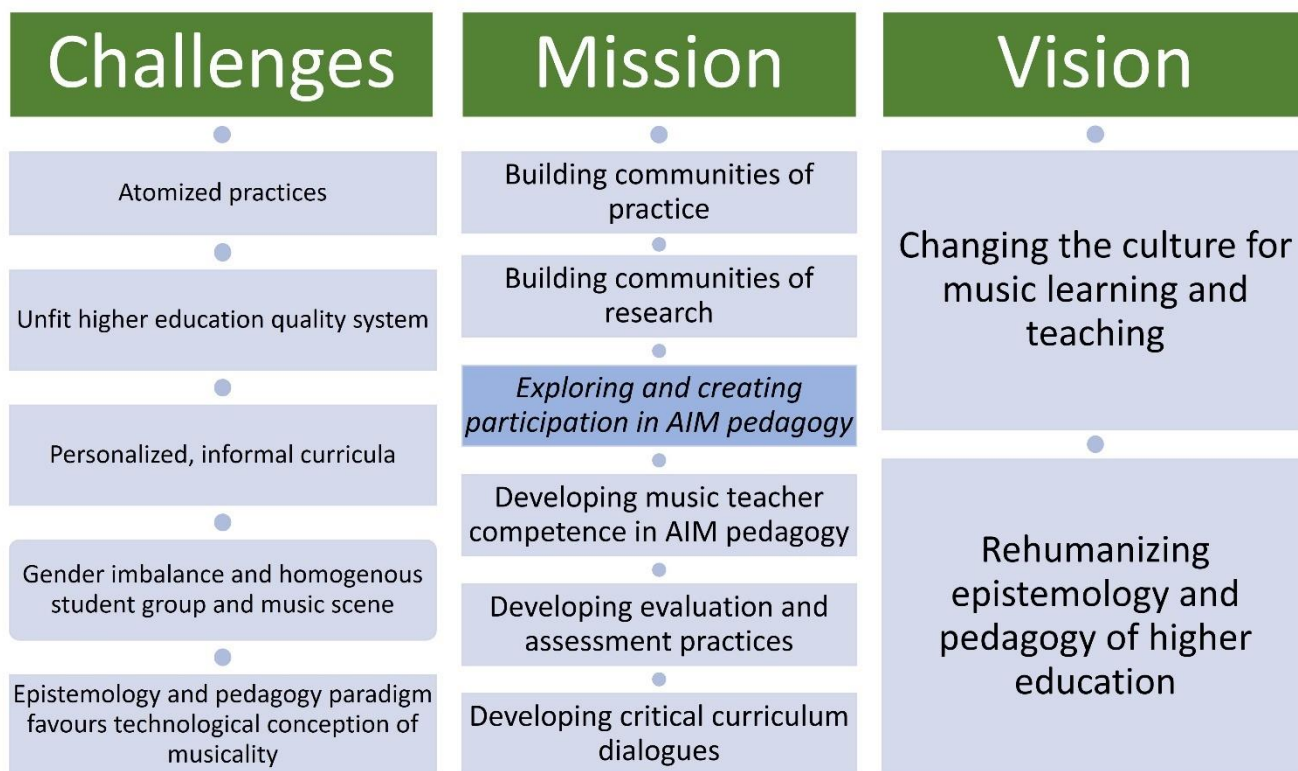
Core activities.

Bilingual website (Norwegian and English) (Admin, TBA).
Social media accounts (Admin, TBA).
Uniped module. Develop a module for NTNU's programme for basic pedagogic competence offered to all NTNU educators, based on the JP pedagogy. Through national cooperation between NTNU and other universities, the module will also be available for educators in all Norwegian HE institutions (Engen).
National and International Conferences Creative Participatory Sense-Making in Music, Art and University – Transdisciplinary Dialogues (Ølnes, Solli, Engen).
International Conference on Aural Learning and Teaching: Hows & Whys (Solli)
National and International Working Life Conferences – Music and Art (Raknes).
National Meeting Points: Building Common Ground (Solli, Raknes).
Public Breakfast Seminars on Working Life in Jazz at Litteraturhuset Trondheim; also to be streamed online (Berg).

