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Master's Thesis

Subjective Well-Being and Interpersonal Relationships
Among Music Performance Students in Norway

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I confirm that the work is self-prepared and that references/source references to all sources used in the work are provided, cf. Regulation relating to academic studies and examinations at the Western Norway University of Applied Sciences (HVL), § 12-1.

Abstract

This study was conducted in order to explore the association of academic interpersonal relationships and Affective Well-Being, a domain of Subjective Well-being, among music performance students in Norway. Due to the high level of sensitivity of the information requested, a non-interventive, quantitative design was selected. The informants were music performance students (both undergraduate and graduate students) enrolled at eight tertiary music institutions in Norway (n=220). The total population size of music performance students estimated by NSD (2019) was n=1960, so the sample of this study represented roughly 11% of all music performance students enrolled in Norwegian Higher Music Education. An online survey was used to collect the data from September to November 2019. The online tool SurveyXact was used. The student parliament and administration of the eight faculties distributed the survey to the enrolled students. Given poor response rates, the researcher visited all eight faculties and collected the data directly via tablet computer. The participants provided demographic and music-specific data. Evaluations of academic Interpersonal relationships were collected by utilizing the sections on collegial relationships of the Quality of Interpersonal Relationship Scale (QIRS, Senécal, Vallerand, & Vallières, 1992). Affective evaluations of music performance students' lives were determined by answering items of the Scale of Positive and Negative Affect (SPANE, Diener & Biswas-Diener, 2009). Cognitive assessments of Well-being were collected by employing an adjusted version of the Satisfaction With Life Scale (SWLS, Diener, Emmons, Larsen, & Griffin, 1985). The response items scale of the SWLS was modified to fit the online format, so results are reported, but not included in correlational analyses. The dataset was cleared in December 2020 and the analysis was started in January 2020. Descriptive statistics were obtained and correlations between the demographic variables, SPANE and QIRS balance scores were determined. The statistical software SPSS, version 23, was used for data screening and cleaning, as well as obtaining descriptive statistics and running a correlation analysis. A conceptual framework merging the concepts of SWB and interdependence theory was used to interpret and discuss the results. A discussion of implications and recommendations for higher music education can be found in the final chapter of the thesis.

Sammendrag

Denne masteroppgaven er et forsøk på å undersøke korrelasjonen av mellom-menneskelig forhold innenfor det akademiske feltet og affektiv velvære, en dimensjon av subjektiv velvære, blant musikkstudenter i utøvende musikk i Norge. Grunnet høy sensitivitetsgrad av innhentet informasjon ble et eksplorativ og kvantitativ forskningsdesign uten intervensjoner valgt. Informantene var studenter innenfor utøvende musikk (både bachelor- og masterstudenter) ved åtte norske høyere musikk institusjoner i Norge (n=220). Den totale populasjonsstørrelsen av musikkstudenter innen utøvende musikk ifølge målinger av NSD (NSD, 2019) er n=1960, de vil si at utvalget av denne studien representerer rundt 11% av alle musikkstudenter i utøvende musikk i Norge. Et online-spørreundersøkelse ble brukt for å samle informasjon fra September til November 2019, online-verktøyet SurveyXact ble brukt. Studentparlamentet og administrasjonen av de åtte høyere musikk institusjonene distribuerte spørreskjemaet til alle studenter. På grunn av lave responsrater valgte forskeren å reise til alle institusjoner for å samle informasjon direkte gjennom et nettbrett. Deltakerne gjennomførte et spørreskjema om demografisk og musikk-relatert informasjon. I tillegg ble mellom-menneskelige akademiske relasjoner evaluert ved å besvare deler om kollegiale relasjoner av Quality of Interpersonal Relationship Scale (QIRS, Senécal, Vallerand, & Vallières, 1992). Evaluasjoner av musikkstudenters affekt ble gjort gjennom Scale of Positive and Negative Affect (SPANE, Diener, Biswas-Diener, 2009). Kognitive evaluasjoner ble innhentet ved å bruke en adjustert versjon av Satisfaction With Life Scale (SWLS, Diener, Emmnos, Larsen, & Griffin, 1985). På grunn av formatterings-relaterte vansker måtte skalaen justeres, og midtpunktet i skalaen ble fjernet. Resultater av SWLS ble fremstilt i oppgaven, men ikke inkludert i korrelasjonsanalysen. Datasettet ble klargjort i desember 2020 og analysen ble startet i januar 2020. Deskriptive statistiske analyser ble gjennomført og en korrelasjonsanalyse ble gjort. Programvaren SPSS, versjon 23 ble brukt, for å klargjøre datasettet, få tak i deskriptive resultater og gjennomføre en korrelasjonsanalyse. Et konseptuelt rammeverk som kombinerer konseptet Subjektiv Velvære og interdependence theory ble brukt for å interpretere og diskutere studiens resultater. Implikasjoner og anbefalinger ble presentert i siste kapitlet.

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1 Introduction

The image of stressed music performance students at Higher Music Institutes is strongly represented in popular media across recent years. Competitive peers and instructors with a lack of empathy are depicted as the common social environment of music performance students that are driven by their strong ambition to achieve the highest level of musical skills, leaving them to neglect their physical and mental health. Prominent examples are the Hollywood movie “Whiplash”, the movie “The Piano Teacher” and even non-Western media such as the *anime* “Sound! Euphonium”. In recent years, music performance graduates published content on this matter on the platform YouTube. Having studied music performance at an Austrian conservatoire and a Norwegian academy of music, I have experienced two different learning environments in Higher Music Education (HME). On the basis of my own experience, I became motivated to explore Subjective well-being, especially Affective Well-Being of music performance students in Norway, and their perception of academic interpersonal relationships.

This chapter shall first and foremost introduce the fundamental principles of this study. In the first step, definitions of frequently used terms will be provided, together with brief summaries of all the instruments utilized in this questionnaire study. Moreover, the background will be presented, focusing on the importance of conducting the current study. Following that is a section concerning the limitations of previous research, where gaps in already conducted research will be pointed out. In the next three parts, the aim of this study together with the precise research question and hypothesis will be explained. The last parts of the introductory chapter are concerned with the contributions to the addressed field of HME, and the benefits for the participants of this study, music performance students, their student representatives and staff at HMIs. In order to ensure transparency, the assumptions of this study together with its challenges, also known as delimitations, will be reported. At last, an overview of the entire thesis will be given, to ease readers navigation through the individual chapters. A short glossary of quantitative terms is provided in the Appendix in order to ensure all readers can clearly understand the undertaken procedures.

1.1 Definitions of terms and instruments

Higher Music Education (HME)

In this study, HME hence refers to all musical learning that intends to facilitate high levels of musical competence leading to formal acknowledgements of those skills.

Higher Music Institution (HMI)

This term refers to institutions or departments facilitating formal, academic musical learning in order to acquire a pedagogical, professional and honorary music degree.

Interpersonal relationships

Associations between “two or more people“ are considered interpersonal relationships (Berscheid, 1999). In education, interpersonal relationships often refer to the interaction of actors within the field, such as students, teachers and peers (Zandvliet, Den Brok, Mainhard & Van Tartwijk, 2014).

Subjective Well-being (SWB)

SWB is an umbrella concept, that is based on self-report of individuals regarding their experience of well-being. Subjective Well-Being consists of evaluations of life, evaluations of affect and as well evaluation of multiple domains, for example life-events, work, health, relationships, and purpose (Diener, Oishi & Lucas, 2003).

Quality of Interpersonal Relationship Scale (QIRS, Senécal, Vallerand, & Vallières, 1992)

The 4-item scale evaluates relational quality and is also known as Échelle de la qualité des Relations Interpersonnelles (EQIR). Only the parts on collegial relationships were used in this study.

Satisfaction With Life Scale (SWLS, Diener, Emmons, Larsen, & Griffin, 1985)

The 5-item scale evaluates Cognitive Well-Being. An adaption of SWLS with a modified scale was used in this master’s project.

Scale of Positive and Negative Affect (SPANE, Diener & Biswas-Diener, 2009)

The 12-item scale evaluates Affective Well-Being. This entire test was used within the current study, without modification.

1.2 Background

On the one hand, music performance students are often depicted as socially isolated, hardworking individuals, being highly dependent on their teachers. Especially popular culture and entertainment industry frequently depict music performance students as passionate young people with a tough academic life. There are many popular movies that promote this image, by presenting the challenges to music majors from their professors.

Prominent examples are main characters Andrew Neiman, a jazz drum student at a renowned US-conservatoire who is psychologically abused by instructor Terence Fletcher in the movie “Whiplash” (Imdb, 2015), or piano-student Anna Schober, who struggles with anxiety and is intentionally physically injured prior to a performance at the Vienna music conservatory by her psychologically impaired professor Erika Kohut in “The Piano Teacher” (Imdb, 2001). Even the Japanese *anime* “Hibike! Euphonium” promoted the image of hard-working music performance students through the main character Kumiko Oumae, an ambitious high-school student and euphonium player (Imdb, 2015).

In the recent years, YouTube channels such as TwosetViolin have promoted that image of a competitive learning environment from the perspective of an “insider”, and online coaching videos by acknowledged musicians Emily Davidson or Sarah Jefferey have broadly thematized this topic. They argue that “Conservatoire is an amazing place to be, but it can be very, very competitive. There may be people who make you feel like you are only successful if you are a performing soloist superstar, preferably performing in front of an orchestra. And if you are not doing that, you failed in music. And they are just really small-minded.” (Sarah Jeffery/Team Recorder, 2019).

Cellist Emily Davidson similarly claims that “Music school is a wonderful place, but it also presents a lot of challenges, and sometimes unhealthy environments. Try to stay focused on what matters to you as a musician and artist and not get weighted down by feeling competitive towards others or feeling challenged by others who have different ideas and values.” (emillyplayscello, 2015).

Despite these reported challenges, socialization within the academic field was described as beneficial, but dependent on the academic cycle and on the transition process from a graduate

to a professional. For instance, consider the following observations: “I think a lot of people try to socialize in the first year, but the typical trend I see is that first year students are always like, trying to talk to each other, but then by the third year, everyone is just tired”, “I don’t have time to socialize, I need to practice. But in the fourth year you are really there. You are either at the library researching or trying to practice and trying to get a job, trying to get a living. That’s when your dreams are starting to get crushed.” (Twoset violin, 2019).

On the other hand, it seems like that image of music performance students is not represented in the Norwegian media landscape. Instead, promotional videos made by the HMIs themselves can be found.

Well-being has a central position in Scandinavian pedagogy. “Trivsel” [Literally: Thriving; in Norwegian synonymously used with Well-being] is a central concept in the curricula of primary and lower secondary schools, as curricula and school-related laws refer to it. Norwegian primary and secondary schools intend to enhance “folkehelse og livsmestring” [Public health and coping skills] in all subjects (Kunnskapsdepartementet, 2017). “Grunnskoleloven” [Law of primary and secondary schools] clearly expresses the students right for a learning environment that promotes health, Well-being and learning, as stated in §9A-2 “Retten til eit trygt og godt skolemiljø” [Right to a safe and good learning environment] (Opplæringslova, 1998).

Higher Education on the other hand has few policies concerning well-being per se. “Høyskoleloven” [Law on tertiary schools], describes students right to a good learning environment §4-3 “Læringsmiljø” [learning environment], but compared to the detailed paragraphs that can be encountered in the law of Norwegian primary and secondary schools, there is less formal writing referring to well-being directly (Universitets- og høyskoleloven, 2005). However, interest in students’ Well-being in Norway exists, as shown by the following examples. Styringsgruppen for Studentenes Helse- og Trivselsundersøkelse ved Studentsamskipnaden i Oslo og Akershus “SiO” [Steering Comitee for Students’ Heath- and Well-being at the Students Association in Oslo and Akershus] published the results of the study “Studentenes Helse- og Trivselsundersøkelse 2018 (SHoT)/ HELT ÆRLIG-undersøkelse” [Students’ Health- and Wellbeing Study 2018] where it was found that 15% of the n=50055 students evaluated their perceived quality of life as poor (Knapstad, Heradstveit & Sivertsen, 2018). Statistics Norway publishes yearly statistics on the demographic

information of students in Norway (Statistics Norway, 2020). DIKU, Norwegian Agency for International Cooperation and Quality Enhancement in Higher Education, also published a series of studies on International Students in Norway, focusing on motivation, satisfaction with the academic experience, and perceived relational quality (DIKU, 2019).

Moreover, Well-being studies among freelancers and professional musicians have been conducted in Norway. A report on freelancers and journalist showed high levels of well-being but frequent struggle with challenging circumstances across that population (Graver Kuden & Røe Mathisen, 2019). A master's thesis on professional freelance musicians' strategy of network building to ensure survival in Norway confirmed that interpersonal relationships are highly relevant for musicians (Mongstad Stavnes, 2008).

In conclusion, one can see that a variety of research on well-being was conducted across the Norwegian population of students, but research concerning music students' well-being has hardly ever been assessed systematically, despite the publicly accessible reports of professional musicians and freelancers' struggles. This area seems neglected by research, although international media strongly promotes the image of musician's relatively lower well-being and little fewer satisfying interpersonal relationships, leading to a widely spread assumption regarding professional musicians in training.

1.3 Limitations of previous research

There are previous studies that explore the topic of well-being and use the same instruments represented in the current study. Examples are given in the next paragraphs.

The Satisfaction With Life Scale was used in the following two studies. In the first study, Swedish elderly people's (n= 500) association of music and life satisfaction was presented (Laukka, 2007). In the second study, emotion regulation strategies of music listeners in Australia (n=637) were explored (Chin & Rickard, 2014).

The Scale of Positive and Negative Affect was assessed by young adults in the USA (n=67) to describe the association of flow and well-being (Sposato, 2016).

The Quality of Interpersonal Relationship Scale has not been applied in the study of school-aged violinists (n=337) but items on relational quality dominate the questionnaire (Creech & Hallam, 2011). As can be seen, the instruments are applied in music-related research, but research on future professional musicians themselves is seldom conducted. Rather, there was a strong effort to study music performance anxiety and practice behaviour, and even occupational dysfunction over the last decades.

Relationships among musicians and the impact on well-being and health were frequently identified as area for improvement but not thoroughly explored in the sector of tertiary music education. In the field of Music Education, a lack of research in HMIs with regards to quality assurance and improvement as well as health promotion was documented by notable researchers such as Harald Jørgensen, who has been a director of an HMI himself and focused his research on practice behaviour of conservatoire students in Norway (Jørgensen, 2002; 2010). Monika Nerland published academic works on learning in HMI and explored the learning culture in Norwegian conservatoires (Nerland, 2007; 2012).

In English-speaking countries, one can encounter a diverse of research related to the present study. Dawn Bennett studied graduate transition, identity and employability to a great extent, often on Australian or English-speaking samples of music performance students and music education students (Bennett, 2016; Bennett, Reid & Rowley, 2017; Rowley & Bennett, 2019). Aaron Williamon conducted research on music performance combined with health and societal matters, especially on British Samples (Williamon & Thompson, 2006; Clark & Williamon, 2011). Helena Gaunt has elaborated on relational quality, with regards to individual tuition at British HMIs and collaborative learning (Gaunt, 2008; Gaunt et al., 2012; Gaunt & Westerlund, 2016). Claudia Spahn's research was concerned with health promotion and health attitudes regarding physical and mental health among musicians, with a special focus on preventive-courses among music performance students (Spahn et al., 2001; Zander, Voltmer & Spahn, 2010; Voltmer et al., 2012). Günther Kreutz explored the topic health promotion and well-being in both physical and mental dimensions (Kreutz, Ginsborg & Williamon, 2009; McDonald, Kreutz, Mitchell, 2012).

All researchers' recommendations were to enhance reflections on Well-being and health promotion in HME. However, in most of the studies, the truly subjective perception of the individual music performance students relational and affective domain is seldom addressed to

a significant extent, as the research aims to show results of prevention courses, teaching methods, and to identify the attitudes and behavioral patterns. Recently, studies on mental health of orchestral musicians (Harper, 2002) and artists (Tuisku et al., 2016) revealed severe need for health promoting factors across the group of professional musicians and artists. Research on music performance students' SWB is helpful as it enables identification of tendencies and correlations.

1.4 Problem statement

The research topic of this master's project is academic interpersonal relationships and SWB among music performance students enrolled at HMIs in Norway. A purely descriptive study was designed; hence music performance students were asked to evaluate these two domains. Therefore, the association of music performance students' evaluations of SWB and interpersonal relationship within the academic field is the focus of this study.

1.5 Research question and hypothesis

The research question is:

“How does the perceived quality of interpersonal relationships within the academic field associate with Affective Well-Being of music performance students in Norway?”

The hypothesis obtained from this research question is:

“There is an association of perceived quality of interpersonal relationships and Affective Well-Being of music performance students in Norway.”

Hence, the null-hypothesis is:

“There is no association of perceived quality of interpersonal relationships and Affective Well-Being of music performance students in Norway.”

1.6 Rationale

A dearth of literature on music performance students' well-being as well as a lack of studies on well-being of music performance students enrolled in Norwegian institutions of HME can be considered knowledge gaps in the field of Music Education. This study was conducted in order to explore this interdisciplinary topic in a descriptive manner and encourage future research on the field of well-being in HME in Norway by giving insight in music performance students' Satisfaction with Life, evaluation of Affective Well-Being and satisfaction with their academic interpersonal relationships. The goal was to contribute with new knowledge regarding Well-being of Norwegian music performance students from a cognitive and affective perspective in addition to the already existing results of studies on academic satisfaction. The aim was to enhance reflection and stimulate discussions, and to provide relevant findings for students and staff at HMIs.

1.7 Contribution to HME

This study aims to contribute new knowledge to the body of research on HME, as the SWB of music performance students is a seldom explored area. Thus, the results of this study will reach manifold audiences. First and foremost, active music educators in Higher Education Institutes should be reached, as the perceived SWB and evaluations of academic interpersonal relationships of their students can be linked to their teaching and hence fall in their field of responsibility.

The concept of SWB and interpersonal relationships should be a concern for all pedagogical staff in the field of music education, as knowledge on this topic can improve extra-curricular learning environments of music performance, such as *kulturskole*, which are music schools for underaged instrumentalists and vocalists, as well as *folkehøyskole*, which are post-secondary institutes without grades and strict curriculum, intending to prepare students for a Bachelor degree. Teachers at *videregående skole*, which means higher secondary schools, can also benefit from these findings, as some of their students might intend to enter undergraduate studies in music performance.

Students that participated in this study will be provided with access to this thesis, through the student-boards and academic staff, who also provided them with the online-questionnaire in September 2019. Representatives of student-boards and parliaments themselves can greatly benefit from this study, as their main task is to support students, be a mediator in situations of conflict and ensure that students' right to an adequate environment is upheld.

Nation-wide assessment is rarely feasible; therefore, this study can provide useful data on the matter of Well-being across HMIs in Norway. Policy-makers concerned with the matter of quality assurance in Higher Education can benefit from this research study, as the measures of the individuals' subjective assessment of the social learning environment are seldomly done in large samples of music performance students. Moreover, knowledge of students' individual estimation of SWB can indicate needs for concrete improvements at the HMIs.

1.8 Assumptions

The following assumptions are given in this study:

- Honest answered and accurate demographic data was provided by the participants.
- The participants were accessed by e-mail via the student-board or administration or directly by completing the survey on a table computer provided by the researcher at the faculty.
- The questionnaire was answered online.
- Every recipient answered the survey once.

1.9 Delimitations

With the exception of true experiments, quantitative research designs face the issue of lack of causal interpretations, and self-reported data is to some extent questionable with regards to reliability (Creswell, 2008). Moreover, I acknowledge that as an Austrian citizen having earned a bachelor's degree at a Norwegian music academy, awareness of bias is needed. However, the quantitative study design limits potential misinterpretations.

1.10 Structure of the master's thesis

As this chapter focuses on the motivation for the current study, the second chapter contains information about previous research. Directly thereafter, the conceptual framework, a combination of the concepts SWB, and interdependence theory can be found, as it is utilized to realize the objectives of the current study. In the fourth chapter the method of this study is presented in order to give readers the possibility to gain insight into the research process of this project, from research approach to questionnaire design and quantitative analysis. In the fifth chapter, the data is presented by showing bar charts, box plots and tables. Interpretation and discussion of the findings can be found in chapter six. The last chapter of this master's thesis presents concluding implications together with recommendations for further research. The appendix can be found on the last pages of this paper. The codebook of all variables, test of normality and reliability together with documentation of the correspondence with NSD and the HMI can be found in the Appendix.

2 Literature review

A review of literature relevant to various aspects of the research study is presented in this chapter. The main parts are interpersonal relationships in HME and Well-being in HME. Moreover, academic works on Subjective Well-being, namely cognitive and Affective Well-Being, and research studies on interpersonal relationships were reviewed.

I will now describe the review method applied in this research. A scoping review was applied because the thesis addresses a broad-ranging topic (Grant & Booth, 2009). A relatively wide scope was selected as the topic for this study “Well-being among music performance students”, which covers sociological, psychological and music-specific aspects.

The book “Research Into Higher Music Education” (Jørgensen, 2009) was a great resource, as it provided insight in a great amount of studies. Furthermore, I have searched music education journals for the keywords “Higher Music Education” “Well-being”, “Health”, “Interpersonal Relationship” and “Student-Teacher Relationship”. At the same time, I used databases such as Oria and ERIC to find relevant articles. In addition to this process, I have expanded the search in more specific journals such as *Psychology of Music*, *Frontiers in Psychology*, *Psychology of Aesthetics, Creativity, and the Arts*, *Innovations in Education and Teaching International* and *Psychology of Aesthetics, Creativity, and the Arts*.

2.1 Interpersonal relationships in HME

In this section, I will present studies relevant to interpersonal relationships within the academic field of tertiary music education institutions. Studies of one-to-one lessons, collaborations, masterclass settings and music performance assessment will be presented.

Individual tuition

One-to-one-lessons were described as characteristic for the learning process in HME in all of the following writings by British, Norwegian and American researchers. It became evident that the teacher-student relationship requires flexibility and is dependent on unique environmental factors.

One-to-one teaching was explored as cultural practice in the Norwegian Higher Music setting through a discourse theory (Nerland, 2007). The praxis observed and video-taped in individual classical orchestral instrument lessons of professors at a Norwegian Higher Education Institution (n=3) showed that teachers' discourse was rooted in the existential experience of music whilst another one considered the teaching-learning event as an area of support. The researcher argued that these two discourses could put the students in different positions.

Despite the wish of high student autonomy, teachers at British Higher Music education (n=20) considered a "vocational toolbox" consisting of "technical, musical and professional skills" more important than "life-long learning skills" (Gaunt, 2008). A conflict was identified, as tuition of the "vocational toolbox" happened most as "teacher-led reflection-in-action". At the same time the assumption that student autonomy cannot derive from tuition was clear to the music professors. Moreover, little knowledge on the students' wider curriculum and the students' practice habits was shown by music professors.

The teacher-student-relationship was shown to be reliant on positive interpersonal relationships, especially regarding flexible mentoring, namely "Instructing, Advising, Counselling, Coaching" (Gaunt et al., 2012). Moreover, it was shown that connecting music to professional life was an issue. Those problems decreased through collaborative work with peers according to the study.

Discussion of health in the lesson were more common among singers in comparison to instrumentalists, as the nature of the voice as instrument requires different teaching approaches (Burwell, 2006). The study on the teaching approaches of British music professors (n=16) were explored through the analysis of 67 dialogues in instrumental and vocal lessons. Vocal professors focused on technique, used more metaphors to stimulate students' imagination and health matters were discussed, whilst instrumentalists focused on interpretation. Furthermore, differences between non-traditional and typical conservatoire instruments were noted.

An analysis of videotaped lessons given by renowned artist-teachers (n=3) showed that following themes were prominent in all lessons: "Goals and Expectations, Effecting Change, and Conveying Information" (Duke & Simmons, 2006). The researchers explain that the

teachers did not exceed the students' capabilities but were enforcing accuracy to accomplish change. Negative feedback is conveyed pointed, whilst positive critique is wholehearted.

Musical learning in tertiary music education was found to be reliant on lessons interaction between students and teachers according to the results of a conversational analysis employed to interpret data retrieved from 18 video-taped lessons given by seven teachers at a music conservatoire (Ivaldi, 2016). Students distinguished learning from performing by stopping, talking and starting over again to direct the teacher into assessment situations.

Satisfaction with the lessons received from the part-time professors despite the physical absence of the main teacher was reported by piano students (n=12) at a British conservatoire (Presland, 2005). It was found that female students value the relationship to their tutors higher than male or international students. Moreover, the study revealed that peers were seen as a resource by students of a part-time teacher, but a lack of interests in other subjects due to little direct impact on playing was noted by the students.

As can be seen, the key points of the existing literature include such conclusions as the importance of a flexible teacher-student relation and the value of dialogue with the main teacher. It can be said that the topic of individual tuition is widely discussed with different perspectives, as differences in approaches of the teachers, perception of the students, content of dialogues in the tuition were pointed out. Nonetheless, the importance of individual tuition was confirmed by all of the studies above.

Findings of a mixed-methods study on music students (n=23) during their first year of music studies revealed that academic staff was ranked as "very influential/important" for the freshman first year experience immediately after peers and the instrumental teacher (Burland & Pitts, 2007). This study showed the importance and the impact of academic staff, even though the professors are not related to their main instrument.

Collaborations

Collaborations were described as relevant for Higher Music Pedagogy in the following examples. Cross-year peer mentoring was shown to result in "social capital" that becomes relevant for employability, another study reported that instrumentalists showed to be able to

use peer-learning in a positive way compared to vocalists. However, a Norwegian study showed that peer learning is evaluated positively but conducted seldomly compared to. According to a British study, team teaching was perceived positively by students, but considered as rather complex endeavor due to high communication skills and the necessity of an adequate learning-environment.

Instrumental technique courses taught by graduate students to undergraduate music education majors showed an increased engagement of students (Russel, 2009). Overall, high appreciation of the course was notated, as students valued pedagogical experience, high status as performer and instrumental skills as well as confidence as influential factors.

Interpersonal dynamics of a jazz ensemble were explored among 14 jazz music students who were shown to see peers as resource to group learning, but as well to build personal skills such as problem-identification and solving (Branker, 2010). Additionally, heightened ownership of the music made, and independent learning were mentioned by the participants of the qualitative study.

A doctoral dissertation based on data obtained via an online questionnaire explored undergraduate music performance students in their final year (n = 165) participants background, attitudes toward small ensembles and their active participation in such collaborations (Cho, 2018). Musical development and enhancements of social-emotional skills in students were findings of the study. It was noted that the cultivation of empathy and strengthening of emotional self-regulation strategies can be achieved through ensemble play.

Peer learning showed to lead to “social capital” which was shown to be needed for a successful transition of the learner enrolled at a British conservatoire to a professional musician (Jackson & Price, 2019). Interaction of students across study cycles showed to support informal learning strategies. Communities of practice prevent hierarchical ranks and enables students to build networks relevant for professional the life. The researchers consider this skill a necessity in a musicians’ “toolkit”.

