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Quality Assurance report for Bachelor of Fine Arts level (1st cycle) and Master of Fine Arts level (2nd cycle), Malmö Art Academy 2018-2019

1. Evaluation Criteria

This report aims to evaluate the quality of the Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) educations at Malmö Art Academy. The purpose of the evaluation is to generate the necessary knowledge to ensure and develop the quality of the education. This aim is achieved in accordance with the policy through a collegial assessment of the quality of education. The evaluation criteria are based on the objectives of the Higher Education Act, the Higher Education Ordinance (including the degree objectives), Standards and guidelines for quality assurance in the European area of higher education (ESG), Lund University's strategic plan and other internal governance documents. The criteria found in the policy states:

The evaluation criteria are based on targets set out in the Swedish Higher Education Act, the Swedish Higher Education Ordinance (including examination objectives), the Standards and guidelines for quality assurance in the European Higher Education Area (ESG), the strategic plans of Lund University, and other internal regulatory documents.

Detailed criteria outlined in the policy are as follows:

- Whether actual student achievements correspond to the intended learning outcomes and examination objectives.
- Whether the programme places an emphasis on the learning of students/doctoral students
- Whether the programme rests on a solid scientific and/or artistic foundation that is informed by practical experience
- Whether academic staff, including student supervisors, possess appropriate competence as regards subject-specific expertise, teaching methods for higher education, subject-based teaching, and other relevant areas, and whether the teaching capacity is sufficient
- Whether the programme's contents are relevant to the students and doctoral students, and whether they address society's needs
- Whether the students and doctoral students are allowed influence over the planning, execution, and follow-up of the activities involved in the education programme
- Whether the academy provides an appropriate and universally accessible study and learning environment, with effective and well-functioning support available
- Whether continuous follow-up and development of the programme is carried out
- Whether the programme promotes internationalisation and international perspectives
- Whether equality and non-discrimination perspectives have been integrated into the programme
- Whether the programme promotes subject-relevant perspectives on sustainable development

1.1 External Assessment Panel and Timeline

This report focuses on the academic year 2018/2019 and the first semester of the academic year 2019/2020 to be able to review and assess the ongoing processes of the programmes at Malmö Art Academy.

A group has been selected to form the external assessment panel, consisting of experts in the field of visual arts to assess and reflect upon the quality of the Bachelor of Fine Arts (BFA), Master of Fine Arts (MFA) and PhD in Fine Arts (PhD) programmes. [\[please see link for separate assessment of the PhD programme\]](#)

The Faculty of Fine & Performing Arts values the comments and recommendations of the evaluators greatly. Malmö Art Academy has a markedly international profile, particularly our MFA and PhD level programmes, while the BFA programme has a Nordic profile. A group of highly qualified international evaluators have been appointed to assess our education programmes as a way of helping the institution to build further on the high-quality education that Malmö Art Academy has a reputation for providing. The evaluation committee consists of the following members:

Andrea Braidt is a leading researcher, particularly in the fields of film theory and narration. She has taken a particular interest in gender issues, and has produced several publications. She was Vice-Rector for Art and Research at the Academy of Fine Arts Vienna, where she was responsible for research activities, from 2011 to 2019. Since 2019, she is also the president of ELIA.

Mel Jordan is an artist who has been working with critical practices for art in public space since joining the Free artist collective in 2000. She is Head of the Programme for Contemporary Art Practice and a Reader in Art and the Public Sphere at the Royal College of Art in London. Her fields of study include art in public spaces and critical explorations of its impact on the public sphere.

Jørn Mortensen is a musician. He was Acting Director of the UKS Young Artists' Society 1994–2001, Dean of the Art and Craft department at the Oslo National Academy of Arts 2011–15, and Rector of the Oslo National Academy of Arts 2015–19. He is currently the Dean of Høyskolen Kristiania. He is also a member of the accreditation panel for the Schools of Visual Arts at the Royal Danish Academy of Fine Arts and the assessment panel of the Royal College of Music in Stockholm.

Åsa Nacking has been the Director of Lunds Konsthall since 2003. Before that, she was the Deputy Museum Director of Rooseum 2001–3, and a curator at Louisiana 1997–2000. She is one of the most esteemed curators and art venue directors in Sweden.

Siska Katrine Jørgensen is an art student at the Royal Danish Academy for Arts in Copenhagen (DK), she is in her final year of her MFA, and has been appointed the student representative.

The evaluation committee members' individual competences cover a wide range of topics, from development of art education programmes and artistic research to the domain of professional art. They each contribute important perspectives and positions from a variety of international and Nordic contexts, which makes them well-suited to support the academy's quality control efforts in relation to this important work.

Timeline

The evaluation committee will carry out their assignment January-May 2020. They will have access to the art academy's written self-evaluation along with any student union submission. Besides this, the evaluation committee may conduct on-site visits and interviews at the Art Academy in Malmö—these will take place during February 2020.

No later than May 1st, 2020, will the evaluation committee announce the results of their work in a report in which they will summarise their assessments of the education programmes' strengths and priority areas of development, along with any recommendations. The detailed nature of this feedback and the format in which the evaluations are to be presented will be decided on by the board of the Faculty of Fine & Performing Arts after discussions with all concerned parties.

[\[Link to Appointment of Evaluation Committee by the Faculty Board\]](#)

As a part of the quality assurance, interviews on teaching have been conducted with a number of the faculty members by Maj Hasager during November 2019.

2. Introduction to Malmö Art Academy

The Malmö Art Academy is an internationally renowned fine arts academy at Lund University, one of Sweden's strongest universities and of high international standing. Malmö Art Academy is a state-financed school with approximately 80 students, and has been offering higher education in fine arts since 1995. Together with Malmö Academy of Music, Malmö Theatre Academy and Inter Arts Center it forms the Faculty of Fine and Performing Arts, Lund University.

Malmö Art Academy was set up in 1995 by Lund University. Lund University's remit for the new art academy included the ambition that the academy be interdisciplinary and international. The academy became the first school in Sweden to actively avoid the so-called professors' school model. No divisions were created at the academy; the idea was to make the hierarchies as horizontal as possible. Another central concept was the requirement for students to be independent, and to engage in self-directed learning through a flexible and individualized curriculum. Furthermore, gender equality and equal representation has been the core of the school since the beginning, and still is.

Its study programmes were offered in the former Mellersta Förstadsskolan in central Malmö, a building that was considered a model of modern school architecture in 1900. In June 2018

Quality Assurance Report – Malmö Art Academy 2018-19

Malmö Art Academy moved into three locations: the former tram sheds (Båghallarna) at Norra Sorgenfri, an area that is under dramatic development right now and to the centrally situated Triangeln area – to the Mazetti house and to Dimman (a building opposite to Mazetti). Two galleries, Gallery KHM1 and Gallery KHM2 are also housed in Mazetti. This means that an important part of our premises are close and integrated with [Inter Arts Center](#) (also located in the Mazetti building), which opens up new exciting possibilities for collaborative exchanges.

Malmö Art Academy launched a Master of Fine Arts degree programme in 2002, the same year the PhD in Fine Arts programme at Malmö Art Academy was established. Malmö Art Academy was the first institution in Sweden to award three doctoral degrees in fine arts in 2006, to Sopowan Boonimitra, Miya Yoshida and Matts Leiderstam – the first under the Bologna Accords in Europe. The Bachelor of Fine Arts degree programme (1st cycle in the Bologna system) was introduced in 2007.

Malmö Art Academy was the first art academy in Sweden to invite external contributors to examinations in 1996. The academy wanted both to ensure its quality in an international context and to reinforce students' chances of being correctly assessed. The external examiners have primarily been internationally active curators such as Bart de Baere, Charles Esche, Lynne Cooke, Carolyn Christov-Barkagiev, Maria Lind, Iwona Blazwick, Dirk Snauwert, Jürgen Bock, Robert Storr, Sabine Folie, Brigitte Franzen, Lisa Le Fevre, Martin Clark, Lolita Jablonska, Jochen Volz, Mats Stjernstedt, Jens Fänge, Abraham Cruz-Villegas, John Peter Nilsson, Martin Clark, Cecilia Widenheim, Matthias Michalka, Abraham Cruzvillegas, T. de Rooij, Jessica Morgan, Lolita Jablonskiene, Scott Watson, Christina Kubisch, Georgia Holz, Kirsti Bell, Livia Paldi, Filipa Oliveira, Marianne Torp, Oscar van den Boogaard, Heidi Ballet, Rita Fabiana, Axel Wieder, Marie Muracciole.

Malmö Art Academy wanted to make the most of the artistic expertise of its lecturers and professors. That is why there is still no administration included in the duties of lecturers and professors. The academy also wished to facilitate the continuation of the artistic careers of its lecturers and professors, enabling them to participate in major international contexts. Hence lecturers and professors have come, and continue to come, to the academy for certain periods in order to free up time for their artistic work. To extend opportunities for students to benefit from a broad spectrum of artistic supervision, external supervisors were also introduced in 1996. External supervisors are internationally active artists who come to the academy five times per year.

The language of tuition is usually English. The students' commitment and influence on the design of the study programme are given high priority. In 2014, Malmö Art Academy was assessed as being of very high quality, with regard to both its BFA and MFA programmes, by the Swedish Higher Education Authority's quality evaluation of all higher education in fine arts in Sweden.

Malmö Art Academy's activities have been extensively documented in the [yearbook](#) since 1996, and have been published every year since then.

Additional to the Fine Arts programmes two other programmes have been running since 2001. Critical Studies was first set up as a one-year master’s programme in 2001, led by Simon Sheikh. It became a two-year master’s programme in 2007–2009, where it was restructured. The two-year Master of Fine Arts in Critical and Pedagogical Studies degree programme was launched in 2011 and led by Maj Hasager. The programme is currently under restructuring to become a [Master of Fine Arts in Artistic Research](#), accepting students from September 2020.

Gertrud Sandqvist has been Rector of Malmö Art Academy since 2011. She was Head of Department at Malmö Art Academy from 1995 to 2007. Anders Kreuger was the Director of Malmö Academy from 2007 to 2010. Silvana Hed has been the Director of Malmö Art Academy since 2010.

2.1 Key Information about Malmö Art Academy

Malmö Art Academy	Faculty of Fine and Performing Arts, Lund University
Founding year	1995
Total number of students in total Academic year 2018/2019 (including 10 Critical & Pedagogical MFA students)	79
Number of students BFA programme	35 + 7 exchange students
Number of students MFA Programme	29 + 3 exchange students
Number of PhD Candidates	5
Members of faculty (professors, senior and junior lecturers)	10
External tutors	6
Administrative/technical staff	9
Website	www.khm.lu.se

In 2019 the number of candidates applying for the BFA programme was 582, whereof twelve were accepted (2%). The number of candidates applying for the Master of Fine Arts programme was 220, whereof 12 were accepted (5,5%).

The admission jury for the Bachelor of Fine Arts programme consists of all members of faculty, and two student representatives. Twenty-four candidates are called for an interview, whereof twelve are selected for the BFA programme. The admission jury for the Master of Fine Arts programme consists of three professors and two student representatives. Twenty-four candidates are called for an interview, whereof twelve are selected for the MFA programme.

Almost all students attending the school's BFA programme apply for the MFA programme. As there are so many applicants, only a portion of them can be admitted to the MFA programme. This means that the MFA programme receives highly motivated students from a variety of European art academies, who are all focused exclusively on pursuing their master's degrees, which creates an extremely motivated and focused study environment.

The student flow through both the BFA and the MFA programmes is approximately 100% to completion of their respective degrees.

3. Bachelor of Fine Arts Programme (1st cycle)

The three-year Bachelor of Fine Arts (BFA) programme is a full-time study and aims to develop the student's ability to work as a visual artist in a contemporary international and transnational visual arts scene.

3.1 Content and structure of the BFA programme at Malmö Art Academy

The Bachelor of Fine Arts programme (BFA) consists of individual studio work, individual tutoring from professors and other teaching staff, and courses in the major fields of artistic technique, artistic creation and art theory. Our internationally active professors work in a range of different artistic fields. This leads to important interaction at Malmö Art Academy and also gives students the opportunity to choose courses that reflect their artistic intentions. The goal is that approximately half of the 180 credits will come from own work through tutoring, the other half from elective courses that the student combines according to their field of interest.

The programme begins with a set of mandatory foundation courses dealing primarily with different artistic techniques, a writing course and a theory course on the development of the artist's role over 200 years. During the first semester the faculty presents their own work, so the new students can get acquainted with the different forms of practices present in the art academy. The mandatory foundation course was introduced in 1998 as a way of getting new students introduced to the facilities, the workshops and to each other, to avoid that they would get isolated in their individual studios, and to be able to continue their practice from day one at the art academy. Another component in the mandatory foundation course is the new student exhibition, where all new students (also including exchange students and MFA1 students) install and present their work together in an exhibition that is open to the public.

[\[Link to BFA Foundation course\]](#)

Students are recommended to approach the school's professors, lecturers and external supervisors to discuss their own artistic work as early as possible in the education, preferably during the first semester. All teaching staff post sign-up sheets for studio visits and the students can freely choose when and with whom to meet. The aim is for students to have several studio visits per semester, and the faculty follows up on each individual student

during the faculty meeting towards the end of each semester. No credits are given on own artistic work without the approval by a tutor.

From the second semester students choose from a wide range of courses in theory, technique and artistic creation, and thereby combine their own study programme through the courses they select. The courses are presented in the first week of each semester. The courses offered vary from year to year depending on students' interests and current artistic activities of teaching staff.

This is one of the core pedagogical components in the educational structure at Malmö Art Academy, that the students are combining their own education in the sense that they can choose from a wide range of theoretical, artistic and technical courses. They also select the tutors they want to meet and when they want to meet them. This stimulates the students to take responsibility for and gain a better understanding of their artistic processes, and its relation to the field of contemporary art and theory.

In order to secure a follow up on the individual student's development and their individualized study programme the faculty meets twice a year to discuss all students individually and with great care, and to take measures if they see a student is struggling with their artistic work and development as well as the responsibility of shaping their own education. A member of faculty will be assigned to follow up with the student in question to make an adequate plan together with the student. This is done in order to ensure that each student is getting the tools and support for their artistic development, as well as the quality of the highly individualized education.

During the third semester there is a mandatory economy and law course running for three weeks. The course gives the students' knowledge and tools for the legal and economic conditions in the artistic profession. This was the first mandatory course introduced in 1996 to strengthen the artist's position and awareness of their rights and how to run a business in the artistic profession. Students are not allowed to graduate from Malmö Art Academy if they haven't completed this course. It is the academy's obligation to make sure that the students have the necessary tools for entering the artistic profession.

The fifth and sixth semesters are dedicated to individual work towards the examination. In the fifth semester there is a course on documenting art works, which was introduced in 2018 to strengthen the student's abilities to document their own art works in a professional manner.

In the sixth semester students complete their examination work which consists of a presentation of artistic works in a group exhibition at the Malmö Art Academy KHM galleries and a shorter written text in an essay format (approx. 5 pages) reflecting their own artistic position and their context. The essays are individually tutored to allow the student to find their own voice through the writing process. In 2020, curator Mette Kjaergaard Præst will curate the group exhibition, and she will be meeting with the students individually several times. This is a new addition to the examination process to reflect the working conditions and processes as an artist after graduation. (See chapter 3.4 on examination for a more elaborate description)

The Bachelor of Fine Arts programme in visual arts prepares the students to work independently as an artist in the various forms of the artistic profession and to continuously work professionally in a changing cultural sector. The BFA programme also lays the foundation for further studies at the MFA level. Students who successfully achieve 180 credits through their own studio practice and completion of courses are awarded a Bachelor of Fine Arts.

3.2 Methods, courses and the annual exhibition

At Malmö Art Academy the teaching is not divided into artistic specializations or departments. Students have the opportunity to move freely between different forms of artistic expression or to specialize in a specific form if this suits their practice better.

A wide range of courses are offered at the Bachelor of Fine Arts level, such as projects in artistic creation, theory and technique. These courses are also available to Master of Fine Arts students. Students choose freely from these options and build up a personalized programme of study. Regardless of the focus the students choose for their work, the key is always artistic development and emphasis is therefore placed on individual artistic tutoring with the teachers, external tutors and visiting tutors.

Contemporary art both reflects and develops a wider cultural and societal context. It is therefore important for the students to have the tools to understand and master the artistic dialogue. The faculty and staff are constantly developing the courses to enable students to broaden and deepen their artistic skills and critical ability. At Malmö Art Academy there is no fixed curriculum, and only a few mandatory courses (as stated in the previous chapter) such as the BFA foundation course in the first semester and the law and economy course in the third semester. Furthermore, there is a documentation course in the fifth semester (BFA). The rest of the courses are elective depending on the student's interests and artistic practice. Each semester courses in theory, artistic creation and technique are offered. The courses are put up on a notice board the first week of each semester for students to sign up. The courses are run by the faculty teaching staff as well as invited guest lecturers. In addition to courses there are also lectures open to all students in the art academy.

Courses that contain both theory and practice stimulate the students to create their own works in relation to theoretical/artistic subject matters, and this is an important tool for conveying an understanding between theory and practice. One example of an artistic creation course is the course *16 mm- the fundamentals* led by Prof. Joachim Koester, Sophie Ljungblom and Youngjae Lih. The course is designed as an introduction to the fundamental skills involved in making 16 mm film. The students learn how to use a 16 mm camera, how to measure and set lights, and also 16 mm film editing: how to cut and splice the film and use a Steenbeck editing table. Also, as part of the course the group discusses media archeology and media theory – the history of images and film in relation to new digital media. The first part of the course consists of a series of hands on exercises with the camera in the studio or on location. The exercises are structured as scenes, which become a film made in collaboration, while the students are introduced to working on a Steenbeck editing table

through collective and individual exercises. The course concludes with a premiere of all the films at the [Panora](#) cinema space in Malmö.

In an interview with Joachim Koester on teaching methodologies in November 2019 he reflects upon the structure and method of the course *16 mm – the fundamentals*:

“The 16 mm course is a way to give our lens-based students and lens-based teaching a bit more direction, since students are exposed to terms such as: f-stop, focus, depth of field and how to move the camera in a very different way. One thing is the medium in itself, but the medium is a really great teaching tool too. I have met master’s students that have done video for four years and didn’t know what an f-stop is, didn’t know what depth of field is and what it takes to create a dynamic image, a spatial image – they wouldn’t know, since it was always automatic in more consumer-based video cameras. There is a saying and I have used that in the 16 mm course: Nothing is more instructive than the confusion of time frames. Every media comes with a time frame, it has a certain discourse, a certain set of associations, when you start to confuse this – you also confuse how the image in itself is understood. When you mix 16 mm with 3D animation and HD video (a composite image) – you get an image that might be closer to a personal image, since it is an image that can be a bit harder to identify as a single thing, and can help the students to get a more personalised relationship to lens-based media. The course is both a discursive and technical course as well as a sort of trajectory in how we teach lens-based media. To have a sense of a system. I also speak about the logistics, it is a course in 16 mm, but it is also a course in production, and to be able to produce something on a schedule. With 16 mm it is merciless: If you don’t finish your film on this date – you simply will not finish it, and the deadline is non-negotiable. Another aspect is the raw film material, which means that a long edit is a long piece of film, and a short edit is a short piece of film, and you tape this together. It means that the process that is very understandable. The moving image as time – some students say they understand it for the first time, that it is time, it is images after images and they stretch in time.”