Output. We expect to reach primary and secondary stakeholders in Norway and abroad and to see increased interest in the Centre's working areas. The measures will be evaluated according to the integrated approach described in WP 4 and 3.3 below.

3.3. Sustaining transformations

Listen!'s identified general problems, mission and vision are shown in the following figure.



The general indicators of *Listen!*'s success are sorted into two main categories:

1. Numerical and formal impact. By 2033, we expect to see the change manifest in increased cultural diversity among JP applicants; consolidation of gender balance among JP applicants; increased gender balance on the Norwegian jazz scene as a whole (due to the direct and indirect impact); solidified lasting and self-administrated collaborations within the partner network; increased number of students exploring novel labour markets for jazz musicians; increased use of AIM at all levels of the Norwegian school system and Municipal Culture Schools; changes made in national curriculum regulations, acknowledging aural learning and teaching and open-ended artistic processes in general; and increased publications in peer-reviewed journals discussing the subject matters promoted by *Listen!*. These results will indicate that sustainable changes have taken place.

2. Quality transformation. As per Harvey and Stensaker (2008), a quality culture is a dynamic frame of mind, a highly contextual fact, developed and owned by the people who live it. Consequently, working towards educational culture change requires *movable aims* reiterated and negotiated critically along the way, as new understandings, practices and explorations emerge through methodical evaluation (Melrose, 1998). For that reason, *Listen!*'s self-assessment is outlined as an ongoing hermeneutical dialogue, with the Centre Day and its inclusion of international representatives from AEC being key.

That said, by 2033, we expect both *Listen!*'s primary and secondary stakeholders and the Management Team to have: identified and processed several moving aims for learning practices and quality assessment in the aural community of practice with increasing precision; developed and distributed articulate meta-understanding of how to work with moving aims, both within and beyond the aural community of practice; involved primary and secondary stakeholders as change agents, both individually and as a strong community of practice; and, as a whole, contributed substantially to dialogue with national decision-makers, and national and international research communities. In short, we expect *Listen!* to have empowered a constructive cultural force operating on all levels of the Norwegian education system, working towards an increased understanding and appreciation of the human, embodied and genuinely open-ended and diverse way of learning.

Appendix

1. Gantt chart (s = spring, a = autumn)

LISTEN! CENTRE FOR EXCELLENT JAZZ EDUCATION											
WORK PACKAGES/PERSON RESPONSIBLE	RESPONSIBLE	S23	A23	S24	A24	S25	A25	S26	A26	S27	A27
WP 1: Developing of Musicality and Aural Community of Practice/Njål Ølnes											
Student and Teacher AIM Colloquium	Aksdal, Hegdal										
Student-led Principal Instrument Lessons	Hegdal										
Student-organized Ensemble Projects	Ølnes										
Peer-to-Peer Colleague Observation and Coaching	Engen										
Aural Composition	Hegdal										
Cross-institutional Peer-to-Peer Consultancy with Partners	Ølnes										
AIM and Classical Music											
Excursion to Uganda	Kibirige										
EUJAM. JP Excursions to Partners in Europe	Aksdal										
Start Prof II: Encouraging Diversity and Equal Rights	TBA										
WP 2: Co-Creating Working Life Diversity/Eldbjørg Raknes											
Student-organized Exam Festival	Raknes										
Fellow Student Feedback in Exam Concert Preparation	Raknes										
Peer-to-Peer Colleague Observation and Coaching	Engen, Raknes										
Jazz Working Life Talks. The Aural Experience	Berg										
Working Life Conferences	Ølnes										
Age-targeted Audiences (special focus on children)	Raknes, Sæther										
Making Instrumental Teacher Education Relevant	Ølnes, Aksdal										
WP 3: Early Start and Broad Recruitment/Mattias Solli											
Seminar with JP and QMUC Students	Sæther										
Workshop: Aural Teacher Education/The AIM Approach	Grønberg										
AIM in Teacher Training	Kleppen										
Aural Learning in Kindergarten	Sæther										
Women Instrumentalists in Jazz and Related Genres	Huke										
<i>Listen, Girls!</i> UniKuP: University Culture School Project	Angelo										
WP 4. Assessment, evaluation and quality enhancement/Dagrun Engen											
JP Day (every autumn)											
Annual Centre Day	Ølnes, Engen										
Students' Own Assessment Practice and Methodology	Ølnes, Engen										
Annual Centre Evaluation	Ølnes, Engen										
Peer-to-Peer Colleague Observation and Coaching	Raknes										
Annual Student Evaluation – owned by the students	Engen										
WP 5: Researching Creative Participatory Sense-Making/Mattias Solli											
Workshops on Aural Learning and Teaching	Ølnes, Solli										
PhD 1: Music Pedagogy AIM Approach	Solli										
PhD 2: Artistic Research Aural Learning	Duch, Kleppen										
PhD 3: University Pedagogy	Engen										
Postdoc 1: Epistemology	Solli										
Postdoc 2: Working Life Relevance (Teacher Training)	Ølnes										
MiU Anthology: Music Pedagogy in Development	Solli										
Research Group on AIM and Epistemology	Solli										
Transdisciplinary research collaborations	Solli										
WP 6: Communicative Dissemination/Admin											
Development and maintenance of <i>Listen!</i> Website	Admin										
Uniped module	Engen										
Public Breakfast Seminars on Working Life in Jazz	Berg										
National and International Working Life Conferences: Music and Art	Raknes										
International Conference on Aural Learning and Teaching: Hows & Whys	Solli										
International Conferences: Creative Participatory Sense-Making in Music, Art, and University: Transdisciplinary Dialogues	Ølnes, Solli, Engen,										
National Meeting Points: Building Common Ground	Solli, Raknes										