The apprentice-like relationship did not represent the best preparation for singers that are dependent on collaborative works in their profession, according to a mixed-method study of 34 students that completed surveys and 9 teachers that were interviewed as participants

(Rumiantsev, Maas & Admiraal, 2017). Vocalists' group lessons within the classical and jazz/pop department did not promote the development of professional collaborative skills, despite of high course appreciation. The researchers inform that group lessons were not designed to promote professional collaboration skills.

Ownership and autonomy are outcomes of learning situations that are involving not only the "master-apprentice" relationships, but as well use the resource community of apprenticeship according to the findings of the project "Centre of Excellence in Music Performance Education" which focused on peer learning within the main instrument learning process (Hanken, 2016).

Ideas and feedback provided by team-teaching tutors were most valued among 142 music students at a British conservatoire (Woellner & Ginsborg, 2011). However, it was noted that team teaching is causing decrease in individual lessons and can cause problems in case of miscommunication or lack of negotiation. Another disadvantage mentioned was the teaching strategies that vary.

Research found that this informal tradition can be taught in a formal setting but showed the need for interdisciplinary approaches (Yang & Welch, 2014). The connection of collegiate and non-collegiate contributors in the formal learning environment was shown leading to a beneficial learning environment.

A survey study of music students in a Norwegian HMI (n=96) showed that participants considered peer learning positive, although the study reported infrequent engagement in peer learning (Nielsen, Johanesen & Jørgensen, 2018). Students of jazz and improvised music were most active in peer learning. Satisfaction with practice did not correlate with peer learning, which the researchers assume to be due to a competitive and privatized learning environment.

A mixed-method study of 11 music students undergoing A-levels and 9 first year students at a British university showed that musical identity among undergraduate music performance students was constructed not solely through frequency of musical activity or skill, but as well through peer comparison (Pitts, 2000).

According to the studies reviewed above, the peers of music performance student were observed to represent resource, regarding musical learning itself, but as well regarding the learning of social and professional skills. However, existent literature tends to indicate that peer collaboration is more common among non-classical fields. A gap in literature regarding peer competition can be seen, although assumptions of a privatized learning area were stated by previous research.

Masterclasses

Three British survey studies showed that masterclasses are perceived as a learning area for music performance, but presence of music performance students as a listener was noted as conflicting with regards to low usefulness perceived by students with fewer masterclass-experience, younger age and less experience in peer-learning. The challenges of masterclasses in an online learning environment were reported by a Swedish study.

A questionnaire study of music performance students (n= 37) enrolled at British conservatoires showed that students valued masterclasses as an area of music performance, appreciated new technical and interpretative aspects and “access to a professional community of practice” one encounters at masterclasses (Creech et al., 2009). As a disadvantage, performance anxiety and passive participation was mentioned. Researchers stated that the study is of exploratory nature and encourage to conduct further studies on teacher and student perspective as the conservatoire curriculum is involving masterclasses.

Another study showed that performance opportunity and advice from experts was the benefits evaluated most at masterclasses (Long et al., 2012). It was found that females use peer-learning strategies more than males and are as well more willing to report negative experiences. An effect size on competence as a performer and listener was reported, in addition to that experience in the masterclass setting. The latter is discussed as a bridge from music performance student to professional.

The questionnaire employed in the study by Creech et al. in 2009 was completed by students enrolled at a British conservatoire (n=351), and correlations of experience at masterclasses and instrument of study, gender and year of study were shown. (Long et al., 2012). Players of string instruments showed more performance experience, and as well identified a stronger

connection of the master's class to their instrument, as the researchers note because of "solo-centric orientation of professional string players" compared to other instrumentalists. It was noted that females continued attending masterclasses throughout their academic cycle, whilst males attended passively only in earlier stages of their study. Students with more experience in performing at masterclasses reported more positive aspects, and researchers connect this to heightened self-efficacy. Singers on the other hand showed a more exclusionist attitude towards masterclasses, the researchers suggest further studies on various forms of masterclasses with regards to pedagogy and interaction related to students' perceived benefits.

The results of a questionnaire completed by students at a British conservatoire (n=351) showed that principal instrument and level of study are crucial to the performing experiences within masterclass settings (Creech, Gaunt & Hallam, 2014). It was found that students of stringed, wind and keyed instruments had most experience with performance at masterclass. Postgraduates had documented higher participation in masterclasses than students enrolled in earlier cycles.

A Swedish study investigated the topic online learning vs. physical presence at electric guitar lessons and master classes (Brändström, Wiklund and Lundström, 2012). Findings of the qualitative study show that students perceived online learning as positive, but challenges such as "marking rhythm" and "playing together" arrived just like the fact that the intensity is heightened and requires heightened planning and improvisation competence.

Peer learning can be achieved through implicit and explicit assessment of passively participating students at a masterclass (Hanken, 2015). This should lead to an improvement regarding the learning outcome at masterclasses and represent a further learning opportunity.

It is clear that masterclasses were reported as an area for learning in Higher Music Education by all of the studies reviewed above. However, passive participation and online-teaching as well as challenges regarding performance anxiety. Difference in music-specific demographic profiles of music performance students were pointed out. Literature lacks coverage of the topic perceived competition and interpersonal relationships at masterclasses.

2.2 Well-being in HME

In the second section, I will present research on the matter of well-being in HME.

Health promotion

The following two studies concern the health attitudes of music performance students towards health. The British survey studies prove that interpersonal relationships were valued highly and considered important for mental health compared to physical aspects of health. Moreover, professors were primarily consulted with health-issues by students than medical doctors.

Frequent health problems regarding posture and practice related issues as well as music performance anxiety were reported in a survey study of music performance undergraduates (n=63) at a British conservatoire who attended a course on music and health (Williamon & Thompson, 2006). It was shown that the students first discussed the issues with the main music teacher before consulting a medical doctor.

Health-promoting behaviours of students enrolled at 2 British conservatoires (n=273) was assessed in an online questionnaire study (Kreutz, Ginsborg & Williamon, 2009). Findings showed that students valued “nutrition, interpersonal relationships and spiritual growth” higher than “health responsibility, physical activity and stress management”. Correlations between health-promoting behaviours, emotional state, self-efficacy and self-regulation were found. Psychosocial health was valued higher than physical health. The researchers note a lack of health responsibility and mention high need for health promotion courses in HME.

The following studies elaborate on health promotion and injury prevention courses in the field of performing arts. It was shown that performers rely heavily on their bodies as part of their occupation but show little health-promoting behavior. All studies show that there is a positive effect in changing behavior after the course, but these effects are rarely long-lasting.

Theatre and dance majors at university level showed eating disorders because of the body perceived as their instrument and as well due to challenges present in young stage of life (Popalisky & Herbert, 2000). A questionnaire that was completed 5 months after a health

psychology course by students revealed that positive changes in behaviour could be seen. The researchers noted that longitudinal studies were needed to assess long-term effect.

A decreased amount of playing-related health problems and increased coping skills were shown on a sample of Swiss music performance students (n=22) who received a course on preventing playing-related issues compared to the control group who did not have access to the course (Spahn et al., 2001). The researchers suggested to employ randomized study designs for a further exploration.

Increased knowledge on medical problems of musicians was shown in a questionnaire study of first year undergraduate music performance students (n=26) who completed an 8 module-course on health promotion and injury prevention (Barton & Feinberg, 2008). Strategies provided during the course were not applied by students, especially the recommendation of 8h sleep per day and stretching before practice. The general health assessment did change little, hence the researchers concluded that behavioral changes cannot be easily achieved over a short period of time.

In conclusion, it can be said that health promotion among music performance students is a seldomly discussed topic. Although there is research on medical problems, further literature on the physical aspects of health among music performance which is not injury-related is needed.

Occupational dysfunction

The following two studies explore the issue of occupational dysfunction in music performance students. Both studies show that pain should be addressed and acknowledged by music performance students and treated with the help of medical professionals.

A Canadian study reported that breaks in the academic development of music performance students are related to the themes “being and becoming”, “motivation to excel”, and “occupational tensions and pressures” (McCready & Reid, 2007). The balance-act of practice and respecting the body causes stress and can influence the identity in young musicians.

Pain was reported by many music college students (n=97) by completing a survey of descriptive nature and a survey focusing on injuries, where it was found that increased pain

leads to dysfunction in the occupational performance (Barton, 2008). Intervention applied by students was assumed to be a predictor of pain, and hence preventive education of students by health professionals was recommended. The researchers suggest using outcome measures to show the likeliness of health impairment.

Both studies showed the importance of occupational dysfunction among music performance students and pointed out the need for preventive education. Further research on occupational dysfunction is needed with regards to the interrelation of psychology and physiology.

Psychological perspectives

Music Psychology is a wide field, that is why I chose to include the following two studies as they focus on traits specific to music performance students. Studies on music performance anxiety or pathological matters were avoided. The first article describes rumination and its positive effect in musicians, whilst a Slovenian study shows that flow is highly connected to emotional evaluations, but rarely shown to be directly influenced by the overall evaluation with life.

Increased reflected rumination could be seen in a sample of music students (n=43) compared to college students (n=28) enrolled in disciplines other than music (Jones, Roy & Verkuilen, 2014). Rumination styles can influence the performance, as reflected rumination is associated with positive attributes in the “analytical and active” style, whilst “passive and emotion-focused” shows rather negative influence. It was shown that musicians’ reflected rumination does not predict depression and enhances musical performance.

Evaluations of positive and negative affect, satisfaction with life and flow given by students (n=84) at a Slovenian HMI led to the conclusion that aspects of flow are more closely related to music performance students’ recently experienced emotion rather than general evaluation of their lives (Fritz & Avsec, 2007).

Both studies indicate that emotions are impactful in learning processes of music performance students. It would be beneficial for the sector of Higher Music Education to engage in studies focusing on psychological matters that do not merely concern ill-being but explore well-being.

2.3 Subjective Well-being

In this section, I will present relevant literature on the matter of Subjective Well-being. Studies of students enrolled at Higher Education, not merely music performance, were reviewed. As well, relevant articles on Well-being in Nordic countries was included. As Subjective Well-being is a wide concept involving Cognitive Well-Being and Affective Well-Being, there are two sub-chapters.

2.3.1 Cognitive Well-Being

Students in Norway (n=50054) with a total sample age mean of 23.3 and an immigrant background of 8% showed that non-binary transgender had a total life satisfaction mean 17.8 and binary transgender 15.9, and hence reported low levels of SWB compared to cisgender males who reported a life satisfaction mean of 22.1 and cisgender females 21.9 (Anderssen et al., 2020).

A study on Subjective Well-being among foreign students living in Bergen, Norway revealed that students reported high levels of life satisfaction, but that North American, Asian and African students showed lower ratings. A multiple regression analysis showed that friends, finances and discrimination had an impact on life satisfaction, as well as information received prior to the exchange. Language skills or host friends did not influence life satisfaction of foreign students in Bergen, Norway (Lackland, 2001).

The Satisfaction With Life Scale was answered by undergraduate students in 5 European Countries (n=1162), leading to the result that Austrian students reported higher life satisfaction than students in Croatia, Bosnia and Herzegovina, Montenegro, and Serbia (Jovanović & Brdar, 2018). In this European study, age ranges from 18-46 were determined, while the majority of students (68.2%-87.9%) were female.

High levels of Satisfaction with life was found among Colombian students (n=150), the overall mean was 27.65, with a standard deviation of 5.06 (Useche & Serge, 2016). No gender differences were shown, but differences in the sets of careers were found, as arts students had

the lowest mean of 24.07, and students of mechanical engineering reported the highest mean score of 30.13. The researchers concluded that life satisfaction has to be taken into account in fields where students reported low life satisfaction.

A questionnaire containing the SWLS was answered by Chinese students (n=4400) in the span of the years 2011-2015, and the overall means of 25.08, 23.4, 22.61, and 23.58 showed that the life satisfaction was moderately high (Bieda et al., 2019). Moreover, correlations of happiness, mental health and life satisfaction were shown to be stable across time. This finding was undermined by Fredrickson's broaden-and-build theory (Fredrickson, 2001), which showed that positive emotion leads to positive approaches and widen the chance of positive experiences, resulting in an increase of positive emotions and experiences.

As music performance students in Norway are the subjects to the current study, studies on Subjective Well-being in Norway are presented in the next paragraphs. The participants of the following examples were not only students but were in all cases residing in Norway. Therefore, prominent studies are summarized below.

A Scandinavian study showed that Greenlanders (n=180) had the tendency to choose more extreme and values and showed more frequent random responding than Norwegians (n=461). Results also showed that Norwegians are overall more satisfied with their lives. However, Greenlanders have shown unwillingness to change life circumstances if they were given to more frequently than the Norwegians (Vittersø, Biswas-Diener & Diener, 2005).

The overall mean of the SWLS of a large Norwegian sample of individuals aged 15-79 years (n=4984) was 26.20, females' mean was at 26.23, males reported means of 26.17 (Clench-Aas et al., 2011). The 16-24 year-olds showed means of 26.76, the 25-44 year olds 26.29, the 45-64 olds showed means of 25.93, the individuals aged above 65 years reported the highest means of 27.12.

Immigrants and non-Western individuals were underrepresented. Adolescents aged 13-18 years (n=1,073) in Mid-Norway reported moderately high levels of life satisfaction, as the total sample mean was 23.08, with a standard deviation of 6.12 (Moksnes et al., 2014). Boys reported with a mean of 24.00 and a standard deviation of 6.15 slightly higher life satisfaction than girls, who showed a mean of 22.29 and a standard deviation of 5.99.

Iranian refugees in Norway (n=80) reported a moderate mean score of 0.52 on a number of 5 items of the Satisfaction With Life Scale (Rudmin & Ahmadzadeh, 2001). It was shown that the Satisfaction with Life Scale was correlated with the Zung's Self-Rating Depression Scale (ZSRDS) and that Iranian refugees in Norway did not show distress.

Russian migrants in Norway (n=173) reported slightly high mean scores of 0.63 of the 5 items of the Satisfaction with Life Scale and it was shown that life satisfaction and acculturation, especially integration ($r = .17, p < 0.5$) and separation ($r = .37, p < .01$) were interrelated (Romanova, 2007).

2.3.2 Affective Well-Being

In the following paragraphs, I want to present studies that are highly relevant to my master's study, mainly for the reason that all of the participants are students enrolled at Higher Education Institutes, and the instrument Scale of Positive and Negative Affect (SPANE, Diener & Diener-Biswas, 2009) was used. The studies were published between the years 2000 and 2020.

Differences between the impact of social support on SWB among students from collectivistic and individualistic societies were shown in a study of students from Iran (n=159), Jordan (n=66) and USA (n=234). Support from friends predicts SWB in the US, whilst SWB impacted positive feelings in Jordanians. Support from family could predict SWB of all students, whereas peer-support varied among collectivistic and individualistic societies (Brannan, Biswas-Diener, Mohr, Mortazavi & Stein, 2013).

A study evaluating Well-being of Iranian (n=296) and Swedish university students (n=310) through the balance score of affect (SPANE, Diener et al.) and the Flourishing Scale (FS, Diener et al.) showed that despite similar levels of Cognitive Well-Being, affect varies among individualist and collectivist cultures. Swedish students positive affect predicted flourishing, compared to Iranians, where a balance of affect predicted flourishing (Kormi-Nouri et al., 2013).

A study of Canadian students (n=478). The scores of the Flourishing Scale (FS) were high compared to relative low scores of affect (SPANE). High levels of SWB could be predicted by time and material wealth (Howell & Buro, 2015).

A study of German students (n=498) reported high scores of positive affect and moderately low scores of negative affect, further training on improving Well-being over a month increased positive affect scores (Rahm et al., 2017).

The impact of obligatory internships on university student's mental health was studied on a sample of American undergraduate students (n=60) using instruments the SPANE and FS. Evaluations of the internship were connected to reports of SWB, showing that obligatory internships lead to increased flourishing (Briet & Runnerstrom, 2019).

Perfectionism across a sample of American doctoral students (n=528) was assessed by utilization of the instruments SPANE, APS-R, SWLS, PSS. Adaptive perfections experienced little distress, non-perfectionists formed the center in all measures, whilst the maladaptive perfections experienced a great deal of distress (Moate et al., 2019).

American college students (n=85) assessed Well-being through SPANE and repeated measures of momentary feeling through the ecological measure assessment (EMA), a random, repeated measure assessment via phone. Affect balance and affect functioning were confirmed to be connected (Veilleux et al., 2020). Although Health and life expectancy can be predicted by a habitual emotional state and the ability to regulate emotions is highly needed for adaptive functioning, emotional regulation is often underestimated, according to the researcher.

2.4 Interpersonal relationships

Associations of “two or more people” are considered interpersonal relationships, and can be encountered in various contexts, such as family, love, friendship, education, work, or various commitments (Berscheid, 1999). As this thesis is restricted in both time and size, the research articles considered as relevant were studies of interpersonal relationships within the academic

field, or studies observing interpersonal relationships among passionate people, such as students, musicians or sportsmen.

Interpersonal relationships were shown to be connected to the type of passion (Vallerand et al., 2003). The Dualistic Model of Passion (DMP) suggests that passion can be of obsessive and harmonious nature. A shared interest in an activity can connect people, and one may appreciate relationships to like-minded, passionate people who share the same positive results about performing an activity as oneself does. However, if stress and negative emotions derive from performing that activity, these relationships do not flourish. Both forms of passion involve a high activity valuation, the identification of the activity as passion, high amounts of time and energy invested in performing the activity.

Quality of the interpersonal relationships depends on the type of passion, and emotions are mediators, according to an article summarizing 4 research studies confirming this hypothesis (Philippe et. al, 2010). In the first study, managers and teachers (n=195) showed that positive emotions were associated with high levels of interpersonal relationship quality, participants reporting negative emotions reported low relational quality. A study on undergraduate students (n=177) showed that positive emotions during activity exist in both harmonious and obsessive passion, but only in the case of harmonious passion positive emotions mediated Quality of Interpersonal relationships, whilst negative emotions were mediating relational quality in both types of passion. A study of participants at a basketball camp aged 13-17 years (n=160) and their coaches (n=15) showed that associations of positive emotion and obsessive passion could not be found. Negative emotions could mediate interpersonal relationships in both passion types. In the fourth reported in the article university students studying management (n=186) showed that negative emotions were mediators of obsessive passion and interpersonal relationship quality, whilst positive emotions were mediators of harmonious passion and interpersonal relationship quality.

The type of passion was found to hold account for well-being among musicians according to a research study of trainees and professional classical musicians (n=225) in Great Britain (Bonneville-Roussy & Vallerand, 2018). Harmonious passion diminished the negative effects of anxiety on well-being of musician. This finding indicates the importance of interpersonal relationships for music performance students.

A study of professional classical musicians (n=601) showed high levels of positive emotions and relationship quality and stated that the reported levels are higher compared to general population indicators (Ascenso, Perkins & Williamon, 2017). However, the researchers reported that positive emotion had the lowest score of all items of the PERMA (Positive emotion, engagement, relationships, meaning, accomplishment) model on well-being (Seligman, 2011). The importance of meaning for musicians was highlighted. High satisfaction with relations was reported, but participants in the study by Ascenso et al. could have interpreted the item not exclusively in work-context according to researchers.

A study of French master's students (n=165) showed that affect is strongly connected to interpersonal relationship quality and grades. The researcher recommends that universities to provide courses for academic staff to ensure master's students receive counselling from supportive supervisors (Wagener, 2018).

In conclusion, previous research has showed that interpersonal relationships are connected to the type of passion of an individual, as well to affect. The importance of relationships was pointed out in all cases, but especially among professional musicians, relationships were found as highly important.

2.5 The association of Subjective Well-being and interpersonal relationships

A doctoral dissertation on the interpersonal relationship of music students and teachers showed that an association of the interpersonal relationship to emotional well-being in private music education can be found (Leichtling, 2017). Five domains, namely the inherent roles of the teacher, the dynamics between student and teacher, the role of music within the relationship, as well as the impact of the relationship on the student, and the interplay between music and the wider social environment were found to be crucial for the interpersonal relationship in the music tuition session. The influence of the teacher was found to be connected to identity formation, but as well emotional development, mastery and coping skills. Differentiation and internalization of the teacher's traits takes place, however, only if the learning environment is perceived as safe.

Subjective Well-Being was found to be connected to interpersonal trust among Serbian adults (n=969), showing that trust in other people was strongly related both to cognitive and affective components of SWB (Jovanović, 2016). Institutional trust, which refers to a belief that institutions can be trusted, could not predict SWB as interpersonal trust, which refers to the belief that other people can be trusted. The researcher suggested that higher levels of perceived interpersonal trust may be connected to higher levels of perceived social support, which was found to impact well-being.

The results of an undergraduate students enrolled in 3 colleges in China (n=782) showed that gratitude and well-being was connected, and that interpersonal relationships and social support were found to mediate this relationship. (Sun et al., 2014). Mentoring, material and emotional support were stated to be helpful implications for practice.

A study of secondary school students in China (n=591) showed that well-being was connected with interpersonal behavior of the teacher (Liu, 2017). Students who reported that their teacher enhanced autonomy showed higher levels of subjective well-being and showed that need satisfaction mediates the relationship. Opposite of that, negative affect was connected with a controlling behavior of the teacher and mediated by need frustration.

Another study of students enrolled at Belgian secondary schools (n=594) showed that motivated learners were found to report higher levels of well-being compared to undergraduate students considering school attendance as a duty (Van Petegem et al., 2008). Student well-being was predicted by the students' impression the teacher's interpersonal behaviour. Students with higher levels of well-being reported that their language teacher's behavior as tolerant discipline-enhancing, their mathematics teacher's behavior as liberal and cooperative.

Summarized, it can be said that interpersonal relationships were found to impact well-being in all of the studies reviewed above. In the field of music education, the impact of the teacher on the students was connected to well-being. Among non-musician adults, interpersonal trust was found to be strongly connected to affective and cognitive domains of SWB. Two studies on secondary school students showed that students' well-being was connected to the perceived interpersonal behavior of the teacher.

3 Conceptual Framework

A conceptual framework can be seen as an analytical tool to understand and interpret variables used in a research study, as the main idea is to organize already existing concepts in order to present a more complete picture of the variables of a particular study (Creswell, 2008). Concepts are often defined as ideas or a general, vague thought, and models are visualizations of the ideas, whilst theory provides explanations on the matter, and the ideas have been frequently tested (Rocco & Plakhotnik, 2009). The main difference to a theoretical framework is that various concepts are combined in a specially adapted form to the study, whereas a theoretical framework combines multiple pre-existing theories. In this particular study, the concepts of SWB and interpersonal relationships are used. Both concepts are rather widely used terms, and hence both concepts will be explained thoroughly and sub-concepts relevant for this study will be presented. In the following model (Figure 1), the conceptual framework used in this study is visualized by the two -concepts SWB and interpersonal relationships, together with their subordinate concepts of Affective and Cognitive Well-Being. Those concepts are explained on the following pages.

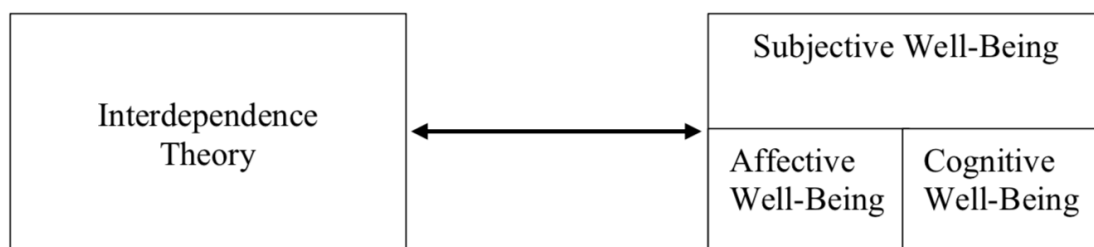


Figure 3.1 Conceptual Framework

3.1 SWB

Subjective Well-being is an interdisciplinary concept; hence it is necessary to describe the key elements in this chapter. There are multiple definitions of Subjective Well-being and the most prominent are explained. Moreover, a short summary of the historical and philosophical perspectives together with position and tendencies in research can be found.

Definition

SWB is the sum of many components, namely evaluations of affect, global life judgements and domain satisfaction. In other words, general life-evaluations of an individual are reflected in the concept (Diener, Oishi & Lucas, 2003). SWB is relevant to society as it is included as a factor influencing health. This concept is the basis for this conceptual framework. However, Well-being is an interdisciplinary topic and two additional definitions of Well-being are worth noting in this context.

The World Health Organization (WHO) defines health in the following way: “Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity.” (WHO, 1948, p. 1). As can be seen in that definition, in addition to physical and psychological domains, social Well-being is included as a component of health.

The Organization of Economic Cooperation and Development (OECD) advises in their guidelines directed to researchers that SWB shall be evaluated in three parts: “life-evaluation, affect, and eudaimonia” (OECD, 2013), as Subjective Well-being is an umbrella-term, consisting of various evaluations of an individual, involving multiple domains, for example life-events, work, health, relationships, and purpose.

Summarized, Subjective Well-being is commonly the sum of an individual’s affective and cognitive evaluations regarding one’s own life, but a tendency towards multiple domains is possible. In this research study, the definition of Subjective Well-being as the sum of affective and cognitive evaluations of one’s life as described by Diener is applied.

History of well-being research

Concepts of Well-being have a longer history than one would assume in the first place. For this reason, a brief summary of the most relevant perspective regarding the history Well-being can be found in the following paragraphs.

On the one hand, the Greek philosopher Aristippus of Cyrene had a strong interest in hedonism, as a clear focus on the importance of an individuals’ feelings and judgements can be noted, as satisfaction of desires leads to the absence of pain, thus, to pleasure and well-being (Lampe, 2014). On the other hand, eudaimonia was explored by the Greek philosopher

Aristoteles. For obtaining a good life, one needs to pursue an activity that is rooted in virtue, which will be leading to the realization of a persons' inner potential (Grech, 2010).

In the 19th century, Francis Hutcheson, Jeremy Bentham and John Stuart Mill were discussing hedonism, however in two directions, either in quantitative hedonism which refers to the equality of all pleasures or qualitative referring to a differentiation of pleasures (Dorsey, 2010).

From the 20th century on to the latest research on SWB, psychological information that is generally provided by individuals through evaluation of their physical and sensual perception, positive and negative affect, and as well positive and negative experiences forms the center of interest (Diener, Oishi & Lucas, 2009). Measures of quality of life deal with information on an individuals' perception of identity and ones' present. Preference theories conclude that satisfaction of needs and desires contribute to Well-being, but despite the fact these desires and needs are not of intrinsic nature, they depend on the individual's preference and are hence subjective (Ringen, 1995). In comparison to the previous theories, the preference theory is sparely used in social sciences or psychology, but frequently used in economical fields.



Figure 3.2 Overview of well-being theories

Concluding, it can be said that Subjective Well-being was a prominent concept in Philosophy throughout history, but only in the recent centuries the connection to Psychology was established. In the next paragraphs, positions in Well-being research are briefly described.