For the academic year 2018/2019 the Malmö Art Academy offered the following courses at the Bachelor of Fine Arts level:

Fall 2018:

Theory courses:

Feminist Knowledge Production w/ Katy Deepwell (6 ECTS), *Let my people go, re-imagining the politics of identity –selected perspectives from South Africa* w/Betty Govinden (6 ECTS), *Correspondences* w/ Laura Hatfield, Niels Henriksen, Joachim Koester, Matts Leiderstam, Sarat Maharaj, Joao Penalva, Silja Rantanen, Gertrud Sandqvist, Emily Wardill among others (15 ECTS), *The Grid –Abstraction in Painting* w/Matts Leiderstam (6 ECTS)

Artistic creation courses:

A Room With New Rules w/Michael Portnoy (3 ECTS), *This is the land with no path* w/Emily Wardill (9 ECTS)

Technical courses:

Ceramics w/ Margit Brundin (6 ECTS), Welding w/ Robert Cassland, Per Olof Persson & Ariel Alaniz (12 ECTS), The analogue black and white process w/ Patrick Elgström (3 ECTS), Plastic 1 w/Per-Olof Persson & David Nilsson, (3 ECTS), Plastic 2 w/Per-Olof Persson & David Nilsson (3 ECTS), Documenting your artworks w/Maria Hedlund & Johan Österholm (for the BFA3 and MFA2)

Economy and Law for Artists w/ Katarina Renman Claesson, jur. Kand. (7,5 ECTS) mandatory course for BFA2

[\[Link to Course Descriptions Fall 2018\]](#)

Courses only offered on MFA level (though possible for bachelor's students to audit without getting credits; *Analyzing your own artistic work w/Gertrud Sandqvist MFA course (7,5 ECTS)*

Spring 2019:

Theory courses:

Close reading: Hannah Arendt w/Gertrud Sandqvist (15 ECTS), Feminist reading group w/Katy Deepwell (3 ECTS)

Artistic creation courses:

Powertrip w/Kira Nova (6 ECTS)

Technical courses:

Kinesthetic Audio w/ Tim Bishop (3 ECTS), Plastic 1 w/Per-Olof Persson & David Nilsson, (3 ECTS), Plastic 2 w/Per-Olof Persson & David Nilsson (3 ECTS), Moulding: Bronze, Aluminium, Silicone w/ Per-Olof Persson & Robert Cassland (12 ECTS), The basics of Color Correction and Grading, DaVinci: Resolve workflow w/Margot Edström (3 ECTS)

[\[Link to Course Descriptions Spring 2019\]](#)

Fall 2019:

Theory courses:

The Online Cultural Wars: Transgression, Hegemony and the Arts w/Tobias Linné (10 ECTS), Some Tools of the Trade - the business and (self) organization of being an artist w/Maj Hasager & Joachim Koester (4 ECTS), Close up w/Emily Wardill, Adrienne Drake, Pavel S. Pyś & Carla Zaccagnini (9 ECTS), Forensics of the Readymade w/Kirsty Bell (3 ECTS)

Artistic creation courses:

16 mm film – the fundamentals w/ Joachim Koester, Sophie Ljungblom & Youngjae Lih (6 ECTS), Performance course w/Kira Nova (6 ECTS)

Technical courses:

Documenting your artworks w/Maria Hedlund & Johan Österholm (for the BFA3 and MFA2) (3 ECTS), *Plastic 1* w/Per-Olof Persson & David Nilsson, (3 ECTS), *Plastic 2* w/Per-Olof Persson & David Nilsson (3 ECTS), *Welding* w/ Robert Cassland, Per Olof Persson & Ariel Alaniz (12 ECTS)

A few courses are only offered on MFA level (though possible for bachelor's students to sign up for without getting credits) *The unconscious is structured like a language* w/ Stephan Møller & Gertrud Sandqvist (7,5 ECTS), *Analyzing your own artistic work* w/Gertrud Sandqvist MFA course (7,5 ECTS)

[\[Link to Course Descriptions Fall 2019\]](#)

In order for the students to receive the credits for a course, they need to be present 80% of the time, and their presence is noted down on an attendance sheet. After each course the students are asked to fill in a written evaluation. This is done to secure the relevance of the course selection, to make changes in the teaching format and to give students influence on their individualized study programme. The faculty reads and assesses the courses each semester, which gives the possibility to alter the courses if needed, based on the insights from the students. This functions as a very good tool for developing and fine tuning the teaching methods as well as securing the students influence on their education. The courses are designed to meet current student needs and are therefore changed every year. The course selection for the coming semester is decided upon at the faculty meeting towards the end of the semester. The courses are only available to students admitted to Malmö Art Academy (with the exception of students from the KUNO and NordPlus networks– see chapter 8 for internationalization). Most of the teaching is in English.

[\[Link to course plans\]](#) [\[Link to course acceptance letter\]](#)

The Annual Exhibition takes place in May each year, and all students must show their own new artistic works. They present their works in their studios, in project rooms and in other locations at Båghallarna. The pedagogical emphasis is on keeping deadlines and to regularly make and present works throughout their education. As a part of the preparation for the annual exhibition students are asked to consider and apply for the technical equipment and the location if they want to show outside their individual studio. This is done to strengthen all aspects of an artistic production from making the work to a final public exhibition or performance. The exhibition is open to the public, and reviewed by the local press, so it resembles one of the various ways an artist is working. Two lecturers are responsible for the annual exhibition, to follow up on all of the students in the preparation towards the annual exhibition, and with a special focus in tutoring those students that find it difficult to keep deadlines.

[\[Link to Documentation of the Annual Exhibition\]](#)

3.3 Examination

The final year of the Bachelor of Fine Arts programme at Malmö Art Academy is dedicated to the exam work. Below are the formal requirements and assessment criteria in order for the student to qualify for a BFA degree:

Learning outcomes

In accordance with the Higher Education Ordinance (1993:100), Annex 2, qualifications ordinance, for a degree of Bachelor of Fine Arts, the student shall demonstrate the following:

Knowledge and understanding

For a degree of Bachelor of Fine Arts students shall

- demonstrate knowledge and understanding in the principal field (main field of study), including knowledge of the practical and theoretical foundation of the field, knowledge and experience of methods and processes in the field as well as specialised study within the field.

Competence and skills

For a degree of Bachelor of Fine Arts the student shall

- demonstrate the ability to describe, analyse and interpret design, techniques and content as well as to reflect critically on his or her artistic approach and that of others in the main field of study
- demonstrate the ability in the main field of study to create, realise and express his or her own ideas, identify, formulate and solve artistic and creative problems autonomously and to undertake artistic tasks within predetermined time frames
- demonstrate the ability to present and discuss his or her works and artistic issues in speech, writing or in other ways and in dialogue with different audiences, and
- demonstrate the competence and knowledge required to work autonomously in a professional capacity.

Judgement and approach

For a degree of Bachelor of Fine Arts students shall

- demonstrate the ability to make assessments in the main field of study informed by relevant artistic, social and ethical issues
- demonstrate insight into the role of art in society, and
- demonstrate the ability to identify the need for further knowledge and ongoing learning.

Independent project (degree project)

A requirement for the award of a degree of Bachelor of Fine Arts is completion by the student of an independent project (degree project) for at least 15 credits in the main field of study.

In addition to the learning outcomes specified in the Higher Education Ordinance, for a degree of Bachelor of Fine Arts in Visual Arts issued by Lund University, the students shall also

- demonstrate sufficient knowledge and skills within the practical and theoretical foundations of the field to be able to create and work in different professional capacities
- demonstrate fundamental entrepreneurial skills with the aim to have the ability to work professionally in a constantly changing cultural scene, and
- demonstrate the skills required to go on to further study in visual arts with a high degree of autonomy

[\[Link to BFA Syllabus Plan\]](#)

For the Bachelor of Fine Arts exam at Malmö Art Academy Students must participate in a group exhibition at Malmö Art Academy gallery and write a short text (approx. five pages) in an essay format reflecting on their own artistic position and their context. Professors at Malmö Art Academy act as examiners for undergraduate students, and an external examiner is always invited to participate in the assessment.

The BFA exhibition is a group exhibition, which is a part of the examination, and an important concluding part of the education. Two teachers are responsible for the BFA tutoring leading towards the exhibition, and to secure that the conditions for formulating and developing independent artistic projects are carried out in the best way possible for the individual students. The students also meet other professors and external tutors as a part of their individual study plan. In 2020, curator Mette Kjaergaard Præst has been invited to curate the BFA group exhibition, and she will be meeting with the students individually several times before the week of installing the exhibition. The week of installing is also a key element in the BFA examination, where students are working closely together under supervision, and in 2018/2019 it was led by two teachers from the art academy. This academic year 2019/2020 the faculty has decided to test out a different model, by inviting a young curator not previously connected to the art academy to curate the exhibition, and to engage in a dialogue with the students. This new addition to the examination process is a way of reflecting the working conditions and processes as an artist after their graduation.

The written part of the examination consists of a five-page essay covering the artist's previous artistic and theoretical framework for their practice, and the contexts in which they would like to see their work. The intention with choosing the essay form over a more academic form, is to allow for students to find their artistic idiom through language as well. Practical writing is included in the course *Writing about your own work* in the first semester (compulsory), as well as during individual supervision for the bachelor's thesis in the fifth and sixth semesters. Students who desire more writing assignments can select more art history courses. All the theoretical classes taught are intended to enrich the student's knowledge of the field and provide theoretical foundations for the essay. Any literature the

student requires for writing their essay can be ordered through the school library, which is affiliated with the central Lund University library.

The teaching format when it comes to the BFA essays is individual tutoring. Previously the format of creative writing courses has been tested but it did not work as intended. The point is for the individual artist to find their own voice. This means that it is such a small niche that it makes no sense to attempt to make a template or a course for writing, but rather to follow the student individually. The students enjoy writing their essays since they actually find their own voice in the process, and then they can make use of the text later on in their artistic life.

The bachelor's students' essays are analysed and assessed in a text seminar attended by all third-year bachelor's students and a minimum of two professors. During the text seminar, about one hour is spent on each essay. Each student is the "opponent" for an essay written by one of their peers. After the opponent's review, the professors and supervisors offer their comments on the text, after which the discussion is opened up to all. If necessary, the text is altered in order to be approved, and then published in the school's yearbook. The essay must be approved by a professor for the student to be able to claim their bachelor's degree.

Malmö Art Academy doesn't have any grading templates but there are evaluation criteria. The student is expected to display the ability to produce a new, independent artwork that has sufficient integrity to make for an assertive addition to a group exhibition. Beyond this, the student is expected to write an essay that demonstrates a familiarity with the contemporary art scene, and an understanding for the student's own work in relation to it. These criteria have been collaboratively formulated by the faculty. The individual exam work is examined formally by the professors in the faculty, and with the recommendations from an external participant in the examination, which has a supervising function. The external participant in the examination is often a senior curator from a Scandinavian context. The external examiner is given these criteria, but is asked to emphasize making an individual assessment of the artistic qualities. This assessment is shared with the professors and individual students in writing. The external participant in the examination writes a report for each student, as well as gives oral feedback to the faculty on their impression on the education. It is very important for Malmö Art Academy to get an annual review of the level of the Bachelor of Fine Arts programme.

The form of examination, which includes participation in a group exhibition and a written essay giving an account of the student's artistic competences and inspirations, as well as of the artistic context that the student considers themselves a participant of, reflects the goals of the education and syllabus plan.

All works are documented and published in the digital [yearbook](#), which is professionally edited. The students get to learn about processes of publishing, working with a copyeditor, preparing images and captions, which all are skill building processes for the students.

[\[Link to BFA Essays and Exhibition Documentation, academic year 2018/2019\]](#)

4. Master of Fine Arts programme (2nd cycle)

The Master of Fine Arts in Visual Arts (MFA) is a two-year full-time programme (120 ECTS-credits) that aims to educate artists with a very high professional ability at an advanced artistic level. The programme has a distinct international profile and prepares students for an international career.

4.1 Content and structure of the MFA programme at Malmö Art Academy

The programme is characterised by freedom of choice and independent study, consisting of individual studio work, individual supervision from internationally active professors and teaching staff as well as elective courses within the major fields of technique, creation and theory. The second half of the programme is dominated by the degree project that involves development and specialisation of an independent artistic project. The degree project consists of a solo exhibition and an essay. The main language of instruction, supervision and assessment is English. The main teaching tool when aiding the student's further explorations is individual artistic tutoring and individual supervision when it comes to writing of the master's essay. This structure is similar to the Bachelor of Fine Arts programme though at the Master of Fine Arts level the students are expected to be more anchored in their own artistic practice and therefore can challenge and expand their individual artistic practice leading to a larger focussed solo project in the second year of the MFA programme.

The Master of Fine Arts in Visual Arts prepares the students to develop into independent artists and provides them with an ability to work in different professional capacities. The programme provides some specialisation in methodology from other research disciplines, which forms a foundation for those students intending to go on to doctoral studies in fine arts.

In the first year of the MFA programme students can select the courses they see fit for furthering their artistic practice and development (please see chapter 3.2 for in depth description of courses). The students sign up for studio visits with the teachers and external tutors they would like to meet. It is recommended to meet teachers and tutors on a regular basis, and the faculty follows up each semester to make sure that all students are discussing their work from individual tutoring in order to get their studio practice credits.

In the second semester of the MFA programme there is a study trip abroad for a week together with two teachers. Recent trips have been to visit the Venice Biennial in 2019 led by Gertrud Sandqvist and Joachim Koester, and a visit to the art scene of Lisbon in 2018 led by Maria Hedlund and Margot Edström. In 2020 the study trip will take place in Marseille during Manifesta 13 led by Emily Wardill and Gertrud Sandqvist. During the study trip a large number of artists and art institutions are visited, and the students are trained and encouraged to reflect critically upon other artistic approaches.

The second year of the MFA programme is dedicated exclusively to the examination project, which is presented in an essay of no less than ten pages and a solo exhibition at one of the art academy's galleries, KHM1 or KHM2. Each MFA student is to choose a main supervisor in

the beginning of their second year (third semester). The main supervisor can be one of the school's professors or external supervisor. The main supervisor is also formally responsible for warning the student if the supervisor and the faculty deem the student to be at risk at not having their exam project approved for the artistic part of the examination. The grades given are pass and fail. Although the students have main supervisors for the second year, they can of course continue to have studio visits with other teachers and supervisors. The MFA essay is to contain an analytical discussion of the development of the student's own artistic practice, references to relevant contexts in the field of contemporary art, and—in relevant cases—to related topics from adjoining fields such as philosophy, politics, literature, etc, as deemed relevant to the student's self-understanding. The text is to reveal the student's broad knowledge and specific expertise, as well as their insights into the contemporary art scene. The text is to be written in the language the student is the most comfortable with and then translated into English. Individual supervision is provided for the essay. Any literature required by the student is purchased or ordered by the school library.

The master's essay is reviewed and assessed in a text seminar attended by all second-year master's students and a minimum of two professors. During the text seminar, about one hour is spent on each essay. Each student is the "opponent" for an essay written by one of their peers. After the opponent's review, the professors and supervisors offer their comments on the text, after which the discussion is opened up to all. If necessary, the text is altered after the text seminar in order to be approved and then published in the school's yearbook. The essay must be given a passing grade for the student to be able to claim their master's degree. There are two grades: pass and fail.

In connection with the text seminar, each second-year master's student gives an artist talk to their peers. This presentation lasts for 20 minutes. Professors and fellow students assess the documentation and the presentation. This phase is not graded.

The students' work on their solo exhibitions also involves various forms of outreach communication. They write their own press releases, and are responsible for invites, press viewing, and the exhibition opening. During the exhibition, the student also gives a public presentation of the exhibition – in the form of an artist talk. The exhibition is carefully documented by a professional photographer provided by the school. This documentation and the essay is later published in the school yearbook and is formally archived.

4.2 Example of an MFA level course

Methods, courses and the annual exhibition have already been covered in depth in chapter 3.2. In this chapter the focus will be on the specific MFA course *Analyzing your own work* (7,5 ECTS-credits) as an example of a pedagogical tool to train more advanced students in analysing a work of their peers, as well as having their own work analysed. The course serves as an introduction to the analytical component of the MFA exam. The course is led by Professor Gertrud Sandqvist, and came out of a course artist, educator and feminist thinker Mary Kelly held at Malmö Art Academy in 1996. Mary Kelly had developed a system at Goldsmiths College of Arts in finding the indexical through analysing the work of art without the artist speaking. This was an attempt to find what pointed outside the artwork through a directed and moderated method. Professor Gertrud Sandqvist modified the model by

drawing upon own experience as a critique, where she experienced that the reading of a work of art was better when not adding a value judgement to the reading of it. She translated this into the course *Analyzing your own work*, which is less directed than the Mary Kelly method, but by leaving value judgement out of the equation it allows a different reading of a work, and challenges the students to think and look differently at a work of art. Every participant presents a work, which the other participants analyse for two hours. The one who is presenting is not allowed to speak, but instead to listen to what the work is communicating without the instruction of the artist. It aims at giving students tools for thorough analysis of individual works and an understanding of how viewers understand their work. Finally, it also trains the student, whose work is being analysed, on the act of listening and to get a sense of how every detail in the installation counts.

[\[Link to Course Description: *Analyzing your own work*\]](#)

Mary Kelly who developed the model for analyzing own work was awarded an honorary doctorate at Lund University in 2017 for her significance both as artist and as an educator. She represents a strong feminist position along with Gertrud Sandqvist in a Swedish context – both of them count as pioneers when introducing feminist thinking into formalised arts education.

4.3 Examination

The final year of the Master of Fine Arts in Visual Arts programme at Malmö Art Academy is dedicated to the exam work. Below are the formal requirements and assessment criteria in order for the student to qualify for an MFA degree:

Learning outcomes

In accordance with the Higher Education Ordinance (1993:100), Annex 2, qualifications ordinance, for a degree of Master of Fine Arts, the student shall demonstrate the following:

Knowledge and understanding

For a degree of Master of Fine Arts the student shall

- demonstrate knowledge and understanding in the main field of study, including both broad knowledge of the field and a considerable degree of specialised knowledge in areas of the field as well as specialised insight into current research and development work, and
- demonstrate familiarity with methods and processes for dealing with complex phenomena, issues and situations in the field.

Competence and skills

For a degree of Master of Fine Arts the student shall

- demonstrate the ability to formulate new issues autonomously and creatively and contribute to the formation of knowledge, solve more advanced problems, develop

new forms of personal expression as well as to reflect critically on his or her artistic approach and that of others in the main field of study

- demonstrate the ability to create and execute his or her own ideas with his or her own personal expression, to identify, formulate and solve artistic and creative problems autonomously and also to plan and undertake advanced artistic tasks using appropriate methods within predetermined time frames
- demonstrate the ability both nationally and internationally to clearly present and discuss his or her works and artistic issues in speech, writing or in other ways and in dialogue with different audiences, and
- demonstrate the competence and knowledge required to work autonomously in a professional capacity.

Judgement and approach

For a degree of Master of Fine Arts the student shall

- demonstrate the ability to make assessments in the main field of study informed by relevant artistic, social and ethical issues
- demonstrate insight into the role of art in society, and
- demonstrate the ability to identify the need for further knowledge and take responsibility for his or her ongoing learning.

Independent project (degree project)

A requirement for the award of a degree of Master of Fine Arts (120 credits) is completion by the student of an independent project (degree project) for at least 30 credits in the main field of study

In addition to the learning outcomes specified by the Higher Education Ordinance, for a degree of Master of Fine Arts in Visual Arts, the student at Lund University shall also

- demonstrate broad, specialised knowledge and skills in the practical and theoretical foundations of the field to develop into an independent artist with an ability to work in different professional capacities
- demonstrate the ability for essentially self-directed or autonomous study, and
- demonstrate the ability to autonomously reflect, formulate and interpret, and thereby contribute to, the formation of knowledge in the field of visual arts.