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The Directorate for Higher Education and Skills

Appendix: Statement from the institutional leadership of NTNU

Listen! Center for Excellent Jazz Education

NTNU would hereby like to express our full support of the SFU proposal *Listen! Center for Excellent Jazz Education*. If awarded SFU-status, the proposed Center will comply with the overall strategy of NTNU, as well as that of the Faculty of Humanities, the proposed host of the Center. If awarded SFU-status, NTNU is committed to contributing to the funding of *Listen!*

With its targeted working life-oriented measures, *Listen!* will contribute to the Norwegian Government's focus on working life relevance in higher education, empowering candidates to contribute in – and actively form – the future labor markets.

With its vision and measures, *Listen!* contributes to NTNU's, Faculty's, and Department's strategies by filling strategic and developmental goals with innovative, new meaning – bottom-up. In line with NTNU's over-arching goal, the Center will develop "Knowledge for a better world" by exploring and disseminating powerful, gender-neutral, and environmentally friendly methods for diverse musicality development. It will also investigate what the keywords *creative, critical, constructive, and respectful* mean along novel axes of active co-creation between students and faculty. Focusing on creative team building and community of practice, the Center addresses strategic considerations for the learning environment. With its unique emphasis on aural learning and teaching, integrated assessment, and quality development, the Center will develop and enhance concepts of explorative learning, teaching, and education quality.

Listen! realizes recommendations from HUMSAM Studies of the Future and White paper 16 2020-2021 by contributing to the rehumanizing of education and exploring new labor markets. Finally, *Listen!* contributes to the Department of Music, enhancing the focus on musical quality development, flexibility, and societal relevance.

Regards



Marit Reitan

Pro-Rector for Education

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7491 Trondheim Norway	postmottak@ntnu.no www.ntnu.no	Høgskoleringen 1 Hovedbygningen	+47 73595000	Marit Skimmeli

Please address all correspondence to the organizational unit and include your reference.

CV: Njål Ølnes

Artist, Researcher and Teacher

Norwegian. Male. Born 1965
ORCID: 0000-0001-6735-6173
Personal URL: <https://njal.olnes.no/en>
E-mail: noelnes@me.com

Current positions

2022-08 - Professor II of artistic research – NLA University College, Oslo
2020-08 - Associate Professor of music – Inland Norway University of Applied Sciences
2003-08 - Teacher of ensembles and main instrument – NTNU Jazz Programme, and Norwegian Academy of Music
1993 - Performing artist, saxophone player and composer in multiple ensembles and art collectives

Previous positions

2016-08 - 2020-06 Post doctor – NTNU Jazz Programme
2016-01 - 2016-12 Venue producer and booker – Victoria Nasjonal Jazzscene, Oslo
1995-09 - 2007-05 Teacher of jazz, and leader of Jazz Dept – Sund Folk College, Inderøy, Norway