Positions

In well-being research, there are two different positions present, namely the subjective and the objective position. The subjective position explores hedonic aspects of well-being such as evaluations of affect in terms of frequency and intensity of positive and negative affect, but as well cognitive evaluations, such as life satisfaction and perceived quality of life (Huta & Waterman, 2014). The objective position explores eudaimonic aspects s long-term function-

and environment-related concerns, such as an individuals' perception of mastery, meaning, self-realization, coping and autonomy (Deci & Ryan, 2008). The concepts of eudaimonic well-being, self-determination and flourishing are frequently used examples in objective well-being research. Figure 3 visualizes the different positions.

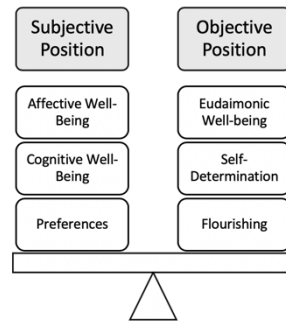


Figure 3.3 Positions in well-being research

In conclusion, the concept of well-being is highly interdisciplinary, therefore a wide spectrum of studies exists. The concept has been continuously discussed throughout history, therefore there are different positions regarding well-being research. In the current study, the subjective position is chosen, as the life satisfaction and affect among music performance students was measured. Those are judgements of provided by individuals, using measures that rely on highly personal experience and understanding, hence the subjective position was deemed most appropriate.

In the next subchapters, the two domains of Subjective Well-Being, namely “Affective Well-Being” and “Cognitive Well-Being” are explained.

3.5.1 Affective Well-Being

This research is designed to evaluate Affective Well-Being, which is a part of SWB. A high level of SWB is explained by heightened frequency of positive emotions compared to negative emotions occurring in the life of an individual. Affective Well-Being is concerned with the positive and negative affect experienced of individuals, with regards to frequency and intensity.

The term affect can refer to both emotions and moods can be measured in a specific moment or over a longer span of time (Diener et al., 2010; Watson, Clark, & Tellegen, 1988). A distinction between affective and Cognitive Well-Being exists regarding the concept, function and structure (Luhmann, Hawkley, Eid, & Cacioppo, 2012; Luhmann, Hofmann, Eid, & Lucas, 2012). Affective Well-Being was shown to be connected to personality characteristics, whilst Cognitive Well-Being was associated with life circumstances (Schimmack, Schupp & Wagner, 2008).

Challenges in the measurement of Affective Well-Being are matters such as intensity compared to frequency of affect, the pre-requisites for high SWB, and side-effect of intense positive feelings (Diener, Sandvik & Pavot, 2009). Accurate and valid measures of relative frequencies of positive affect have been developed throughout decades of research in Positive Psychology, whilst measuring solely the intensity of feelings can be a challenge, and measures of intensity shall be connected to frequency and duration. The comparability of emotion reports across a sample can be a challenge. Individuals do have their own definition, but basic emotions such as positive or negative affect are universal. Summation of both positive and negative emotions with focus on frequency makes comparison across a sample possible. The given interval and ratio properties of frequencies as well increase comparability.

Bias might be considered a challenge in reports of affect, but research showed that frequency reports are more accurately than intensity. Extremity bias are a big issue in intensity evaluations, as individuals are more likely to report extremes compared to reporting frequency of an emotion. Social desirability can be a bias, because individuals might give an answer that is considered desirable in their own culture. Research has shown that individuals giving socially desirable evaluations have higher levels of SWB (Diener, Sandvik, Pavot & Gallaher, 1991).

Intense positive affect is not a pre-requisite for high SWB, whilst high frequency of positive emotions has been proofed to lead to increased levels of Well-being. Individuals lacking euphoria can report high levels of Well-being, whilst individuals that are experiencing positive feelings more intense often report intense experience of negative emotions as well. Peoples' overall ability to report frequency information been scientifically demonstrated (Hasher & Zacks, 1979, 1984).

Regarding internal information, evidence was collected on the people's higher ability to report frequency compared to intensity. Emotional intensity was overestimated and correlations to the frequency of the overestimated emotion could be seen. Rare, but intense positive feeling contributes little to overall Well-being (Thomas & Diener, 1990).

3.5.2 Cognitive Well-Being

The present study aims to evaluate tendencies of Cognitive Well-Being, as it is considered to represent a part of SWB. It follows that the current study utilized an adjusted version of the SWLS, but due to these modifications its data is not directly comparable to previous research findings. However, the theoretical perspectives are equal, and hence those are explained in the next paragraphs.

Life evaluations are conscious processes connected to an individuals' personal set of criteria (Shin & Johnson, 1978). Universal components of a "good" life exist, but the components' weight as well as the definition of a "successful" life can vary greatly across people, hence a global assessment was considered a necessity to compare Cognitive Well-Being across samples (Diener et al., 1985).

Indications that cognitive evaluations are not connected to affective evaluations have been made, as factors such as negative affect can be denied, and affect changes frequently across time in comparison to global, long-term assessment of life satisfaction. The distinguishing factors among Affective and Cognitive Well-Being is heightened consciousness in reflection of the latter category, whilst evaluations of affect may be connected to unconscious motives (Pavot & Diener, 2009).

Cognitive evaluations such as self-esteem, satisfaction with life or perception of the world have been found to be stable and consistent, compared to reports of affect where moderate stability was determined, as well as measures of social desirability and reports of feelings where little consistency was found. Collecting data across various occasions has resulted in higher consistency compared to disaggregated reports, and the hypothesis that some individuals are more consistent was confirmed (Diener & Larsen, 2009).

3.2 Interdependence theory

A social exchange theory was selected to explain the variables regarding interpersonal relationship. In particular, the interdependence theory was selected, because its fundamental statement is that interpersonal relationships are defined by interpersonal interaction (Van Lange & Rusbult, 2012). The definition of interpersonal relationships as “associations of two or more people that be encountered in various contexts, such as family, love, friendship, education, work, or various commitments” (Berscheid, 1999) is applied in this study, the focus of the current study lies within academic interpersonal relationships and Affective Well-Being. The interdependence theory was selected as it provides deeper understanding of interpersonal relationships, and as well conveys that interaction between individuals is crucial for the interpersonal relationship.

Development of the interdependence theory

The equation by social psychologist Kurt Lewin “behavior depends on the person and the environment; $B=f(P, E)$ ” (Lewin, 1948), which was inspired by the principles of Gestalt psychology (Koffka, 1935), has led to the concepts of positive and negative interdependence (Deutsch, 1949a). The interdependence theory was first introduced in the book “Interdependence Theory” (Kelly & Thibaut, 1959) and finalized two decades later (Kelley & Thibaut, 1978). In 2003, a book on interpretation of social interactions in light of the interdependence theory was published (Kelley et al., 2003). In recent years social interdependence theory has been applied in research within the fields of education and business (Johnson & Johnson, 2005). Educational research often used the interdependence theory in the context of cooperative learning (Johnson & Johnson, 2009). However, a study on relational efficacy and quality in the coach-athlete relationship applied the interdependence theory and utilized instruments similar to the QIRS (Jackson, Grove & Beauchamp, 2010). For this reason, the interdependence theory was considered an adequate theory to explore interpersonal relationships within the academic field in HMIs.

The main assumption of interdependence theory

The principle of structure is the first assumption, which elaborates on the situation in which an interpersonal interaction takes place. Affordance was defined as “the quality or property of

an object that defines its possible uses or makes clear how it can or should be used” (Gibson, 1966). In the case of the situation of interpersonal interaction, the affordances relate to possibilities that an individuals can find in the given situation.

The principle of structure describes all the factors on the situation in which the interpersonal interaction takes place, the principle of transformation draws attention to psychological transformation process of individuals, the principle of interaction explores fundamental rules of the interaction, and the principle of adaption examines societal norms established due to frequent interpersonal interaction with positive outcomes. In the following figure, the 4 assumptions of the interdependence theory are visualized.

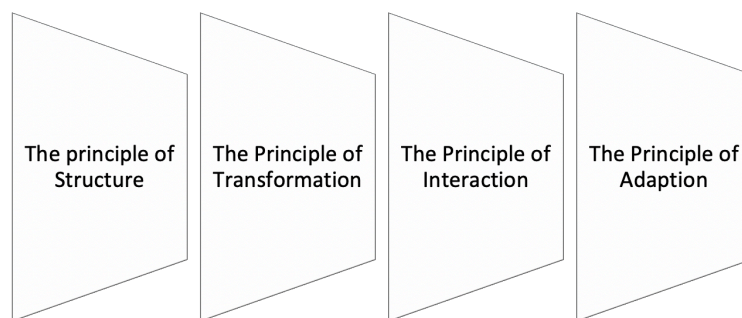


Figure 3.4: Main assumptions of the interdependence theory

The first assumption is the principle of structure, describing the situation (s). As can be seen in the figure 3.5: Assumption of the Interdependence theory – The Principle of Structure, the first assumption principle of structure consists of a manifold of dimensions (Van Lange & Rusbult, 2012).

The level of dependence refers to the reliance of a member on the other, and this underlies the three types of control, namely “actor control, partner control, and joint control” (Rusbult et al., 2009). Actor control describes self-efficacy of a member, in that positive results can be obtained without the contribution of the other individual. Partner control refers an individuals need of the contribution the other member to achieve a positive outcome. Joint control refers to the dependence of both partners on each other.

Mutuality of dependence is the dimension showing that heightened dependence of one member results in greater control of the other member over the dependent individual (Van

Lange & Rusbult, 2012). Covariation of interest refers to the gratification of the involved individuals regarding the outcome variables. Conflicting gratification refers to benefits from the outcome variable only drawn by one member, whilst the other member perceives the outcome as negative. The basis of dependence refers to the means of influence, such as promises, social norms, threats. Temporal structure refers to the influence of sequential processes and time on the situation. The last dimension shows the importance of information availability of one member on the other, as misunderstandings were found to be related to a lack of information. In figure 3.5, the factors related to the principle of structure can be seen.

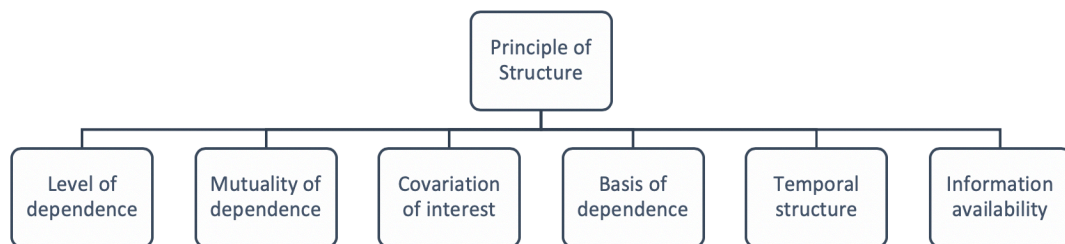


Figure 3.5: Assumption of the Interdependence theory - The Principle of Structure

In the current study, the principle of structure refers to the situation of an academic environment in HMI. The level of dependence can indicate the role (controlling and controlled role) as well as type of control (actor control, partner control, and joint control). Mutuality of dependence simply shows the presence of dependence of all involved parties. Covariation of interest show how the outcomes of the academic relationships are perceived by all sides. Basis of dependence can be explained by institutional culture, as well as norms and rules within the HMI. Temporal structure can refer to the schedule and curricula as well as study pace in HMI. Information availability shows how well students and teachers are informed and how clear communication is undertaken.

The second assumption is the principle of transformation. The process of individuals in weighing the costs and rewards of a relationship against the outcomes is in focus (Van Lange & Rusbult, 2012). Rewards and costs can be of emotional, social, and instrumental nature or represent an opportunity. Outcomes can be positive or negative. Orientations of one individual on the other member are non-individualistic, and can be cooperation, maximizing the joint result, equality, which is the intention to keep outcomes balanced for both parties,

altruism, meaning one individual wants to maximize the outcomes for the other member, or aggression, which is the minimization of outcomes for the other individual.

The psychological process cannot be discussed, as it was not assessed by participants of the current study. However, the outcomes of the academic interpersonal relationships were evaluated, as the QIRS answers are whether the relationships are perceived as “enriching”, “satisfying”, “harmonious” or if one perceives “inspired trust in the field”. Hence, the third assumption of the interdependence theory becomes highly relevant.

The third assumption is the principle of interaction. The equation “ $I = f[A, B, S]$ ” can be explained as “interpersonal interactions (I) representing a function (f) in a situation (s), plus the actions and characteristics of individual A and individual B” represents this principle (Van Lange & Rusbult, 2012). Outcomes are the result of every relationship, and the balance of rewards and costs determines whether the outcome is perceived as positive or negative by an individual. The comparison level refers to an individuals’ comparison of a current relationship to a previous one, and the expectation of outcome held. Satisfaction is not merely determined by rewards and costs, but as well on the expectation level of the individual. Comparison level for alternative shows that individuals can stay committed in unsatisfying relationships due to the lack of alternative relationships.

As mentioned in the previous paragraph, the outcome of the interpersonal interaction was measured in the current study. Although the expectations of music performance were not explored, the interdependence theory gives opportunities to discuss potential reasons for the perceived outcomes of the academic interpersonal relationships.

The fourth assumption is the principle of adaption. As repeated interpersonal interactions can result in positive outcomes, adaption can occur, such as social norms (Van Lange & Rusbult, 2012). In the current study, variables based on previous research regarding the learning culture within tertiary music education regarding the main teacher, the academic staff and the peers can be understood by applying the fourth assumption of interdependence theory.

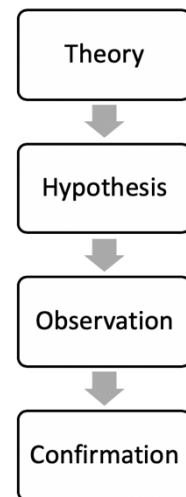
4 Method

In this chapter I demonstrate the procedures and techniques applied in this study in order to identify, obtain and analyze empirical data, providing essential transparency so readers can evaluate the reliability and validity of my research. The first part of this chapter informs readers about the data collection, whilst the second part of this chapter gives insight into techniques and procedures of the data analysis.

4.2 Research approach

Figure 4.1 Deductive research process

A deductive research approach was selected for this exploratory study. A typical process is an intense literature review and gathering of theory and concepts before generating research questions or a hypothesis. Observation is the third step, where data collection is conducted to obtain empirical evidence. As the analysis is conducted, confirmation or rejection of the theory shall be stated, reasoning with the own empirical material obtained in the research process. Deductive research approaches are commonly used in studies of Economical, Psychological, Medical and Natural Sciences, often using quantitative data material to test the hypothesis (Woiceshyn & Daellenbach, 2018).



Development of research approach

In the spring-semester 2019, I chose the research topic for this masters' thesis. I was encouraged to start with a literature review, and critically assess what has, and especially what has not been covered by previous research. I realized that the topic of well-being is a wide and highly interdisciplinary field, and that I would need to invest time in order to get to know the most prominent theoretical concepts. Hence the deductive research approach was used. It seemed adequate to collect quantitative data, which should after the analysis be compared to previous research. It was intended to compare of music performance students' evaluations of Subjective Well-being and interpersonal relationships to previous research in pedagogical context and in the field of music and arts.

4.3 Methodological design

The gap of knowledge on the association of music performance students' Subjective Well-being (SWB) and their perceived quality of Interpersonal relationships within the academic field is addressed in this study. Although a great deal of studies within the field of social sciences and psychology have elaborated on SWB and social factors, this matter has not yet been thoroughly studied in HME with music performance students in focus, especially in Norway. Non-interventive studies do not manipulate the data, and are hence of descriptive nature (Creswell, 2008). This is the reason for selecting a non-interventive, quantitative research design was selected.

Development of methodological design

Initially, a mixed-method study was intended, but after a brief period of consideration, the combination of quantitative and qualitative data analysis seemed to exceed the limits of time and especially resources. It would have been favorable to start the project with the questionnaire, then after analysis of the quantitative data, one could come up with subsequent research questions that would be explored more deeply via qualitative data. I have made various designs for an online-survey, as well as employing open-ended questions. Due to restricted regulations on data security of study participants in Norway, none of the qualitative questions could be embedded in the questionnaire. In the following section I will elaborate on the instrument used in this study for obtaining observations, namely an online questionnaire.

4.4 Questionnaire design

A cross-sectional survey design was selected, as data should be collected in a certain span of time and assess attitudes of a national-wide sample (Creswell, 2008). The survey was designed in June 2019 and approved by NSD in August 2019. It was designed as an online-survey, and the web-based tool used was SURVEY-XACT. This provider was the only one approved by the Western Norway University of Applied Sciences. The questionnaire was designed so that all the participants must have read the project descriptions and informed themselves of the participants' rights, before it is possible give consent and access the survey. This option of having to complete all tasks in a section before accessing the next one was

applied on all parts of the survey. This means that the questionnaire was designed to deliver a dataset without missing values. The questionnaire consists of four main parts, to be presented on the next pages of this chapter in detail. The first section concerns policy and introduced the participants to the study's purpose and the rights. The second section is a demographic part of the survey, whilst the third section was used to collect data on music performance students' evaluations of perceived Quality of Interpersonal relationships. The fourth section was used to measure SWB. As the questionnaire cannot be accessed online anymore, figures consisting of actual screenshots show the exact instrument that participants were provided with to share their information. The language of the survey was English; however, the general navigation bars could be in English or Norwegian. The only Norwegian words that can be encountered in the screenshots of the survey are «Neste» (Next) «Velg» (Choose) «Det er gjort inntastingsfeil som må rettes før du kan gå videre» (There have occurred errors regarding data that must be corrected before proceeding) and «må fylles ut» (has to be filled out).

The screenshot displays a survey interface with a progress bar at the top showing 36%. A dark blue error message banner reads: "Det er gjort inntastingsfeil som må rettes før du kan gå videre." Below this, there are three sections, each with a "Må fylles ut" (Must be filled out) label:

- Please select your biological sex assigned at birth.**
 - Female
 - Male
- Please state your age.**
 - 18 - 23
 - 24 - 29
 - 30 - 35
 - 36 - 41
 - 42 - 47
 - 48 - 53
- Which region were you born in?**
 -

Figure 4.2 Screenshot of the online-survey: User interface

4.4.1 Section one: Policy

In the opening section of the online-survey, the policy of the study was explained to the participants. At first, all participants were informed about the purpose and nature of the study, and why they were invited to take part in the project. The figure below shows the introductory page of the online-survey.

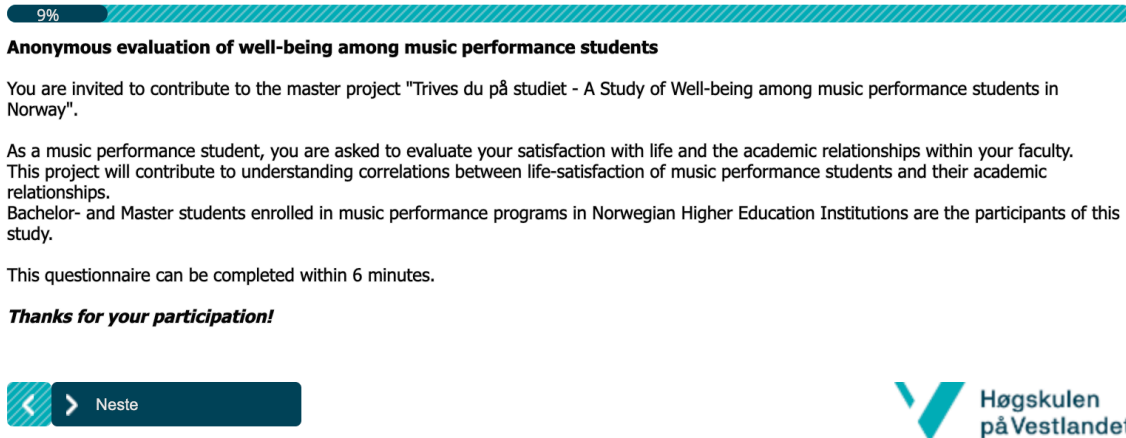


Figure 4.3 Screenshot of the online-survey: Introduction

To ensure informed consent, data protection laws in Norway were summarized. In the section “Ethical Considerations” of this chapter, the exact paragraphs will be presented and explained in detail. As well, the screenshot of the part on the consent form can be found in that chapter. Participants had to read all the introductory paragraphs and then click the box “Understood and Accepted” in order to be able to participate in the survey study. If the participants disagreed with the conditions explained in the first paragraphs, the browser could be closed. “Consent” was hence the first variable of the dataset. If this was not answered by “Understood and Accepted”, the entire line of the case was deleted. This variable was important in the clearing process but was not used otherwise nor reported in the results chapter, as all participants had to agree in order to participate in the study.

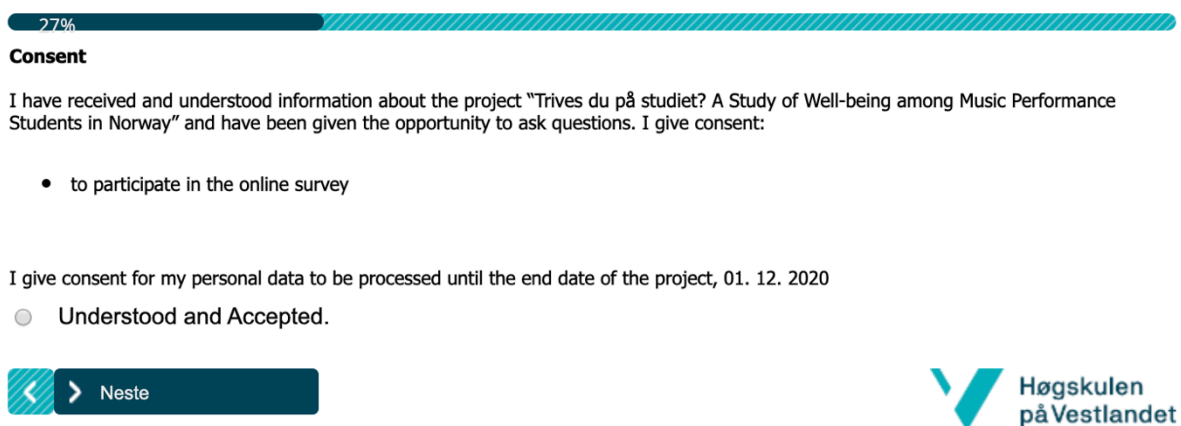


Figure 4.4 Screenshot of the online-survey: Consent form

4.4.2 Section two: Demographic information

The second section of the online-survey was used to examine the demographic background of the sample of music performance students in Norwegian HMI. At first, general information such as biological sex, age, and region of origin were collected. Thereafter, the variables of music-specific demographic information are described in-depth. All of the variables in this sub-chapter were categorical variables.

36%

Please select your biological sex assigned at birth.

Female

Male

Please state your age.

18 - 23

24 - 29

30 - 35

36 - 41

42 - 47

48 - 53

Which region were you born in?

-- Velg --

Please select your faculty.

-- Velg --

Please select your current year of study.

Bachelor Year 1

Bachelor Year 2

Bachelor Year 3

Bachelor Year 4

Master Year 1

Master Year 2

Or

Please select the field of your music studies.

-- Velg --

Figure 4.5 Screenshot of the online-survey: Demographic information

In this study the variable “Biological Sex” was answered by participants with either “female” or “male”. The term “gender” was avoided in this thesis.

The variable “Age” could be answered with “18-23”, “24-29 and “30-35”. Although three further categories were offered in the survey, none of the respondents reported to belong to the categories “36-41”, “42-47” and “48-53”.

For the variable “Home Region”, the questionnaire employed all regions of the world according to the United Nations geoscheme. Specific information on music performance students’ countries of origin were not requested for reasons of anonymity and comparability. A drop-down menu chosen in order to keep good overview throughout the section. One could answer the question “Which region were you born in?” with “Northern America”, “Latin America and the Caribbean”, “Eastern Asia”, “South-Eastern Asia”, “Southern Asia”, “Western Asia”, “Eastern Europe”, “Western Europe”, “Southern Europe”, and “Northern Europe”. The variables “Northern Africa”, “Sub-Saharan Africa”, “Central Asia”, “Australia and New Zealand”, “Melanesia”, “Micronesia” and “Polynesia” were included in the survey, but none of the respondents reported his home region to be one of these.

Participants identified their enrolment at one of the eight HMIs by choosing one out of eight options under the variable “Faculty”. In the online survey, the actual name of the HMI was stated. In this master’s thesis one can only encounter letters A-H, for the reason of anonymity.

Participants chose their current “Year of Study” by choosing one of the variables “Bachelor, Year 1”, “Bachelor Year 2”, “Bachelor Year 3”, “Bachelor Year 4”, “Master Year 1”, “Master Year 2”. It was as well possible to check the options “Other” and provide information on the Year of study through a small text box. Students stating “PPU”, also known as pedagogical education, “Årstudium”, yearly study, “Videreutdanning”, continued education, and “permisjon”, meaning sick leave, were excluded from this study.

Music-specific demographic information, namely music genre, major and minor was collected from the music performance students. The “Field of Study” was determined by participants via selecting one of the following variables “Classical music”, “Popular music”, “Folk music”, “Jazz music” as response to the following invitation “Please select the field of your music studies”.

The most diverse categorical variable is “Main instrument”. Students chose reported their major by selecting the following variables: “Voice”, “Violin”, “Viola”, “Cello”, “Double Bass”, “Harp”, “Percussion”, “Flute”, “Oboe”, “Clarinet”, “Bassoon”, “French Horn”, “Tuba”, “Trombone”, “Trumpet”, “Piano”, “Organ”, “Guitar”, “Electric Guitar”, “Electric

Bass” and “Other”. The variables “Recorders”, “Harpichord” and “Live Electronics” were offered, but not reported by the participants.

“What is your second instrument?” was the question asked to obtain the variable “Second Instrument”. Participants could answer with “Voice”, “Violin”, “Viola”, “Percussion”, “Flute”, “Oboe”, “Clarinet”, “Tuba”, “Trombone”, “Trumpet”, “Piano”, “Organ”, “Guitar”, “Electric Guitar”, “Electric Bass” and “Other”. The variables “Cello”, “Double Bass”, “Harp”, as well as “Recorders”, “Bassoon” and “French Horn”, although the last three ones were not selected by participants of this study.

What is your main instrument?

- Voice
- Violin
- Viola
- Cello
- Double Bass
- Harp
- Percussion
- Recorders
- Flute
- Oboe
- Clarinet
- Bassoon
- French Horn
- Tuba
- Trombone
- Trumpet
- Harpsichord
- Piano
- Organ
- Guitar
- Electrical Guitar
- Electrical Bass
- Live electronics
- Or

Figure 4.6 Screenshot of the online-survey: Main instrument

4.4.3 Section three: Evaluations of academic interpersonal relationships

Participants of the study were introduced to each of the four section with a brief summary of the task they were to perform and reminded to answer in an honest way.