[\[Link to MFA Syllabus Plan\]](#)

The examination work, which encompasses both the master's essay and the solo exhibition, displays the student's ability to handle complex situations and issues within the field.

Individual supervision is provided for both the essay and the solo exhibition.

A solo exhibition is a challenge that reflects the actual demands placed on professional artists. During the solo exhibition, students must demonstrate that their ability to install and plan their artistic work constitutes a meaningful whole. Here, all the various aspects of the training the student has received during the programme will come into play: knowledge and

mastery of artistic techniques, the ability to analyse and present artistic form, the ability to install their work in a space in such a way as to produce an artistically meaningful whole.

In their master's essay, students are expected to display an understanding of their own artistic process, and the ability to analyse their own works and frame them in a complex context of contemporary art and adjoining fields such as philosophy, psychology, literature, or whatever is relevant to the thoughts of the individual artist. Master's students whose master's essays and solo exhibitions are approved have fulfilled these requirements and displayed the understanding and abilities described above. Those who are deemed to be at risk of failing to meet these targets may be asked to supplement their essays and/or exhibitions in order to receive a passing grade. Supplementation of the master's essay is relatively common (an average of two essays each year require supplementation). Supplementation of solo exhibitions is rarer but can occur. In such cases, the student has to produce a new solo exhibition in order to have their MFA exam project approved.

The individual tutor for the MFA exam project is responsible for discussing the ethical aspects of a student's artistic choices, whether the student follow this advice or not is up to the individual student, who is a citizen of age, and responsible for own choices. Though the student needs to be made fully aware of the consequences of a particular choice.

The essay supervisor is responsible for informing the student about copyright and potential risk for plagiarism in the essay. All quotes must be cited in the footnotes, and a bibliography must be included in the essay. This also applies to sources taken from the internet, where site and date of access must be cited.

The MFA solo exhibition and the MFA essay is equivalent to 60 ECTS-credits

The individual exam work is examined formally by the professors in the faculty, and with the recommendations from an external participant in the examination, who has a supervising function. The external participant in the examination is an international senior curator, who meets the students individually to look at their documentation from their individual MFA exam exhibitions, as well as read their essays that have been translated to English. The external participant in the examination writes a report for each student, as well as gives oral feedback to the faculty on their impression on the education. It is very important for Malmö Art Academy to get an annual review of the level of the MFA programme from an internationally renowned curator in the field of contemporary art.

Each component in the exam work is carried out to reflect the working conditions of an artist – as well as to ensure that the goals and output follow the examination goals as stated in the syllabus plan.

All works are documented and published in the yearbook, which is professionally edited. The students get to learn about processes of publishing, working with a copyeditor, preparing images and captions, which all are skill building processes for the students.

[\[Link to MFA Essays and Exhibition Documentation, academic year 2018/2019\]](#)

5. Teaching staff and Pedagogical approaches:

In this chapter the focus is on examples of staff qualifications, teaching methods, pedagogical approaches and excerpts of interviews with the teachers at Malmö Art Academy.

5.1 Teaching staff and qualifications

The faculty at Malmö Art Academy consists of ten members in the following positions: two professors in art theory (Gertrud Sandqvist and Sarat Maharaj), three professors in visual arts (Joachim Koester, Emily Wardill and Fredrik Vaerslev), three senior lecturers in visual arts (Per Olof Persson, Maria Hedlund and Maj Hasager) and two junior lecturers in visual arts (Margot Edström and Laura Hatfield). The professor's responsibilities are mainly in relation to the Master of Fine Arts programme, but also consist of tutoring and teaching on the Bachelor of Fine Arts level. Formally the professors are responsible for the examinations on both levels.

All members of the faculty have either: 1) participated in the five-week pedagogical course offered by Lund University [\[link\]](#), 2) been certified in pedagogy from Universities abroad, or 3) been assessed on merits by an external assessor in order to secure the quality of the pedagogical requirements by Lund University.

All teachers have research as a part of their position in order to secure the development of their field of research, and teaching practices according to Lund University standards. This helps to be continuously up to date with what is going on in field of contemporary art. In order to secure the high level of teaching competences we have to make the work environment so flexible that the academy can attract and maintain an excellent level of internationally active artists and theoreticians, while allowing them to maintain their practices. This means that we do not have full-time positions (100% positions), with a few exceptions. The academy does not have any residence requirements for faculty and keeps the mandatory meetings down to a minimum to allow for greater flexibility suited with an artistic career and practice. Furthermore, none of the teachers have administrative duties in their position (with the exception of those running a programme).

All professors, lecturers and tutors are active artists or art historians/theoreticians on an international level with substantial international exhibition records and practices. This means that they can relate closely through own practice to the students' development and processes, both through individual tutoring and in the courses they offer each semester.

Follow links below for individual research and practices:

Gertrud Sandqvist (Rector and Professor in the theory and history of ideas of visual art):
<https://www.khm.lu.se/en/gertrud-sandqvist>

Sarat Maharaj (Professor in Visual Art and Knowledge Systems, PhD supervisor):

<https://www.khm.lu.se/en/sarat-maharaj>

Joachim Koester (Professor in Visual Art): <https://www.khm.lu.se/en/joachim-koester>

Emily Wardill (Professor in Visual Art): <https://www.khm.lu.se/en/emily-wardill>

Fredrik Vaerslev (Professor in Visual Art): <https://www.khm.lu.se/en/fredrik-vaerslev>

Per-Olof Persson (Senior Lecturer): <https://www.khm.lu.se/en/p-o-persson>

Maria Hedlund (Senior Lecturer): <https://www.khm.lu.se/en/maria-hedlund>

Maj Hasager (Senior Lecturer): <https://www.khm.lu.se/en/maj-hasager>

Margot Edström (Junior Lecturer): <https://www.khm.lu.se/en/margot-edstrom>

Laura Hatfield (Junior Lecturer): <https://www.khm.lu.se/en/laura-hatfield>

In addition to the faculty there are five external tutors (Joao Penalva, Nina Roos and Christine Ödlund, Matts Leiderstam, Charif Benhelima) all with professor competences. They each visit the art academy five times a year; each visit lasting for three days.

External tutors were introduced in 1996 as a way of quickly implementing teaching competences that matched the current student body's need, which was not covered by the current faculty. The external tutors also contribute to creating continuity for the student body, and several of them are tutoring the MFA2 students towards their MFA exam exhibition.

Follow links below for individual research and practices for the external tutors:

Joao Penalva: <https://www.khm.lu.se/en/joao-penalva>

Christine Ödlund: <https://www.khm.lu.se/en/christine-odlund>

Nina Roos: <https://www.khm.lu.se/en/nina-roos>

Matts Leiderstam: <https://www.khm.lu.se/en/matts-leiderstam>

Charif Benhelima: <https://www.khm.lu.se/en/charif-benhelima>

[\[Link to Full List of Teachers and Courses at Malmö Art Academy 1996-2019\]](#)

All external supervisors and professors have in common an exceptional overview of the international artistic and/or theoretical fields. They are also highly active participants within the international contemporary art scene.

Supervisors and professors are selected based on their general and specific competences. Combined, they offer a broad selection of artistic approaches, which the students are free to enter into dialogue with.

Malmö Art Academy is not divided into departments or techniques, and since the academy does not work with a fixed curriculum – it gives a flexibility to be able to supplement with skills and knowledges needed for the current student group. As an example, in 2003 there was one student working in painting, then the following year it was twenty-five students working in painting. Therefore in order to match the demands and needs in the current cohort, selected guest lecturers are invited to give courses, s and lectures. This is considered and decided upon each semester at the faculty meeting. An example could be the *Performance* course led by Kira Nova in the fall of 2019, consisting of individual tutorials, collaborative works, and physical training [\[Link to course description\]](#). To bring in a renowned guest lecturer in the field of performance helps secure the relevance in their education and in the selection of courses for the large number of performance artists in the current student group. This course will be followed by a [performance course](#) in the spring of 2020 with the renowned performance artist Michael Portnoy in collaboration with the Malmö Academy of Performing Arts and Malmö Art Museum.

5.2 Pedagogical approaches

The pedagogical structure of the education, in which students themselves choose which classes and projects to participate in from a large variety of courses addressing theoretical, artistic creation, and technical areas, as well as the supervisors they wish to meet with, is intended to stimulate the students to claim responsibility for their own creative processes, as well as understand their relationship to the theory and practice of the contemporary art field. As mentioned both in chapter 3.2 and 4.2 there are few mandatory courses, and the students are responsible for their highly individualized study programme, for which they select courses in theory, artistic creation and technique. In tandem, the individual students progress is carefully followed by the faculty. This takes place during the faculty meetings twice a year to secure that the students are able to carry out their artistic development in the best way possible during their education, and to be able to offer relevant support for the students that are struggling.

The Malmö Art Academy aims to have an organic structure and to facilitate contact between the BFA, MFA and PhD programmes, in order to keep an open structure internally as much as possible. On a practical level this means that all BFA courses can be attended by master's students, and the aim is to offer most courses at the BFA level to secure the broadest range of credit granting courses for all students with the exception of a few MFA courses as

described in Chapter 3.2 and chapter 4.2. The MFA courses can in some instances be attended by bachelor's students, though they will not receive credits for it. By doing so it creates a good exchange between the different year groups (from BFA1-MFA2). The competition to get accepted to the school is tremendous – it attracts highly qualified students on both BFA and MFA level, and creates a strong learning environment across the different year groups, where different experiences create a positive learning environment. It is important that there is a clear reason for all programmes. It should be very visible that each programme (BFA, MFA and PhD) leads to a specific goal and that goal must resonate with the artistic field where they are going to work. In relation to the PhD programme the interest is in seeing how artists are developing new knowledge – which becomes a series of hybrid situations and collaborations. The goal is to see how the artist arrives at new knowledges. The PhD level does not have any pedagogical or career-oriented aspects embedded in the programme, which makes it unique. One of the things the faculty has been reflecting on is how to strengthen the connection between the PhD programme and the BFA and MFA programmes, which to date has mainly been through attending the public defense or PhD presentations. The plan is to invite former PhD candidates back to teach courses as a way of connecting the knowledge and artistic practices more directly to the BFA and MFA programmes. In 2020, the academy will welcome Rosa Barba and Alejandra Cesarco back to teach a course at the BFA level. Both of them have had their public defense within the past year. Additionally, from the academic year 2020/2021 Malmö Art Academy will offer a two-year Master of Fine Arts in Artistic Research programme. The programme will be focused on five to eight individual artists research projects and deeply engaged in questions concerning artistic research and aiming for applying to a PhD programme. The new MFA programme in artistic research will connect to the PhD programme through their seminars, and also invite former PhD candidates to function as tutors in the new programme. This is again a way of strengthening the connection between the BFA, MFA and PhD programmes. [\[Link to MFA in Artistic Research Syllabus\]](#)

The studio visit/Individual tutoring

A pedagogical tool that is very successful at Malmö Art Academy is individual tutoring and the studio visit, where the student chooses which tutor and how often they want to engage in conversation with a tutor. This goes for both the Bachelor of Fine Arts and the Master of Fine Arts levels. The students are encouraged to have studio visits as a part of the process, and not only to present a finished work. Artistic processes, like many other creative processes, are seldom a steady planned out activity, but can rather be a period of intense productivity followed by a period that can be experienced as less productive. Here the individual tutoring is key in the development of an artistic practice. The students sign up on the studio visit lists posted on the notice board outside the office, and they are encouraged to meet with a tutor of their choice once a month. The BFA1 students are also encouraged to meet tutors right from the beginning of their first semester to get acquainted with the tutors, professors and teachers as well as the format of the individual studio visit.

The teaching at Malmö Art Academy does not involve group critiques, despite it being a very established form in arts education, because it can have great disadvantages for the artistic development of the students. To be able to properly facilitate group critiques it requires

great skills in group dynamics, and pedagogical insights. First and foremost, if the person running the group critique is not very skilled when it comes to group dynamics – it can easily end up that irrelevant issues are discussed or at times direct bullying can take place. Another aspect is that those students who are comfortable in speaking take up a lot of space, while those who are shy will stay silent. This means that if the facilitator of the group critique is not extremely skilled the group can end up in an unconstructive pedagogical situation, and that is why group critique is not practiced in its traditional form at the art academy.

The individual tutoring is aligned with the core pedagogical aim of Malmö Art Academy, where the individual artist-students finds their own voices both in writing (BFA3 and MFA2) and in their artistic practice throughout their education. Together with their individualized study plan made up of relevant courses relating to their field of interest it gives the best conditions for the development of strong artistic practices, and prepares them for a working life after the art academy. It also secures that the students influence their own education and artistic development is at the center of their education.

Excerpt from interview with Professor Joachim Koester on the studio visit:

“In terms of tutoring: The students are individuals and have individual art projects and it is very different what they want to do with that. My discussions and how I respond to students can be completely opposite. If you have someone who produces tons of material, and maybe not so thought through – I would try to introduce ambition, what should this be, how to condense things, to focus on one thing and to really invest in it – what would happen then. My next studio visit can then be a student that has tremendous ambition, but is unable to squeeze just a little image out, and there I would try to loosen up ambition to get that student into a process where she can think more with her hands, where things will come through process and where the two things potentially can merge by chance without thinking about it.

Ambition is a quite good way to introduce or ease resistance. More ambition, more resistance and chance for failure. Less ambition, less resistance and more chance for success. We have to weigh that in every studio visit – because they are individuals, and in different processes and have very different needs, since every process is different. I think I tend to be very involved in process understood as artistic intention and method. To try to understand the intention of the student and encourage them to find that connection between intention and method, which can be boiled down to process.”

(Joachim Koester in conversation with Maj Hasager, November 2019)

Tutoring on MFA level

At the Master of Fine Arts level the studio visits with a tutor are more demanding than at the Bachelor of Fine Arts level. The students are challenged to independently formulate new and own artistic expressions.

Tutoring at the MFA level is a step deeper in terms of engagement with the students. Most of the students are very capable artists, and the focus on their individual project leading to a solo exhibition and an essay for the MFA exam is at the center of their education. The individual tutoring is an important pedagogical tool that helps secure the students' artistic development and that they reach their goal in completing their MFA.

Excerpt from interview with Professor Fredrik Vaerslev on tutoring master's students:

“With the master's students we decide on a plan for their project right in the beginning of the semester. I meet the students I tutor once a month for two-hours, and I encourage them to have e-mail correspondence in between the meetings.

I am very cautious not to project my thoughts on how to install in their Masters project. For me it is very easy to see how it could be done, but I really try to keep it as open as long as possible, and then rather to follow up on some of the challenges that is present in their work. I am also involved in the texts for all of the master's students I tutor, but I don't give feedback on the texts. I usually give the master's students two options when it comes to the week of install of their MFA exam exhibition: the first option is to meet for a half day during install in the gallery, or the second option is we meet 45 min every day until the exhibition is installed – that is up to them. I do all I can to be there during this week, since it is really important to me as a tutor.

I see the MFA exam exhibition as the first important solo exhibition that you will do as an artist. It is a reality check to do the masters exam project. Often you hear the student say that they would begin working on the text after the exhibition is done – that is very typical and that is often a part of the strategy on which exhibition slot they would choose.

Personally, I think this has no root in reality – the fact is you have to be able to tackle multiple things, and to get new ideas during a project is what I consider the reality of being an artist, and this is also something we discuss.

Another aspect is the reality after graduation, and this is something I discuss with the master's students. It can be very practical things such as where are you getting the materials from, how do you deal with deadlines, and what is research and what does it mean and how to implement it into a practice. What is so interesting for me about teaching is that you meet so different students, and my role changes depending on who I meet – for the master's students it becomes even more intimate in the sense of being a part of a longer artistic process with all the challenges that occurs along the way.”

(Fredrik Vaerslev in conversation with Maj Hasager, November 2019)

Excerpt from interview with Professor Emily Wardill on tutoring master's students:

“For the master's students I focus a lot on the MFA exhibition. I also find it useful with the master's students to do a lot of mental games, like what could it be? Could it be something else? Sometimes the students get stressed with the text, and with the show trying to do it right. But if you improvise then you can think of how it could be and it is an education which is like a practice for putting together an exhibition. Which is constant learning. Get them ready for that. I really care about art education and the worthy thing about it is that it is

without rules so you need to find your own rules. The best education allows you to keep your integrity so that when you leave you're intact."

(Emily Wardill in conversation with Maj Hasager, November 2019)

Theory

Professor Gertrud Sandqvist is responsible for the theory courses, and has been a core part of the education since the school was established, which has been pioneering in Swedish arts education. Prof. Gertrud Sandqvist saw a clear lack in the field, and wanted to challenge the perception of what an artist could be and do by offering different tools or instruments for a thinking process through implementing theory in art education. She began holding close readings on thinkers in the intellectual field – philosophy, psychology, politics, that the artists specifically were interested in. It had to be primary sources (and still today this is the criteria in the selection of texts) and through a close, slow and attentive way of reading together what the classical thinkers were writing, it allows for a different type of unpacking of the primary sources through the close reading seminars.

Prof. Gertrud Sandqvist mentions in an interview conducted in November 2019 that one of the outcomes is that some of the students, who have had difficulties during their school time (due to dyslexia or other health issues) experience that in the close reading format they can slowly unpack a very difficult text. The students realize that the thinkers also contradict themselves and not as dogmas, but as thinking, and through following their thinking they can see different forms and models for thinking, which provides the students with different tools and instruments to make use of.

One example of a theory courses is: *The unconscious is structured like a language* led by Gertrud Sandqvist and Stephan Möller.

Excerpt from *The unconscious is structured like a language* course description:

We will devote our seminar to being literal towards these thinkers and take them literally in our investigation of the relationship between language and the unconscious.

Psychoanalysis and language are so closely connected that it is impossible to think of them separately. Certainly, Jacques Lacan added the visual register through the mirror stage, but for him too, the instance of the letter, as he called it, is essential.

This emphasis on language is also found among philosophers such as Jacques Derrida, Hélène Cixous, Luce Irigaray and Judith Butler.

An emphasis on language that also extends beyond itself, around itself, and investigates what omnipresent language, does, or can do.

Another example of the theory courses is *The artist role during 200 years* on the foundation course in the first semester of the BFA programme as described in chapter 3.1.

The art academy also offers regular courses in art history – in the past Måns Holst Ekström and Simon Sheikh have been leading the art history courses, and most recently in 2018 the course *Correspondences* w/ Laura Hatfield, Niels Henriksen, Joachim Koester, Matts Leiderstam, Sarat Maharaj, Joao Penalva, Silja Rantanen, Gertrud Sandqvist, Emily Wardill among others, which was a series of lectures where each member of faculty presented an aspect of 20th century art history and how specific moments related to their individual practice, as well as some art historians.

Excerpt from the *Correspondences* course description:

*History is not linear, nor is it neutral. Walter Benjamin speaks about reclaiming fragments of the past for the present, in a leap, or as a pearl diver. This is not least true of what we call art history. When the Art Academy's team of lecturers started to talk about the need for more knowledge, especially about twentieth-century art, it was in recognition of Benjamin's insight. Yet, for perhaps 1000 years artists have looked at each other's work and made new works in relation to them. Ironically, this handing down of a craft was interrupted by the nineteenth-century creation of the concept of art history. How to proceed? Many artists do have an intense and alive relationship to colleagues in the past, for different reasons. Like pearl divers, they have found treasures. Our idea is that each one of the Art Academy's lecturers is to show their findings. Furthermore, we have invited the Finnish artist Silja Rantanen to once more give her brilliant lectures on colleagues. A few art historians will also make an appearance. The course is named *Correspondences*, based on a Romantic idea of spiritual affinities.*

Professor Emily Wardill on the course *Correspondences*:

"I really like the way Prof. Gertrud Sandqvist structured the art history course where she got everyone to present a work that relates to their practice. Because that was extremely interesting. I did *Society of the Spectacle* which involved a lot of problems in terms of gender but it also talks about class. One student said the problem he had with Debord and Marx, is that it takes them back to a pre-industrial time. They don't believe it anymore. They're all about Hito Steyerl's "poor image" – so they couldn't imagine going back to an original, it was so counter to this post-internet generation. Gertrud Sandqvist's teaching structure is such that it really avoids the idea of the canonical and it allows that you can have super interesting forays into other people's work. Also here you are trusted, so if you love teaching nothing gets in your way and that is no small thing."