Relevant education

2011-09 - 2015-11 Norwegian Academy of Music, Oslo: Ph.D programme in Performance Practice.
Dissertation: “From small signs to greater forms – Analyses of the musical interplay in free improvisation, using the tools of aural sonology.” Defended March 2016.
2007-01 - 2009-01 NTNU Jazz Programme: Master’s degree in Music Performance
1988-01 - 1992-01 NTNU Jazz Programme: Bachelor’s degree (cand.mag.) in Music Performance

Project management experience

2020 - 2021 Co-founder and project manager of the seminar series “Ear in Music”, together with Lasse Thoresen and Erlend Hovland – Norwegian Academy of Music, Oslo
2016 - 2017 Co-founder and project manager of the Artistic Research symposium “The Virtuoso Listener”, together with Sigurd Saue and Michael F. Duch – Institute of Music, NTNU
2013 - 2014 Co-founder and project manager of the Artistic Research symposium “On the Edge”, together with Ivar Grydeland – Norwegian Academy of Music,
2006 - 2007 Leader of the Mid-Nordic Arts Festival, Inderøy, Norway
1996 - 2014 Co-founder, board member/booker, and eventually leader of Soddjazz – an annual reputable Norwegian jazz festival at Inderøy.

Publications

Ølnes, N. (2016a). *Frå små teikn til store former: Analysar av det improviserte samspelet med hjelp av auditiv sonologi* (Vol. 1). Norges Musikkhøgskole.
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Ølnes, N. (2017b). Å forske på eiga spelning–analysar av det improviserte samspelet med hjelp av auditiv sonologi. *Journal for Research in Arts and Sports Education, Special Issue: “Å forske med kunsten*, 1, 59-78.
Ølnes, N. (2019). Auditiv sonologi: Ei gåve til utøveren. In *Lasse Thoresen-70 år: Spektraler, lytting og humanisme* (pp. 74-88). Norsk musikkforlag
Ølnes, N. (2021). Musikk og natur. In *Naturtro - Om å dekolonisere naturen* (pp. 94-102). Spartacus/Iris forlag.
Ølnes, N. (2022). *Roles’ in improvised music: Using aural sonology to uncover musical intentions and functions in improvised interplay*. Éditions Delatour.

Other relevant professional experiences

2019 - 2022 Examiner for Master Students in the Teacher training programme who have Artistic Research at the core of their master’s theses – Nord University, Levanger, Norway
2020 Subject manager, course planner and examiner of MET102, a compulsory course in artistic research methods for all Arts bachelor students in Kristiania University College, Oslo
2009 - 2015 Board member – Victoria Nasjonal Jazzscene, Oslo
2007 School superintendent – Sund Folk College, Inderøy, Norway
2001 - 2006 Member of the school board – Sund Folk College, Inderøy, Norway
2001 Attendee at two weeks-course in the Alverno Assessment Model – Alverno College, Milwaukee, USA
(misc) *Board member and booker in a number of different jazzclubs and festivals*

Musicianship

See <https://njal.olnes.no/en> for music, bands and discography (by project).

CV – Mattias Solli

Mattias Solli

02.06.1978

<https://www.ntnu.edu/employees/mattias.solli>

Education

- 2011- 2017 PhD in Philosophy – Department of Philosophy and Religious Studies NTNU – Norway
- 2006-2008 Master in Philosophy – Department of Philosophy NTNU – Norway
- 2001-2006 Bachelor in Music and Philosophy – Jazz Programme, Department of Music NTNU and Department of Philosophy NTNU – Norway. Main instrument: Saxophone

Positions - current and previous

- 2021 - Researcher, project coordinator, and first-author, Centre for Excellent Education-project – Jazz Program, Department of Music NTNU
- 2021 - Researcher on Responsible Research and Innovation project – Program for applied ethics, Department of Philosophy and Religious Studies –NTNU
- 2017-2021 Postdoc – Collaboration with John Pål Inderberg and Erling Aksdal. Department of Philosophy and Religious Studies – NTNU
- 2017-2017 Researcher – Program for Applied Ethics, Department of Philosophy and Religious Studies NTNU
- 2011-2017 Ph. D. Research Fellow in Philosophy – Department of Philosophy and Religious Studies NTNU Norway. Visiting Scholar at Albert-Ludwigs-Universität Freiburg – Germany
- 2009-2011 Assistant Professor – Department of Philosophy and Religious Studies NTNU Norway
- 2002-2006 Freelance musician in diverse jazz bands. Toured with Rikskonsertene.