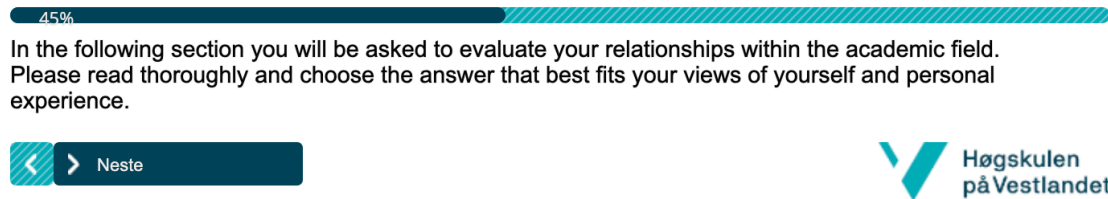


Figure 4.7 Screenshot of the online-survey: Introduction to evaluation of relationships

The Quality of Interpersonal Scale (QIRS) was used to evaluate Quality of Interpersonal relationships. The original scale is written in French and known as *Échelle de la Qualité des Relations Interpersonnelles (EQRI)* and has been translated to English by the authors. This version can be found in the Appendix. The scale originally consisted of 5 sections evaluating an individual's relation to family, romantic partner, friends, colleagues, and relationships. Each section consisted of four statements on whether the relationships to the 5 addressed people were harmonious, enriching and satisfying, and if one shares inspired trust. For the reason that this study focuses on academic interpersonal relationships, only the part of the QIRS regarding colleagues was used. Due to reasons of efficiency, there was no separate evaluations of teachers, academic staff and peers. Instead the wording "my main teacher, academic staff and colleagues" was used to obtain an overall impression of the academic interpersonal relationships. The answers kept as in the original. The level of agreement to the four statements were given by utilizing a slider: The answer "Not at all" was scored with 0, "Slightly" with 1, "Moderately" with 2, "Very" with 3 and "Extremely" with 4. A minimum of 0 and a maximum of 16 could be achieved in the total score balance score.

Moreover, three music-specific variables on interpersonal relationships were assessed. Those are not part of a scale, do not address the academic environment as a whole, but focus on the teacher, the academic staff and the peer pressure. Findings of previous research in Higher Music Education are the basis for those variables. In the following three paragraphs information on the variables is provided and at the end of this sub-chapter, the screenshot of this particular section in the online-survey can be seen.

Participants' perceived trust to the main teacher was evaluated by stating the level of agreement to the following sentence: "My main teacher is trustworthy and interested in my Well-being.". This variable is based on findings of a previous study (Williamon & Thompson,

2006) that revealed that freshmen music students tend to rely on advice provided by their main instrumental teacher in case of health-related issues.

Music performance students' perceived openness of the academic staff was measured by their level of agreement to this statement: "The academic staff is interested in my Well-being and is open for comments on improvement.". Music students (n=23) during their first year of music studies reported that academic staff was ranked as "very influential/important" directly after peers and the instrumental teacher (Burland & Pitts, 2007).

Perceived peer competition was assessed by answering the statement "I have got the impression that the student environment is highly competitive." This variable is based on results of n=80 amateur and college musicians n=46 in Western Switzerland, where among dimensions of Wellbeing environment and social relationships could show the highest means (Philippe et al., 2019). Earlier research has shown that high competition among peers exists in Higher Music Education (Dews & Williams, 1989).

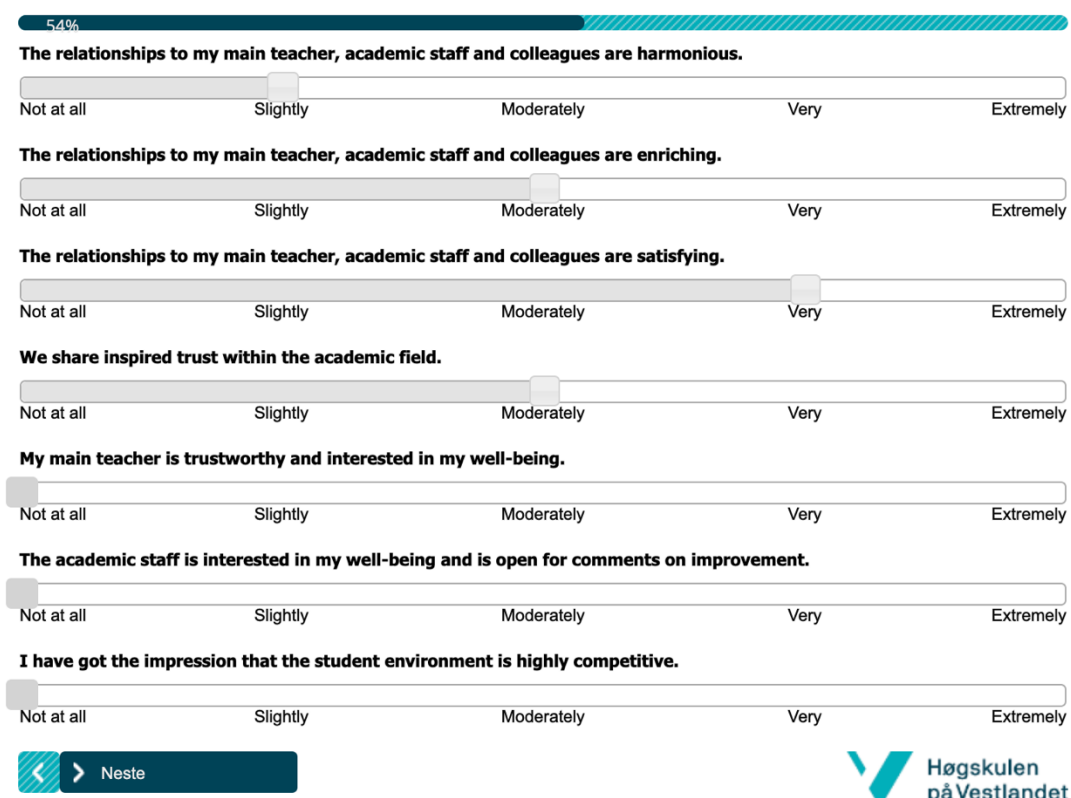


Figure 4.8 Screenshot of the online-survey: Evaluation of interpersonal relationships

4.4.4 Section four: Evaluations of SWB

A brief introduction to the last section in the questionnaire was provided, as can be seen in the figure below. Participants were made aware to answer honestly.

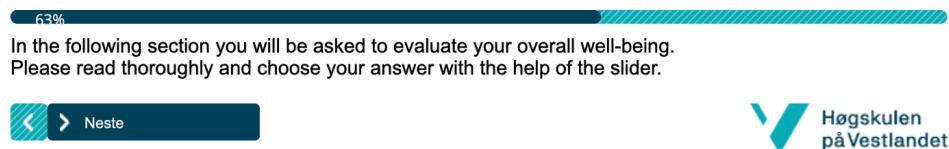


Figure 4.9 Screenshot of the online-survey: Introduction to evaluation of well-being

Cognitive Well-Being was assessed by employing an adjusted version of the SWLS. Participants assessed their life satisfaction by stating the level of agreement of the following 6 statements. “In most ways my life is close to my ideal.” “The conditions of my life are excellent.” “I am satisfied with my life.” “So far I have gotten the important things I want in life.” “If I could live my life over, I would change almost nothing”. In the original SWLS, the items are worded precisely in this way, but there were answer-possibilities were 7: “Strongly disagree”, “Disagree”, “Somewhat disagree” “Neutral” “Neither disagree or agree” “Agree” “Strongly Agree”.

Due to a clerical challenge of fitting 7 answers on the slider without diminishing the size of the font, the mid-point “Neutral” was removed in this questionnaire. Hence there were only 6 answer options available, resulting in a lopsided 6 item scale instead of a 7 point scale with an actual midpoint. For the reason of wishing to operate with the most accurate data, the items and the scores of the SWLS were not included in further analysis. As tendencies of music performance students’ life satisfaction can be seen, the descriptive statistics are shown in the results section of this master’s thesis and reflections on the results can be found in the discussion chapter. In figure 4.10, the adjusted instrument utilized in the online questionnaire can be seen.

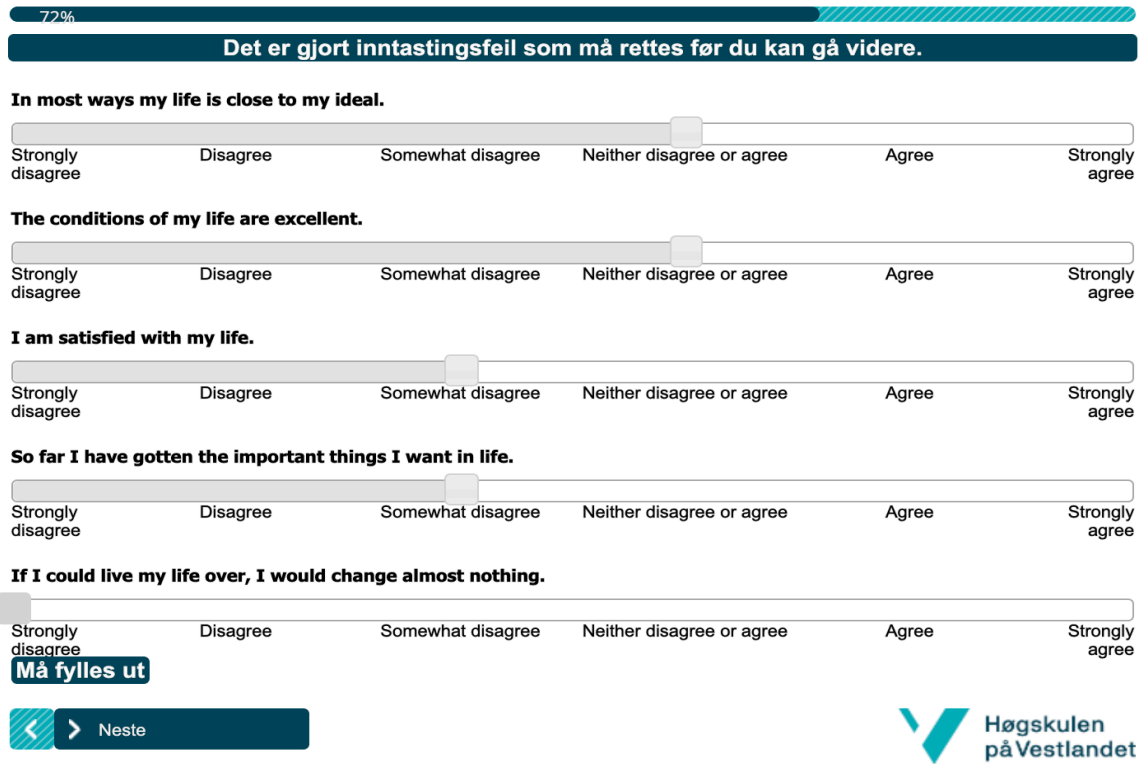


Figure 4.10 Screenshot of the online-survey: Evaluation of Cognitive Well-Being

A brief introduction to the last instrument SPANE was made, as the responses were not supposed to be given by utilization of a slider. This can be seen in figure 4.11.

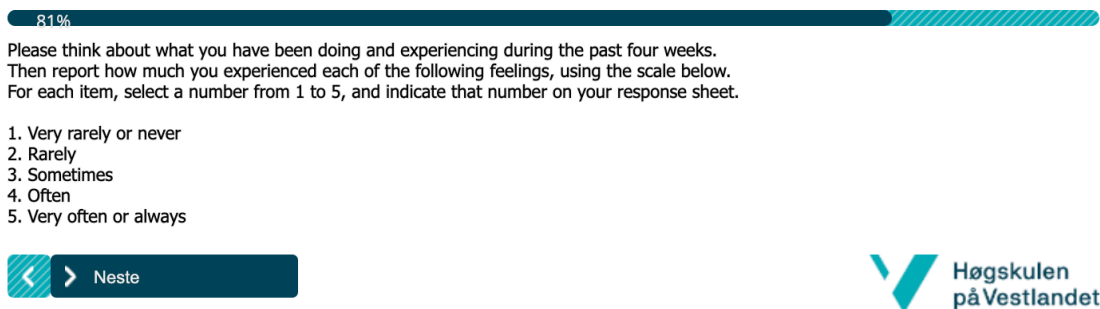


Figure 4.11 Screenshot of the online-survey: Introduction to SPANE

The instrument utilized to measure Affective Well-Being was the original Scale of Positive and Negative Affect (SPANE). The wording of all the items of the scale was not changed, nor were adjustments regarding the answers made. Affective Well-Being was assessed by answering 12 items on the frequency of positive and negative emotions perceived over the

recently passed month. Participants were made aware of the fact that the scale has five new response alternatives, “Very rarely or never”, “Rarely”, “Sometimes”, “Often” and “Very often or always”. As intended, the Balance Score (SPANE-B) was calculated by subtracting the Negative Affect Score (SPANE-N) from the Positive Affect Score (SPANE-P). The Positive Affect Score (SPANE-P) consists of 6 items of positive affect, “Positive”, “Good”, “Pleasant”, “Happy”, “Joyful”, “Contented”. The scores are all added in order to obtain the Positive Affect Score. The Negative Affect Score (SPANE-N) consists of 6 items of negative affect, “Negative”, “Bad”, “Unpleasant”, “Sad”, “Afraid”, “Angry”. The answer “Very rarely or never” was scored with 1, “Rarely” received the score 2, “Sometimes” 3, “Often” 4 and “Very often or always” 5. Respectively, the minimum score of SPANE-P and SPANE-N was 6, the maximum was 30. This means that the minimum score of the Balance score SPANE-B is -24 and the maximum +24.

Figure 4.12 Screenshot of the online-survey: SPANE

At the end of the questionnaire, the participants had to submit by clicking “Avslutt”.

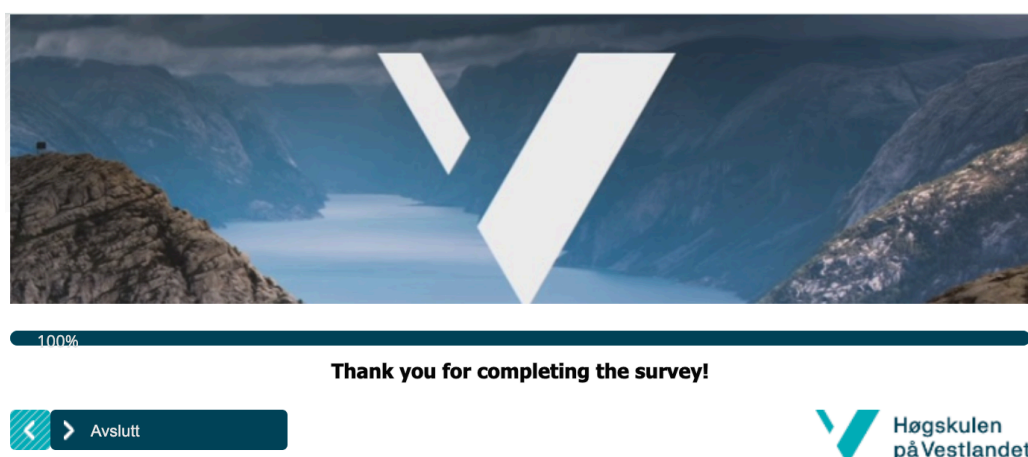


Figure 4.13 Screenshot of the online-survey: Submitting the results

4.4.5 Distribution of the questionnaire

In September 2019, the online-survey was distributed via e-mail. The researcher contacted the student parliament and administrative staff of eight HME Institutions in Norway, both on telephone and via e-mail, explaining the project and asking to distribute the survey to all music performance students. As the response rates after 2 weeks was poor, the researcher requested additional direct data collection, and was given approval by NSD.

The direct data collection was conducted at all eight Institutions, on eight different dates in October 2019. The date of data collection was announced 1-3 days in advance to the individual Institution through administrative staff. The researcher was present ca. 4,5 hours at meeting points such as aulas, cafeterias and hallways close to practice and rehearsal rooms. Students were approached asking if they were students of music performance and interested in answering a survey on Well-being. As the student confirmed, a tablet computer with the online- survey was handed to the participant. The researcher ensured that all participants were completing the survey individually, avoiding meddling of either peers, teachers or the researcher herself. The participant handed the tablet computer back to the researcher as the survey was completed.

In the following timeline, the first line “online” shows the time-span where participants could answer the questionnaire online via Survey XACT. The following line “admin” shows the phone contact and to administration and student boards and as well the eight visits at the HMI in October 2019.

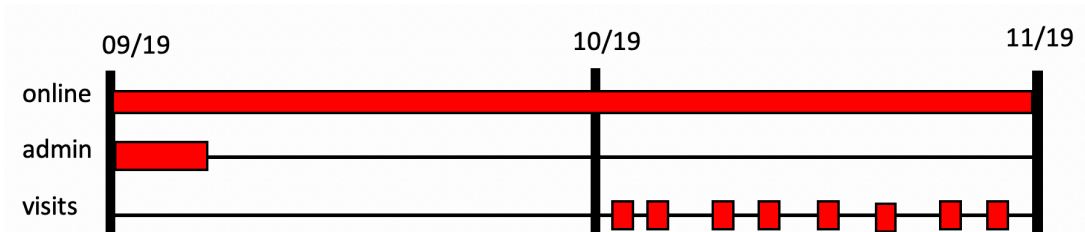


Figure 4.14 Timeline of the data collection

4.5 Quantitative analysis design

The assumptions made for this dataset were that data is categorical and that all the observations are independent in order to conduct a correlational analysis. The dataset was obtained right after closing the data collection 1st of November, when the data collection was closed online. The researcher downloaded the file as CVS-file from the online-tool “Survey XACT” and opened it in the software SPSS, Version 23.

As a first step, the dataset was cleared. As described in the section Questionnaire Design, the survey should not allow that participants skip items. However, as many participants stopped mid-way, the web-based tool still saved the cases, and this led to the distribution $n=483$, but accurate and valid data was 45,55% of the distributed surveys, resulting in a dataset of $n=226$. 6 students were removed from the dataset as they were not enrolled in a bachelor’s or master’s study. After removing these data, the coding process started. Thereafter, the variables were labelled. Some of the demographic variables were converted into larger categories to enable comparability across the sample and anonymity. Information given as text, namely the sections «Or» was read and organized into categories by the researcher. Thereafter, scores were calculated according to the original scales. In the final steps, descriptive statistics and correlation coefficients were obtained.

4.5.1 Descriptive statistics

In this master's thesis, the median will be used to show the central tendency of the variables. The median is often defined as the "middle value separating the greater and lesser halves of a data set" (Sheskin, 2003). In order to show the range of the data, interquartile range is used, as it shows the limit of the range of the middle 50% (25-75%), but as well the bottom 25% (0-25% of the observations) and the top 25% (75-100% of the observations). The range of an observation is as well reported with the help of the minimum of the variable and its maximum.

4.5.2 Correlations

In this paragraph, the Spearman correlation coefficients are explained. In the first step, scores of the variables where a correlation should have been determined were replaced with their rank (Sachs, 2012). In order to obtain d , one subtracts all the ranks of the first variable from all the ranks of the second variable. These differences must be squared to obtain d^2 . In the formula, the sum of these squared differences is requested. As a next step, the value of squared differences is placed in the formula and divided by the number of all observations subtracted from the total number of all the observations cubed. The values can either be -1, 0, or +1. The sign - meaning indicating negative correlation, the + indicating positive correlation. A perfect correlation is either -1 or +1, whilst 0 means that there is no correlation at all. The formula (Sachs, 2012) used in order to obtain Spearman's rank co-efficient is shown in the figure below.

$$r_R = 1 - \frac{6\sum_i d_i^2}{n(n^2 - 1)}$$

Figure 4.15: Formula of Spearman's Rank Coefficient

4.6 Ethical considerations

Ethical considerations regarding the informed consent and anonymity are presented in the following sections.

4.6.1 Informed consent

All participants in this study were informed in writing, namely via a consent form which needed to be read prior to accessing the questionnaire. Agreement was expressed by checking off a box in the online survey tool Survey XACT. If the consent was not given in that way, the participant would not be able to access the questionnaire items. In the following figure, the screenshot of the letter of consent read by all participants can be seen.

Figure 4.16: Screenshot of the online survey: letter of consent

100%

Information "Trives du på studiet? A Study of Well-being among Music Performance Students in Norway"?

This is an inquiry about participation in a research project where the main purpose is to find out about well-being amongst music performance students in Norwegian Higher Music faculties seen from a social perspective. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

With this research, I am hoping to generate knowledge on how music performance students evaluate their interpersonal relationships within the academic field and how this relates to their overall well-being. The aim is to find implications for the field of Higher Music Education. The central research questions of my master's thesis are: How satisfied are music performance students with their interpersonal relationships within the academic field? How satisfied are music performance students with their lives in general?

Who is responsible for the research project?

Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, is the institution responsible for the project. If you have any questions, please do not hesitate to contact me at (+47) 48021429 or my supervisor Professor David G. Hebert at (+47) 450 30 892.

Why are you being asked to participate?

For my research project, I selected all music performance students enrolled in Bachelor and Master programs at Higher Music Education institutions in Norway. For this reason, you are receiving this inquiry. The student board has sent out this information letter on my behalf.

What does participation involve for you?

If you choose to take part in the project, this will involve that you fill in an online survey. It will take approx. 15 minutes. The survey includes questions your satisfaction with your academic interpersonal relationships and your well-being. Your answers will be recorded electronically.

Participation is voluntary

Participation in the project is voluntary. If you choose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you choose not to participate or later decide to withdraw. Participating in this research project will not affect your interpersonal relationships within the academic field and serve research only.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

- Only my supervisor David G. Hebert and I will have access to the personal data.
- Contact details will be stored separately from the rest of the collected data.
- Data will be stored on a research server and will be encrypted.
- The online survey provider is Surveyhero.com, SPSS is the software used for analysis.
- No other persons will be given access to the personal data.
- Personal data will not be processed outside the EU.
- Participants will not be recognizable in publications.

What will happen to your personal data at the end of the research project?

The project is scheduled to end 01. 12. 2020. All data will be deleted at the end of the project.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent. Based on an agreement with the Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:
Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, David Hebert (+47) 450 30 892 and myself, Patricia Michlits (+47) 48021429. NSD – The Norwegian Centre for Research Data AS, by email: (personvermtjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

David G. Hebert
Project Leader
(Supervisor)

Patricia Michlits
Master Student

Neste

The aim and nature of the project was described, the purpose of the project was explained clearly, by showing the initial research questions and explaining the rationale of the project. Moreover, a reason for invitation was stated and the process of contacting the participant was made transparent. It was explained that participation was voluntary and intentions together with the ways of data usage was explained. Rights and laws concerning privacy were declared. Participants were as well informed about responsible persons for the project, namely the researcher herself, the supervisor and the responsible authority for data security together with e-mail addresses and telephone numbers of all. In case a participant wanted to be removed from the study, they could take contact with these people. The screenshots of the consent form provided at the start of the online questionnaire and in the introductory e-mail can be found below. The researcher assures truthfulness of reporting all findings. No results were distorted.

4.6.2 Anonymity

The Data Protection Official for Research, Norwegian Social Science Data Services (NSD), was informed about the research project in August 2019, and accepted the project in September 2019. As changes were made regarding the data collection process, namely direct data collection was added, the researcher reported this to the office via chat. Documentation of correspondence can be found in the Appendix.

4.7 Limitations

I will draw attention to the limitations that can be found in this study. The limitations are related to the nature of design, instruments, data and analysis. Additionally, the researcher's role is described.

4.7.1 Survey Design

An exploratory, quantitative design faces limitation such as lack of causality (Creswell, 2008). First, descriptive research designs solely provide an overall picture of the studied

sample. Second, non-experimental designs cannot show effects of interventions. Third, no causality is explored.

4.7.2 Instruments

Online-surveys are limited and biased towards computer-literate participants and face issues such as low response-rates (Creswell, 2008). These limitations are acknowledged, but a solution to low-response rate was found in the current study and direct data collection on a tablet computer lowered the requirements on IT-knowledge of the participants. The adjusted SWLS limits the comparability of the data on Cognitive Well-Being of the current study. However, as the mid-point was removed, tendencies could be observed. The instrument QIRS was not used in its entirety, as only the section on collegial relations was used. Comparability of studies using the entire QIRS scale is hereby evident. The SPANE-instrument was not adjusted, hence can be fully compared to various other studies employing this instrument. The variables on music-specific interpersonal relationships are limited to the field of music education.

4.7.3 Data

Regarding the level of measurements, categorical variables names units, whilst continuous variables does provide scores to the entities (Field, 2016). Both types are used in this study, the demographic variables are categorical, whilst the results of the instruments SPANE, QIRS, adjusted SWLS and music-specific variables on interpersonal relationships were treated as continuous data. As the level of agreement was stated by participants, Likert scales and Likert-type data were employed. Likert data can be treated as both continuous or categorical variable, although continuous variables require sufficient categories in the scale (Creswell, 2008). The choice to treat the outcome results of the instruments as categorical variable was made due to the original scales' composition and instructions regarding obtainment of the scores by authors of the instruments, and in the case of music-specific variables as there were sufficient categories present to distinguish scores. Moreover, selection bias was avoided as the researcher decided to collect data not merely via the online-survey but at the faculties, hence individuals without internet-connection could be recruited. However,

the matter of social desirability is a bias to be mentioned, as it could not be avoided that participants can give socially desirable answers.

4.7.4 Analysis

As the data distribution did not follow the normal distribution, and non-parametric analyses had to be conducted. Moreover, group-sizes were not even, hence it was not seen as adequate to conduct group-comparison. Finally, it is important to note that correlations do not indicate causation (Pallant, 2016).

4.7.5 The researcher's role

Music performance students' participating in this study were not introduced to the researcher's background other than the current affiliation and status of enrolment. It could be seen that the researcher was enrolled in a master's study in music education at the Western Norway University of Applied Sciences in the introductory e-mail, in the policy-section of the questionnaire. During data collection at the faculty due to a keycard with the emblem of the Western Norway University of Applied Sciences. It shall be noted that the researcher absolved a bachelor's degree at one of the eight faculties participating in the current study. The possibility that participants at this HMI recognized the researchers cannot be excluded. As the nature of the anonymous design does not allow the researcher to identify participants, there potential of a conflict has been kept at the lowest possible level. During data collection at the faculty, the researcher stepped aside or sat down as the participants were completing the survey, in order to avoid direct observation of the participant. Few participants have reached out to the researcher during completion of the questionnaire regarding translation of the word "contented" to Norwegian. The researcher provided the words "fornøyd, tilfredstillt", but was not observing the screen. The researcher's presence during the process of answering the survey may influence participants' evaluations, although this does not hold account for students having completed the online-survey prior to the researchers visit or thereafter.