(Excerpt from a conversation between Emily Wardill and Maj Hasager, November 2019)

Professor Fredrik Vaerslev on teaching painting in the expanded field:

In the expanded field of painting Fredrik Vaerslev is running an informal painting discussion group in the evenings during fall 2019 with 12 students. This reading group has been developed into an ECTS-credit course for the Spring semester 2020, titled *What does it mean for a painter to talk?*, and will be a four-day course for 8 students focusing on painting and language.

Excerpt from Interview with Fredrik Vaerslev November 2019:

“The course I am developing at the moment is an attempt to find a way to de-dramatize theory – without it being patronizing. If you are an abstract painter, you communicate through the abstract painting, and don’t necessarily have to be able to talk about it – since you are using another language. It happens that some of the painters are dyslexic. In painting there is a fine border – that the painter in art history has a particular role, but I would like to challenge this, by including theory and to read it together with the students. We have read David Joselit – *Painting Besides Itself*, and then discussing it together. This text highlights what Kippenberger would say: That you can’t just hang a painting and say it is art – it is art in relation to something. And this something can be a discussion, a context, an artist group – how the floor is painted or the performance in relation to a series of paintings. It all matters. I begin by making a brief sum up of the text, and then I have asked three students to present the text, which will take us into the discussion. Some of the students thinks this particular text is outdated. By reading a text that is written 10 years ago, and to discuss the context around the text as well as what has happened in the field of painting since it was published. This way we also touch upon the political and financial situations that has affected the field, which I find extremely important. This text was published right after the Lehmann brothers went bankrupt and the text was written in the light of a financial crisis. We have also been reading ‘Sculpture in the expanded field’ by Rosalind Krauss and ‘Avantgarde kitsch’ by Clement Greenberg.”

(Excerpt from a conversation between Fredrik Vaerslev and Maj Hasager, November 2019)

This is an example of how a course can be developed through a more informal structure to a credit granting course. The informal structure functions as a pedagogical tool to test out different formats in dialogue with the students.

Emily Wardill on her teaching methodology for the course *Close Up*:

Another example of a teaching methodology is the course ‘Close up’ for twelve students led by Professor Emily Wardill and invited guests that took place during eight sessions in the Fall semester 2019.

Excerpt from the *Close up* course description:

The course ‘Close up’ aims to build up a knowledge of art practice that is situated in the work of others, that we might practice knowing what has gone before and where we would like our own work to sit in relation to others. Looking at work rather than working from a theoretical foundation will allow us to probe the pieces themselves rather than using them as illustrations of ideas. We will be investigating their form, histories, intent, reception, context and our own relationship towards them. ‘Close up’ will allow us to investigate work in a way that is both analytical and inventive, to acknowledge that critical writing and speaking are creative acts that run in tandem to the work and that the art work itself must be respected as a form of communication which persists despite its different interpretations. Each work chosen may also be a portal from which to investigate time and place – economically, historically and politically and a point from which a young artist recognizes

their own concerns and interpretations. The course 'Close up' will be a series of focused readings of art works, exhibitions or artists. It is structured around a series of lectures and discussions. Invited speakers will come to share with us their own interpretation of a 'close up'. Students will be asked to choose their own key works to research and present - developing skills in public speaking, research and applying critique. The invited guest lecturers are: curator Adrienne Drake, curator Pavel S. Pyš and artist-curator Carla Zaccagnini. (Excerpt from course description)

In an interview with Emily Wardill on teaching methodologies in November 2019 she reflects upon the structure and method of the course *Close up*:

“*Close up* came from the idea that a lot of students were good at referencing things from pop culture but their artistic references were not that strong. I wanted to teach that without it being so canonical, and doing something where also we would look closely at single artworks. And to use them to be able to talk about things they bring up, so for instance we looked at Theaster Gates *Twelve Ballads of Huguenot House* – we could talk about art and gentrification, we could talk about race, it was at the time of the Charlottesville marches – we could talk about labour. I like the idea of starting with the artwork, so you are not just starting with a theory and then choosing the artists but its instead a valorization of practice. The way I structured it was, the first time I gave three lectures that were designed to be very different. One much more performative, where I was looking at Ana Jotta’s work *Footnotes*, one more political looking at Theaster Gates, and one more historical where we looked at *Las Meninas* by Velázquez. Then I would ask the students to give their own lecture, so it was a way of firstly practicing their public speaking, and secondly to find an artist that was close to their work as a way of thinking about their own work without thinking about it directly. To get some kind of empathy for them which I always try to do in teaching where I get them to think about reversing the roles. It makes the examples more diverse because they are choosing them.”

(Excerpt from interview between Emily Wardill and Maj Hasager, November 2019)

This course is a great example of training the students analytical tools and to have the responsibility for leading a discussion on an art work that is significant to them – without it being their own work.

Joachim Koester & Maj Hasager on the course *Some Tools of the Trade*:

Some Tools of the Trade - the business and (self) organization of being an artist is a series of five sessions with Maj Hasager and Joachim Koester. Here we have been looking into dealing with galleries, sales, curators, and institutions and how to organize or self-organize as an artist or as a group. The sessions were developed from the participants’ interests, concerns and questions, and the sessions were a mix of discussions, exercises, excursions and invited guest lecturers. Invited guest lecturers: curator Maria Lind, artist-curator Hugo Hopping and gallerist Jan Mot.

“*Some Tools of the Trade* came out of a need to discuss the many possible working conditions as artists after graduation, as a way to address everything that is around the artist

from the curator, gallerists, to self-organisation to all the formats that we have not addressed yet.

In 2015 we held an afternoon session, where we touched upon some of the many aspects of the working life of an artist in a lecture format. It became clear that we needed to expand the course, which we did in the fall 2019. This time we made six sessions in total, and the course will continue to be developed in the future. We began the first session in September 2019 with a brief introduction and then followed by group work where we started by asking the students what kind of information or knowledge they felt they needed or were lacking in the education, and that turned out to be a wide variety. Some would have very concrete suggestions, such as: We want to know how to make a pitch about our work to things that had a more psychological aspect, such as: How to address the fear of not making it as an artist. We would then write down the inputs and try to address it through the following sessions. The pedagogical method here was based on a feedback loop, and in that sense the course was very different from the first time – since what we addressed was derived directly from the questions and needs of the students, things the students wanted to learn about in relation to their future life as an artist. Hopefully also to try to sketch out new formats, new ways of being an artist which could be something comparable to the composite image – going through these established forms and then on the other end for the students to choose a more personal version of how they want to be artists in the artworld.”

As teachers being artists belonging to different generations and coming from different corners of the artworld, but both having research demanding practices, this added to the multiplicity of ways of working as an artist. Furthermore, the renowned visiting lecturers contributed to the discussion on the possibilities of working as an artist. One example was the perspective of an internationally high-profile curator such as Maria Lind, who has been a leading figure in the art world for the past two decades, as curator for biennials, director for institutions, writer and as an educator offering a broad range of experiences to share with the students. The session with Gallerist Jan Mot gave unique insights into contract negotiation on sales of non-material practices, such as the work of Tino Sehgal whom he has been working with for many years, as well as an introduction to the commercial art scene. Hugo Hopping from SixtyEight Art Institute in Copenhagen introduced models such as job-sharing, ways of organizing and developing art projects in close collaboration with the artists exhibiting at SixtyEight Art Institute – as a platform for research-based curatorial and artistic practices.

Tools of the Trade is an example of a course where we are deeply engaging in the students concerns and questions through a teaching format – without it being student-led. By setting the outline or frame as a structure and developing the course in relation to the students’ needs and concerns, it worked very well. We don’t see it as a professionalization course, which is a format that is getting more and more popular in art schools, but as a platform for engaging with the various forms of working as an artist.

Senior Lecturer P-O Persson on technical courses

P-O Persson is responsible for the technical courses, such as bronze and aluminum casting, welding and plastic. One of the key methods in his courses is to involve highly technical and

craft skilled people in the different fields in combination with his teaching method. One example would be the Bronze and aluminum course that he describes in an interview conducted in November 2019:

Excerpt from interview with P-O Persson:

“The Bronze and aluminum course takes place every year, and it is a very popular course with eight students attending. The course is four weeks in total where we spend the first two weeks in the workshops at the school making different kinds of molds: silicon, plaster molds and the wax object, which later will be cast in bronze or aluminum. When we cast the bronze or aluminum – we do it at the workshops of KKV ([artist workshop – LINK](#)) where they have the right facilities for casting in Bronze and aluminum. We have collaborated with KKV the past twelve years, and we work there for two weeks. We complete the wrapping and casting of the objects at KKV and also the final finish of the objects. Another aspect of this course is for the students to meet highly skilled expertise during their learning process and to see how they can benefit from learning these techniques for future projects, such as in public commissions. It is very important to have the right level of professionalism – someone who really knows their craft, and we have that in Robert Cassland at KKV. As a teacher I really think it is an important course, and the young artists are keen to learn the craft. It is not only students working in sculpture that are interested, but across disciplines. To work material based and in 3-D often expand the students practice further – it is quite amazing when you sense a student have opened a new door in their practice.”

(From a conversation between P-O Persson and Maj Hasager, November 2019)

For the welding course P-O Persson is collaborating with Ariel Alaniz who is a highly skilled technician at Malmö Art Academy. For the Plastic course P-O Persson collaborates with alumni David Nilsson, who is the main teacher on this course. P-O Persson is also responsible for the *Annual Exhibition*, and BFA3 tutoring towards their BFA exhibition.

Senior Lecturer Maria Hedlund on developing courses:

Excerpt from interview with Maria Hedlund:

“I have throughout the years done a lot of courses, both as artistic creation and technical courses. The recent years I have focussed on the technical courses in photography, but previously it was mostly courses related to subjects I was curious about and interested in. When developing the courses I began with thorough research in relation to the subject of the course in order to create a frame or outline where there also was a space for the students to contribute with different aspects during the course. The students’ contribution could be in the form of presenting an artist that works in a particular field or another type of presentation that was relevant for the subject. I was the one facilitating the class, but the students were involved in co-creating the content. This teaching method gives a flexibility to be able to follow up on their individual interests and works during the course – as well as train the students in giving presentations and doing research, and to be responsible for a session.

In the fall semester 2019, I have had an intensive two-day workshop on large format camera for one student, which is a new format. I think it worked really well and this is how I will do

the technical courses in the future for one–two people. When you are learning to use the large format camera – you need time to test it out on your own, and it is very much hands on learning. There is a lot of repetition and very concrete tasks, which often creates waiting time when taught in larger groups. By having intensive and individualised courses it allows for the students to get in depth with the technique and to immediately begin using it in their work.” (From a conversation between Maria Hedlund and Maj Hasager, November 2019)

BFA3 supervision towards the BFA exam exhibition

Maria Hedlund and Per-Olof Persson are responsible for supervision of the BFA3 students. Together they have the formal responsibility for the BFA3 students until the curator Mette Kjærgaard Præst begins installing the exhibition with the bachelor’s students in the galleries KHM1 and KHM2.

Excerpt from interview with Per-Olof Persson on supervising the BFA3 students:

“We have individual studio visits, and we usually meet them 4-5 times before we install the exhibition, to discuss questions and concerns. We also have several group meetings, which means that everyone has talked about their works in the group, and they get to see how their colleagues works develop over time. It works really well, and you get a sense of how many walls should be built if the students want to do this or that. It also means that not everyone can have the same amount of space, but it usually works out fine – since it is a shared journey towards the group exhibition, and that everyone in the group understands how the exhibition might look. That dialogue has been very interesting, and we have been very prepared when it came to the week of install. The point is to get all students to feel that they have the space that they need.”

Rector and Professor Gertrud Sandqvist on trust as a crucial part of arts education:

Excerpt from talk at the conference '*Panel 21: Art / Education in the 21st Century*' symposium, China Academy of Art in Beijing, 2018

“For me, the absolute core condition for making an environment in which art can happen is trust.

If anything, this type of environment is in danger in our contemporary societies, at least for us as educators.

We must be able to trust our artist-students. We must be able to trust our artist-teachers.

We must dare to allow individual curricula to have long periods when seemingly nothing is happening. We must learn how to listen to the breath of creativity.

We must facilitate this by allowing small unities, where people know each other and trust each other.

We must dare to describe rather than prescribe.

We must learn to recognize the signs that tell us when to act and when to wait.

We must be able to consider an art academy as an organism rather than a structure.”

5.3 Staff appraisals and research

Rector Gertrud Sandqvist meets each member of faculty twice a year for staff appraisals, where professional development and individual goals are discussed. Director Silvana Hed is responsible for staff appraisals for the technical and administrative staff, and meets them twice a year for performance review and to discuss their professional development. Please see link for more detailed guideline for staff appraisals. [\[Link to guideline\]](#)

All teachers have research in their position. Professors have 50% and Senior Lecturers are 30%. It is key for Malmö Art Academy to have a faculty that is continuously working internationally for the students to benefit from. This also means that the priority is on planning from semester to semester, and to limit mandatory meetings for the entire faculty to twice a year. This is done to create a flexibility in the busy exhibition and production schedules, and to secure that the teachers can maintain their practice – so it stays relevant.

Examples of important artistic research carried out by our professors and senior lecturers within the alternative knowledge-creation field are:

Joachim Koester

***Bringing something back (2018)*(publication):**

Bringing Something Back centres on a series of “meditation tapes” that Koester presented in his exhibitions at Camden Art Centre in 2017 and Bergen Kunsthall in 2018. The “tapes” explored the various twilight zones between waking and sleeping, and what can be brought back from such semi-darkened mental states in an exhibition context. Operating, on the one hand, as an exhibition catalogue, documenting the artworks and ideas that were presented in these two shows, the book also sets out to expand this exploration in its own right.

Pattern, Shimmers, Scenes: a journey through human consciousness and our collective history, (2018, Statens Museum for Kunst, Copenhagen)

The journey begins with humanity’s quest to get in touch with hidden, possibly suppressed layers of our consciousness with the aid of hallucinogenic substances. Koester’s photographs from the series *From the Secret Garden of Sleep* feature images of cannabis plants, brimming with sap, promising precisely such an expansion of one’s consciousness. The potent plants also refer to the story of Ronald Reagan’s ban on cannabis in 1982, which inadvertently served to increase interest in cannabis among amateur botanists, prompting them to develop an entirely new super-plant with even more potent properties.

The human mind contains strata of forgotten memories. Similarly, urban settings feature many sediments: the embedded remnants of the greed and dreams of past generations. Koester began his series *Some Boarded Up Houses* in the wake of the credit crunch of 2007–09. Living in New York at the time, Koester was struck by the fact that a crisis prompted by a property bubble on the American market came very close to shutting down Denmark’s

largest bank. Koester compares the boarded-up houses to sucked-dry insects caught in the web of transactions that make up our present-day global economy.

Emily Wardill

No Trace of Accelerator (2017) (film)

No Trace of Accelerator takes as its starting point the mysterious incident of a series of apparently spontaneous fires that broke out in an isolated French town in the mid-1990s. The cause of the fires remained unexplained for some months, a period when all kinds of fear, panic and superstition gripped the small community. The fires were eventually explained, but the reaction of the townspeople became the subject of a case study into the social amplification of risk, written by anthropologists Marc Poumadere and Claire Mays. Drawing on her own research into the events – Wardill uses the figure of fire itself as a way to explore the physical, psychological and narrative implications of trying to “model” entities, energies or objects that are in constant flux.

Exhibited at:

Bergen Kunsthall/Gulbenkian Museum/CPHDOX/London Film Festival/ECAL Paris/The Lab San Francisco/XYZ Collective Tokyo/

Commissioned by Bergen Kunsthall, Museo Calouste Gulbenkian, Lisbon, and Arts Council Norway

Night for Day

Night for Day is a film installation based on the idea of an imagined film set in the house of the late Portuguese Architect Antonio Teixeira Guerra – finished just before the Carnation Revolution and situated across the Tagus River from Lisbon. The house is inhabited by the imagined mother of the narrator – based on interviews with Isabel do Carmo, who was in the revolutionary brigades that fought to overthrow the dictatorship and now works as a doctor. Her ideas of utopia are contrasted with those of her “son”, who is a young man working for a machine-learning start-up that teaches computers to recognize moving images.

Chapters of the piece investigate ideas surrounding loss of sight and attempts to identify a person – through both the idea of a camera trying to ‘see’ at night and Carmo herself only being able to go out under cover of darkness. The women who lived clandestinely, but received little recognition for their part in the revolution, are also alluded to – in the creation of their own fictions that protected them and their safe houses. Computer science becomes a way of thinking through metaphysics in contrast to Carmo’s specific, medical relationship with material. The piece will be shown at Secession in 2020.

The Palace

The visual imagery of *The Palace* is indistinct. The film depicts what appears to be an architectural surface, but seen through a filter. It is reminiscent of the images produced by an electron microscope – de-saturated, yet alarmingly acute in its rendering of high-contrast

detail. The surfaces oscillate in and out of focus, a topography of bright ridges and indistinct troughs that never resolves itself into a clear representation of material constitution. Such rendering is indicative of digital imaging, the collation of points of measured data processed by a form of computation that resembles or abstracts a real physical process. Projected through the medium of film, the images suggest a simultaneous expansion and contraction, as the digital assumes the physical demeanour of the analogue, and the analogue projects an aesthetic of the digital.

The Palace pairs these images with the sound of an elderly male voice that narrates a partial biography in the first person. Akin to the quality of the images, the experiences he relates are indistinct in the information they provide, dwelling on psychological and perceptual states beneath which concrete particulars become clouded. The narrative begins with the retelling of an exchange with a woman, possibly his partner, as he attempts to comprehend her experience of monochromacy, in which the brain is unable to perceive colours. He goes on to speak of having worked as a foreign-aid worker, implying that this was a front for foreign-intelligence gathering. The job required him to memorize large amounts of information – on geography, governments, the “authorities in charge”. He describes the abstract process of recall through the use of “memory palaces”, in which the visualization of a concrete space and the assignment of spatial features to correspond to pockets of information allows for a density of cognitive accumulation.

The imagery of *The Palace* collapses the two forms of cognitive plasticity described in the voice-over: That of impaired vision and its impact on subjectivity, and the wilful, abstract construction of the memory palace that purports to extend neurological capacity. The monochromatic digital space is one of matter, mediated through an abstraction in which vital data is lost. Yet equally it approximates the selectivity of a process in which the need to remember, to create a workable logic for the retention of information, centres around the imaging of an equivalence between physical form and abstract information. As the blurred identities of a foreign-aid worker and a spy suggest, the film’s perceptual affects give form to a conflict between identity and modifiability, determination and freedom.

Exhibited at Mumok Vienna, STANDARD (OSLO) & Bergen Kunsthall

When you fall into a trance

When you fall into a trance traces the relationships between Dominique, a neuroscientist, Simon, her patient, Tony, a synchronized swimmer, and Hugo, an aid worker. Simon is suffering from a loss of proprioception, the sense of the relative position of his body parts, as well as his understanding of the effort required to move them. His vision seems to be essential to his physical agency – if he cannot see his body, the movement and control of his gestures become unmoored. As the film unfolds, Dominique’s fascination with the complexities of the mind-body relationship exemplified by Simon’s condition spins beyond her work and into her life.