Project management experience

- 2021 - *Listen!* Centre for Excellent Jazz Education – Jazz Programme, Department of Music NTNU
- 2022 - Editor on scientific anthology: *Doing, Showing, Saying*, with Bengt Molander and Thomas Netland
- 2022 - Editor on scientific anthology: *Musikalsk imitasjonslæring – hva, hvordan, hvorfor?*, with Elin Angelo and Ståle Finke
- 2018-2021 *Oppløsningen av det estetiske* – editor, with Ståle Finke. Academic, peer-reviewed anthology with 13 chapters

Other relevant professional experiences

- 2021 Organizer of International workshop: *Doing, showing, saying—Knowing our ways about in the world;* 2021-06-01 -2021-06-02. With Bengt Molander and Thomas Netland
- 2017-2020 Organizer of Annual Nordic Merleau-Ponty Colloquium in Paris
- 2017-2020 Coordinator for Research Group for Phenomenology and Aesthetics NTNU

Publications

- Finke, S., & Solli, M. (Eds.). (2021a). *Oppløsning av det estetiske. Kunstteori og estetisk praksis*. Universitetsforlaget.
- Finke, S., & Solli, M. (2021b). *Oppløsningen av det estetiske*. In S. Finke & M. Solli (Eds.), *Oppløsningen av det estetiske: Kunstteori og estetisk praksis*. Oslo: Universitetsforlaget.
- Solli, M. (2017). *Towards an embodied hermeneutics: Gadamer, Merleau-Ponty, and nondirective meditation*. Doctoral Thesis. NTNU.
- Solli, M. (2018). «Å bli til i det å bli sett». Om sammenvevingen av det etiske og det estetiske i Trondheims minnepark for 22. juli-ofrene. *Etikk i praksis-Nordic Journal of Applied Ethics*(1), 77-90.
- Solli, M. (2021). Tradisjon, individualitet og spontanitet. Gadamer og jazz. In S. Finke & M. Solli (Eds.), *Oppløsningen av det estetiske: Kunstfilosofi og estetisk praksis*. Oslo: Universitetsforlaget.
- Solli, M. (2022a). Musical affordances and the transformation into structure. *British Journal of Aesthetics*. In press.
- Solli, M. (2022b). Stakeholder inclusion as responsible research and innovation's magic bullet: A case study from Norway. Submitted for publication.
- Solli, M., Aksdal, E., & Inderberg, J.-P. (2022). Learning the jazz language by aural imitation: a usage-based communicative jazz theory (Part 2). *The Journal of Aesthetic Education*, 56(1).
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- Solli, M., & Netland, T. (2021). Enacting a jazz beat: temporality in sonic environment and symbolic communication. *British Journal of Aesthetics*, 61(4), 485–504.

CV

ELDBJØRG RAKNES

Singer, musician, composer, lyricist, band leader, producer, Professor Jazz Programme NTNU, Trondheim, Norway

Born 09.02.1970. Female. Norwegian. www.eldbjorgraknes.com,
<https://www.ntnu.edu/employees/eldbjorg.raknes>

EDUCATION

1992-1994 Jazz, composition and music pedagogy, Trøndelag Music Conservatory, Trondheim, Norway
1990-1992 The Jazz Program, Trøndelag Music Conservatory, Trondheim, Norway
1989-1990 Theatre department, Romerike folkehøgskole, Eidsvoll, Norway
1986-1989 Music department, Atlanten vdg skole, Kristiansund, Norway

WORK AS TEACHER AND EDUCATOR

2018- Professor, The Jazz Program, NTNU, Trondheim
2012-2018 Associate Professor, The Jazz Program, NTNU, Trondheim
1998- External assessor: Lüzerner, Switzerland, Agder Music Conservatory, Norwegian Academy of Music, Oslo a.o.
1995-2000 Teaching jazz vocal didactics, Norwegian Academy of Music, Oslo
1994-2007 Workshops fand more for youths, children and choirs – both children and grownups
1994- Teacher, Jazz programme NTNU Trondheim