5 Results

The association of Affective Well-Being and interpersonal relationships of music performance students should be explored. Descriptive statistics were conducted for all variables and a correlation analysis through Spearman's Rank Correlation was performed, which included all variables except the variables of the adjusted SWLS. The results of these analyses will be presented in this chapter. Moreover, a test of normality, a test of reliability of all the scales were performed. Results of these tests can be found in the Appendix. In the beginning of the chapter, demographic information is presented. Demographic findings, both general and music-specific, regarding music performance students in Norwegian HME can be seen. Further, findings regarding test of SWB and interpersonal relationships are presented. The first section will show evaluations of Affective Well-Being, which were obtained by utilizing the instrument SPANE. The score out of 6 items of negative affect (SPANE-N) was subtracted from the score of 6 items of positive affect (SPANE-P) in order to present a balance score (SPANE-B). Moreover, the results of the adjusted SWLS are shown as these are cognitive evaluations of an individual's life. For evaluating interpersonal relationships, a section of the instrument QIRS was used, which provides a score out of 4 items. Moreover, the evaluation of 3 variables on music-specific information on interpersonal relationships is shown. In the end of the chapter, one can see the results of the correlational analysis. A table with all correlation coefficients among all the variables except for the adjusted SWLS-items is shown. An interpretation of the correlation coefficients is given thereafter, followed by the summary of the research outcomes.

5.2 Demographic findings

As this study of Subjective Well-being and interpersonal relationships utilized a relatively large sample of music performance students in HMI in Norway (n=220), it was considered worthwhile gaining insight in the overall demographic composition of the partaking music performance students. Demographic information such as age, biological sex and home region will be presented together with information on the institute of enrolment and the academic cycle. As participants in this study were submitting this information anonymously, categories were used to prevent identification of individuals and as well to show major trends across the sample.

5.2.1 General demographic information

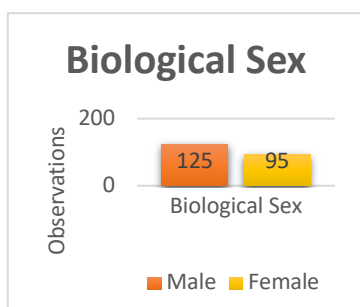


Figure 5.1 Bar chart: Biological Sex

The majority of the participants in this questionnaire were male (n=125, 56.8%) and less than half of the participants in the current sample (n=95, 43.2%) were female.

Age was measured in categories. This was done for reasons of anonymity, and as well to ensure comparability. In total, 5 categories were offered on the response-sheet of the online-survey, namely age 18-23, 24-29, 30-35, 26-40, 41-44, 46-50. It was observed that the majority (n=166, 75.5%) of the participants fell in the first age category, significantly fewer individuals were aged 24-29 (n=45, 20.5%) and hardly any music performance students were older than 30 (n=9, 4.1%). A clear tendency to pursue performance studies at a young age can be seen in the current sample.

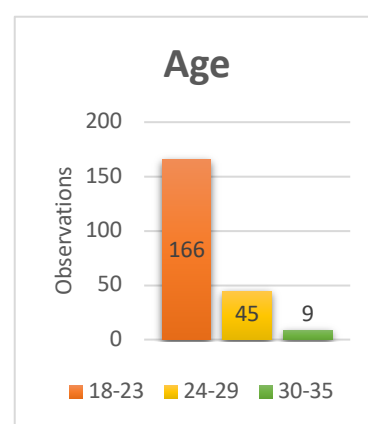


Figure 5.2 Bar chart: Age

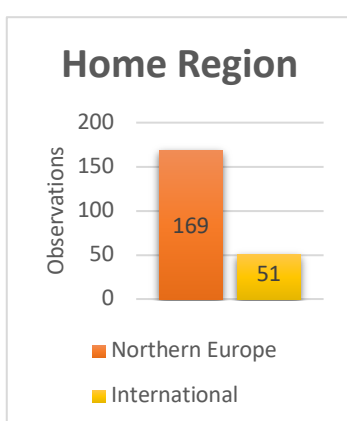


Figure 5.3 Bar chart: Home region

There seems to be mainly Scandinavian music performance students enrolled at Norwegian HMIs, as most of participants (n=169, 76.8%) considered their home region to be Northern Europe. Relatively few students documented an international background (n=51, 23.2%). Out of these students with a non-Nordic home region, Western Europeans (n=27, 12.3%), Eastern Europeans (n=9, 4.1%) and Southern Europeans (n=4, 1.8%) formed the majority. Students from North America (n=4, 1.8%) and Latin America (n=3, 1.4%) as well as Western Asia (n=2, 0.9%), South-East Asia (n=1, 0.5%) and East Asia (n=1, 0.5%) formed the minority in this study. No students in this sample considered Africa or Oceania their home region.

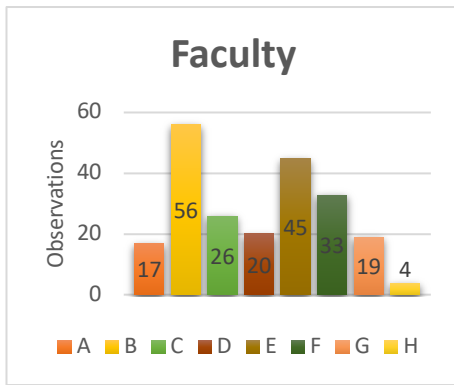


Figure 5.4 Bar chart: Faculty

All participants in this sample were asked to state their current Higher Education Institute of enrolment. Students of 8 HME Institutes took part in this study. To ensure anonymity, letters were used to substitute for the actual names of the faculties. It can be seen in figure “Faculty” that most music performance students in the current sample were mainly studying at faculty B, E and F.

As can be seen in the figure “Cycle”, the majority of the sample (n=194, 88.2%) was enrolled in a bachelor’s study of music performance, whilst master students (n=26, 11.8%) were in the minority. In Norway, Bachelor cycles in music performance can last 3 or 4 years, and master’s degrees typically last 2 years.

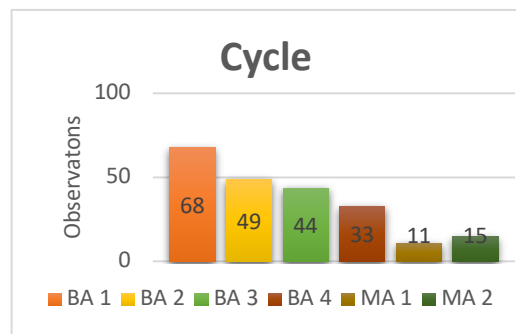


Figure 5.5 Bar chart: Cycle

5.2.2 Music-specific demographic information

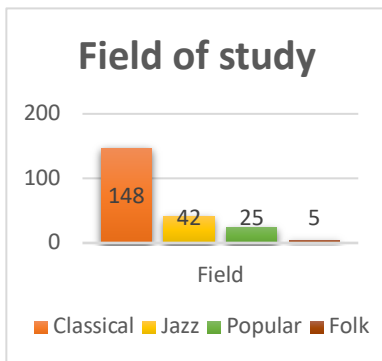


Figure 5.6 Bar chart: Field of study

The variable “Field of study” shows that there is a clear tendency towards classical music in this sample of 220 students, classical music (n=148, 67.3%) was the preferred field of study in this sample. Despite the scholarly described openness towards previously stigmatized music genres of Scandinavian HME studies (Dyndahl et al., 2007), jazz music students (n=42, 19.1%), popular music students (n=25, 11.4%), and folk music students (n=5, 2.3%) were in clear

minority in this sample. This was an unexpected result, especially under the given circumstances in Norwegian music education enforcing digital tools, popular music and most seldomly classical music in curriculum (Tønnsberg, 2013).

The most diverse variable in this study is the variable “main instrument”. It can be seen that the preferred studies in this sample are voice (n=44, 21.8%), string (n=47, 21.4%) and brass (n=26, 15.0%) studies. Woodwind (n=30, 13.6%), keyboard (n=26, 11.8%), electronic(al) (n=21, 9.5%) and percussion (n=15, 6.8%). These results were expected, as choirs, string orchestras and brass bands dominate the Norwegian music scene (Olsen, 2007). Electronical music is becoming more important in the Norwegian music industry (Aggestam, 2007) and music education (Regelski & Gates, 2009).

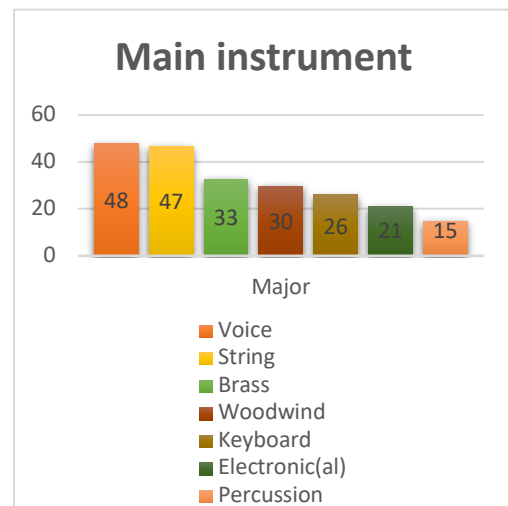


Figure 5.7 Bar chart: Main instrument

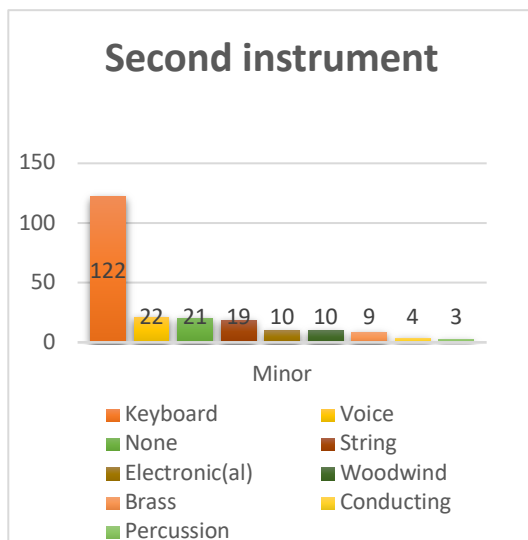


Figure 5.8 Bar chart: Second instrument

The dominating “second instrument” of participants in this sample was the study of keyboard instruments (n=122, 55.5%). This was expected, as internationally seen, keyboard is an obligatory instrument for music performance and music education students (Buchanan, 1964), as the piano skills are often evaluated at entrance exams. Minor studies of voice (n=22, 10.0%) and string (n=19, 8.6%) instruments were popular among the participants, whilst woodwind (n=10, 4.5%), brass (n=9, 4.1%), electronic(al) (n=10, 4.5%) were less popular choices. In Norway, it is possible to not to

choose instrument as a second instrument (Bergethon, 1961). In this sample, many (n=21, 9.5%) chose to do so, whilst a minor in conducting was the choice of few students (n=4, 1.8%). At the very end of the list, one can find the minor percussion (n=3, 1.4%).

5.3 Findings of tests on SWB and interpersonal relationships

In this section, findings of the tests SPANE, the adjusted SWLS, and the parts on collegial relationships of the instrument QIRS will be shown together with 3 music-specific variables on interpersonal relationships based on prior undertaken studies.

5.3.1 SPANE

The Scale of Positive and Negative Affect was used to measure Affective Well-Being. In order to obtain the total balance score SPANE-B, the score SPANE-N, the sum of 6 items of negative affect, was subtracted from the score SPANE-P, the sum of 6 items of positive affect. First, the balance score will be shown, then the SPANE-P score and its items, and last the SPANE-N score together with the 6 items of negative affect. In general, the scores of the SPANE-B balance score can range from scale of -24 to +24, as each individual item can be scored with a minimum of 1 and a maximum of 5.

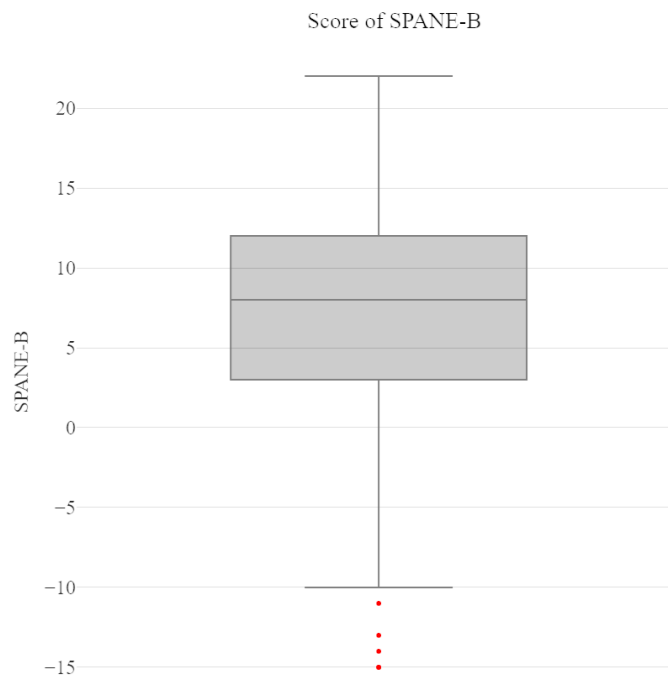


Figure 5.9 Boxplot: Score of SPANE-B

As can be seen in the figure “SPANE-B Score”, the observed range in this study was -10 to +22. The median is the score of 8. However, there are outliers on the lower end of the box-plot, with scores of -15, -14, -13 and -11. It can be concluded that moderate levels of Affective Well-Being were determined in the sample, as the median of 8 belongs to the lower third of the positive y-axis of the scale.

SPANE-P score reflected the perceived positive affect of music performance students. As

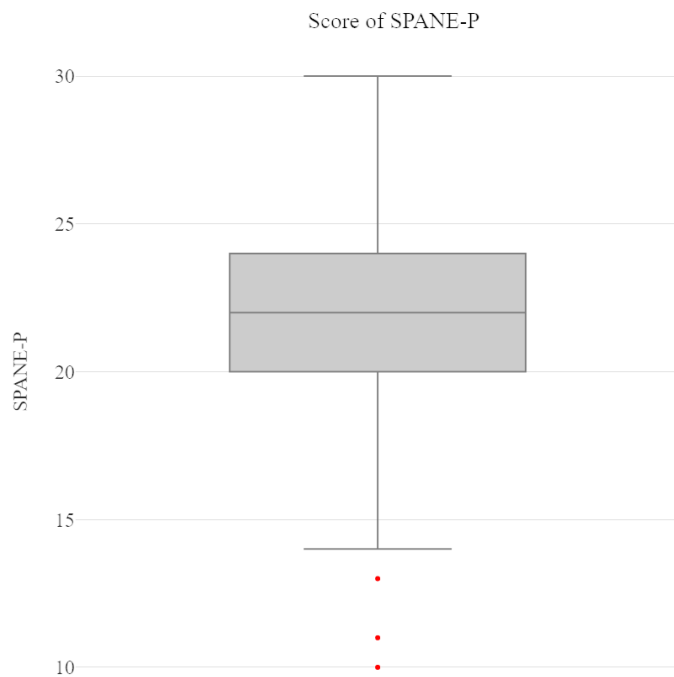


Figure 5.10 Boxplot: Score of SPANE-P

each of the 6 items of positive affect was scored from 1 to 5, a minimum score of 5 and a maximum score of 30 could have been achieved. The participants in this study reported scores from 10 to 30, so the lower third of the possible range was not used by participants. The middle 50% of reported scores are between 20 and 24, with the median at 22. It can be summarized that moderately high values of positive affect were most.

The first item of positive affect is “positive”. This item was scored from 1-5, but the middle 50% reported scores of 3.5 and 4.0, with the median at 4.0. It was shown that positive emotions were frequently perceived by music performance students.

The second item of positive affect was “good”, scored from 1 to 5. The middle 50% of the sample reported scores between 3.0 and 4.0, with the median at 4.0. Compared to the first item of affect, the spread of the middle 50% is higher. It can be concluded that music performance students report frequent experience of “good” emotions, but there exists more variation compared to the item “positive”.

The third item of positive affect “pleasant”, was scored from 1-5, with the middle 50% reporting values between 3.0 and 4.0. As the previous items, a median at 4.0 was reported.

The fourth item of positive affect “happy” had a range with a minimum at 1 and a maximum at 5, the middle 50% were located between 3.0 and 4.0, the median of the sample was 4.0. Happiness was hence a prominent emotion in the lives of music performance students.

Scores between 1 and 5 were as well reported in the item “joyful”, with the middle 50% reporting scores of 3.0 and 4.0. The median at 4.0 shows that joy was a frequently perceived emotion in music performance students’ everyday lives.

The item “contented” has the same range of 1-5 as the previous items, and the middle 50% lies between 3.0 and 4.0. However, the median of this item was identified to be 3.0, which states that the emotion “contented” was less frequently perceived of music performance students compared to the previous 5 items of positive affect. This might be a tendency that is connected to young age, but as well to music-specific traits such as ambition and inventive spirits.

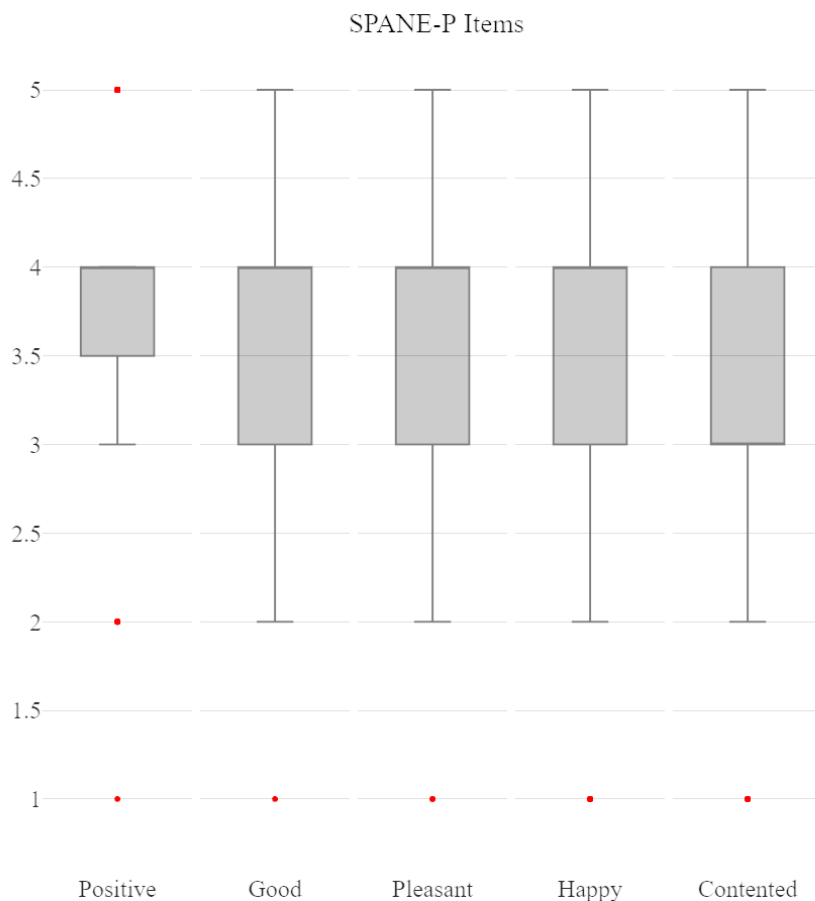


Figure 5.11 Boxplot: Scores of SPANE-P Items

In conclusion, positive emotions were frequently perceived in music performance students’ everyday lives. The items “positive”, “good”, “pleasant”, “happy”, and “joyful” had high medians of 4.0 on a possible range of 1.0-5.0. The last item “contented” had a lower median at 3.0, leading to questions whether this is a trait of young people or a music-specific tendency.

The score of negative affect, SPANE-N, represents the balance of perceived negative emotions of music performance students. This score is composed by the sum of 6 individual

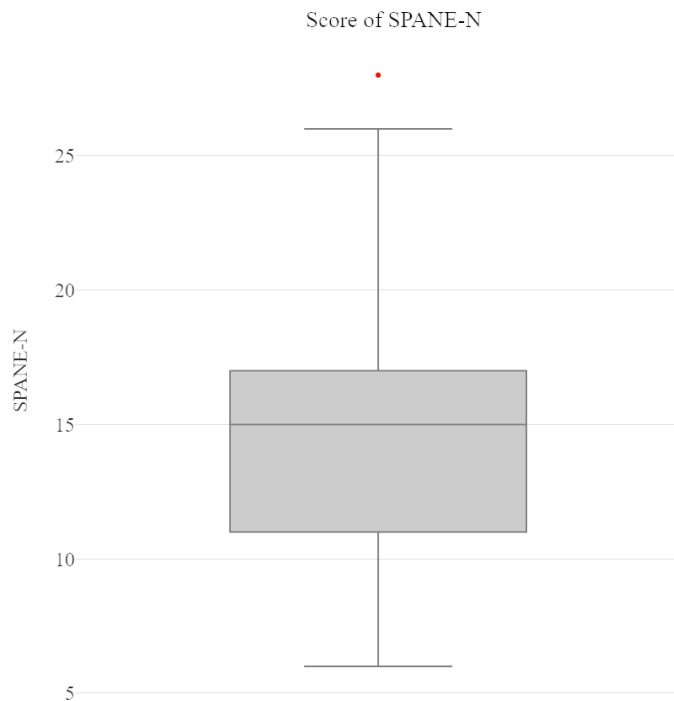


Figure 5.12 Boxplot: Score of SPANE-N

items of negative affect, each scored from 1 to 5. The balance score of negative affect can range from 5 to 30. Music performance students in this study reported values from 6 to 28. The middle 50% reported values between 11 and 17, with the median at 15. It can be concluded that the majority perceived low to moderate frequencies of negative affect. Each of the 6 individual items of negative affect will be presented in the following paragraphs and visualized by boxplots.

The first item of negative affect, “negative”, was scored from 1 to 5. The middle 50% reported values between 2.00 and 3.00. With the median at 3.00, it can be concluded that the emotion “negative” were not frequently perceived by music performance students.

The second item “bad” was measured from 1 to 5, with the middle 50% reporting values of 2.00 and 3.00. The median at 3.00 shows that the emotion “bad” was not frequently perceived by music performance students.

The item “unpleasant” ranged from 1.00 to 5.00, with the middle 50% reporting values of 2.00 and 3.00. The median at 2.0 was low, suggesting that the emotion “unpleasant” was not prominent in the affective perception by the majority of music performance students.

The third item of negative affect was “sad”, which ranged from 1.0 to 5.0. The middle 50% reported values of 2.0 and 3.0. The median of 3.0 shows that music performance students were not frequently perceiving the emotion “sad”.

The item “afraid” ranged from 1.0 to 5.0, with the middle 50% ranging from 1.0 to 3.0, and the median at 2.0. This low median shows that the majority of music performance students do perceive the emotion “afraid” seldomly.

The last item of negative affect was “angry”, ranging from 1 to 5. The middle 50% showed values between 1.0 and 3.0, with a median at 2.0. It can be concluded that perception of the emotion “angry” happens rarely in music performance students’ lives.

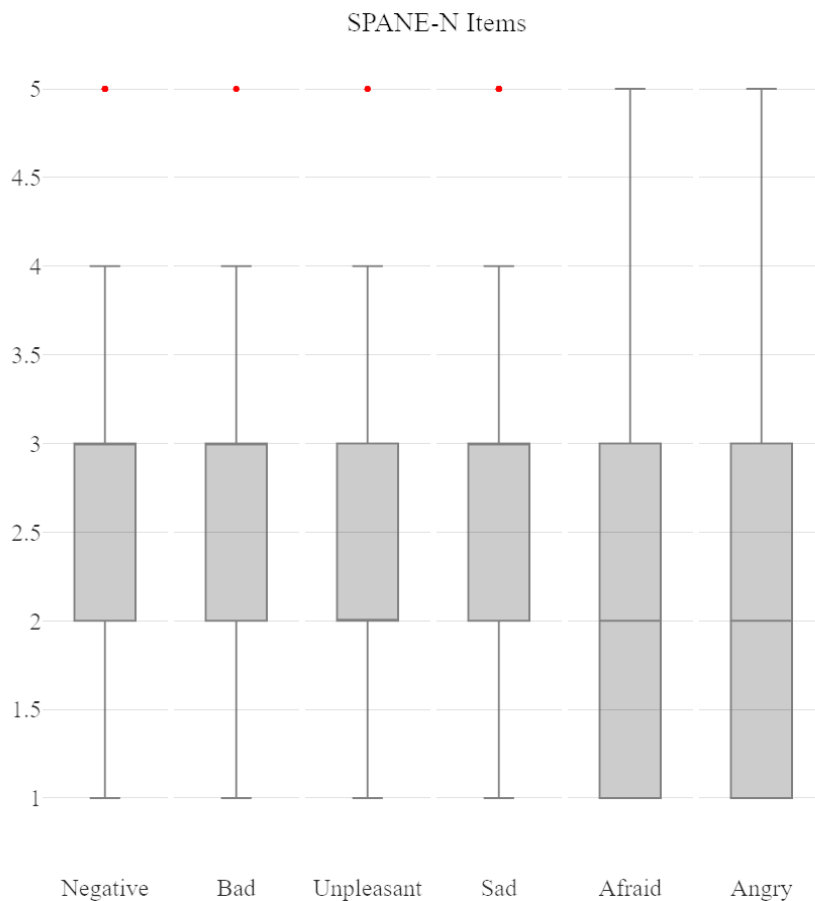


Figure 5.13 Boxplot: Scores of SPANE-N Items

In conclusion, music performance students reported moderate frequencies of negative affect. The items “afraid” and “angry” showed low medians, however, the variability was higher.

5.3.2 Adjusted SWLS

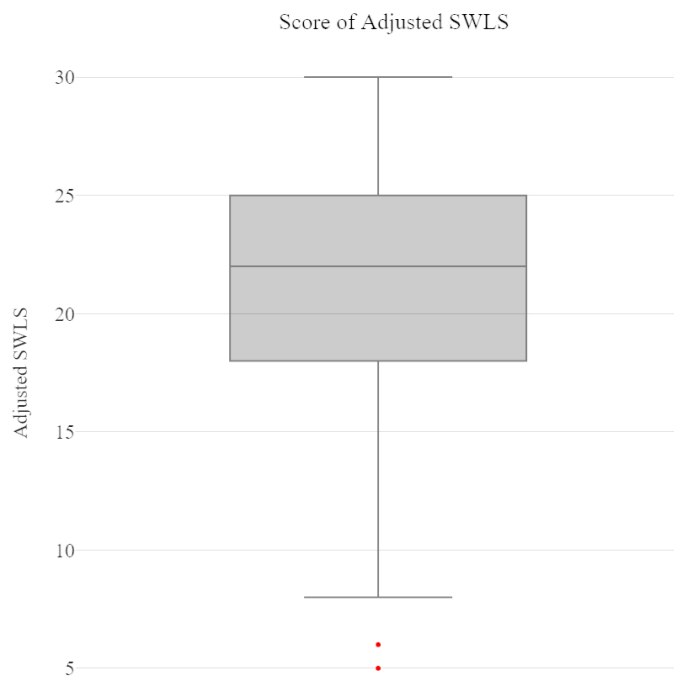


Figure 5.14 Boxplot: Score of adjusted SWLS

The Satisfaction With Life Scale was adjusted to meet the Survey XACT's layout requirements. The original Satisfaction With Life Scale consisted of 5 items on Cognitive Well-Being with 7 answers. All 5 individuals were scored from 1 to 7, by selecting the answers strongly disagree, disagree, slightly disagree, neither agree nor disagree, slightly agree, agree and strongly agree. The adjusted version has individual item scores ranging from 1 to 6, as the answer neither agree nor disagree was removed.