When you fall into a trance places its characters, and us along with them, in an unstable orbit in which the perceptual aids of vision, location and language slide and refract, superimpose or splinter, and the supposed transparency of their role in our awareness of

ourselves and others is called into question. Setting in motion the intricacies of human relationships, in which bodies betray words, and touch and music seduce memory, Wardill's film is sinister and tender in equal measure. Throughout the film, actions distort, gestures fracture, and deceptions are uncovered as the tension and release of bodies and speech reveal the complexities of memory and the possibilities of imagination.

When you fall into a trance is the latest in Wardill's series of films that share a common interest in the complexities of communication and representation, the limitations and imprecision of language, and the individual nature of imagination.

Exhibited at Biennale of Sydney, La Loge, London Film Festival and Index, Stockholm

Fredrik Vaerslev:

Fredrik Vaerslev *As I Imagine Him* (2018) (exhibition)

A summation of ten years of artistic projects that are all research based shown at Astrup Fearnley Museet, Oslo from autumn 2018 and throughout the year. The exhibition was accompanied by book published by JRP Ringier.

Maj Hasager:

***Iterations*, The Atrium Gallery, 18th Street Arts Center, Los Angeles (USA), 2019–**

A research presentation after a six-month immersive residency at 18th Street Arts Center. *The Iterations* (working title) project, which takes place in the Pico area of Santa Monica, CA, looks at the archive as a process rather than a permanent collection, as well as the recent history of displacement in the Pico area. It thinks through displaced narratives and materials as a long-term engagement with a site in collaboration with the Quinn Research Center on African-American histories. It will be concluded in a long film work and large solo exhibition at Santa Monica Airport in 2021.

Fællesskab mellem murene, Danish Architecture Center, Copenhagen (DK), 2018

The montage film *The Dissonance of Memory (Chapter IV)* takes its point of departure in the multilayered narratives surrounding the areas of Gellerup and Toveshøj outside Aarhus in Denmark. Tracing the waves of change, progress and re-design of the area – from the never-realized original plans to today's Helhedsplan (grand masterplan) – through a re-contextualisation of material from the local archive, current political issues and descriptions of recently digitized private images that are not yet available to the public. Visually the film mainly consists of scanned images from the citizen-run magazine *Skræppebladet* between 1970-2010. The soundtrack is composed of field recordings from the area, processed into an abstract soundscape. The film investigates the current Danish "ghetto laws" and the connotations and impact of such laws on a marginalized area in Denmark.

The Dissonance of Memory has also been shown at Aarhus Architecture Festival, Aarhus (DK)

Matts Leiderstam:

What does the grid do?

External supervisor Matts Leiderstam's VR project *What does the grid do?* is being conducted at Malmö Art Academy / Lund University from 2019-2021. Matts Leiderstam has a PhD degree in fine arts and has previously been a professor at Malmö Art Academy. He is working as an external supervisor at the school, and since 2019 he is linked to Malmö Art Academy as a researcher. The project "What does the grid do?" has been granted a total of 3666000 SEK from the Swedish Research Council.

Abstract:

"I have come to a point in my art practice and teaching where I would like to pose a deceptively simple question in relation to painting: what does the grid do? The meanings of the grid – as developed in the Italian Renaissance – an aid for the composition and organization of painting – has shifted in profound ways. I have worked with the grid for many years and I find it holds an allusive quality, always open.

The aim of this project is to focus on ways of seeing in relation to contemporary painting practices, and to trace what it is that remains, the ruins perhaps of artistic knowledge connected to the concept of the grid – so rooted in Western art history. Whether it is; the recent return to abstract painting, historically associated with the grid, or the amplification of the uses of the grid in the context of a quantum shift in our time of planetary- scale computing – in a culture dominated by the mediations of the screen, how might the grid frame what it is that we inherit?

This research will adopt a heterogeneous approach, initially based in painting – and as in my practice, there will be inevitable encounters through other mediums. My methods derive from teaching, as well as archival research and those experiments and dialogues that take place within the studio context. The realization of this project will be through publication and exhibition, with the aim to underscore the concept of the grid as it is used as a visual code, as well as a prism to look 'through'."

This level of research is an asset to Malmö Art Academy and is connecting to the field of research on post-doc level.

6. Facilities, resources and support

6.1 The Facilities: Workshops, studios, project rooms, library

In June 2018 Malmö Art Academy moved into the former tram sheds at Norra Sorgenfri, an area that is under dramatic development right now and to the centrally situated Triangeln area – to the Mazetti house and to Dimman (opposite to Mazetti). Two galleries, Gallery KHM1 and Gallery KHM2 are also housed in the Mazetti. This means that an important part of the premises are close and integrated with Inter Arts Center which opens up new exciting possibilities for collaborative exchanges.

Since autumn 2018 Malmö Art Academy is located at three addresses in Malmö; Båghallarna at Föraregatan 4, in Kulturhuset Mazetti at Bergsgatan 29 and in Dimman at Bergsgatan 20.

Quality Assurance Report – Malmö Art Academy 2018-19

Malmö Art Academy offers well-equipped workshops for wood, metal, plaster, plastic, clay, concrete, lens-based media; film, video digital and analog photography, digital image processing, 3D printing and animation. It also features large project studios, a library and lecture rooms, as well as individual studios for the 70 students on the Fine Arts programmes and a common study room for students in the Master of Fine Arts in Artistic Research programme. Students have access to their studios or their common study room as well as most of the workshops 24 hours a day throughout the year. Malmö Art Academy also offers a PhD programme in Fine Arts, mainly intended for internationally active artists, at the academy's research centre, the Inter Arts Center.

In the future, Lund University is planning for a more long-term campus solution for all three academies in the Fine and Performing Arts in Malmö.

The Studios

Each student in the BFA and the MFA programme has their own studio. Students have access to their studios 24 hours a day throughout the year. Most of the studios are located at the Båghallarna premise, which is where most of the heavy workshops are located. Seven of the studios are located at Dimman. The studios at Dimman are for those who do not work with soiling techniques and need access to editing and printing facilities as well as the computer lab, which is located at Dimman.

The Library

The library at Malmö Art Academy has existed since the fall of 1995 when the school received a donation from Einar Hansen Allhemsstiftelse and the basis of the collections were made. Since the donation was mainly focused on art before the 1900s the school has been focusing on supplementing the library's collections. This is to respond to the students' and teachers' demands and expectations on a library belonging to a contemporary international art academy. The library's collection consists of around 7000 volumes, including monographs, exhibition catalogues, art history, art theory and related subjects such as philosophy, psychology and sociology. Students and staff at the Malmö Art Academy are eligible to borrow from the library. Visiting guests are of course most welcome to sit in the library and read. The library also serves as a collection site for books that are ordered from other libraries through the Lovisa catalogue. Madeleine Bergquist, the librarian, assists with loan circulation and information searching. In the case of being visually impaired, having dyslexia or other reading difficulties, which makes it difficult to read printed books, there is an opportunity to borrow the literature as audio books. Another option is TorTalk, which is a software for computers which will read all text on the screen for people with dyslexia and anyone who prefers to listen to text. It's available for Mac computers, Windows computers and Windows tablet, and can be downloaded from the Art Academy's website

[\[Link to Library information\]](#)

Workshops

In modern workshops the students are given guidance and advice from staff with specialized expertise in various disciplines. The workshops are located in Båghallarna, Föraregatan 4 and

at Dimman, Bergsgatan 20. The technicians work at Båghallarna weekdays 8 pm until 4 pm and at Dimman also between 8 pm and 4 pm.

Båghallarna has fully equipped workshops for work with wood, metal, advanced molding, metal, plastics and silicone, analogue photography and 3D printing, while Dimman offers possibilities to work with lens-based media; film, video digital, digital image processing and animation. In addition to our own modern workshops the academy also has a strong collaboration with workshops in Malmö. For example, at Monumentalverkstaden students can work with bronze and aluminum casting, with silk screen at [KKV Grafik](#) and at Digitala Bildverkstaden with 3D printing. It is important that the future artists, already during their education, may establish contact with the professional resources available outside of the academy for future collaborations.

Students are admitted to the workshops only after training in how to use the machines and equipment properly and safely. During the first weeks of fall semester, all first year students are taught how to use the computers and software in the computer room and the video editing tools in the video editing room by the technicians [see description of technicians under chapter 6.2]

All new students are also trained to use the machines in the wood workshop. Admission to the workshops is granted after the student has completed a course in a specific technique.

Wood workshop (Båghallarna)

Technicians in charge are Ariel Alaniz and Håkan Nyqvist. The workshop is fully equipped with stationary machinery and equipment for working with wood. Additional handheld machines and special tools can be borrowed at the Equipment Room. Students can also be provided basic material such as MDF 6 and 12 mm at cost price.

Workshop for metal and mouldmaking (Båghallarna)

Technicians in charge are Ariel Alaniz and Håkan Nyqvist. It is fully equipped for work with ceramics, plaster, plastic and metal. There is also a plastics workshop for polyester casting and fiberglass laminating and a workshop for mould making in clay, plaster, alginate, wax, silicone. The general policy is that working alone must be limited as much as possible. Working alone in connection with hazardous work is not allowed at Malmö Art Academy. It is of greatest importance that students are attentive to the risk of working alone by the machines in the wood workshop and in all workshops in Båghallarna.

[\[Link to Workshop Equipment Lists\]](#)

[\[Link to Plastic Workshop Equipment List\]](#)

Computer room (Dimman)

Technician in charge is Joakim Sima. In addition to a number of workstations with up to date software for work with digital media and photography there is also one Imacon scanner, two

Epson flatbed scanners and an Epson large format printer. Technician in charge is Youngjae Lih.

Photo lab (Båghallarna)

Technician in charge is Kristian Nordström Kimbré. The two labs are equipped for developing and printing of black and white photography. For printing of colour copies there is a professional Epson printer.

[\[Link to Darkroom Equipment List\]](#)

Photo studio (Båghallarna)

Responsible technician is Kristian Nordström Kimbré. The photo studio is fully equipped with various backdrops, greenscreens, studio lights, bouncers, studio flash units and more.

Sound Equipment (Dimman)

Technician in charge is Joakim Sima. Videoediting room 1 is expanded with digital and analog equipment and sound editing software; Logic Pro, ProTools, Ableton, Reaper64, Native Instruments software synthesizers and MAX/MSP.

[\[Link to Sound Equipment inventory\]](#)

Video Editing (Dimman)

Technician in charge is Sophie Ljungblom. There are four studios with 5 fully equipped MacPro computers for work with video editing. The workstations are installed with up-to-date software for editing, color grading and other postproduction of video. Da Vinci Resolve Studio, the full Adobe CC package including Adobe Premiere, Adobe After Effects, Adobe Media Encoder, Photoshop and many more. Also Autodesk Creation Suite with software such as Maya and Mudbox. Facilities for digitizing DV, DVCAM and HDV, VHS, SVHS. Also DVD, BluRay burners. For video shooting the academy currently has a number of DVCAM, HD, HDV, XDCAM and Canon EOS 5D cameras for the students to loan.

[\[Link to Video Equipment inventory\]](#)

[\[Link to Film Equipment inventory\]](#)

3D print (Båghallarna)

Using the 3D printers, Makerbot Z18 and Creality CR-S5, students can print objects at sizes up to 305 x 305 x 457 mm with a biodegradable PLA material. Tutoring and guidance in 3D scanning and printing is provided by Junior Lecturer Margot Edström, and by technician Youngjae Lih.

[\[Link to 3D Printer Workshop Inventory\]](#)

There is also access to a printer, scanner and copy machines in all three locations.

Screen workshop (KKV)

Students at Malmö Art Academy have the opportunity to work at [Konstnärernas Kollektiva Grafikverkstad](#) (KKV Grafik) which is a fully equipped workshop for graphic printing methods. Work is done during the day or by appointment. Booking are made in advance.

The Equipment Room

Malmö Art Academy has more than 1600 items of technical equipment in the categories photo, video, film, sound, light, textile and various tools, which students, teachers and staff can borrow. The equipment room is located at Båghallarna, and it is open Monday, Wednesday and Thursday 9:00-10:30. It is possible to make equipment-reservations on the booking list outside the equipment room. The loaning periods are Monday to Thursday, Wednesday to Monday or Thursday to Wednesday.

[\[Link to Inventory list\]](#)

[\[Link to folder with inventory lists\]](#)

Project Studios

In order for the students to test out their projects in large-scale, Malmö Art Academy has three project studios located in Båghallarna. It is possible for the students to apply for a project studio twice a year. The students will have to write a detailed project description, and senior lecturer Per Olof Persson is the responsible teacher who distributes the studios after evaluation of the applications. The allotment of project studios is notified through mail and posted on the noticeboard outside the administration.

The Galleries KHM1 and KHM2

At the student art galleries, KHM1 and KHM2, the students have the opportunity to exhibit their work in well-functioning and flexible exhibition spaces. In the beginning of every school year, early in autumn, all new students admitted to the Bachelor and Master programmes present their works in a group exhibition. In October each year Malmö Art Academy has the privilege to host the Edstrandska Foundation Award at the KHM2 gallery, which is one of Sweden's largest awards for artists. During the rest of the school year master's students and doctoral students present their individual graduation shows at KHM1 and KHM2.

All exhibitions are open to the public

Address KHM1: Friisgatan 15b

Address KHM2: Berggatan 29: Mazetti, 3rd floor

[\[Link to Gallery Information\]](#)

[\[Link to images from Edstrandska Foundation Award\]](#)

6.2 Resources and support

At Malmö Art Academy there is a wide range of specialized technicians and administrative staff as resources and support for the students in their education. Furthermore, since Malmö Art Academy is a part of Lund University there is a broad range of support opportunities for students, such as the academic support center, disability support service, the International desk and student health center.

[\[Link to student services support at LU\]](#)

Lund University also offers courses and academic development for staff members.

Technicians:

Ariel Alaniz: Ariel is responsible for the wood workshop and the workshops at Båghallarna. He also tutors students in the workshops. Ariel works 80%.

Madeleine Bergquist: Madeleine is the librarian, and responsible for buying, cataloguing, course literature, and other things for the library. She also assists the students with loan circulation and information searching; she organizes courses and tutorials where she teaches information retrieval strategies, source criticism and reference management. Madeleine also works with some research support connected to the LU research information system – LUCRIS. Madeleine works 70% at Malmö Art Academy and 30% at The Academy of Performing Arts.

Kristian Kimbré: Photo technician and janitor. He is responsible for the darkroom and the photo studio. Kristian coordinates the practical work around the admissions process. He is in charge of entry card, keys and locks, he takes care of transportations, mail delivery and simple repairs on the premises. Kristian works 80%.

Sophie Ljungblom: Technician in moving images. Responsible for the video equipment and teaches courses on video-editing. She is also in charge of the booking and lending of cameras, tools and other equipment. Sophie works 100%.

Håkan Nyqvist: Technician and also tutors students in the wood workshop and in the workshops at Båghallarna. He is also responsible for galleries KHM1 and KHM2 – Malmö Art academy's student galleries. Håkan works 50%.

Joakim Sima: Computer and sound engineer who gives general computer support on the academy's computers. He's also responsible for the homepage. Joakim's office is at Dimman, Bergsgatan 20. Joakim works 100%.

Administration:

Silvana Hed: Director responsible for administration, finances and personnel, including coordination of the T/A personnel work. She is also responsible for compliance with Lund University Health and Safety Policy, matters concerning our premises, security and order. Silvana works 100%.

Evalena Tholin: Departmental Secretary (replacement) and exhibition coordinator. She is responsible for the weekly schedule, she takes care of the practical arrangements for guest lecturers and visiting teachers such as accommodation. She handles contacts with CSN (The National Board of Student Aid) and the Student Health Board. Evalena is also responsible for the administrative arrangements concerning our exhibitions. Evalena is at the Mazetti location (3rd floor), Bergsgatan 29. Evalena works 100%.

Charlotta Österberg (Lotta): Financial administrator handling all economic issues. Lotta is also our international coordinator, responsible for student exchange and our apartments in Berlin and Amsterdam. Lotta works 100%.

Additional support and resources for the students:

Project grants

The students can apply for a project grant for the development of a project. Applications for project grants are considered at every meeting with the institutional board, thus approximately once a month. The application must consist of a written project description, a motivation and a project budget. The teachers will take into consideration whether the project is a new approach or has a significant meaning to the applicant's work when considering the application. The pedagogical aim with the project grant is that the students shall be trained to write project applications in which a well-defined artistic project is described and presented.

[\[Link to Project Grant Guidelines\]](#)

Inter Arts Center

Another significant resource is Inter Arts Center (IAC) located on the 4th floor of the Mazetti building. IAC is a platform for artistic research and experimentation, and a part of the Faculty of Fine and Performing Arts at Lund University. It acts as a meeting place and a work space for researchers and artists who use the facilities for short- or long-term projects. IAC was established in 2010, and the space includes sound, video and artist studios, plus rooms for performances, talks and seminars. IAC has a strong emphasis on new technologies and has a broad range of equipment to make use of. IAC's focus is to contribute to the development of various artistic fields, by working with processes, research, experimentation and technology over time. What makes IAC unique is that it is not just an environment designed specifically for artistic research and interdisciplinarity, but it is also open to experimental and multidisciplinary artists working in visual art, music and theatre. This combination of artist working within as well as outside the academy is a vital component in the development of artistic research. Malmö Art Academy's students and alumni can apply to use the facilities and the equipment. The doctoral students at Malmö Art Academy have their seminars at IAC.

[\[Link to Inter Arts Center\]](#)

7. Organisation

The Malmö Art Academy is an internationally renowned fine arts academy at Lund University, one of Sweden's strongest universities and of high international standing. Malmö Art Academy is a state-financed school with approximately 80 students and forms together with Malmö Academy of Music, Malmö Theatre Academy and Inter Arts Center, the Faculty of Fine and Performing Arts, Lund University.

The Malmö Art Academy management consists of Rector, the artistic director, Gertrud Sandqvist and a Director, Silvana Hed.

The structure of the organization

The Department Board is the top decision-making body at the art academy. It consists of three members of the teaching staff (including the rector), the director, one member of the technical and administrative personnel and two student representatives. The Departmental Board meets once a month. The student representatives usually meet one week before the Board meeting.

The Workshop Committee consists of five students, all the technicians and engineers, one teacher and the director. The Committee advises on the organization of and equipment in the workshops. Decisions regarding the workshops are made by the Departmental Board.

The Budget Committee consists of the head of department, the director, two teachers, three students and the financial administrator. Decisions regarding the budget are made by the Departmental Board.

Equality board consists of five students, one teacher and one technician. The Equality board meets once a month to discuss inclusion, equality and equity. The student representatives report back to the student union during their monthly meetings.

The Faculty Board is top decision-making body for the faculty of performing and fine arts. It consists of a chairman, seven teacher representatives from the three faculties, two administrative representatives, three external members/professional life, the student union president and two student representatives.

[\[Link to Faculty of Fine and Performing Arts, Lund University\]](#)

7.1 Gender perspective, equal opportunities and diversity

Gender equality, equal opportunities and diversity is integrated in all aspects of Malmö Art Academy. As mentioned in chapter 2, gender equality, equal opportunities and diversity has been the core foundation of Malmö Art Academy since its beginning in 1995. One of the key elements that was introduced when initiating the art academy – was the breakdown of the patriarchal structure that was well-known in many art academies – by rejecting the professor-school model. At Malmö Art Academy it is not allowed for any teacher to enter the individual studios without an invitation – meaning that the students choose which teacher or guest lecturer that they want to sign up for, and thereby invite into their studio. In the traditional professor schools – either the student would work in a studio belonging to a professor (the traditional German professor school as one example), or the professors would enter the studios whenever they see fit to supervise the students. By creating a different system and culture it critically assesses the power structure and requires the students to take responsibility for their own learning by choosing who and when they want to meet with a tutor. It both creates an individual space (the studio) for the student where they are deciding who should be invited in, and strengthens their development as independent artists, while still being a part of a support structure as a student at Malmö Art Academy.