WORK AS MUSIC PERFORMER, CREATOR, PROJECT INITIATOR AND MANAGER

2007-2013 Founder and manager, Sjøbygda Kunstnarhus:
International Artist In Residence, festivals and workshops, Selbu, Norway
2006- Founder and manager of her own record label: MYrecordings. has released 13 albums pt.
2001-2004 Artistic leader, singer and composer, Trondheim Voices
1995- Album artist. Has released around 30 albums pt
1990- Freelance singer, musician, composer, lyricist, band leader and (album and concert) -producer.
Has toured Europe, Japan and Chile.
Has collaborated with some of the foremost Nordic artists – musicians, writers and visual artists.
Has done a lot of artistic work for children all ages – incl. concerts for babies (0-12 months).

SOME PRIZES, AWARDS AND COMMISSIONED WORK

2019 Comm. work, Trondheim Jazzfestival, «Bumblebee»
2012 The Rolf Gammleng Prize, FFUK, for her jazz-albums
2011 Buddy Prize, Norwegian Jazz Forum
2011 Radka Toneffs Minnepris
2006 Comm.work:”Not satisfied”, Vossjazz: TINGeLING + Jarle Bernhoft, Siri Gjære, Kirsti Huke
2005-2007 Norwegian Jazz Launch Europe
2004 “Several ways to be alone” – Trondheim Chamber Music Festival for Trondheim Voices
2001 Comm. work, Vossajazz, Tingingsverket “So much depends upon a red wheel barrow”
2000 NOPAs Kardemommestipend – for her compositions
1998 Comm. work, Radio Opera, Norwegian Radio, NRK, “Always look for a way out” (ESE)

SOME COMMITTEES AND BOARDS

2012 The Music Committee, Norwegian Arts Council
2009-2012 Jazz for children-committee, Norwegian Jazz Forum
2008-2011 Prize commitee, NOPA, Kardemommestipendet
2000 Tono, board member



Eirik Hegdal (b. 1973) is an highly acclaimed saxophonist and composer, living in Trondheim, Norway. He is an associate professor at NTNU / jazz studies in Trondheim (50% position) where he also received his formal education in 1992-97. He is leading several bands: Team Hegdal , Eirik Hegdal «Musical Balloon», his folk band «Følk», and the trio *en en en*.

He was the artistic leader for the internationally renowned Trondheim Jazz Orchestra from 2002-2017, writing and arranging music for many editions of this ensemble, including great musicians as Joshua Redman, Pat Metheny and Dave Holland.

He is a band member of Martin Küchen's «Angles 9», Skarbø Skulekorps, Alpaca Ensemble, Gard Nilssen's «Supersonic Orchestra», Trondheim Jazz Orchestra.

As a composer he has been writing commissioned work for Trondheim Sinfonietta, Oslo Philharmonic Orchestra, Trondheim Symphonic Orchestra, Bodø Sinfonietta, Alpaca Ensemble, Trondheim Jazz Orchestra, Trondheim International Chamber Music Competition 2021, Trondheim Voices (and others.)

Honors:

2006: Commissioned work at Moldejazz, with Trondheim Jazz Orchestra and Joshua Redman

2008: Granted the Nord-Trøndelag County Municipality's art scholarship

2010: Nominated for Spellemann (Norwegian Grammy) «Best jazz album 2010» with *Trondheim Jazz Orchestra & Eirik Hegdal with special guest Joshua Redman*.

2014: Winner of Hedda prize for "Best Audiovisual design" ("Hundre hemmeligheter" with Cirka Teater)

2016: Winner of Spellemann for «Best jazz album 2015» with *Team Hegdal "Vol 3"*.

2017: Granted the Inderøy municipality's cultural prize

2018: Commissioned work at VossaJazz ("Musical Balloon")

2018: Granted the Kongsberg Jazz Festival's own musical award (resulting in three unique concerts at the festival in 2019)

2020: Nominated for Spellemann "TONO's composer prize 2019" for *Eirik Hegdal "Musical Balloon"*

2021-2022: Government Grants for Artists

2022: Nominated for Spellemann "TONO's composer prize 2021" for *Alpaca Ensemble & Eirik Hegdal with Thea Ellingsen Grant "The Sky Opens Twice"* (To be concluded in April 2022)

Board member National Jazz Scene (2016 - 2020)

Board member of the Norwegian jazz forum: Artistic council (2020 -)

Board member for the Mid Norway Jazz center (2021 -)

Selected discography with music by Eirik Hegdal:

Dingobats:

«The New Dingobats Generation» (1998)

«Pöck» (2001)

«Follow» (2004).