Observation of positive and negative tendencies of Cognitive Well-Being could be made by applying the adjusted tool. Instead of the original instruments' total score ranging from 6 to 35, the range of total scores reported was 5 to 30 in this version. In following it can be seen that a high median of 22 was reported. Moreover, the middle 50% reported values between 18 and 25, showing that high Cognitive Well-Being dominated music performance perceptions.

Item 1 consisted of the statement "In most ways my life is close to my ideal.", which the middle 50% answered with 4.00 or 5.00, the median of 5.00 on the scale of 6.00 shows that the majority of music performance students consider their life to be close to their ideal.

Item 2 explored the satisfaction of an individuals' conditions of life by requesting an evaluation of agreement to the following statement: "The conditions of my life are excellent.". On the range from 1 to 5, the middle 50% reported scores of 4 and 5, with a median at 5.0. High satisfaction with the life conditions can be found among music performance students as presented in the figure 5.2.2.3.

The third item of the Satisfaction With Life Scale addressed the topic directly: “I am satisfied with my life.”. With the median at 5.0 and the middle 50% reporting scores of 4.0 and 5.0, it can be seen in figure 5.2.2.4 that the life satisfaction is high.

Item 4 observes the satisfaction with progress of one owns life with the statement “So far I have gotten the important things I want in life.”. The median lies at 4.0, and the middle 50% report scores between 3.8 and 5.0. As can be seen in Figure 5.2.2.5, the median is lower than in previous items, as well as the spread varies more.

The most variation could be found in the item 5, as the last statement: “If I could live my life over, I would change almost nothing.” Resulted in the middle 50% reporting scores from 3.0 to 5.0, the median could be found at 4.0. The reasons for this variations are not explored in this master’s thesis. However, findings of previous research are compared to the current study in the discussion section.

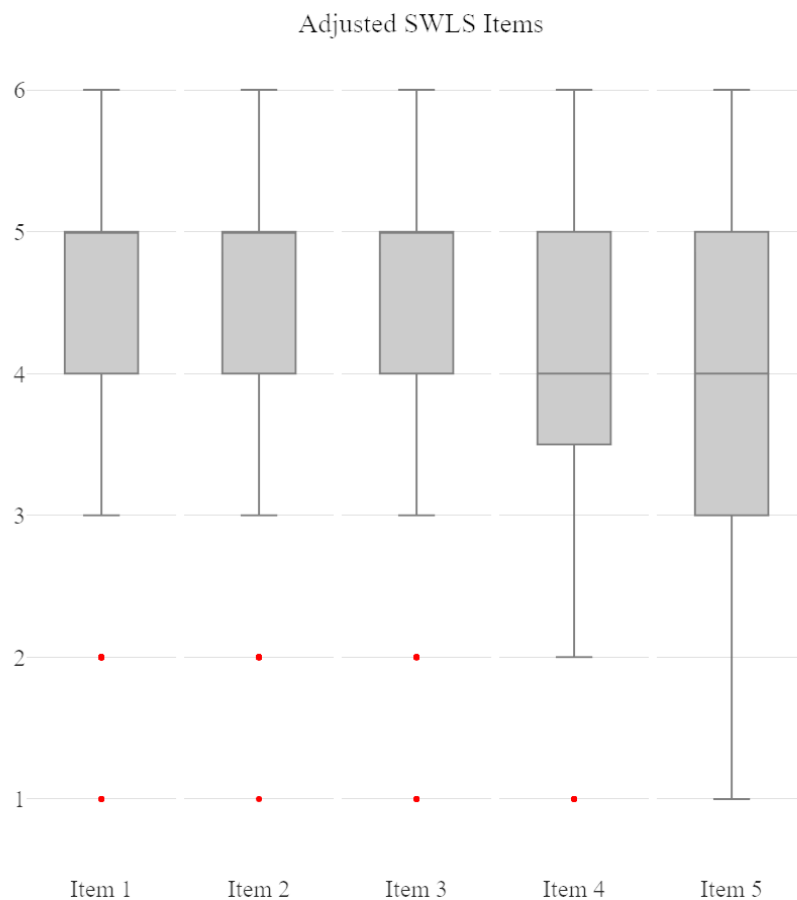


Figure 5.15 Boxplot: Scores of Adjusted SWLS Items

In conclusion, music performance reported tendencies towards high life satisfaction.

5.3.3 QIRS

The Quality of Interpersonal Relationship Scale was utilized to measure music performance students' perceived relational quality of relationships to their main teacher, academic staff and the perceived competition among their peers. Each of the 4 items could be scored from 0 to 4, hence a possible range of 0 to 16. The observed ranged in this sample was 6 to 16, with the median of 12.

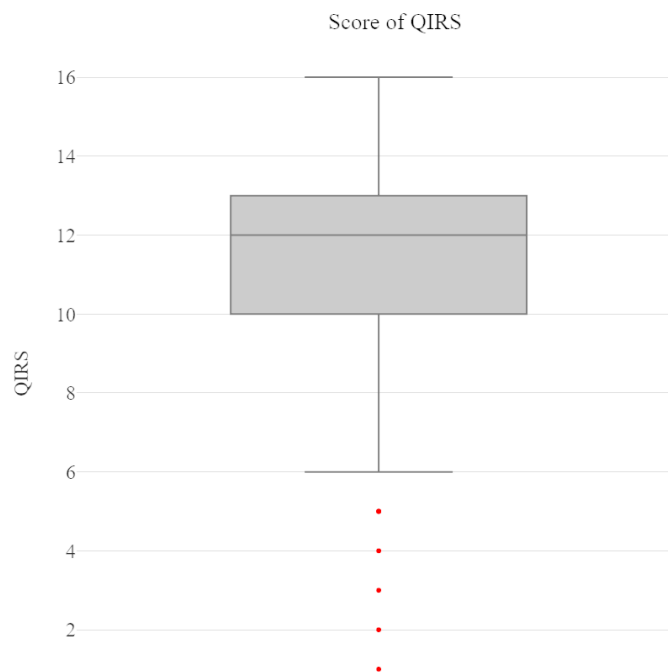


Figure 5.16 Boxplot: QIRS score

This shows that the majority of music performance students reported high satisfaction with interpersonal academic relationships. However, outliers in the lower parts of the boxplots can be seen. This shows that the majority perceived academic interpersonal relationships as positive, however, there are individuals who experience the opposite. Those reported scores between 0 and 6.

On the following page, the individual QIRS are discussed in order to show whether certain items of the scale showed more variability.

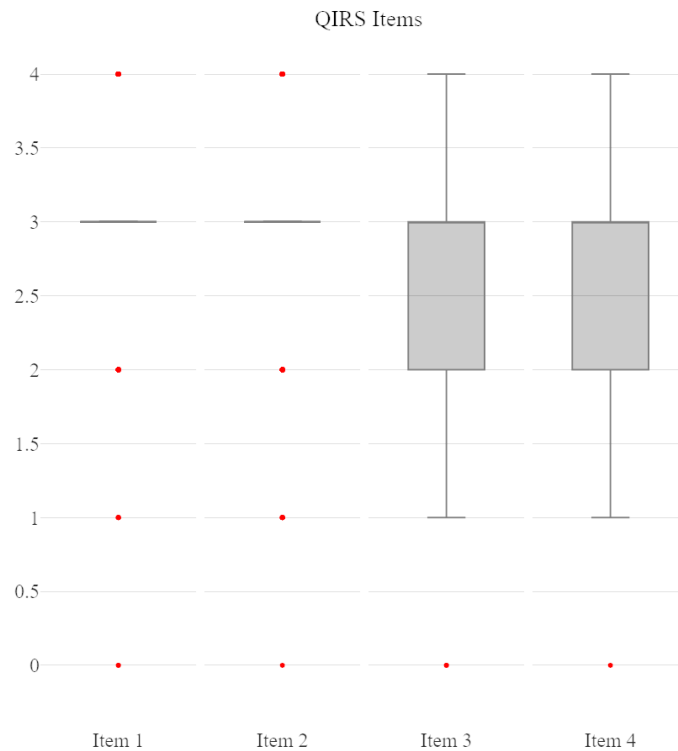


Figure 5.17 Boxplot: Scores of QIRS Items

Clear agreement on the statement “The relationships to my main teacher, academic staff and colleagues are harmonious” was shown in item 1. The median at 3.0 was only surrounded by outliers on both higher and lower extremes.

Item 2 “The relationships to my main teacher, academic staff and colleagues are enriching” showed the same outcome as the first item, as the median at 3.0 was surrounded by outliers.

More variation was seen in item 3, “The relationships to my main teacher, academic staff and colleagues are satisfying”. The middle 50% could be seen between 2.0 and 3.0, the median was 3.0.

The item 4, “We share inspired trust within the academic field.”, showed a similar outcome as item 3, with a median of 3.0 and the middle 50% spread between the value 2.0 and 3.0.

In conclusion, high levels of interpersonal relationships were shown. However, higher variability on the satisfaction of the relationships and the trust within the academic field was also indicated.

5.3.4 Music-specific variables on interpersonal relationships

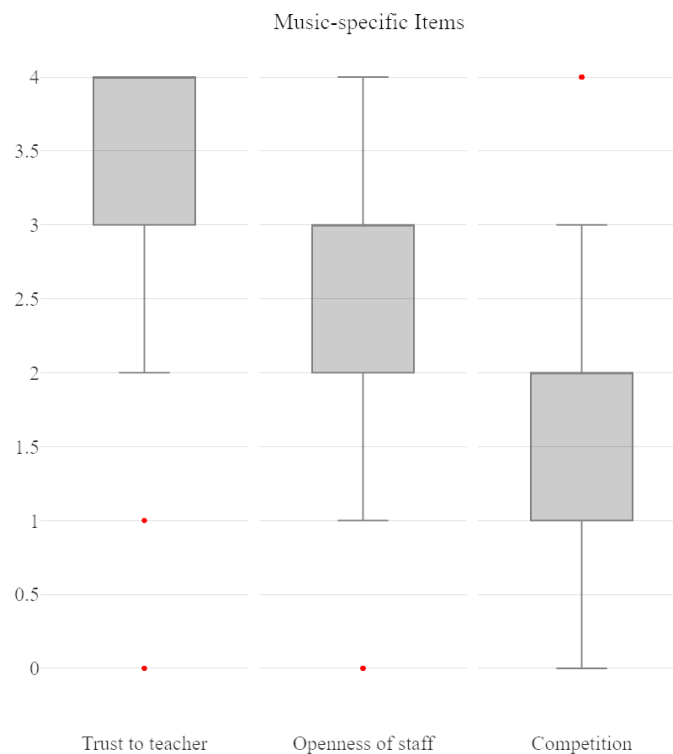


Figure 5.18 Boxplot: Scores of music-specific variables on interpersonal relationships

The variable “Perceived trust to main teacher” had a range from 1.0 to 4.0. The median was located at 3.5. This means that the majority of music performance extremely agree that their teacher is “trustworthy and interested in their well-being”.

“Perceived Openness of the academic staff” had a range from 1-4 with outliers at 0. The median was found at 2.5, the middle 50% was located between 2.0 and 3.0. In comparison to item on the main teacher, the majority moderately agrees that the academic staff is “open and interested in well-being.”

The last music-specific variable “Perceived Competition” had the lowest mean located at 1.5, the middle 50% were found at 1.0 and 2.0, outliers were found at 4.0. This means that the majority does not perceive peer-pressure, but there exist outliers.

In conclusion, participants reported high levels of perceived trust to the main teacher, moderately high levels of perceived openness of the staff and low levels of perceived competition.

5.4 Spearman's Rank Correlation Coefficients

In this section, the most relevant associations are explored, namely associations to the variables of affect and interpersonal relationships. The principle statistically significant findings from the Spearman's Rank Coefficients between all variables may be summarized as follows:

The fact that SPANE-P was negatively correlated to SPANE-N ($r_{s(220)} = -.558, p = .001$) and positively correlated to SPANE-B ($r_{s(220)} = .839, p = .001$) shows that the instrument SPANE worked correctly. Respectively, SPANE-N showed negative correlation to SPANE-B ($r_{s(220)} = -.904, p = .001$).

Moreover, demographic variables were shown to correlate with the balance score of affect, SPANE-B. Age and SPANE-B were negatively correlated ($r_{s(220)} = -.157, p = .005$) and so was academic cycle and SPANE-B ($r_{s(220)} = -.156, p = .005$). Demographic indicated two statistically significant correlations to evaluation of negative affect. Biological sex was negatively associated with SPANE-N ($r_{s(220)} = -.205, p = .001$). A positive correlation between and academic cycle and SPANE-N was also found ($r_{s(220)} = .139, p = .005$). A correlation between age and SPANE-P was determined ($r_{s(220)} = -.147, p = .005$).

Correlation of evaluations of positive affect and interpersonal relationships were shown, as positive associations to QIRS ($r_{s(220)} = .367, p = .001$), perceived trust to main teacher ($r_{s(220)} = .177, p = .001$) and openness of staff ($r_{s(220)} = .237, p = .001$) were determined. Negative correlations to variables of interpersonal quality were statistically significant QIRS ($r_{s(220)} = -.371, p = .001$), perceived trust to main teacher ($r_{s(220)} = -.208, p = .001$), perceived openness of staff ($r_{s(220)} = -.285, p = .001$). The majority of variables on interpersonal relationships showed a positive association to SPANE-B. SPANE-B was correlated positively QIRS ($r_{s(220)} = .400, p = .001$), perceived trust to main teacher ($r_{s(220)} = .214, p = .001$), perceived openness of academic staff ($r_{s(220)} = .297, p = .001$).

The evaluation of interpersonal relationship quality QIRS showed frequent associations of music-specific evaluations of relational quality. The perceived trust to main teacher ($r_{s(220)} = .484, p = .001$) and perceived openness of academic staff ($r_{s(220)} = .535, p = .001$) showed strong positive correlations to the QIRS score.

Main instrument was negatively associated to perceived trust to the main teacher ($r(220) = -.183, p = .001$). The field of study was negatively correlated to perceived trust to main teacher ($r(220) = -.164, p = .005$), but a positive association of trust and openness was found ($r(220) = .262, p = .001$). A negative correlation between cycle and perceived openness of the academic staff was found ($r(220) = -.143, p = .005$). Openness negatively associated to Cycle ($r(220) = -.143, p = .005$), to SPANE-N ($r(220) = -.285, p = .001$) and positively associated to SPANE-P ($r(220) = .237, p = .001$), SPANE-B ($r(220) = .297, p = .005$), QIRS ($r(220) = .535, p = .001$) and perceived trust to main teacher ($r(220) = .262, p = .001$). Faculty was negatively correlated to perceived competition ($r(220) = -.161, p = .005$). Besides this negative correlation of competition to the variable faculty, there were no statistically significant association in this correlational analysis.

Moreover, statistically significant correlations between demographic variables were found in the analysis. Biological sex was positively associated with the home region of music performance students ($r(220) = .140, p = .005$), the field of study ($r(220) = .224, p = .001$), and their main instrument ($r(220) = .315, p = .001$). Age was negatively associated with the home region of music performance students ($r(220) = -.260, p = .001$). Age was positively associated with faculty ($r(220) = .135, p = .005$) and academic cycle ($r(220) = .441, p = .001$). Music performance students home region was positively associated with the field of study ($r(220) = .156, p = .005$). Negative associations could be found between home region and academic cycle ($r(220) = -.168, p = .005$). Faculty was positively correlated to the variable main instrument ($r(220) = .145, p = .005$). Moreover, the field of study was positively correlated to main instrument ($r(220) = .268, p = .001$). Academic cycle was negatively correlated to the field of study ($r(220) = -.177, p = .001$). No statistically significant associations to the second instrument could be found.

Figure 5.19 Table of Spearman's Rank Correlation Coefficients

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1. Biological Sex	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2. Age	-.081	-	-	-	-	-	-	-	-	-	-	-	-	-	-
3. Home Region	.140*	-.260**	-	-	-	-	-	-	-	-	-	-	-	-	-
4. Faculty	.050	.135*	-.030	-	-	-	-	-	-	-	-	-	-	-	-
5. Cycle	-.015	.441**	-.168*	-.031	-	-	-	-	-	-	-	-	-	-	-
6. Field	.224**	-.027	.156*	.225**	-.177**	-	-	-	-	-	-	-	-	-	-
7. Main instrument	.315**	-.096	.042	.145*	-.097	.268**	-	-	-	-	-	-	-	-	-
8. Second Instrument	.012	.088	-.101	.064	-.028	.005	-.049	-	-	-	-	-	-	-	-
9. SPANE-P	-.012	-.147*	.056	-.083	-.103	.058	-.092	-.044	-	-	-	-	-	-	-
10. SPANE-N	-.205**	.120	.037	-.008	.139*	-.002	-.005	.100	-.558**	-	-	-	-	-	-
11. SPANE-B	.126	-.157*	.022	-.033	-.156*	.028	-.051	.080	.839**	-.904**	-	-	-	-	-
12. QIRS	.023	-.057	-.130	-.088	-.110	-.039	-.123	-.060	.367**	-.371**	.400**	-	-	-	-
13. Trust	-.107	-.103	-.039	-.035	-.042	-.164*	-.183**	-.058	.177**	-.208**	.214**	.484**	-	-	-
14. Openness	-.043	-.003	-.011	.004	-.143*	.050	-.064	-.034	.237**	-.285**	.297**	.535**	.262**	-	-
15. Competition	-.005	.038	.048	-.161*	.100	-.043	-.006	-.083	.017	-.103	.058	.087	-.012	-.057	-

**p < .001 (2-tailed)

*p < .005 (2-tailed)

5.5 Summary of the results

Demographic findings of the study showed that participants were predominantly male (n=125, 56.8%), while less than half of the participants (n=95, 43.2%) were female. The majority of the participants considered Northern Europe their home (n=169, 76.8%). International students formed a clear minority in this sample (n=51, 23.2%). Further music-specific demographic information showed that the majority of the sample was enrolled at 3 major faculties, whilst the other 5 faculties had significantly lower students represented in this randomized sample.

The dominating musical genre in this sample was classical music (n=148, 67.3%). Jazz music students (n=42, 19.1%) and popular music students (n=25, 11.4%) formed the minority, together with folk music students (n=5, 2.3%). The main instruments of music performance students in this sample were voice (n=44, 21.8%), string (n=47, 21.4%), brass (n=26, 15.0%), woodwind (n=30, 13.6%), keyboard (n=26, 11.8%), electronic(al) (n=21, 9.5%) and percussion (n=15, 6.8%). The second instrument were mainly keyboard instruments (n=122, 55.5%), voice (n=22, 10.0%), string (n=19, 8.6%), woodwind (n=10, 4.5%), brass (n=9, 4.1%), electronic(al) (n=10, 4.5%) and percussion (n=3, 1.4%) instruments. Participants who did not chose a second instrument in their academic cycle (n=21, 9.5%) and music performance studying conducting (n=4, 1.8%) instead of a second instruments could be found in this sample as well.

Music performance reported high levels of Cognitive Well-Being according to the tendency shown by the adjusted SWLS (Median 22, range 5-30). Moderately high Affective Well-Being was reported by the instrument SPANE, the balance score SPANE-B showed a median of 8 on a range from -10 to +22. The component of positive affect SPANE-P had a range from 10 to 30, with a high median at 22. However, the sum of negative affect SPANE-N Score had a moderately high median of 15 as well, on a range from 6 to 28.

Satisfaction with academic interpersonal relationships was measured by the instrument QIRS. On a range from 1 to 16, the median of 12 showed that music performance students reported high relational quality.

Music-specific variables based on previous research in the field of music education confirmed this finding. The perceived trust to the main teacher showed a median of 4.0 on a range from 1 to 5, whilst the perceived openness of academic staff had a median of 3.0 on the same range. Music performance students reported very low perceived competition as the mean of the item competition was at 2.0 on a range from 1 to 5.

Spearman's Rank Correlation Coefficients were calculated, determining that evaluations of Affective Well-Being positively associated with perceived quality of interpersonal relationships. The music-specific variables Perceived trust to teacher and openness of staff showed a positive association to Affective Well-Being, as well. In the correlational analysis the variable competition only showed statistically significant correlation to the variable faculty.

The hypothesis "There is an association of Affective Well-Being and quality of academic interpersonal relationships" was accepted and the null-hypothesis "there is no association of Affective Well-Being and quality of academic interpersonal relationships" was rejected, as the item SPANE-B was correlated positively to the item QIRS ($r_{s(220)} = .400, p = .001$).

6 Discussion

In this chapter, the research outcomes are interpreted and discussed in the light of the conceptual framework and literature relevant to the variables. The first section elaborates on the demographic findings, namely general and music-specific demographic findings. The second section informs about the research outcomes regarding Subjective Well-being and interpersonal relationships, whilst the third section contains attempts to understand the association of Subjective Well-Being and interpersonal relationships. In all sections, findings of recent studies in the fields of Higher Music Educations are compared to the current findings.

6.2 Discussion of demographic findings

Discussing the demographic findings regarding the sample of music performance students in Norway is helpful, as it gives insight in the background of music performance students which enables readers to familiarize themselves with social dynamics. Therefore it is instructive to discuss the demographic variables individually.

6.2.1 General demographic findings

More males than females took part in the randomized and anonymous study of well-being. The biological sex distribution was the same in a number of other studies in the field, where the majority of participants were males (Barton et al., 2008; McKeage, 2004). In other studies, the biological sex distribution was the opposite, i. e. more female than male participants (Hildebrandt et al., 2012). In 2019, out of the total population (n=1960) of music performance students, there were more males (n=1080) enrolled in education related to music performance than females (n=880) in all 13 faculties of music in Norway (NSD, 2019). Hence, the finding of the current study which represents ca. 12% of the entire population of music performance students enrolled in 2019 in Norway is in line with the official data. Gender balance measures were scholarly described as slowly realized in the field of higher music performance (Blix & Mittner, 2018). The current study confirms that no equal balance regarding the biological sex of music performance students can be seen.

The majority of music performance students in the current study was aged 18-23 years. According to the Statistics Norway, there were 296182 registered students in Norway or Norwegians studying abroad, with a proportion of 35.8% of the 19-24 year-olds and 15.9% of the 25-29 year-olds were enrolled in Higher Education in 2019 (Statistics Norway, 2020). The most relevant study in Higher Education in terms of demographic is the study of Norwegian music performance students' self-efficacy beliefs which reported that participants in the first-year were aged 18-43 years (Nielsen, 2004). The range of age in previous research seems to be higher, although no details on the academic cycle were specified. On an international level, a significant variation in entrance age in Higher Education was suspected to be related to cultural appreciation of work-experience and the facilitation of a later start of university-programs (Osborne, 2003).

The variable "Home region" showed that most students considered Northern Europe their home. Norwegian Higher Education is generally known for a high proportion of international students (Statistics Norway, 2020). However, the majority of students in this study reported Northern Europe to be their home. Previous research showed that there is a policy paradox in Norwegian Higher Music Education, despite the generally absent tuition fees, state educational grants, requirement for a completed upper secondary degree and entrance exams (Stone, 2011). Implicit exclusion was noted by research as students of the working class and non-Western immigrants were clearly underrepresented compared to the majority of students with well-educated parents, often holding a music degree themselves (Madsen, 2013). In conclusion, previous studies on Norwegian Higher Music Education showed the same representation of students with immigrant background.

6.2.2 Music-specific demographic findings

The variable "year" showed that most students in this sample were enrolled in a bachelor's cycle, and the minority were pursuing a master's degree in music performance. According to the official statistics, 35609 bachelor students finished their degree within no longer than 5 years in the timeframe 2013-2018 (Statistics Norway, 2018), whilst 4516 master students fulfilled their degree within 7 years in the time frame 2009-2016 (Statistics Norway, 2016). This numbers show that the findings of this study are in line with general statistics on students in Norway.

The majority of participants in the current study were concentrated on 3 out of 8 faculties. This finding is in line with existing statistics on the amount of students studying at music faculties, where it can be seen that one faculty reported to educate the majority of students (n=735), followed by two equally big institutes having both significantly fewer students (n=195) and the remaining 10 institutes reporting marginal amounts of students (n=5) to moderately big (n=140) numbers of enrolled students (NSD, 2019). Those 3 major faculties were as well the preferred HMI among music performance students in the current sample. It shall be noted that these 3 faculties are located in urban areas compared to the further 10 faculties that are located in towns or even fairly rural areas.

In this master's project, the dominating field of study was classical music. Despite scholarly noted openness towards new genres in Higher Music Education regarding popular genres (Dyndahl, Karlsen, Nielsen & Skårberg, 2017) and traditional music (Keegan-Phipps, 2007), the minority of students belonged to a department of popular, jazz and folk music. A study on the profile of master student's at 8 Norwegian music faculties (n=583) showed that merely 3% were enrolled in folk music, 21% were enrolled in the field of jazz/pop/rock and 76% were enrolled in the field of classical music (Arnesen et al., 2014). The current study confirms this finding. A doctoral thesis, showing that establishments of music performance programs in fields other than classical music was strongly connected with factors such as challenges regarding the respect for the field of music, issues regarding institutionalization and the matter of the academization of a practical discipline (Tønnsberg, 2007). Additionally, the majority of tertiary music education seen from an international perspective is related to classical domains (Wang & Humphreys, 2009). From this sample one can conclude that there is a tendency towards diversity regarding the fields of study, but this randomized sample did not confirm a genre-equality in tertiary music education.

There have previously been no national studies conducted on the main instrument preference of music performance students in Norway and reported in English language. However, one study regarding the profile of master student's showed that the dominant main instruments among master students were are voice, piano and violin (Arnesen et al., 2014). This finding is in line with the current sample. Moreover, it can be seen that instruments represented in community music and amateur music are often represented in Higher Education, whilst music such as folk music or early music, as well as world music or contemporary music is unusual

across the sector. According to a survey of genre in Norwegian music schools (*kulturskole*), tuition of the genres classical, pop/rock, jazz/blues but as well folk music were offered. However, it was shown that the predominantly offered instruments in those schools were typical band instruments such as guitar, electric guitar, piano, electric bass, voice, followed by instruments used in orchestral and brass-band settings, whilst tuition on the instruments harpsichord, double-bass, oboe, bassoon, and harp as well as traditional and jazz singing was reported to be offered in few schools (Kulturskoleutvalget, 2010). In conclusion, the outcomes of the current study were confirmed by findings of previous research studies on main instrument preference of graduate students and students at Norwegian music schools, *kulturskole*.

Keyboard instruments were the most common second instrument according to the current study. No study of second instrument of music performance students in Norway was conducted in the last 20 years. However, a research study of American and Japanese Conservatory students revealed that keyboard instruments were the preferred instrument in both cultures (Kruger & Lammers, 2006). It is common practice that piano skills are acquired prior to enrolment in a music performance study, and as many Higher Music Institutes test potential students' piano competence, it is seen as convenient to select piano as a second instrument. In the light of this general practice, the distribution in the current sample is natural.