In terms of gender perspective, equal opportunities and inclusion, we are also looking carefully at our curriculum as well as to what is purchased for our library collection to make sure that there is an equal representation and diversity in the sources the students can access. Unfortunately, there has been a decrease in diversity in the student body since the implementation of high tuition fees for non-EU students since 2011, which is very regrettable, and as mentioned in chapter 8 on Internationalization the aim is to compensate by having exchange agreements with art academies outside the EU as well (Mexico City, Seoul and New York).

Looking at the gender balance in the programmes when accepting students there has been on an average been 50% female students (or identifying as female) and 50% male students between 1996-2019– with a few years of exception.

[\[Link to Gender balance\]](#)

The Equality board at Malmö Art Academy consists of five students' representatives, one teacher representative and one representative from the technical/administrative staff. The focus of the equality board is on gender equality, equal opportunities, diversity and inclusion. It was established in 2019 as an independent board and it works in parallel to the Gender Equality and Equal Opportunities Committee at the Faculty of Fine and Performing Arts (The representative for Malmö Art Academy is librarian Madeleine Bergqvist). The equality board meets once a month, and is working in close collaboration with the student union. In the spring 2020 we will connect with board member Anna Houmann from the joint university council for equality to connect to the discussion on the anti-discrimination work that is taking place across the University.

[\[Link to minutes from Equality board meetings fall 2019\]](#)

The Gender Equality and Equal Opportunities Committee at the Faculty of Fine and Performing Arts has overall responsibility for developing the work on these issues at the faculty. The faculty is also represented on the University's Committee on Gender Equality and Equal Opportunities. The Faculty of Fine and Performing Arts has established a 75% position to work on gender equality, equal opportunities and diversity, and believe that quality is ensured through diversity in terms of gender, ethnic origin, religion or other belief, sexual orientation and disability. The chair of the Gender Equality and Equal Opportunities Committee at the Faculty of Fine and Performing Arts is responsible for reporting to the Faculty Board and also provides support to the departments at the faculty.

Matters concerning gender equality, equal opportunities and diversity are the responsibility of the Faculty Board. There are separate committees for the work environment and gender equality & equal opportunities. The Board is ultimately responsible for strategic considerations and financial incentives to promote gender equality and equal opportunities at the faculty.

[\[Link to Equality Board Faculty of Fine and Performing Arts\]](#)

[\[Link to Discrimination and harassment – a student guide\]](#)

8. International perspectives

Internationalization has been the core of Malmö Art Academy since the beginning in terms of international lecturers, external tutors and in the student group. Internationalization was one of the demands from utbildningsdepartementet (The Educational Department in the Swedish Government) when establishing the Malmö Art Academy in 1995.

Malmö Art Academy cooperates with other fine arts programmes all over the world and has built up strong networks over the years. Students are encouraged to do an exchange during the BFA and MFA programme (with the exceptions of BFA3 and MFA2 students working towards their exam works) to engage in an international context that can expand their way of working and get new input in their practice by exploring different educational systems and art scenes. The academy has exchange agreements with the following art academies:

Nordic and Baltic countries (KUNO network)

[Det Kongelige Danske Kunstakademi](#), Copenhagen

[Bildkonstakademien](#), Helsinki

[Turku University of Applied Sciences](#), Åbo

[Eesti Kunstiakadeemia](#), Tallinn

[Listaháskóli Íslands](#), Reykjavík

[Latvijas Mākslas akadēmija](#), Riga

[Vilniaus dailės akademija](#), Vilnius

[Kunsthøgskolen](#), Bergen
[Statens Kunstakademi](#), Oslo
[Kunstakademiet](#), Trondheim
[Tromsø Academy of Contemporary Art and Creative Writing](#), Tromsø
[Det Jyske Kunstakademi](#), Århus
[Det Fynske Kunstakademi](#), Odense
[Kungliga Konsthögskolan](#), Stockholm
[Konstfack](#), Stockholm
[Konsthögskolan](#) vid Umeå Universitet
[Konsthögskolan Valand](#), Gothenburg Universitet

Elsewhere in Europe the academy has agreements with:

[Akademie der bildenden Künste](#), Vienna, Austria
[Edinburgh College of Art](#), Scotland
[Gerrit Rietveld Academie](#), Amsterdam, Netherlands
[Hochschule für Gestaltung und Kunst](#), Luzern, Switzerland
[Maumaus, Escola de Artes Visuais](#), Lissabon, Portugal
[Städelschule Frankfurt am Main](#), Germany
[HEAD école d'art et de design](#), Genève, Switzerland
[Hochschule für Bildende Künste](#), Braunschweig, Germany
[ERG – Ecole de recherche graphique](#), Brussels, Belgium
[Slade School of Fine Art](#), London, England

Our partners in the USA are:

[Cooper Union School of Art](#), New York
[UIC](#), University of Illinois, Chicago

In the rest of the world the academy has agreements with:

[Korea National University of Arts](#), Seoul, Korea
[ENPEG "La Esmeralda"](#), Mexico City, Mexico

Applicants

Each year Malmö Art Academy receives a high number of applicants for both the BFA and MFA programme. Before the tuition fees were introduced for students from non-EU countries, Malmö Art Academy had a significant number of international applicants. Since the academic year 2012/2013 applicants have been limited to the European nations due to a change in tuition fee policy, which has led to a decrease in the international applicants and the diversity, which the art academy sincerely regrets. The wealth of perspectives added by the presence of non-European students helped improve the education for all. Malmö Art Academy is trying to compensate for this by entering into exchange agreements with schools in non-EU countries, in places like Seoul in South Korea and Mexico City in Mexico. The education offered at Malmö Art Academy also benefits from the active artistic climate in the Öresund region with its many galleries, museums and other arts institutions in a markedly cosmopolitan context with access to international lecturers and exhibitions. Lectures from visiting internationally active artists, critics and curators, as well as various forms of

collaborative projects both nationally and internationally, are natural elements of Malmö Art Academy's activities.

Malmö Art Academy's Berlin and Amsterdam apartments

Malmö Art Academy has access to two apartments, one in Mitte, Berlin and one in Amsterdam. Students can apply for three to six weeks stay in either of them, and the applications serves a pedagogical purpose in motivating and describing a project in relation to a context. It also allows students to experience a longer stay in either Berlin or Amsterdam, and to connect to an international art scene.

Kuno – Nordplus network

Malmö Art Academy is a full member of the KUNO-Nordplus network, which is comprised of Nordic-Baltic fine art academies, aiming to become an art university without walls. KUNO is a Nordic-Baltic network for collaboration between higher education institutions offering education in fine art. The aim of KUNO is to raise the quality of art education in the Nordic-Baltic countries through mutual exchange and coordinated use of artistic, academic and practical/financial resources. By cooperating on a wide range of project activities, the member institutions commit themselves to the continued development of higher fine art education in the region.

Exchanges at KUNO partner institutions must be fully accredited as part of the students' studies at the home institution. The host institution is responsible for documentation of the studies during the exchange period.

[\[Link to KUNO network\]](#)

EARN

Furthermore, Malmö Art Academy is a part of The European Art Research Network (EARN). EARN is a network of artists, researchers, educators, research leaders and their host institutions, and was established in 2004.

The aims of EARN

- Share and exchange knowledge and experience in respect of artistic research, with particular reference to the development of postgraduate programmes
- Foster mobility, exchange and dialogue among researchers, artists, educators and across diverse institutions and cultures
- Develop and promote platforms for the wider dissemination of artistic research
- Enable global connectivity for artistic research while respecting the diversity of paradigms, models, and cultures of art research

Exchanges within this network are aimed at doctoral students and post-doc students. The network operates through a variety of means including regular international working-group meetings, workshops, seminars, symposia, conferences, winter/summer-school programmes, exhibitions, and publications.

[\[Link to EARN network\]](#)

9. The Students' perspectives

The students have great influence on their individual education as addressed previously in several chapters above both through the elective courses, the decisions on who and when they want to meet a tutor and in the evaluation forms, which are assessed by the faculty. The size of the art academy also creates close proximity to the faculty, and the technical and administrative staff.

The Student Union at Malmö Art Academy has monthly meetings, and is an active student union. It is a part of the Student Union at the Faculty for Fine and Performing Arts, and is represented in the Equality board, the Institutional board, the workshop committee and the Faculty Board, which is the highest decision-making body at the faculty (see chapter 7).

[\[Link to the Student Union at Malmö Art Academy\]](#)

In relation to the Quality Assurance report, students will have the opportunity to comment on the report after the external assessment panel has submitted their reflections as well as the continuous work of the faculty at Malmö Art Academy. This will be implemented in the follow up work on the quality assurance report between June - September 2020.

[\[Link to Student Rights guidelines\]](#)

9.1 Course evaluations and annual evaluations

Malmö Art Academy has several feedback tools and evaluation methods in place to secure a proper follow up in terms of the student's individual artistic development, feedback on courses and an annual evaluation.

At the beginning of each academic year the returning students (BFA2, BFA3, MFA2) meet with two teachers in individual tutorials. These tutorials serve as a follow up tool where both students and teachers can reflect upon the student's individual development, and goal fulfillment is addressed.

All courses are evaluated anonymously and in writing by the students after each course. These evaluations are discussed by the faculty twice a year, and the courses are adjusted according to the feedback.

All activities at the art academy are evaluated in an anonymous survey once a year, and discussed at the faculty meeting at the end of the academic year in order to adjust if needed before the coming academic year.

[\[Link to Evaluations\]](#)

10. The Professional life and working life perspectives

Malmö Art Academy is an ideal institution for those intending to pursue a professional career as an artist and who want solid training in their field of interest. The highly individualized study programme allows a space for finding an individual voice and an own way as an artist, but also to be acquainted with the multiple ways of being an artist. The law- and economy course is a mandatory skill building component in the education at the BFA level. This is a way of securing that the students have the basic level of understanding for starting their own business after graduation (68,3%, according to the alumni survey in chapter 10, have their own company).

All aspects of the education at Malmö Art Academy are connected to the various forms of a working life as an artist (see chapter chapter 3.1, 4.3 and chapter 5.2). In particular, the formats of the examinations reflect the working conditions as an artist. At the BFA level the requirement to participate in a group exhibition, where the exhibition as a whole also needs to work as a unified exhibition, helps to train the students in understanding the spatiality and collective processes around exhibition-making. On MFA-level the students are responsible for producing a solo exhibition as a part of the MFA exam, which of course requires a much greater level of independence for the students on an advanced level, where all aspects of making an exhibition are the students' responsibility to organize. As Prof. Fredrik Vaerslev mentions in the interview (chapter 5.2) he considers the MFA exhibition the first important solo exhibition in an artist's career. In the alumni survey 84% of the respondents replied that they feel they have gained an ability to formulate new issues autonomously and to contribute to the formation of knowledge after graduating from Malmö Art Academy (chapter 10), 88% responded that they felt equipped to develop new forms of personal expressions, which confirms that the highly individualized programme and the level of flexibility within the institution is creating great circumstances for the development of an individual artistic practice. Furthermore, the level of freedom for the students at Malmö Art Academy also requires a high level of individual responsibility, which again empowers the artist-students to find their individual way of working during the years of being a student. To have a strong support structure such as an art academy, ensures that learning can take place since there are follow up mechanisms that supports the students in case they find the responsibility or process overwhelming. Each element in the art education at Malmö Art Academy is in dialogue with the surrounding field of the arts, and since the institution is small (though within a large structure such as Lund University) it also creates close proximity to adapting and changing certain aspects from semester to semester. This is a way of making sure that the education stays relevant, and maintains the highest quality based on individual needs and practices.

Collaborations with other art institutions are highly valued – both in terms of creating a network to the professional institutions, and for the students to get insights into the institutional structures that surrounds an artist; the museums, the galleries, the self-organised platforms, the artist-run initiatives and many more. One example could be The Lecture Committee (TLC), which is a student organized lecture series in collaboration with Moderna Museet, Malmö. The students decide on who they want to invite and distribute the annual budget of 30000 SEK from Malmö Art Academy. This is a way of encouraging the students to get familiar with ways of organizing, which can be a helpful tool for many artists upon graduation. Examples of lecturers organized by TLC are Laure Provoust, Sabeth Buchman, Post Brothers and many more. Another example is the multiple collaborations with Malmö Konstmuseum over the years, which contains a large collection of 40000 items. In the course The Museum led by Matts Leiderstam the students involved were able to access the collection to do research for an exhibition, which later took place in the museum. It gave them an in depth understanding on how a public collection is formed, and how research can be integral when looking into a collection from the artist's point of view. One of the works produced in this course was later purchased by the museum for their collection. It is essential that during the students education they connect with a wider network, and understand the relevance of being a part of a wider field. Malmö Art Academy has in the past collaborated with Skånes konstförening, Signal, Den Frie Exhibition Space in Copenhagen, Haus der Kulturen der Welt in Berlin, and Malmö Konsthall to mention a few in recent years. Several alumni are active members of artist-run initiatives, such as Signal Center for Contemporary Art, Celsius Projects, and Delfi artist-run gallery (all Malmö-based examples). After graduation the majority of the students continue working in Malmö, which fertilizes the local art scene, and strengthens the networks created during their education, connecting directly to professional life as an artist. The support structure in terms of funding post-graduation is also of great relevance to a sustainable life as an artist. There are artist assistant grants for newly graduated artists from the Swedish Arts Foundation to work for ten months for an older and more experienced international artist, which has benefitted many alumni from Malmö Art Academy. The Scandinavian funding system is also supportive of the alumni; 84,4% of respondents in the most recent survey stated that they have received grants or scholarships in support of their artistic practice. In order to secure training in writing applications during the education – the students can apply for project grants (see chapter 6.2) where the pedagogical aim is for the students to be able to write a motivated application and budget to get support for their project. Another example is when applying for the Amsterdam and Berlin studios or for spaces outside of their studio for the annual exhibition – the students are also required to submit a motivated application.

When it comes to the preparation for the working life, some students feel the shock of being a professional artist when leaving the supportive educational setting after graduation, and despite the fact that all aspects of the education relates to the working life of a professional artist there is still room for improvement. In the alumni survey conducted 2019 it shows that in the question on preparation for the working life; 13,1% feel that they were prepared to a great extent, 16,4% to quite a great extent, 29,5% neither a small/great extent, 19,7% to a small extent, 18% to a very little extent and 3,3% answered they don't know.

During the interviews conducted with the faculty in November 2019 it was clear that all professors addressed the working conditions and the professional life as an artist after graduation as a part of the MFA2 tutoring. Though it varies how receptive the students

would be to this when preparing for their exam exhibition and MFA essay. Before receiving the result of the alumni survey, the faculty had identified a need to discuss possible ways of being an artist before students reach their final MFA year, and had already taken additional measures in addressing the working conditions as an artist in the expanded version of the course *Some Tools of the Trade* led by Joachim Koester and Maj Hasager. This course took place in the Fall semester 2019 (see chapter 5.2 for description) – as a way of talking about the multiple ways of being an artist from the position of artists engaging in different ways with the field of the arts. Despite that all elements in the education at Malmö Art Academy relate to the working life of an artist – it was important to implement a course where this was discussed concretely and in relation to practitioners in the field. The course was developed around the specific concerns of the artist-students, such as how to approach galleries, the pitch, online visibility, self-organised forms of practice, teaching and much more. These questions and concerns were addressed in the following sessions together with curator Maria Lind, gallerist Jan Mot, and artist-curator Hugo Hopping. This way there was a direct connection to the professional field and students could directly address invited guest lecturers with their concerns. It is also important that this type of course is not a so-called professionalization course, which can be found in several other art academies. These courses tend to focus on a template model for an artistic career, which is the opposite of what Malmö Art Academy is aiming for, where the highly individualized study programme and individual tutoring is at the center of the education.

Another great example of connecting to the professional field is the course *Close Up* led by Emily Wardill, where significant curators and artists contribute to the course. It is important to create close connection to the professional field of art throughout the education at Malmö Art Academy. When it comes to the examination on BFA level – a senior curator from a Scandinavian institution is invited as an external participant in the examination, this is again a way of connecting our students to a strong network, and to introduce senior curators to our graduate students. Similarly on the MFA level, an international senior curator is invited as an external participant in the MFA examination.

10.1 Alumni survey

Malmö Art Academy follows up on our alumni on a regular basis. The most recent alumni survey (2019) focusses on students graduating between 2007 and 2017 from Malmö Art Academy. 221 former students received the online survey, and 64 alumni responded to it (approx. 30%). This is considered a high rate of responses on an online survey. It shows that all the respondents of the survey (100%) have continued being active in the field of arts after graduating from Malmö Art Academy, which is quite significant in the field of the arts. In the alumni survey 43,8% state that they are entirely full-time artists, 34,4% state that they are to a great extent active artists and 21,9% state that they are to some extent active as artists.

The survey furthermore shows that 68,3% have a company within the field of the arts, and for the income year 2018: 28,6% of the respondents earn their entire income from the field of the arts, 20,6% earn their income to a great extent from the field of the arts, 34,9% earn their income to some extent from the field of arts and that 15,9% are earning their income from a different field than the arts.

Alumni from Malmö Art Academy have high visibility in the field of the arts, as renowned artists, and this attracts students to the MFA programme, which is extremely positive. In the survey 93,8% answered that they have participated in group exhibitions or similar since they graduated, and 81,3% states that they have had solo exhibitions since graduation.

[\[Link to Alumni Survey 2019\]](#)

11. End reflections

The process of writing the Quality Assurance report has been a very fruitful way of reflecting upon all aspects of the way Malmö Art Academy is developing arts education, and how the quality of the education is ensured. We have in particular made use of the quality assurance process to conduct in-depth interviews with all members of the faculty – to map out the different pedagogical perspectives and approaches present at the art academy. This concludes that the faculty is extremely qualified, and that there is a system in place that allows us to bring in the necessary competences through the external supervisor system, when the changes in the student body demand a different set of skills. We also emphasize the importance of having a broad spectrum of arts practices represented in the faculty (including the external supervisors) available for the students. This also means that the academy needs faculty members with different backgrounds, and does not align with the idea that only artists or theoreticians who hold a PhD now are eligible to teach at a renowned art academy, but rather values the merits of an artistic practice and career as well as the strong pedagogical competences of the faculty members in order to secure the best teaching for the academy's students. Our aim is to continuously work on maintaining the high level of the education at Malmö Art Academy, and to develop multiple tools for the students to reflect the working life of an artist – as the field is changing. We will continue strengthening and supporting the student influence on all aspects of the education at Malmö Art Academy and continue to work dialogically both in the faculty, the technical and administrative staff and the student body.

As Rector and Professor Gertrud Sandqvist points out, trust is essential both for the artist-students and for the artist-teachers, something that we rarely speak about in higher education. At an art academy it becomes of high importance to allow space for the artistic process with its ebb and flow, and to know when to wait and when to act as a teacher in relation to a students' development. By having the bi-annual faculty meetings we are collectively responsible for supporting each other in the delicate process of supervising art students, and together making sure that the individual students receive the best education possible tailored for them at large. For artist-teachers the ability to pursue their individual careers is essential to maintaining an extremely high competence and quality of the arts education. To allow a flexibility within the planning of a semester also contributes to highly motivated teachers, which again feeds into the quality of the education.