Trondheim Jazz Orchestra & Eirik Hegdal:

«We are?» (2005)

«Live in Oslo» (2006) (arranger of M. Kannegaards music)

«Wood and Water» (2008)

«Triads and More» (2010, with Joshua Redman)

«Sidewalk Comedy» (2014)

Eirik Hegdal:

«Musical Balloon» (2019)

«Folk» (upcoming release 2022)

Alpaca Ensemble/Eirik Hegdal:

«Skråpanel» (EP 2007)

«Tapet Tapet!» (2007)

«Elevator» (2010)

«Moving Slow» (2014)

«Mekatonja» (2017)

«The Sky Opens Twice» (2021)

Team Hegdal:

«Vol 1» (2010)

«Vol 2» (2011)

«Vol 3» (2015)

«Vol 4» (2017)

«Vol 5» (upcoming release 2022)

**More info at www.eirikhegdal.com
www.ntnu.edu/employees/eirik.hegdal**

Curriculum Vitae

Personal information

Name:	Engen, Dagrún Astrid Aarø	Nationality:	Norwegian
Date of birth:	07.04.1978	Sex:	Female

Education

- 2021 PhD in Educational sciences (Ph.d. i utdanningsvitenskap – pedagogikk) with specialization in Higher education pedagogy, *Department for education and lifelong learning, SU – NTNU - Norway*
- 2006 Master in Religious Studies (MA i religionsvitenskap), *Department for archaeology and religion, HF – NTNU, Norway*

Current position

- 2021- Associate Professor – Department of Education and Lifelong Learning, NTNU – Norway
<https://www.ntnu.edu/employees/dagrún.engen>

Previous positions held

- 2021-2022 Programme leader for university pedagogy – Department for education and lifelong learning, NTNU
- 2019-2021 Assistant professor – Department for education and lifelong learning, NTNU
- 2013-2019 PhD Candidate (Stipendiat) – Department for education and lifelong learning, NTNU
- 2009-2013 Senior Executive Officer – Department for teacher education, NTNU
- 2008-2012 Author, *Inn i livet 1-7*, Schoolbook series in Religion, worldview and ethics (RLE) – Det norske samlaget (DNS)
- 2007-2011 Assistant professor – Department for archaeology and religion, NTNU (part-time)
- 2006-2008 Editor, *Los geht's* and *Neon*, Schoolbook series in German and Norwegian – DNS

Experience from national/international collaboration/networking

- 2020- Board member, Philosophy and Theory of Higher Education Society (www.pathes.org)
- 2020- Editor of the PaTHES Blog + Website Editor PaTHES + Newsletter Editor PaTHES
- 2020- Editor and host for "Medvit" a podcast about university pedagogy
- 2018-2020 Board member, University pedagogy study programme board
- 2015-2016 50 % Central union representative – The Norwegian Association of Researchers, NTNU
- 2017-2018 Representative for PhD students and part time academic staff – Department for education and lifelong learning, NTNU
- 2017-2018 Board member – Department for education and lifelong learning, NTNU
- 2016 Member of expert group on quality in higher education, The Norwegian Association of Researchers (Forskerforbundet)
- 2014-2015 Board member – Faculty for social sciences and technology management, NTNU
- 2014-2015 Board member – Department for teacher education, NTNU
- 2004-2005 Chair – Religious studies student committee, NTNU
- 2001, 2002 Secretary General – International Federation of Medical Students' Associations – Norway

Other merits relevant to the project

- Publications: peer-reviewed book chapters: **2 in total**
- Editor: peer-reviewed book: **1 in total**
- Peer review assignments: **5 in total**
- Conference contributions (national and international): **17 in total**
- Academic blogs: **2 in total**

Fellowships, awards and prizes

- 2006 Excellent Master Research. Extraordinary declaration from the evaluation committee on outstanding research talent. HF, NTNU