As can be seen, the sample of this study has no extreme differences regarding demographic features compared to other studies in the field. The distribution mostly corresponds to statistics and general practice. Biological sex, age and home region of the students did not deviate from reports of statistics on students in Norway provided by Norway statistics. Distribution of students across faculties and cycle of enrolment resonates with the reports of NSD. Additionally, the variables on field of study, main instrument and second instrument also correspond to previous research and general practice.

6.3 Discussion of findings regarding Subjective Well-being and interpersonal relationships

It is necessary to be aware of the challenges of the findings regarding Subjective Well-being (SWB) and interpersonal relationships as described in the conceptual framework and method chapter. One cannot generate any statements on psychological conditions represented in the sample, as there were no instruments on this matter employed. Moreover, it must be noted that biases such as social desirability or report of extreme values can be a challenge, although research has shown that individuals reporting culturally favorable answers on life satisfaction were shown to have higher levels of SWB (Diener, Sandvik, Pavot & Gallaher, 1991). In the current study, life satisfaction is merely an observed tendency, as the Satisfaction With Life Scale was adjusted. Research has shown that individuals are more likely to report extremes when evaluating intensity rather than frequency of an emotion, hence frequency was reported in Affective Well-Being. The results of the correlational analysis do not support any claims of causal interference (Creswell, 2008). Hence the findings of the current study cannot be expected to explain reasons for individuals' evaluations and the discussion takes place on a meta-level.

6.3.1 Cognitive Well-Being

Merely tendencies of cognitive well-being were measured in the current study. The majority of music performance students evaluated their life satisfaction between 18 and 25 on a total range from 5 to 30, which indicates a tendency to a high level of cognitive well-being across the sample. Although there were no studies on Subjective Well-being among music performance students in Norway, there are studies in the Norwegian setting that are relevant for this discussion section. A study of adolescents aged 13-18 years (n=1073) in Norway showed that individuals reported moderately high levels of life satisfaction (Moksnes et al., 2014). Connections to the current study can be drawn, as the biggest age group in the current sample consists of 18-23 years-olds. Music performance students affirmed the tendency towards high life satisfaction at a young age.

Another study of individuals in Norway aged 15-79 years (n=4984) showed that individuals under the age of 65 reported moderately high levels of life satisfaction (Clench-Aas et al.,

2011). Even though the finding of the study by Clench-Aas has a wider age range, it affirms the outcome of this thesis.

Moreover, the current study shares the same demographic profile regarding the home region of the individuals, as Non-Western individuals and immigrants were underrepresented in both studies. A study of students in Norwegian Higher Education (n=50054) showed that binary- and non-binary transgender reported lower levels of life satisfaction compared to cisgender males and females (Anderssen et al., 2020). In the current study, information on participant's gender was avoided, but the variable "Biological sex assigned at birth" was included. The significantly larger sample size in the study by Anderssen et al. showed a low immigrant background of 8%.

The study of Subjective Well-Being among foreign students enrolled in Higher Education Institutes in Bergen, Norway revealed high levels of life satisfaction, but showed that North American, Asian and African students reported lower scores (Lackland, 2001). Although no group-difference was shown in the current study, it can be assumed that life satisfaction is high among the international students in this sample. In Lackland's study "friends, finances, and discrimination and information received prior to the exchange" impacted life satisfaction. This finding shows the importance of interpersonal relationships and inclusive approaches in Higher Education, as well as the necessity of enhancing good communication strategies to ensure high life satisfaction for students with non-Nordic backgrounds.

The current sample's tendency of high life satisfaction resonates with the results of an online study on adult ensemble participants (Douglas, 2011). According to Douglas, the satisfaction with life was high, and a strong correlation of satisfaction of an individuals' psychological need for relatedness to satisfaction with life was shown. Although the study by Douglas featured a different approach regarding the measurement of interpersonal relationships, it is still relevant to be mentioned, as this is the only study in the field that uses SWLS in connection with variables on interpersonal relationships.

A study on flow and emotional experience among music performance students (n=84) at the Academy of Music Ljubljana found showed that satisfaction with life was associated with challenge-skill balance, clear goals and autotelic experience. Although levels of subjective well-being were not reported, the study revealed that emotional experience was more relevant

for flow of music performance students. Although the Slovenian study did not explore the same topic as the current one, it identified the importance of emotional experience regarding efficacy among music performance students.

A master's thesis on flow and Subjective Well-Being among 18-35 year old performers of live-music (n=67) in America showed that experience of flow led to improved functioning and impacted Subjective well-being (Sposato, 2016). Moreover, SPANE was used to assess affect, where flow was found to be related to positive emotions.

Concluding, it can be said that the tendency of high levels of satisfaction with life among music performance students in Norwegian Higher Education is in line with Norwegian research studies on young people, students and adults as well as with studies on adult musicians.

6.3.2 Affective Well-Being

The outcomes on Affective Well-Being could range from -24 stating the individual reports to feel “unhappiest possible” to +24 meaning +24 having the “highest possible affect balance” in that the positive affect is most frequently experienced. The majority of participants reported a score of 8 for the affect balance, which is located in the lower third of the positive half of the scale. For this reason, it can be concluded that moderately high levels of Affective Well-Being were reported. As explained in the conceptual framework, frequency was measured and not intensity. This is important to keep in mind when discussing the results of the score of positive and negative affect. This is why it is not possible to state on the basis of this projects' outcome that negative emotions are absent in participants' lives, as the median was not located in the negative half of the scale. It instead means that positive affect was perceived more frequently than negative affect, as the balance score is difference of positive and negative affect. This indicates that music performance students in Norway show an overall tendency towards a more frequent perception of positive affect compared to negative affect.

Norway was found to be the highest-scoring country on Affective Well-Being out of 22 European countries in a cross-national study reliant on data from European Social Survey of the year 2006 (Fors & Kulin, 2016). Hence the results of the current study showing

moderately high Affective Well-Being is in line with the tendency of high Affective Well-Being among Norwegians. However, in the cross-national study, four items of the CES-D 8 scale were employed to measure Affective Well-Being. In the ranking of satisfaction with life, where 2 items to evaluate satisfaction with life and its progress were employed, Norwegians acquired the 6th rank. The authors of the study concluded that Affective Well-Being as a component of Subjective well-being shall be more consequently researched.

Affect was shown to be different among university students of individualist and collectivist cultures (Kormi-Nouri et al., 2013). Individualist cultures are considered to represent the opposite of collectivist cultures, in which willingness to share material and non-material benefits as well as heightened concern about the feelings and views of others dominate (Hui & Triandis, 1986). Positive affect of Swedish university students was higher than their Iranian colleagues and predicted flourishing, whereas Iranian students' flourishing was predicted by the balance of affect. Similar levels of Cognitive Well-Being were found in both groups. The researcher referred to a study showing that Europeans and American individuals reported higher impact of positive emotions on life satisfaction compared to Asian cultures, where negative emotions impacted life satisfaction negatively (Schimmack et al., 2002). The individuals in the current study were predominantly from Northern Europe, and the minority considered Western Europe their home. Hence it can be assumed that the current sample can be considered to belong to an individualist rather than collectivist culture.

6.3.3 Interpersonal relationships

The results of this study reveal that music performance students in Norway report high levels of academic relational quality. Items that refer to a collectivist spirit such as “we share inspired trust in the academic field” had lower ratings compared to items with direct connection of the individuals' benefit of “harmonious”, “enriching” and “satisfying” relationships. In the next paragraphs, these findings will be interpreted in the light of interdependence theory, to obtain greater understanding of the results regarding interpersonal relationships. No explanations can be provided, as the empirical data did not inquire on this matter, only the theoretical assumptions on causality can be discussed.

Music performance students' positive perceptions interpersonal relationships can be explained with the four basic assumptions of the interdependence theory.

The first assumption, namely the principle of structure, refers to a variety of factors. First and foremost, the level of dependence shall be discussed. As was seen, a study of British music professors showed the wish for high student autonomy, which would refer to actor control, as students work independently. However, the opposite was seen in their teaching, as teacher-led dialogue dominated the lessons, which refers to partner control, as the students were dependent of the teacher. Joint control was often discussed regarding peer learning, as all involved parties were dependent on each other. Especially ensembles in the field of jazz (Branker, 2010) described equality regarding the level of dependence.

In the current study, it was shown that the fourth item of the QIRS named "inspired trust within the field" did show lower agreement levels compared to items referring to the individualistic items. Hence, it is relevant to reflect on the matter of dependence, as joint control should lead to higher evaluations to collectivistic items. As many studies within the field of HME show, individual lessons were the most common form of teaching. The level of dependence in individual lessons can be found to be referring to actor- or partner control. The high levels of trust to the main teacher perceived confirms that the level of dependence plays an important role, but it is not possible in this study to determine if actor- or partner control dominate the academic interpersonal relationships.

Moreover, mutuality of dependence refers to the dependence of both parties, such as that the music performance students motivation to engage in the interpersonal relationship is to learn, whilst the teachers' motivation is to share knowledge. Both are dependent on each other in that the interpersonal relationship would not be possible with one individual absent. The covariation of interests describes how the relationship outcomes are perceived by all parties. The evaluations by participants in this study who that the academic interpersonal relationships are perceived as positive by the majority. From the data, one cannot conclude whether the other involved parties in the academic relationships consider relationship outcomes as positive.

The basis of dependence is explained by norms and culture, which would be related to the topic of institutional culture in HMI, which was shown to be dependent on the discourse

established by the main teacher (Nerland, 2007) or even by the resources of the institute, such as part-time teachers (Presland, 2005) or team-teaching (Woellner & Ginsborg, 2011). In the current sample, the distinguishing institutional cultures were not taken into consideration.

The temporal structure refers to the sequence of activity of the interpersonal relationship. In HMI, one-to-one lessons often take place on a weekly basis, but as well peer-collaboration is commenced over longer time frames, whilst masterclasses have a shorter time-span. In the example of the students in the current study, it can be said that the bachelor students have a time-span of 1-4 years, whilst master studies last 2 years. Hence it can be said that the interpersonal relationships are often constant over a long period of time. Moreover, curricula vary across institutions, which as well affects the temporal structure in terms of intensity of the interpersonal relationships.

Information availability refers to the information accessible to the involved parties in the interpersonal relationship. The variable “perceived trust to teacher” as well contained whether the teacher was perceived as “interested in my well-being”. It can be said that the high levels of trustworthiness and the overall high interest in well-being can show that information is available in the relationship to the main teacher. However, the variable “openness of staff” showed that participants evaluated the perceived openness of the staff for comments on improvement regarding well-being as moderate, giving the impression that information is less available to other staff in the academic institutions.

The second assumption of transformation refers to the cost-reward calculations that leaves individuals to determine whether the relationship outcome is positive or negative. It could be seen that music performance students in the current study reported high levels of relational well-being. No reasons for this evaluation were explored by the data collected, however, the theory of interdependence explains positive outcomes as a result of heightened rewards in comparison to costs. Rewards could be emotional and social, in that a motivating interpersonal relationship or a social learning environment outweigh costs such as intense working-pace. The academic relationships were described as “harmonious”, “enriching” and “satisfying”, which shows that music performance students can draw a benefit of the interpersonal relationships within the HMI.

The third assumption is the level of interpersonal interaction, where outcomes are the result of all relationships that feature interaction which takes place in a given situation, between two individuals. In the current study, the situation and the interaction were not measures, hence the outcome of the relationships perceived by one individual can be discussed. The reward-cost transformation was discussed above, however, two more factors become relevant in the third assumption of the interdependence theory, namely comparison level and comparison level for alternative.

The comparison level describes the situation in which an individual compares a previous experience of an interpersonal relationship to a current one. Music performance students usually have had musical education prior to entering the HMI, and hence experience with previous music teachers, accompanists and peers have been made. Participants might evaluate the outcomes of the current relationships as positive, as they compared previous to current interpersonal experience. As interdependence theory states, it is not merely the cost-reward balance that can determine the outcome, but as well the individuals' expectation. The last factor of the third assumption gives insight in the situation where an individual commits to an unsatisfying relationship due to the lack of alternatives. It must be noted that this sample reflects the overall perceptions, and that group-comparison was not possible to determine distinguishing factors between the demographic groups. Despite the overall positive perceptions, it cannot be excluded that music performance students experienced unsatisfying relationship within the academic field.

The fourth assumption refers the adaption that occurs when positive relationship outcomes result from interpersonal interaction. Often, these are considered social norms. These adaptive results were not explored in the current study, but research such on practice behaviour showed privatized practice situations (Nielsen, Johanesen & Jørgensen, 2018), or increased peer learning in the case of part-time teachers' absence (Presland, 2005).

Previous research on interpersonal relationship quality was presented in the literature review and is used to discuss the findings of the current study. Moreover, suggestions on possibilities to be explored in future studies are stated.

Positive emotions were associated with interpersonal relationship quality on a sample of managers and teachers (Philippe et. al, 2010). The findings of the current study showed that

interpersonal relationships and positive affect were correlated. This finding is in line with previous research. In the research article by Philippe et. al positive emotions mediated interpersonal relationship quality in the case of harmonious passion, whilst negative emotions mediated interpersonal relationship quality in obsessive and harmonious passion, positive emotions were unrelated to obsessive passion. The current study did not elaborate on the passion types of music performance students, but the correlational analysis showed that heightened positive affect leads to heightened interpersonal relationship quality, and as well higher scores on music-specific variables on interpersonal relationships.

The following study has explored the association of music performance anxiety and passion type. The type of passion was found to hold account for well-being among musicians according to a research study of trainee and professional classical musicians (Bonneville-Roussy & Vallerand, 2018). Harmonious passion diminished the negative effects of anxiety on well-being of musician. This finding indicates the importance of research on the association of interpersonal relationships and well-being. However, it can be worthwhile to explore whether passion type and perception of interpersonal relationships can predict well-being enhancing behavior of music performance students. In line with the suggestion made by the authors of the following study, it is necessary to engage in research on health-promoting behaviors among music professionals rather than matters on ill-being.

A study on professional classical musicians showed high levels of positive emotions and relationship quality and stated that the reported levels are higher compared to general population indicators (Ascenso, Perkins & Williamon, 2017). High satisfaction with interpersonal relations was reported, but participants in the study of Ascenso et al. could have interpreted the item not exclusively in work-context. As the majority in the current sample identified themselves as classical musician, the study by Ascenso et al. becomes highly relevant. The current study of music performance students showed high levels of interpersonal relationship and moderate levels of affect, therefore this research study confirms the findings of the study on professional classical musicians. The researchers claimed that the body of research on classical musicians health focused on ill-being rather than well-being and stated the need for well-being assessment among professional musicians.

Concluding, academic interpersonal relationships were discussed in the light of the assumptions of the interdependence theory, that finds interactions to be connected to

structure, transformation, interaction and adaption. The current study did explore the perceptions of the interpersonal relationships, which can be understood as perception of the relationship outcome by music performance students. The arguments on potential reasons for these perceptions raised in the discussion are based on findings of previous research. It was found that relationships have an impact on professional musicians well-being. In the current study, relational quality was high and a connection between Affective Well-Being and relational quality was determined, which gives possibility to assume that well-being among music performance students might be influenced interpersonal relationships. Moreover, studies showed that emotions mediate harmonious passion and relational quality, which heightens the importance of Affective Well-Being in an educational setting.

6.3.4 Music-specific variables on interpersonal relationships

Music-specific variables gave a more nuanced insight in music performance students reported relational academic well-being. Participants perceived trust to the main teacher strongest, had moderately high evaluations of perceived openness of the academic staff and reported moderately low perceived competition. Moreover, Affective Well-Being was positively correlated with interpersonal relationships, trust to main teacher and openness of staff. The variable “perceived competition” showed low scores. These outcomes are in coherence with findings of previous research, and contribute with new knowledge on Norwegian Higher Music Education. The following studies were introduced in the literature review and are used to discuss findings of the current study.

First, the variable “My teacher is trustworthy and interested in my well-being” is discussed. This variable examined perceived trust to the main teacher, and the teachers’ interest in well-being.

Studies on health attitudes of music performance student showed that health problems were discussed more likely with the main teacher instead of consulting a medical doctor (Williamon & Thompson, 2006). The current study did not investigate in health problems of music performance students, but explored the perceived trust to the main teacher and the interest in well-being shown by him/her. Participants in the current study did report very high levels of perceived trust to the main teacher. The study by Williamon & Thompson showed

that trust to the main teacher is not only important for learning, but for enhancement of health-promoting behaviours. The teachers' impact on students health and well-being shall not be underestimated. The findings in the current study showed that students' trust to the main teacher and perceived interest on their well-being expressed by the teacher was high. Although this can be understood positively, it as well indicates the impact of teachers on their students in terms of potential room for negative influence, and points out the need for teachers that are competent in the field of health-promotion among music professionals.

A clear connection between interpersonal relations and well-being of students was shown in the current quantitative study, and as well in qualitative discourse study on teaching practices formed by three instrumental professors at a Norwegian Higher Music Institute (Nerland, 2007). Teachers who conveyed music as a social learning area and tried to maintain personal relationships to students, felt responsibility regarding students' well-being and encourage peer-learning. The enhancement of individuality and focus on personal growth resulted in students to take responsibility for their lessons and put the teacher in the role of an advisor, according to the study by Nerland. The variable "trust to main teacher" of the current study showed that most of the students perceived their teacher as trustworthy and interested in their well-being. The presence of teachers' discourse of a social learning environment by Nerland may be confirmed by this research finding, as high levels of trust to the main teacher, high levels of relational quality and low competition were reported.

In the following paragraph, the second variable on music-specific interpersonal relationships "Openness of the academic staff" is discussed. Although none of the following studies elaborated directly on the matter of the staffs' openness on improvements regarding well-being, the importance of communication within the academic field is always in focus. In Higher Music Education, inclusion of experts such as masterclasses extend the learning area and for this reason as well the body academic staff, and hence are included in the following discussion.

Freshmen music students reported that the academic staff was "very influential/important" for the first years' experience (Burland & Pitts, 2007). Only peers and instrumental teacher had more impact according to the perception of the British music students. This outcome shows that relational quality influences the experience of music performance students. The current

study showed a connection to affective well-being, supporting the finding that staff, main teachers and peers influence music performance impression on educational quality.

Professional musicians giving masterclasses at faculties of music expand the learning environment and extend the body of academic staff in HMI. It was argued that main teachers should encourage students to participate in masterclasses, due to the extended learning environment (Hanken, 2015). Masterclasses were reported to be more popular among musicians used to soloistic activities, predominantly instrumentalists, and experienced students (Long et al., 2012). This gives evidence that “inspired trust” might be low across the academic field in Norway, as exclusion of singers and freshmen musicians might lead to lowered belief in a social learning environment. However, it was shown that females reported benefits from passive participations more frequently than males, although females reported more negative experiences (Long et al., 2012). This might be in line with the finding regarding showing that comparison to peers affects music performance students’ self-identity (Pitts, 2000) and the finding that passive peer learning in masterclasses was reported as little beneficial to learning (Hanken, 2015). However, ensemble play in masterclasses was perceived positively, it was found to be complex and intense regarding online learning, according to a study of guitar teaching and masterclasses (Brändström, Wiklund & Lundström, 2012). Concluding, masterclasses have been reported to be perceived positively by instrumentalists and experienced students, whilst less experienced students and singers reported little learning outcome, and overall, peer learning was not considered as effective by music performance students. Although masterclasses should represent an expansion of the social learning environment, the outcomes for music performance are dependent on the individuals’ background and hence contribute little to the enhancement of the academic field. In the current study, low evaluations of the trust in the academic field was found. It cannot be said that masterclasses held at faculties of music contribute directly to this evaluation, but it cannot be excluded. Further research on music performance students’ perception of the social learning environment in masterclasses and within the faculty of music is needed.

The third music-specific variable on interpersonal relationships is perceived competition. Participants of the current study reported low levels of perceived competition. As there was no reason explored in the current study, outcomes of previous research regarding peers in tertiary music education is used to extrapolate on this topic. However, two studies addressing

peer competition are used to discuss the finding of the current study, before discussing the wider topic of peer collaboration.

British university students enrolled in an undergraduate music performance program (n=9) showed that comparison to their peers contributed to the construction of their musical identity (Pitts, 2000). Insecurities arising when listening to more skilled performers than oneself and feelings of depression experienced when acknowledging the competition for achieving a position in an orchestra were examples for a competitive field in the previous study. In the current study, there is no explanation for the low scores regarding peer competition. What can be noted is that the number of music performance students in Norway is low, and given the number of faculties, the competition may be lower than in other countries. Density at the faculties may be different, or as well institutional culture.

A study at a Norwegian Higher Institute reported that music students (n=96) reported to perceive peer learning positively, but little engagement was noted (Nielsen, Johansen & Jørgensen, 2018). Although no reasons were subject to the study, the researchers argued that a privatized and competitive learning environment may be a reason for the overall lack of peer learning in Norwegian Higher Music Institutes, as merely music students engaged in genres such as jazz and improvised music actually enhanced peer learning.

In the current study, the field described as little competitive by the participants, however, the variable “inspired trust within the field” had lower scores than variables regarding the individualistic benefit from interpersonal relationships. It may be possible that institutional culture in Norwegian HMIs is predominantly individualistic, and hence competition may be less confronting than in other countries. However, the findings of the Norwegian researchers may be correct, as a privatized learning area supports the argument of an individualistic culture. The findings of the current study give evidence that music performance students do report to perceive low levels of competition, but it has not yet been explored whether these findings are due to the individualistic approaches of the individuals, due to the lack of density within the faculty, or connected to the field of study. The significant association of competition and faculty found in the current study shows that students’ perceptions vary across the HME sector. However, no significant correlation of competition and field of study has been found, which gives evidence that institutional culture matters.

On the other hand, the body of research on HME has been interested in the topic of collaborations, as there was a variety of relevant studies showing the benefits of collaborative work within the field of HME. In the following paragraphs, examples of the fields of peer learning, team teaching and interdisciplinary works are discussed. The current study did not explore collaborations per se, but the quality of relationships perceived to academic staff and peers was subject of this study. Moderate openness of the academic staff on matters regarding improvement and well-being was reported, as well as low competition among peers. Heightened collaborative work may be a reason due to low levels of perceived competition. Peer learning in Higher Music education was discussed scholarly and found to be beneficial for music performance students. Technique courses taught by graduate students to their undergraduate peers showed to engagement of student increased (Russel, 2009). According to the Norwegian study of music professors' discourses, a social learning area has been described as present in a Norwegian faculty of music (Nerland, 2007). In this case, Russel's study may be relevant when it comes to connecting the individual music performance student to the group of learners. As well, the finding that peer learning enhanced ownership and autonomy, was found to expand the traditional master-apprentice relationship (Hanken, 2016). In the current study, low competition were reported, but as well low scores regarding "inspired trust within the field", which shows a paradox in the current sample, all the studies report increased engagement, development of interpersonal competence and even improvement of emotional regulation. Peer learning in the jazz ensemble setting found that not only group learning skills increased by seeing peers as resource, but as well independent learning and not least development of communicative strategies (Branker, 2010). Moreover, the potential for social-emotional learning in the ensemble-setting was explored in a questionnaire study of undergraduate students (n= 165) on background, ensembles participation and attitudes (Cho, 2018). The study found that empathy and emotion-regulating skills can be enhanced in the setting of small ensembles. In the current study, the low scores regarding competition might be connected to frequent collaborative work in small settings, given the little student density at the Norwegian HMIs. However, an international study showing that peer learning does not only result in increased informal learning strategies, but as well an establishment of communities of practice (Jackson & Price, 2019) shows the need for research regarding the social capital of music performance students. The researchers Jackson & Price argued that building networks in the field of music represents toolkit for professional music. Hence it can be concluded that increased research on the topic of competition and social capital among music performance students is needed.

6.4 Association of Subjective Well-being and interpersonal relationships

In the current study of music performance students in Norway, a significant positive association between affective well-being, a component of subjective well-being, and perceived quality of interpersonal relationships was shown. This indicates that heightened affective well-being can result in heightened interpersonal relationship quality.

Although this particular association was not explored in previous research in the setting of Higher Music Education in Norway, there exist literature on the association of interpersonal relationships and subjective well-being in various pedagogical contexts.

Interpersonal trust was previously shown to be strongly connected to affective and cognitive Subjective Well-Being (SWB) on a sample of Serbian adults, confirming the relevance of social capital (Jovanović, 2016). In the current sample, the association of affective domain of SWB and interpersonal relationships was found to be significant. Although no reasons were explored in the current study, it may be relevant to reflect on the possible connections of relationships as social capital, which may lead to increased well-being. The outcomes of perceived trust to teacher and openness of staff as well as the relational quality within the academic field showed significant associations to affective well-being.

The following domains were previously found to be crucial for the interpersonal relationship in music tuition: inherent roles of the teacher, the dynamics between student and teacher, the role of music within the relationship, the impact of the relationship on the student, and the interplay between music and the wider social environment (Leichtling, 2017). Given the fact that music performance teaching traditionally relies heavily on one-to-one tuition, these themes can be discussed in the context of higher music education. Influence of the teacher on students' identity formation was found to be an important factor in the interpersonal relationship. In Higher Music Education, the music performance should develop an identity as a performing musician. As discussed, identity formation was found to be connected to peer-comparison (Pitts, 2000). However, the study by Leichtling found that teacher's impact on identity formation should not be underestimated. In the current study, students reported high levels of trust to the main teacher. In this case, the influence of the teacher on the student may be high, and identity formation might be strongly connected to this relationship. In the study by Leichtling, students' emotional development was found to be influenced by the teacher. The importance of pedagogically qualified music professors at HMIs shall be acknowledged,

as not merely technical mastery shall be achieved in the tertiary music education, but a professional identity shall be formed and skills necessary for collaborative work in the field of music shall be obtained.

Research in other pedagogical settings has shown that well-being and interpersonal relationships are related (Van Petegem et al., 2007), giving support for the detected association of affective well-being and academic relational quality. In the Belgian study, teacher's liberal and cooperative behavior as well as tolerance and enhancement of discipline were noted to lead to high levels of student well-being. In the current study, the perceived trustworthiness of teachers and openness of staff was connected to increased levels of affective well-being. Despite the different educational setting in the Belgian study, namely secondary schools, the impact of relational quality on the learning environment and not least the individual students was made clear in both studies.

This finding might be internationally valid, as the next two studies on Chinese samples reported similar findings. Well-being among secondary school students in China and their perceived interpersonal relationship behavior of teachers was mediated by need satisfaction or frustration (Liu et al., 2017). This finding supports the interdependence theory applied to interpret variables on interpersonal quality in the current study. Especially the principle of structure stating that mutual interest in the interpersonal relationship with shared dependence levels can lead to positive outcomes for all involved parties. In the current study, this theoretical assumption may be supported due to the positive association of interpersonal relationships and affective well-being.

To conclude, an association of well-being and interpersonal relationships was found in a manifold of studies on samples of secondary students, adults, undergraduate students and music students. The outcome of the current study showed a significant association of academic interpersonal relationships and affective well-being among music performance students. This finding in line with the discussed studies, and that is supported by the interdependence theory. As causality was not explored in this master's project, solely suggestions and assumptions of previous research could be discussed. Despite the confirmatory outcome of this study, need for research designed to explore cause and effect relationships can be noted.