The evaluation forms and individual assessment of all students by the faculty twice a year helps to ensure the continuous development of both the individualized education and the

Quality Assurance Report – Malmö Art Academy 2018-19

overall educational goals, and is a great working tool for us to secure the constant development of the education.

The current challenges facing the institution is the strain on our budget that have been incurred since 2018, when the academy was forced to relocate to three campuses instead of one after the city council cancelled our contract in the former building. We are still working on the workflow and logistics, but one and half year later we are finding a form for working between the campuses. On the positive side the facilities have been improved drastically, with high standards for the workshops and other facilities, which again is contributing to an improved work environment for the students' education. We have also been able to maintain individual and private studios, which we consider crucial in an art academy for the development of artistic practices, something that many art schools have now reduced or taken away. In the future we are facing yet another relocation to a joint campus for the Faculty of Fine and Performing Arts, where our continued goal will be to maintain the high level of education. We benefit from being a part of the larger institution of Lund University, but also strive to maintain our autonomy as a small and very focused institution to secure the best art education as possible.

We welcome the external assessment panel to bring an outside perspective and review how we ensure the quality of the education at Malmö Art Academy.

Maj Hasager, Malmö Art Academy, 20. January 2020

Annex 1 – Site Visit

Site visit to Malmö Art Academy as a part of the Quality Assurance 2020

As the external assessment panel, you will meet the following panels at Malmö Art Academy:

Day one: 25th February 2020

10:00-11:30: Tour of Malmö Art Academy. Meeting point: the Mazetti building, then walking to Dimman, and taxi to Båghallarna – return to Mazetti building by taxi.

11.30-12.00 MFA Exhibition at KHM2 Albin Skaghammer

12.00-13.00: Lunch at Malmö Konsthall

13.00-15.00: Management: Rector Gertrud Sandqvist, Administrative director: Silvana Hed & vice rector and responsible for the Quality assurance: Maj Hasager (Location: Lecture room)

15.00-15.15: Break

15.15-17:15: PhD: Prof. Sarat Maharaj and doctoral candidate Jürgen Bock (Location: Lecture room)

19.00: Dinner at Bouchon Address: Andréelundsvägen 5, Malmö

Day two 26th February 2020:

9.30-11.30: MFA: Professor Emily Wardill and professor Joachim Koester and an MFA student Anne Gammelgaard (appointed by the Student Union) (Location: Former teachers office at Dimman)

11.30-12.00: MFA Exhibition at KHM1 Jasmine Christensson

12.00-13.00: Lunch at Malmö Konsthall

13.00-15.00: BFA: Senior lecturer P-O Persson, senior lecturer Maria Hedlund, and a BFA student Irene Kaltenborn (appointed by the Student Union) (Location Lecture room)

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15.00-15.45: Evaluation committee meeting and wrap up

15.45: Departure to airport

Annex 2 – Time line

Time line for Quality Assurance Report

24 January 2020: The external assessment panel receives the quality assessment report

25-26 February 2020: Two-day site visit to Malmö Art Academy. Interviews with four panels

The external assessment panel will write their reports between the site visit and 1 May 2020 (approximately 10 pages)

1 May 2020: Quality assurance report by the external assessment panel due

1-19 May: Implementation of the feedback

19 May 2020: Revised Quality Assurance report submitted to the faculty board

27 May 2020: Faculty board meeting

September 2020: Follow up

Copenhagen, Coventry, Lund, Oslo, Vienna
30 April 2020

Quality Assurance Report Malmö Art Academy 2018-2020

Compiled by the external expert panel consisting of:
Andrea B. Braidt, Mel Jordan, Siska Katrine Jørgensen, Jørn Mortensen and Åsa Nacking.

Preamble, Method

All Swedish higher education institutions are obliged to work with quality assurance and quality development. A review of the quality assurance of higher education institutions, seeks to discover how well the institution identifies strengths and ensures that these are maintained and developed.

Both the internal and external quality assurance review that this report documents took place at Malmö Art Academy, Faculty of Fine and Performing Arts in Malmö, Lund University and is based on the University's strategic plan and policy for quality assurance and quality development, as well as on the standards and guidelines for quality assurance in the European area of higher education (ESG) and the national quality assurance system for which the University Chancellor's Office (UKÄ) is responsible.

Evaluation of ongoing education can be done in several ways. Methods used may include, for example, external assessment, focus on an individual program over time, or a snapshot of a faculty's entire education offering. Each faculty is responsible for having an appropriate quality assurance system for their education. This report concerns Malmö Art Academy, Faculty of Fine and Performing Arts in Malmö, which is one of nine faculties within Lund University. It explores the quality assurance procedures in place for the delivery of Bachelor of Fine Arts level (1st cycle) and Master of Fine Arts level (2nd cycle), Malmö Art Academy. This report is a result of a visit by five invited external reviewers; Andrea B. Braidt, Mel Jordan, Siska Katrine Jørgensen, Jørn Mortensen and Åsa Nacking.

Quality Assurance Review – Malmö Academy of Art (MAA) 2020

A Quality Assurance Review (QAR) is a process of review in which an external team of assessors are appointed to examine an organisation's ability to *self-review*. The aim is to ensure that organisations have a set of methods and procedures in place to test the quality of their products or services. The objective of a QAR is not to *assess the level of quality of the product or service* but rather, to examine the institutional processes that are in place in which *the staff can understand the quality of their offer*. These processes should enable the staff team to maintain and improve the service or product. The panel of quality assurance assessors are not required to review the content of the actual product or service but instead to appraise the way in which the staff team, through the processes in place, assess and evaluate the quality of their *own* outcomes.

The recommendations of the QAR are to be understood as the results of an exercise of assessing *the processes and systems in place* at the organisation for the staff team to maintain and improve quality control and recommend ways in which the existing quality can be maintained. This report is based upon the information provided in the QAR report compiled by MAA and the additional papers sent to the external panel. Additionally it is informed by the site visit conducted on February 25-26, 2020 and on the interviews and discussions carried out during the site visit with teachers and administrative staff. The report is organised along the questions of the QAR, with an assessment and recommendations for each area, followed by some final remarks.

The external QAR visit and resulting report is also one of the processes of Quality Assurance employed by the MAA.

1. Are there procedures in place to assure that student achievements correspond to the intended learning outcomes and examination criteria?

At MAA, the intended learning outcomes are formulated in the respective syllabi. Yet, the learning outcomes of the different courses were not articulated in the different course descriptions. According to the self evaluation report (SER), each course has explicit coursework requirements and the expected presence is 80%: 'In order for students to receive the credits for a course, they need to be present 80 % of the time, and their presence is noted down on an attendance sheet.' (SER, p.12) These requirements are not stated in the course descriptions though, nor in the study programme (syllabus). Although this is in the self evaluation report provided by MAA it was unclear where a student would learn about this requirement.

Two grades are given 'pass' or 'fail' for completing the courses, apart from this indication of progress there is no guarantee that other written or verbal feedback will be given by the teachers.

Each semester, every student receives an evaluation by email from the rector, thereby getting a very personalised feedback session on their progress of learning. In the beginning of the academic year, every student meets with two teachers in individual tutorials, thereby getting a very personalised feedback session on their individual development. Moreover, in the beginning of each academic year every student will meet with two different teachers for individual tutorials.

Another component of documentation of the students' work is the publications of a professionally designed MAA Year Book. The Yearbook is documentation and an archive of the annual activities and not a measure of the student's achievements. It is both in a printed and digital version. In this, all graduates (BA, MA, PhD) get ample space to publish their outcomes, all the written theses accompanying the artistic work is published (BA, MA), and documentation of the PhD work also. This important year book is disseminated worldwide and has become a well-read and well-received staple of art school colleagues worldwide. Due to its by now anachronistic format (a huge paper publication, heavy and large) it stands out among all the digital formats.

After a doctoral student has completed their dissertation, it is printed as a separate edition. After the student has presented their thesis and received feedback they have an opportunity to correct minor errors before the Yearbook is finally published digitally.

The reviewers' assessment:

All in all MAA is able to assure that student achievements correspond to the intended learning outcomes and examination criteria, but generally this happens through a mixture of informal and formal procedures. This is common for small-scale higher art education institutions, due to the nature of the "enterprise" (everyone knows everyone etc.) Students are high achievers due to the competitive nature of obtaining a place on a course at MAA and each year is a small cohort, therefore the teaching staff trust the students to study, learn and develop independently, however the reviewers believe that some more informal feedback on their progress would aid their studies.

From a student's perspective – as well as from an archival perspective - there may be a need for more formalized feedback than what is given informally in the courses, or through the half-year report from the rector – which occurs after the faculty meeting.

The reviewers' recommendations:

- Ensure that work requirements and obligations of attendance are stated CLEARLY in study plans and in all course/workshop descriptions etc.
- Establish procedures in the faculty meetings which include published agenda (to all staff), taking and archiving of minutes, short reports where assessments of students' achievements are logged.
- Agree in writing the recommendations outlined in the half-year report made by the rector to the students.
- Make clear and accessible the fact that the students are expected to attend 80% of the time.
- The committee recognises that the 80% is stated in the course plans but it must also be stated in the syllabus.
- Feedback is given alongside grades to students.

2. Are there procedures in place to make sure that students develop academically/artistically?

At MAA the development of the students is followed by the whole faculty very carefully. Due to the small size of the programmes, this is possible and can take place on a very individual level: everybody knows everybody, which is a huge advantage for staff and students in terms of supervising the academic and artistic developments. Procedures of engagement and monitoring occur through: a) the studio visit, b) taught courses, c) informal lunch meetings (peer group learning), d) the faculty meeting.

- a) The studio visit: As with many other art academies, it is the students who invite the tutors into their studio on a regular basis. During the one-to-one studio visit, the teacher and the student discuss the work in progress, this usually takes some hours and is described as an intense work. There is no formalisation of the outcomes of the studio visit, staff nor student takes minutes for example. The visits are scheduled via a 'sign-up' list on the studio wall where students see who is available when, and therefore can arrange a visit. In our meetings and conversation during the visit with students and staff it was not clear if there was a strict rule about the number of visits a student should entertain over the course of their studies. Should a student fail to have a sufficient number of studio visits scheduled, this would be discussed at the faculty meeting.
- b) Taught courses: Students need to take courses which are offered by academic staff. The courses cover artistic creation, theory and technique. The subject matter for the courses are devised by staff in relation to what a cohort of students have been interested in or what students have requested, these courses change and are developed from term to term. There are also practical workshops on offer, during the practical workshops the work of students is closely monitored as they try out and learn new techniques and experiment with various materials.

c) Informal meetings: First years also work on the same premises and thus share facilities, thus forming an informal and supportive peer group situation. At MAA the group critique, so common at art universities around the world, is not considered a sound technique, the reasons for this are mentioned in the self-evaluation report. The course '*Analyzing your own work*' is an introduction to sharing work inspired by the non-valuatory way of looking as set out by artist Mary Kelly (cf. Self Evaluation Report, p.18). Often, group critiques are part of a system of sustaining the development of students, students learn how to compare themselves with others and also learn how to speak about their own work and the work of others. The group critique situation teaches students to take social responsibility while developing artistically through verbally analysing artistic work. Students at MAA programme self-organized group critiques once every month, (since it is not facilitated in the format in which the student speaks to their own work) and no teachers/staff are present. When asking the students about if this is problematic, it is clear that they want group critiques (teaching with staff present) that offers alternative ways of discussing work however they were undecided as to whether they would like the academy to facilitate these or not. This indicates a lack of student's influence on decision making. A strong peer group is created during the system of dialogical engagement. At MAA, this peer group formation takes place during the first semester, when all new students do an obligatory introductory course.

We can understand that individual teachers practice alternative models for group critique.

d) The faculty meeting. Once every semester, the whole faculty meets for a couple of days during an intense workshop/meeting. This meeting has a circulated agenda and minutes are taken, they are however confidential and were not handed to the evaluation panel, although the panel were finally given 'notes' from the meeting. During this faculty meeting, the development of each student is discussed, problems are brought up and measures that need to be taken are agreed upon. No external personnel are part of this faculty meeting, and students are also not present during the evaluation talks. The faculty meetings are central to the quality assurance process, and they have come up very frequently during the review panel's tours, talks and interviews.

The reviewers' assessment:

It is the panel's assessment that MAA have established several platforms/formats where students' development is monitored. The most important format is the studio visit, which enables staff to understand individual student progress, this in addition to the taught courses, provides staff with a thorough insight of student achievement. Also informal formats such as lunch meetings serve as an arena for monitoring. The formats seem suited to the size and the nature of a small-scale fine art higher education academy.

The faculty meetings are central to the quality assurance process, and they were referred to very frequently during the panel's talks and interviews. The panel acknowledges the importance of the faculty meeting, but the procedures to monitor the development of the students are, however, not yet fully formalised. There seems to be a

lack of formal procedures to evaluate students' development. The faculty meetings are not part of a quality assurance cycle themselves, which the panel believes is a lack in the review process.

The reviewers' recommendations:

- Establish procedures in the faculty meetings which includes agenda, minutes, reports where assessments of students' developments are completed.
- Ensure that the faculty meeting is included in the quality assurance cycle by formalising the meeting with published agenda and minutes. The agenda can include confidential items that cannot be more widely shared but the role and function of this meeting needs to be made public to the student body.
- Encourage a range of ways in which students participate in group critiques. There are different objectives which inform the most appropriate method, i.e. the critique in which the student describes their intentions in the work can help them shape their thinking *in practice*, in this scenario members of the critique can offer suggestions *for production*, if they understand what the student presenting wants to achieve. MAA utilises the group critique in which the artist presenting listens to how the work is received by the viewer which is very useful for completed work.
- Aid students in note-taking to ensure good communication after studio visits.
- Ensure an equal amount of feedback to students from the taught courses (even if a 15 minute conversation with all individuals etc).

3. How does Malmö Art Academy ensure that the programmes rest on a solid scientific and/or artistic foundation that is informed by practical experience?

MAA the appointment of faculty staff is very carefully pursued. All teaching staff, at professor level must be exhibiting artists of international profile. This sets a level of excellence for the students to follow. Faculty staff come into Malmo to teach from across Europe and a range of visiting professors are invited to host workshops and tutorials; thereby providing a contemporary and professional context for students to develop their enquiry. Students across the UG, PG and PGR cohorts can access these international artists. It is highly competitive to achieve a student place at MAA so therefore each programme (UG, PGT & PGR) consist of high achieving individuals.

Teaching content is developed as a reflexive model and is thereby flexible in its content and methods, responding to student feedback and current student interests. There is no formal way to perform this but as the cohorts are small the staff can gauge the student's preoccupations as well as refer to trends in contemporary art practice which may affect the practices emerging from the student cohort. The courses for each term are discussed in the faculty meeting to garner input from all faculty members as well as between staff that are team teaching or have identified a need or trend in a student cohort.

The staff experience and practice creates the knowledge base for the teaching at MAA, each staff member has an area of specialism and develops taught content from their interests and attempts to deliver new content from their own artistic position. If a member of staff leaves there is a discussion about what is needed, where are the gaps in the knowledge base, and how can a new member of staff contribute to or 'complete' the

underpinning knowledge base. This is founded on technical proficiencies as well as professional success, artistic methods and enquiry.

MAA attracts high quality teaching staff because of its ethos and its desire for and the delivery of high level results. For example the PGR students are in the main artists / curators who have already achieved notability in the art world. The yearbook promotes the work of MAA to an international community of artists and curators.

The reviewers' assessment:

The panel acknowledges the faculty's high artistic level and activity as professional artists. The institution's programmes rest on a solid artistic foundation highly informed by practical experience.

The reviewers' recommendations:

- Ensure students are aware of staff specialisms and positions through ideas and theory as well as technical skills.
- Seek high standards of artistic practice through critical engagement of international critics and curators.
- Make connections with highly regarded art schools across Europe to enable student exchanges and create more curatorial connections.

4. What procedures are in place to ensure that the skills and competence of the teaching staff corresponds with the need of the educational operation?

The rector meets with every staff member twice per year to conduct a staff appraisal. This is completed as set out in the guidelines for staff appraisal provided by Lund University, these guidelines are detailed and efficient. It was not clear who appraised the MAA rector but we presume this happens at faculty level, clarity on the hierarchical process of appraisal would be useful to see.

All teachers at MAA enrol on a pedagogical training course offered by Lund University. This is a general teacher training course which is not specific to art teaching, but provides a general introduction to teaching practice. MAA does not offer any other pedagogical courses or life long learning surroundings for their staff. MAA is a member of the EARN network, which only gives doctoral candidates the chance to present their projects during an annual conference.

The reviewers' assessment:

There are processes in place to ensure that the skills and competence of the teaching staff corresponds with the need of the educational operation. There are regular staff appraisals with academic staff. There are teacher training courses offered by the University and staff are required to enrol on these once appointed.

The reviewers' recommendations:

- Ensure the staff appraisal is constructive and offers opportunities for staff development.
- Become a member of art university networks like PARADOX or ELIA (The European League of the Institutes of the Arts) which would provide further opportunities for staff development through their conferences, workshops etc.

5. How does Malmö Art Academy make sure that the programme's contents are relevant to the students and whether they address society's needs/changes in working life?

The programme's content, e.g. the courses offered, are discussed and decided upon during the faculty meetings, thereby ensuring that the course's parts interact well with each other and provide a coherent programme of study. Given the expertise of the faculty members, the content is of high quality and reflects the international state-of-the art.

Students can choose quite freely from different courses to attend during the years, but the first year is more formalised. A course in running your own business in order to make a living as an artist in the future is for example compulsory.

MAA invites external examiners to assess the final student exams. During these examinations, questions about the programme quality are also discussed, although this feedback is not formalised or channeled into the day to day reflection or course content. However, the examiners are briefed on this requirement when they are asked to participate in the exam process.

Students evaluate the taught courses every semester, they hand in anonymous forms asking about the relevance of the content of the course, the quality etc. Although the review panel were concerned about the level of anonymity (small number of course participants; form filled in by hand) this constitutes an important feedback for the teachers to adopt any suggestions made by the student.

MAA is very engaged in the lively Malmö arts scene, and tries to interact with all art institutions close by, e.g. Malmö Art Museum, Moderna Museet Malmö, Malmö Konsthall, Lunds konsthall and Museum of Sketches in Lund. MAA regularly offers courses where professionals from the art world are brought to the academy e.g. internationally renowned curators, such as Maria Lind; and acclaimed artists and theorists Laure Provoust, Sabeth Buchman and Post Brothers; as well as other key figures from the art world. This provides the students with an excellent opportunity to learn how to work within the framework of professional artistic life. The network built up during the years, supported by the Academy, is very valuable and important for the continuous careers of the students.

Professors are allocated 50% research time and Senior Lecturers are given 30%, this commitment to research enables staff to keep up with contemporary needs in practice and research within the arts and humanities. Staff are practising artists and are therefore able to share their professional experiences with the students.

The reviewers' assessment:

There is no quality assurance cycle in place to assure that the content is of equally high quality and reflects the international state-of-the art. Other than this, students are not involved in curriculum building or course programme design.

The reviewers' recommendations:

- Inviting an external member during the discussions of the programme could help point to possible blind spots.
- Formalising external examiner comments would help to feedback new ideas into the programmes.
- Make sure the evaluation forms address or elude to professional practice in order to help students tackle both society's needs and changes in working life.
- Ensure students understand that they can request professional expertise, on exhibiting, fund raising, profile creation etc.