6.5 Discussion of validity and reliability

The discussion chapter has compared findings of the current study to previous research, and possible explanations have been explored. In this section, the validity and reliability of the empirical data is assessed, as it gives readers the opportunity to assess if the results of the research project are trustworthy. Moreover, it is beneficial to be aware of flaws to improve further research. The tables are available under the section Appendix – test of reliability. The demographic data was collected in a way that various groups of the sample became visible, while protecting individual identities. Hence a more general assessment of the demographic profile of participants could be provided and comparison to national studies were only a meta-level.

Tests of reliability showed that the data collected had moderately strong Cronbach Alpha Coefficients. The Cronbach Alpha Coefficients for the Scale of Positive and Negative affect were .85 for the 6 SPANE-P items, .83 for the 6 SPANE-N items. The Cronbach Alpha Coefficients of the original instrument (Diener et al., 2010) were .87 for SPANE-P and .81 for the SPANE-N. The table comparing the current studies' Cronbach Alpha Coefficients for the SPANE-P and SPANE-N scores to previous research utilizing this instrument can be found in the Appendix under test of reliability.

The instrument Quality of Interpersonal Relationship Scale QIRS had a Cronbach Alpha Coefficient of .88 in the current study, where only 4 items were utilized. The original instrument (Senécal et al., 1992) reported a Cronbach Alpha Coefficient of .89 and .95.

The adjusted Satisfaction With Life Scale showed tendencies of life satisfaction, but does not have a mid-point as the original Scale. Hence, only tendencies towards high or low life satisfaction could be determined in the current study. Participants reported mostly high levels of life satisfaction, one possible explanation for this is an overall high life satisfaction in Scandinavia. However, the lack of the midpoint suggests poorer validity, and for this reason it is recommended for future research not to make adjustments to the scale. The Cronbach Alpha Coefficient for the adjusted SWLS in this study was .87. It must be noted that a comparison to other research shall only be done bearing in mind that the adjusted scale in this study merely shows tendencies.

7 Conclusion

This thesis examined the perceived SWB and Interpersonal relationships of music performance students enrolled at eight Norwegian HMI (n=220). The study utilized a non-interventive, explorative design, as the aim was to explore the association between SWB and Interpersonal relationships. The data was collected through an online-survey that was distributed through e-mail via staff and student-boards of the HMI and direct data collection via table computer at each of the eight HMI. The quantitative data was analyzed by applying non-parametric statistical procedures.

Findings in the study do frequently correspond with previous research, for example in cases of SWB studies on Nordic Countries. In some instances, this study presents findings that contradict previous studies that describe high peer pressure in HME as norm. I would like to emphasize on the importance of research on SWB and Interpersonal relationships within the field of Music Education. This thesis can be seen as a move towards improvement of the HMI as a social learning area. Hopefully future research will find further evidence for promoting awareness for SWB and Interpersonal relationships among music performance students.

I would like to draw attention to the importance of awareness of mental health, social support and the need for health promotion in society, but especially in Higher Education. By knowing what to look for, and how to help oneself, many resources, be it economically or socially, can be used differently and more efficiently. Being a musician in societies where state support for the arts is reduced continuously, where studying the subject in three different areas of the field to make a living is considered the norm, promotion of awareness for well-being and the importance of social support is of high relevance.

7.2 Implications

The research outcomes of this study are predominantly in line with findings of previous research on Subjective Well-being, both in terms of its cognitive and affective domains, among Nordic individuals, students enrolled at Higher Education Institutes. As the demographic group of music performance students in Norway was not previously regarding this matter by academia, this research study can be relevant for the body of research on the interdisciplinary topic.

Moreover, findings of the current study provided evidence of the association of interpersonal relationships and Affective Well-Being on a sample of music performance students enrolled in Norwegian Higher Music Institutes. This research outcome can be relevant for policy on pedagogical competence of professors at the Higher Music Institutes. Interpersonal relationships were found to be necessary for employability of music performance students (Bennett, 2016). Additionally, the current study showed that perceived trust to the main teacher and his/her interest in the students Well-being was associated positively with higher levels of Affective Well-Being of music performance students. The importance of the teacher-student-relationship was demonstrated by a variety of research studies on Higher Music Education (Nerland, 2007). The impact of main teachers on their students' health-promoting behaviour was made clear (Williamon & Thompson, 2006). Pedagogy should not stop at the threshold of secondary schools, as the need for a good learning environments is not bound by age. Low perceived competition may be due to frequent peer collaboration in the field of Higher Music Education, although research found that Norwegian students did not practice collaboratively (Nielsen, Johanesen & Jørgensen, 2018). Increased research on music performance students' perceived competition is needed, as competition seems to be a prominent theme in media and social platforms as shown in the introduction. This topic should not be treated as a taboo subject by research, as interpersonal relationships were shown to be correlated with individuals' Affective Well-Being.

7.3 Recommendations

In this study, the SWLS had to be adjusted for clerical reasons, as the template of the online-survey could not be adjusted in a way that font sizes would remain equally big. It is not recommended to remove the mid-point of the scale as it has been done in the current study, as merely tendencies can be shown. A possible solution would be a 5 answer-option, as a mid-point would be present. The one-item satisfaction with life scale might seem more convenient, however, 10 items answer options can be a challenge regarding distribution of space in the survey. Moreover, shorter instruments to measure interpersonal relationship quality would be helpful, as the instrument was not used to its full extent in the current study. Instead of measuring the relationships to main teachers, staff and peers separately, it was evaluated holistically due to the aforementioned reasons.

Employment of English surveys to a population that generally regards English as a second language did not appear to cause any challenging situations for the individuals enrolled at tertiary music education. It might not necessary make use of translations if the age-group of the sample is younger, as reflections on affect and interpersonal relationships may appear challenging in a foreign language.

Mixed-method approaches would allow additional insights into both overall tendencies regarding well-being and interpersonal relationships and possible reasons for those findings. All open-ended questions of the questionnaire drafts were disapproved by NSD, hence it was not possible to collect qualitative data. For this project, the quantitative data was sufficient to answer the research question on the association of Affective Well-Being and interpersonal relationships.

However, research studies with the goal to explore potential reasons underlying tendencies would greatly benefit from follow-up questions of qualitative nature. However, it is recommended to avoid excessively broad questions, as this was the main reason for disapproval of the qualitative questions in the current study. I would recommend to structure the data collection demographically in order to obtain equal group sizes that can help to show differences between participants. An example would be to structure the sample in classical- and non-classical musicians, or singers and instrumentalists. In the current study, the group sizes were unequal and therefore group comparison was not possible.

I would request heightened responsiveness regarding research studies at Higher Music Institutes. Establishing initial contact to the administration and locating representatives of the student parliament was a challenging undertaking, despite of the convenience of online communication accessible by all involved parties. Physical presence of the researcher at the faculty showed to be necessary for the data collection, although this was not intended initially. Despite the convenience that online-communication offers, the recipients' responsibility for survey completion without the researchers' presence was low. The format of the online-survey itself did not represent a challenge to participants. Challenges such as fixed templates of online surveys need to be considered when using original scales relying on items with many answer options.

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Appendix

A Glossary of statistical terms

Categorical variable	quantity with limited, qualitative values
Continuous variable	quantity with limited, numeric values
Correlation	relationship between variables
Descriptive Statistics	descriptive representation of the entire data
Hypothesis	Statement about a sample.
Null-hypothesis	Opposite Statement about a sample.
Interquartile Range	middle-spread
Population size	total number of individuals in the observed group
Sample size	number of observation in the sample
Outliers	extremely different values compared to other variables
P-Value	Probability of Obtaining results as extreme as in observed results
Percentile	100 equal groups of the population
First Quartile	25% of the population
Median, Second Quartile	50% of the population
Third Quartile	75% op the population
Reliability	consistency of the measure
Validity	accuracy of the measure
Variable	unit of observation, assuming one or more assigned values

Information retrieved from:

<https://stats.oecd.org/glossary/>

<https://www.stat.berkeley.edu/~stark/SticiGui/Text/gloss.htm>

B Original instrument: SWLS (Diener, Emmons, Larsen, & Griffin, 1985)

Below are five statements that you may agree or disagree with. Using the 1 - 7 scale below, indicate your agreement with each item by placing the appropriate number on the line preceding that item. Please be open and honest in your responding.

- 7 - Strongly agree
- 6 - Agree
- 5 - Slightly agree
- 4 - Neither agree nor disagree
- 3 - Slightly disagree
- 2 - Disagree
- 1 - Strongly disagree

____ In most ways my life is close to my ideal.

____ The conditions of my life are excellent.

____ I am satisfied with my life.

____ So far I have gotten the important things I want in life.

____ If I could live my life over, I would change almost nothing.

- 31 - 35 Extremely satisfied
- 26 - 30 Satisfied
- 21 - 25 Slightly satisfied
- 20 Neutral
- 15 - 19 Slightly dissatisfied
- 10 - 14 Dissatisfied
- 5 - 9 Extremely dissatisfied

Retrieved from: <http://labs.psychology.illinois.edu/~ediener/SWLS.html>

MES RELATIONS INTERPERSONNELLES

Veillez indiquer la qualité de chacune des relations que vous avez PRÉSENTEMENT avec les personnes de votre entourage.

Pas du tout	Un peu	Moderément	Beaucoup	Extrêmement
0	1	2	3	4

1. **Présentement** mes relations avec ma famille . . .

(si présentement vous n'avez pas de relations avec votre famille, passez à la question 2)

... sont harmonieuses	0	1	2	3	4
... sont valorisantes	0	1	2	3	4
... sont satisfaisantes	0	1	2	3	4
... m'amènent à leur faire confiance	0	1	2	3	4

2. **Présentement** ma relation amoureuse . . .

(si présentement vous n'avez pas de relation amoureuse, passez à la question 3)

... est harmonieuse	0	1	2	3	4
... est valorisante	0	1	2	3	4
... est satisfaisante	0	1	2	3	4
... m'amène à lui faire confiance	0	1	2	3	4

3. **Présentement** mes relations avec mes ami(e)s . . .

(si présentement vous n'avez pas de relations avec vos ami(e)s, passez à la question 4)

... sont harmonieuses	0	1	2	3	4
... sont valorisantes	0	1	2	3	4
... sont satisfaisantes	0	1	2	3	4
... m'amènent à leur faire confiance	0	1	2	3	4

4. **Présentement** mes relations avec mes confrères et consoeurs de classe . . .

(si présentement vous n'avez pas de relations avec les autres étudiant(e)s, passez à la question 5)

... sont harmonieuses	0	1	2	3	4
... sont valorisantes	0	1	2	3	4
... sont satisfaisantes	0	1	2	3	4
... m'amènent à leur faire confiance	0	1	2	3	4

5. **Présentement** mes relations avec les gens en général . . .

... sont harmonieuses	0	1	2	3	4
... sont valorisantes	0	1	2	3	4
... sont satisfaisantes	0	1	2	3	4
... m'amènent à leur faire confiance	0	1	2	3	4

© Caroline B. Senécal, Robert J. Vallerand, Évelyne F. Vallières, 1992

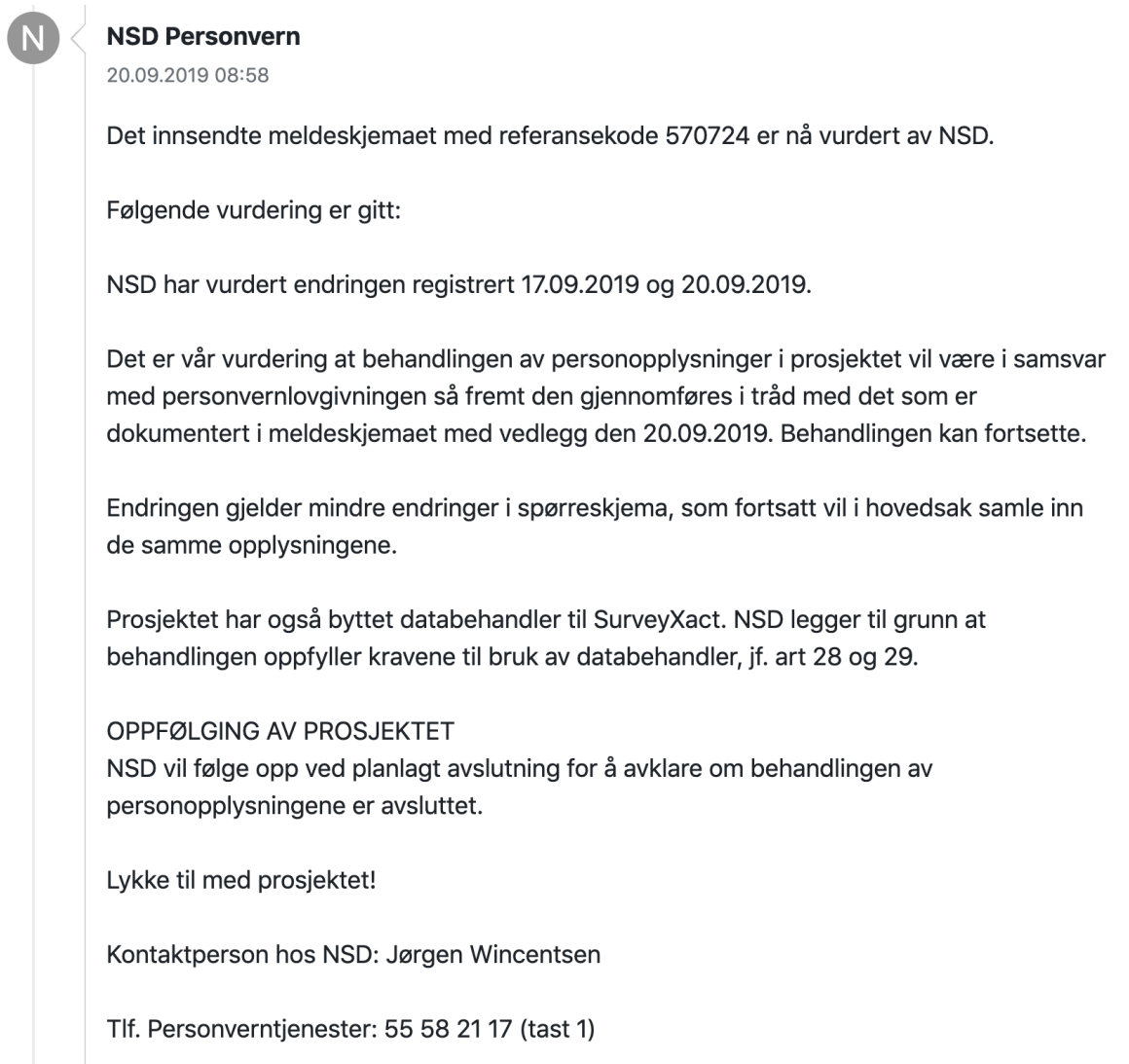
D NSD Correspondence

Screenshot of the automatic response regarding the received application



Screenshot of the notification regarding acceptance of the project.

This was as well distributed to the HMIs in the introductory e-mail



Screenshot of the acceptance of additional physical data collection

Kajsa Catharine Amundsen

01.10.2019 12:25

Hei. Viser til chatsamtale 01.10.2019 der du opplyser om at i tillegg til å sende ut spørreskjema, vil du nå gå rundt med en lpad med spørreskjemaet og be folk om å svare. Du understreker at informantene vil bli spurt på en måte som ivaretar frivilligheten, og at alle vil få informasjon og samtykke.

Endringen trenger ikke å meldes inn som en endring som trenger ny vurdering.

E Introductory e-mail sent to HMIs



2 vedlegg (277 kB) Last ned alle Lagre alle i OneDrive – Høgskulen på Vestlandet

Dear student representatives,

currently, I am conducting a research project that explores well-being of music performance students enrolled at Higher Music Education Institutes in Norway. This study is a part of a research project affiliated with the Grieg Academy Music Education (GAME) research group. NSD has approved of the data collection method: An online-survey that will be distributed via a perma-link by student-electives.

Please find attached the information letter as well as the approval of NSD.
Here is the perma-link to the online survey: <https://www.survey-xact.dk/LinkCollector?key=DKWAE2LJL5CP>
The student-representatives shall distribute this link to music performance students (Bachelor and Master in Music Performance.)

In case of any inquiries, please do not hesitate to contact me (+47 48021429) or prof. David G. Hebert (+47 55582117).

Mvh,
Patricia Michlits

F Information Letter sent to HMIs

Are you interested in taking part in the research project
”Trives du på studiet? A Study of Well-being among Music Performance Students in Norway”?

This is an inquiry about participation in a research project where the main purpose is to find out about well-being amongst music performance students in Norwegian Higher Music faculties seen from a social perspective. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

With this research, I am hoping to generate knowledge on how music performance students evaluate their interpersonal relationships within the academic field and how this relates to their overall well-being. The aim is to find implications for the field of Higher Music Education. The central research questions of my master’s thesis are: How satisfied are music performance students with their interpersonal relationships within the academic field? How satisfied are music performance students with their lives in general?

Who is responsible for the research project?

Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, is the institution responsible for the project.

If you have any questions, please do not hesitate to contact me at (+47) 48021429 or my supervisor Professor David G. Hebert at (+47) 450 30 892.

Why are you being asked to participate?

For my research project, I selected all music performance students enrolled in Bachelor and Master programs at Higher Music Educations institutions in Norway. For this reason, you are receiving this inquiry. The student board has sent out this information letter on my behalf.

What does participation involve for you?

If you chose to take part in the project, this will involve that you fill in an online survey. It will take approx. 15 minutes. The survey includes questions your satisfaction with your academic interpersonal relationships and your well-being. Your answers will be recorded electronically.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw. Participating in this research project will not affect your interpersonal relationships within the academic field and serve research only.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

- Only my supervisor David G. Hebert and I will have access to the personal data.
- Contact details will be stored separately from the rest of the collected data.

- Data will be stored on a research server and will be encrypted.
- The online survey provider is Surveyhero.com, SPSS is the software used for analysis.
- No other persons will be given access to the personal data.
- Personal data will not be processed outside the EU.
- Participants will not be recognizable in publications.

What will happen to your personal data at the end of the research project?

The project is scheduled to end 01. 12. 2020. All data will be deleted at the end of the project.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent. Based on an agreement with the Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports, David Hebert (+47) 450 30 892 and myself, Patricia Michlits (+47) 48021429. NSD – The Norwegian Centre for Research Data AS, by email:

(personvertjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

David G. Hebert
Project Leader
(Supervisor)

Patricia Michlits
Student

G Consent form sent to HMIs

Consent form

I have received and understood information about the project “Trives du på studiet? A Study of Well-being among Music Performance Students in Norway” and have been given the opportunity to ask questions. I give consent:

to participate in the online survey

I give consent for my personal data to be processed until the end date of the project, 01. 12. 2020

(Signed by participant, date)

H Codebook

Variable 1: Consent

		Value
Valid Values	1	Consent given

Variable 2: Biological Sex

		Value
Valid Values	1	Female
	2	Male

Variable 3: Age

		Value
Valid Values	1	18-23 years
	2	24-29 years
	3	30-35 years
	4	36-41 years
	5	42-47 years
	6	48-53 years

Variable 4: Home Region

		Value
Valid Values	1	Northern Africa
	2	Sub-Saharan Africa
	3	Northern America
	4	Latin America and the Caribbean
	5	Central Asia
	6	Eastern Asia
	7	South-Eastern Asia
	8	Southern Asia

	9	Western Asia
	10	Eastern Europe
	11	Western Europe
	12	Southern Europe
	13	Northern Europe
	14	Australia and New Zealand
	15	Melanesia
	16	Micronesia
	17	Polynesia

Variable 5: Faculty

		Value
Valid Values	1	A
	2	B
	3	C
	4	D
	5	E
	6	F
	7	G
	8	H

Variable 6: Year of Study

		Value
Valid Values	1	Bachelor Year 1
	2	Bachelor Year 2
	3	Bachelor Year 3
	4	Bachelor Year 4
	5	Master Year 1
	6	Master Year 2

Variable 7: Field of Study

		Value
Valid Values	1	Classical Music
	2	Popular Music
	3	Folk Music
	4	Jazz Music

Variable 8: Main Instrument

		Value
Valid Values	1	Voice
	2	Violin
	3	Viola
	4	Cello
	5	Double Bass
	6	Harp
	7	Percussion
	8	Recorder
	9	Flute
	10	Oboe
	11	Clarinet
	12	Bassoon
	13	French Horn
	14	Tuba
	15	Trombone
	16	Trumpet
	17	Harpsichord
	18	Piano
	19	Organ
	20	Guitar
	21	Electrical Guitar
	22	Electrical Bass
	23	Live Electronics
	24	Other

Variable 9: Main Instrument Information

(String variable: Participants typed the name of their main instrument here, no code exists)

Variable 10: Second Instrument

		Value
Valid Values	1	Voice
	2	Violin
	3	Viola
	4	Cello
	5	Double Bass
	6	Harp
	7	Percussion
	8	Recorder
	9	Flute
	10	Oboe
	11	Clarinet
	12	Bassoon
	13	French Horn
	14	Tuba
	15	Trombone
	16	Trumpet
	17	Harpsichord
	18	Piano
	19	Organ
	20	Guitar
	21	Electrical Guitar
	22	Electrical Bass
	23	Live Electronics
	24	Other

Variable 11: Second Instrument Information

(String variable: Participants typed the name of their second instrument here, no code exists)

Variable 12: QIRS Item 1

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 13: QIRS Item 2

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 14: QIRS Item 3

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 15: QIRS Item 4

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 16: Perceived Trust to Main Teacher

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 17: Perceived Openness of Academic Staff

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 18: Perceived Peer Competition

		Value
Valid Values	0	Not at all
	1	Slightly
	2	Moderately
	3	Very
	4	Extremely

Variable 19: SWLS Item 1

		Value
Valid Values	1	Strongly disagree
	2	Disagree
	3	Somewhat disagree
	4	Neither disagree nor agree
	5	Agree
	6	Strongly agree

Variable 20: SWLS Item 2

		Value
Valid Values	1	Strongly disagree
	2	Disagree
	3	Somewhat disagree
	4	Neither disagree or agree
	5	Agree
	6	Strongly agree

Variable 21: SWLS Item 3

		Value
Valid Values	1	Strongly disagree
	2	Disagree
	3	Somewhat disagree
	4	Neither disagree or agree
	5	Agree
	6	Strongly agree

Variable 22: SWLS Item 4

		Value
Valid Values	1	Strongly disagree
	2	Disagree
	3	Somewhat disagree
	4	Neither disagree or agree

	5	Agree
	6	Strongly agree

Variable 23: SWLS Item 5

		Value
Valid Values	1	Strongly disagree
	2	Disagree
	3	Somewhat disagree
	4	Neither disagree or agree
	5	Agree
	6	Strongly agree

Variable 24: SPANE Item Positive

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 25: SPANE Item Negative

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 26: SPANE Item Good

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 27: SPANE Item Bad

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 28: SPANE Item Pleasant

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 29: SPANE Item Unpleasant

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 30: SPANE Item Happy

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 31: SPANE Item Sad

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 32: SPANE Item Afraid

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 33: SPANE Item Joyful

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 34: SPANE Item Angry

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

Variable 35: SPANE Item Contented

		Value
Valid Values	1	Very rarely or never
	2	Rarely
	3	Sometimes
	4	Often
	5	Very often or always

I Transformation of variables

In order to obtain main instrument groups, the variables main instrument and main instrument information were transformed. These answers were initially coded from “Voice” as 1 to “Or” as 24. The variables in section 24 were read by the researcher and then all the instruments were grouped into globally standardized categories: Woodwind, Brass, String, Percussion, Keyboard Instruments, Electronical, Voice, and coded from 1-7.

The same procedure was undertaken with the variables second instrument and second instrument. The categories, Woodwind, Brass, String, Percussion, Keyboard Instruments, Electronical, Voice were obtained by employing the same process as in the variable “main instrument”. As the term “no second instrument” and “Conducting” was entered by participants in the section “or”. the categories “None” and “Conducting” were added, so the coding was 1-9.

The variable “cycle“ was transformed as well, so that the groups bachelor and master students could be achieved. The bachelor studies were coded as 1-4, the master studies 5-6, and others 7. The variables 1-4 were transformed into a new variable called “BA”, the variables 5-6 were transformed to the variable “MA” and the variables 7 were removed from the dataset.

Moreover, the variable “home region” was transformed to distinguish between “Nordic students” and “International Students”. All students coded with 13 were transformed to “Nordic student”, whilst all other variables were transformed into “International Student”.

J Test of Normality

The Shapiro-Wilk tests have shown that none of the continuous variables in the dataset are normally distributed.

Shapiro-Wilk Tests of Normality, Kurtosis, Standard Error of the Kurtosis, z-score of Kurtosis, Skewness, Standard Error of Skewness, z-score of Skewness

Sampling Distribution

	Shapiro-Wilk			Kurtosis	S.E.	z-score	Skewness	S.E.	z-score Skewness
	Statistic	degrees of freedom	p-value		Kurtosis	Kurtosis		Skewness	
SPANE-P	.936	220	.000	.74	.33	2.24	-.64	.16	-4.00
SPANE-N	.962	220	.000	.15	.33	.45	.47	.16	-2.94
SPANE-B	.977	220	.001	.52	.33	1.58	-.64	.16	-4.00
QIRS Score	.967	220	.000	1.46	.33	4.42	-.80	.16	-5

K Test of Reliability

Cronbach Alpha Coefficients of the Scale of Positive and Negative Affect

Scale and Number of Items	current study	Diener et al. (2010)	Kormi-Nouri et al. (2013)	Howell & Buro (2014)	Jovanović (2015)	Martin-Krumm et al. (2017)	Rahm et al. (2017)	Jovanović et al. (2019)	Veilleux et al. (2019)
SPANE-P, 6 items	.85	.87	.86/.82	.88	.91/.88	.90	.88	.90	.91
SPANE-N, 6 items	.83	.81	.85/.84	.81	.88/.80	.80	.82	.84	.84

Cronbach Alpha Coefficients of the Quality of Interpersonal Relationship Scale

Scale and Number of Items	current study	Senécal et al. (1992)	Fernet et al. (2009)	Raynal et al. (2016)	Philippe et al. (2010)
QIRS, 4 items	.88	.89/.95	.93	.80	.91/.92/.86/.89/.85

L Extreme Values

The values that lie on both sides of the extremes are explored in each of the seven continuous variables. The exclusion of outliers was not undertaken, instead attention to the existing extreme values in the dataset will be given in the following chart.

Extreme Values of Continuous Variables

	Highest	Frequency	Percent	Lowest	Frequency	Percent
SPANE-P	30	4	1.8%	10	2	0.9%
SPANE-N	28	2	0.9%	6	3	1.4%
SPANE-B	22	2	0.0%	-15	2	0.9%
QIRS Score	16	22	10.0%	1	1	0.5%
Trust	4	115	52.3%	0	4	1.8%
Openness	4	34	15.5%	0	7	3.2%
Competition	4	15	6.8%	0	34	15.5%