6. How do the students participate in programme content development and planning and execution? How is this facilitated?

Students do not participate in programme content development directly. However they do so indirectly through the evaluation forms they are asked to fill in at the end of each taught course. These evaluations are not obligatory for the students. They are conceived of as anonymous evaluations, but given the small size of course participants and the format of the evaluations (paper evaluations), the evaluations do not meet regular anonymity standards. Including student representatives in the formulation of the evaluation questions might be a good way to increase student participation in the programme design.

The reviewers' assessment:

The panel sees and acknowledges the faculty's engagement in development of programmes, but calls for opportunities for students' involvement. The panel has not found any traces of systematic student involvement in the programme development, planning and execution. This is considered to be a missing quality.

The reviewers' recommendations:

- Involve students through formalised procedures in programme development, planning and execution.
- Engage the student representatives in the creation of the evaluation forms.
- Ensure that the evaluation forms are anonymous by creating electronic forms that can be typed, regularly review evaluation questions in order to achieve relevant feedback.
- Include students in the faculty meeting for some of the agenda (a reserved agenda can be created for confidential matters – meaning students are present for short length of time to ensure feedback is minuted)

7. How does Malmö Art Academy ensure that infrastructure, student support and teaching resources are appropriate for the students' learning and that these are used effectively?

Infrastructure: MAA's infrastructure is excellent considering the small size of the programme. The library, the workshops, the student working spaces and studios are all exceptional. Given the academy has had to move from one core building into three separate buildings, it is an achievement that the infrastructure has not suffered and in some cases staff took the opportunity to improve it. The staff and faculty should be commended on the way in which the relocation has taken place; the educational disruption was minimal due to the care the staff took in handling the challenge. Staff are relieved that the studios are improved and students have settled into the new arrangement. Due to the small and overseeable size of the programme, the leadership is able to anticipate new requirements from the student body. Thus, the feedback from teachers and students about a lack in infrastructure can be (and is) addressed very quickly.

Student support: There are student representatives on a range of academy committees. It was not clear how students connected for pastoral and counselling support. The student representatives that the panel spoke with were keen to support their peers and did provide support for each other. It was acknowledged that some issues were not appropriate to be discussed with or resolved with student representatives. On the Lund University web-site there was a list of student rights and guidelines but the panel could not see a direct contact for University Student Support.

<https://www.lunduniversity.lu.se/current-students/academic-matters-support/student-rights-and-guidelines> When asked, the staff team suggested that any issues that student may have should be taken to the rector.

Teaching resources: individual studio spaces are excellent for the contemplation and production of artworks, although students acknowledged the limits of isolating yourself and your work from your peer group. Workshop space is very good and technical provision is high end with a small cohort access to facilities are good. Students can feedback on what they need to learn at any given moment and this is taken forward to *The Workshop Committee*. The seminar room is good, and the library contains an excellent collection of relevant literature both historical and contemporary.

The reviewers' assessment:

The panel sees and acknowledges MAA's physical infrastructure, student support and teaching resources. This seems to be handled on an excellent level by the institution. The recent move was conducted with limited upheaval and we would like to commend the staff for achieving this with as little disruption as possible to the student experience.

The reviewers' recommendations:

- A student support contact should be identified, simple requests can be resolved by student representatives but students need a specific university contact to talk to with regard to more technical concerns. *This should not only be the rector, the student should have the opportunity for independent support if required.*

8. How is continuous follow-up and programme development ascertained?

MAA is the first art education institution in Sweden to actively avoid the so-called professor's school model (masterclass model). This means deconstructing a structure where each professor was solely responsible for his or her group of students, and responsible for all academic content, and as such dismantling an authoritarian and asymmetric structure between master and apprentice. A wide range of courses are offered at MAA, and students choose freely from these options and are responsible for building a personalized artistic profile. As a consequence; both the BFA and the MFA program have a very "open structure", which has many advantages for individual progression.

The follow-up and development of the BA and the MA programs happens according to a structure where students assess both pedagogical quality and academic content through the use of evaluation forms which are handed out after a course. The evaluation reports are collected and discussed in the faculty meetings. Adjustments and developments happen accordingly. Student representatives are not present in the faculty meetings.

The reviewers' assessment:

The Self Evaluation report confirms this process and "responsibility" of the academic staff: "The faculty and staff are constantly developing the courses to enable students to broaden and deepen their artistic skills and critical ability" (p. 9)

It is hard for the panel to identify a formalized plan for programme development. In interviews, faculty members refer to the Faculty Meeting as the arena where the program is discussed, assessed and where decisions are made which affects the programmes. The panel has not received detailed agendas or minutes with actions from Faculty Meetings where the programmes are discussed. It is unclear to the panel how decisions on programme development are made public or accessible to students. It is also unclear how and when actions from the meetings are implemented.

The reviewers' recommendations:

- MAA should formalise a simple but transparent policy on programme reviewing and development. This does not have to be a heavy administrative routine, but rather an informative procedure which describes all different stages and parts involved in the programme follow-up.
- MAA should formalise how the students are involved in the process.

9. How is internationalisation and international perspectives secured?

International Guest teachers – courses flexible

MAA is characterised by an international environment with regular teachers/researchers, PhD students/researchers, supervisors and guest teachers coming from a variety of backgrounds from all over the world. This has been a profile and a trademark for MAA since the founding of the institution.

MAA has a number of associations with art schools across Nordic and Baltic countries as well as across Europe. MAA has associations with Nordic and Baltic institutions including; Denmark, Finland, Iceland, Lithuania and Latvia; as well as with academies in Austria, UK, The Netherlands, Portugal, Germany and Belgium. The academy also has an apartment in both Berlin and Amsterdam in which students can apply to stay for up to six weeks in order to get to know another European art scene. MAA is also a member of The European Art Research Network (EARN). Students are encouraged to undertake an academic exchange during their studies.

A lot of the academic staff live and work in a number of cities across Europe and travel to Malmo to teach at the academy, this promotes an international approach to artistic practice and artistic outcomes/ exhibitions. The artworld is made up of a global network, therefore the art academy has to mirror this in ethos, teaching content and promoting an international approach to artistic practice.

The international student applications to MAA have declined (due to fee changes) and therefore the student cohort have less representation from students from SouthEast Asia and South America which is a pity as a global cohort of students enables both a introduction to a new culture to peers and longer term global networks to occur informally between students.

The reviewers' assessment:

MAA has an excellent set of international networks as well as opportunities for exchange; students can stay in Amsterdam and Berlin in the institutional apartment. The make-up of the student cohort has shifted due to fee changes and this has meant that MAA sees less representation from students from SouthEast Asia and South America. It would be useful to see more details about the outcomes of the student exchanges and what is achieved through this activity. This could be further explored in order to assess the learning experience of exchanges,

The reviewers' recommendations:

- Develop opportunities for more world-wide students to enrol; this gives home students an international network and expands their ideas of culture.
- Articulate the benefits from student exchanges and describe examples of successes both in terms of professional practice and student academic development

10. What measures are in place to ensure equality and non-discrimination both within the institution and within the contents of the Programme?

Concerning the institution: Measures by Lund University are in place: "Matters concerning gender equality, equal opportunities and diversity are the responsibility of the Faculty Board. There are separate committees for the work environment and gender equality & equal opportunities. The Board is ultimately responsible for strategic considerations and financial incentives to promote gender equality and equal opportunities at the faculty. The Gender Equality and Equal Opportunities Committee at the Faculty of Fine and Performing Arts has overall responsibility for developing the work on these issues at the faculty. The faculty is also represented on the University's Committee on Gender Equality and Equal Opportunities. The chair of the Gender Equality and Equal Opportunities Committee at the Faculty of Fine and Performing Arts is responsible for reporting to the Faculty Board and also provides support to the departments at the faculty." (From the HP of Lund University)

Concerning discrimination and sexual harassment: A student guide exists for the Faculty of Fine and Performing Arts. It describes hypothetical examples of harassment and helps define what harassment and discrimination is. In case of harassment it advises students to turn to the head of department to take measures or turn to the student Organisation.

The reviewers' assessment:

The panel acknowledges the measures taken by the university on an institutional level, and also the particular measures taken by MAA in producing a student guide concerning discrimination and sexual harassment. The academy is founded on the principle of a non patriarchal structure between staff and students, and must be credited for its awareness of these issues and challenges. However, there needs to be alternative external channels for students to register their complaints. Also, as far as we can see, this procedure only covers students and not prospective students, so there is no guideline in case discrimination happens to applicants during the admission process.

The reviewers' recommendations:

- Review the guidelines with focus on the issues mentioned above
- Establish an external channel for students to approach if incidents occur. Experience from the HEI sector confirms that an external channel is useful and represents a safety valve specifically in situations with asymmetric relationships.

11. How does the programmes promote subject-relevant perspectives on sustainable development?

The syllabuses for the bachelor and the master programmes do not articulate sustainability or sustainable development neither in their descriptions of the programmes nor in the learning outcomes. None of the Theory courses, Artistic creation courses, nor Technical courses in the period from fall 2018 to fall 2019 are thematically centered around sustainability.

Sustainable development can mean “economically sustainable careers for artists”, and as such is covered by the mandatory course *Economy and Law for Artists*, but this is unclear.

The reviewers' assessment:

The panel finds it unclear how the criteria is met. It is difficult for the panel to find traces of systematic work related to sustainable development.

The reviewers' recommendations:

- Establish a strategic plan for sustainable development
- Include sustainable development in the syllabuses

Final Remarks

- The Ph.d program and lack of consistency between practice and program plan.

The panel discovered a severe lack of consistency between the doctoral program plan and how the programme is practiced. This does not necessarily indicate or imply a lack of quality in the program, but may rather serve as a source of confusion for the program's teachers, supervisors, researchers/students. MAA is advised to review its Phd programme plan in relation to how the program in practice is conducted.

- Anonymity of students evaluations

MAA is a small institution with a small number of students. In general, this is beneficial for art students as they will experience to be seen and cared for by academic staff and fellow students. It may though represent a challenge specifically in course evaluations, as students either may find it discomfoting to raise critique against faculty members, or may experience being exposed and subject to social justice. This is a dilemma and challenge for all small scale institutions, and MAA must search all possible measures to secure anonymity for students in student evaluations.

The QAS panel sees rooms for improvement in this area. The panel would also like to see MMA include an anti-discriminatory and anti-harassment policy and procedure extended to for applicants (prospective students and/or recruitment of staff).

- The Faculty Meeting

The Faculty Meeting serves as a hub for most of the staff activities at MAA. The faculty meetings are central to the quality assurance process, and they were referred to very frequently during the panel's talks and interviews. The panel acknowledges the importance of the faculty meeting, but calls for a more systematic and transparent use of this format. It is unclear if faculty meetings have agendas, minutes with actions, whether minutes/decisions are made public, and how the actions from the meeting are implemented. There is no student representative present. The panel sees the importance of the faculty meeting as an open sharing platform, but finds that many substantial decisions are made in the meeting, without any records – or with little evidence – of what decisions were made. It is the panel's advice to revise the procedures related to the execution of the faculty meetings.

- The formation of the Malmo Ethos

The panel acknowledge the ambition for the delivery and outcome of high level artistic practice at MAA and believe the articulation of the 'Malmo ethos' would aid the recognition of the quality of teaching that is provided at MAA. The pedagogical philosophy that makes Malmö a unique art school could be shared and described as one of MAA contributions to art education, this clarity (the approach and content of teaching that is provided by MAA) would support the QAR.

- The reviewers' acknowledgement

The panel acknowledges MAAs efforts to monitor its own quality assurance system, by inviting an external panel to assess the system. This is in itself an indication of a quality assurance culture, which is a condition for a healthy and functioning quality assurance system. The panel is pleased that MAA has committed to circulating this report to the appropriate student body (QAR2020 p:50).

Mag. Dr. Andrea B. Braidt, University of Vienna, Institute for Theatre, Film, and Media Studies
Professor Mel Jordan, Centre for Postdigital Cultures, Coventry University (Previous Royal College of Art), London
Siska Katrine Jørgensen, MFA-student, The Royal Danish Academy of Fine Arts, Copenhagen
Dean Jorn Mortensen, School of Arts, Design and Media, Høyskolen Kristiania / Kristiania University College, Oslo
Director Åsa Nacking, Lunds konsthall, City of Lund

Malmö, 20 August, 2020

Quality Assurance Report - Response and Reflections

Malmö Art Academy welcomes the quality assurance process, and considers it to be a positive process to review how we work, while looking at what sort of structures are in place in terms of self-review and pedagogical processes. The review team, consisting of Katrine Siska Jørgensen, Jörn Mortensen, Andrea Braidt, Mel Jordan and Åsa Nacking, were provided with the Self-evaluation Report (SER) in January 2020 and came on a site visit to Malmö Art Academy (MAA) in February 2020. During the site visit the review team was provided with additional material, that was not in the self-evaluation report, such as course plans (now linked in the updated SER) and the letter that students receive, when accepted to a course (now linked in the updated SER). The review team has documented their assessments and recommendations in the Quality Assurance Report (QAR), and has had the opportunity to revise errata in the first version of the QAR, and they have submitted a revised version – though with two errata, which will be pointed out in the text.

We welcome this review process as an opportunity to strengthen the communication on our website, a process we began in the fall 2019 as a part of the self-evaluation process, and as a faculty to evaluate what we are doing and how we are doing it. This document serves as an action plan for the continuation of the quality assurance work at MAA taking its point of departure in the recommendations from the review team as well as the work that Malmö Art Academy has already set in motion.

In the document MAA responds to a prioritized list of recommendations to form the basis of our continuous quality assurance work, and the document is divided into the following sections as a response to the review team's recommendations.

- 1) Areas MAA is going to work actively on in the coming year, based on the recommendations from the review team (highlighted in green)
- 2) Response to the review team's recommendations, which MAA will not follow (Highlighted in yellow)
- 3) Recommendations formulated by the review team, which MAA is already following (highlighted in pink)
- 4) Errata not corrected by the review team, and MAA response (highlighted in red)
- 5) Additional comments (highlighted in blue)

The action plan for the quality assurance work at Malmö Art Academy focusses on strengthening the communication both on our website and strengthening our communication with the student group. Furthermore, we will be working on updating the evaluation forms in collaboration with the students to find a form that allows for more breadth in the evaluation process. This quality assurance process at Malmö Art Academy began in September 2019.

- 1) **Areas MAA is going to work actively on the coming year based on the recommendations from the review team.**

In this section MAA responds to the recommendations we are working actively on as a part of the quality assurance cycle.

The reviewers' recommendations and MAA response (P. 5):

- Ensure that work requirements and obligations of attendance are stated CLEARLY in study plans and in all course/workshop descriptions etc.
- Make clear and accessible the fact that the students are expected to attend 80% of the time.
- The committee recognises that the 80% is stated in the course plans but it must also be stated in the syllabus.

MAA response:

The 80% attendance rule is not stated in the course descriptions and must have fallen out during formatting and we appreciate that the review team has pointed it out, and this will be brought back in the coming semester. The 80% attendance rule is on the other hand stated online on our website (<https://www.khm.lu.se/en/current-student/education>), in the letter the students receive, when accepted to a course and in the course plans decided upon at the Department Board, where two student representatives are present and minutes are publicly available.

The reviewers' recommendations and MAA response (P. 7):

- Encourage a range of ways in which students participate in group critiques. There are different objectives which inform the most appropriate method, i.e. the critique in which the student describes their intentions in the work can help them shape their thinking in practice, in this scenario members of the critique can offer suggestions for production, if they understand what the student presenting wants to achieve. MAA utilises the group critique in which the artist presenting listens to how the work is received by the viewer which is very useful for completed work.

MAA response:

At Malmö Art Academy we have made an active decision on not having the traditional group critiques that is being practiced in art academies around the globe (SER p. 24-25). Instead MAA is seeking alternatives models to the traditional model where a student presents her work to a group of peers and teachers in order to have the work judged. When speaking of the group critique as a learning tool – we must address the potential pitfalls of such model, but also recognize that we at MAA can communicate the reasoning behind our decision much more clearly, so the students are aware of the reasoning behind the pedagogical approach, which has become apparent through the quality assurance process. One example of an alternative group critique situation is Emily Wardill's course *Close Up* (SER p. 30) and in most courses at Malmö Art Academy there are elements or

alternative versions of the group critique. Rather than adapting a very traditional and often hierarchical and patriarchal version of a group critique– we are interested in finding alternative methods for discussing works, both object making and discursive approaches, that will empower the students learning processes, rather than to maintain the established structures of a group critique. Another example which is also mention in section C is the course *Analyzing Own Work* (SER p. 17-18) which is a model training the students in analyzing works – through a silent critique model and without value judgement. A pedagogical core MAA finds more productive.

We will be actively working on improving the information through an updated website, meetings with the student union and all of the students in the beginning of each academic year to communicate clearly our pedagogical reasoning.

The reviewers' recommendations and MAA response (P. 7):

- Ensure an equal amount of feedback to students from the taught courses (even if a 15 minute conversation with all individuals, etc).

MAA response:

In terms of feedback and evaluation of individual courses, MAA has a written evaluation where the students can give feedback, but as a part of the quality assurance cycle we are discussing both to have an oral feedback session between teachers and students as well as the written evaluation form at the end of the individual courses to secure different possibilities for giving and receiving feedback. The topic was addressed in the faculty meeting in May 2020.

The reviewers' recommendations and MAA response (P. 10):

- Engage the student representatives in the creation of the evaluation forms.

MAA response:

A focus area for Malmö Art Academy in the quality assurance is the development and update of the evaluation forms – both the annual evaluation form and the course evaluation forms. Here we will be working with the students through an online platform to develop the written evaluation forms in a meaningful way over the coming academic year.

The reviewers' recommendations and MAA response (P. 11)

- A student support contact should be identified, simple requests can be resolved by student representatives but students need a specific university contact to talk to with regard to more technical concerns. This should not only be the rector, the student should have the opportunity for independent support if required.

MAA response:

This is an area that has high priority in terms of creating a clear structure and an easy overview for the students online – so it is clearly communicated who and where to go depending on the individual needs in question. The Equality board is working actively on identifying and creating such structure and overview. The students are a part of Lund University and the Faculty of Fine and Performing Arts and there is always independent support available if required, but this should be made clear in this process.

The reviewers' recommendations and MAA response (P. 12):

- MAA should formalise a simple but transparent policy on programme reviewing and development. This does not have to be a heavy administrative routine, but rather an informative procedure which describes all different stages and parts involved in the programme follow-up.

MAA response:

As a part of the quality assurance work with updating the MAA website we aim to further clarify the procedures so it becomes more accessible. This work is already set in motion, and will continue the coming year.

- MAA should formalise how the students are involved in the process.

MAA response:

The students are involved in the programme planning through the evaluation forms – both through the annual evaluation form and through the course evaluation forms. The annual evaluation form is a more in-depth evaluation form for the students to contribute to the development of the programme. The annual evaluation form is discussed with great care and in detail at the faculty meeting at the end of the spring semester each year.

One of the questions on the annual evaluation form concerning content development is the following: “Do you have any wishes for other courses in technique, theory or artistic creation?”

(SER p 50-51 link). Furthermore, the student driven platform, *The Lecture Committee* (TLC), is another example of student involvement in shaping the lectures (SER p. 52).

There are student representatives in the Equality Board, the Institutional Board, the Workshop Committee and the Faculty Board, which is the highest decision-making body at the faculty (see chapter 7).

As a part of the quality assurance work – it was decided on the Institutional Board meeting 2 June 2020 [[link to minutes](#)] that the students at MAA will have a budget of 100 000 SEK

to develop and plan a larger ECTS course as a way for the students to be directly involved in the programme development.

The reviewers' recommendations and MAA response (P. 13)

- Articulate the benefits from student exchanges and describe examples of successes both in terms of professional practice and student academic development

MAA response:

As a part of the quality assurance work – the work on updating the MAA website will, besides being updated with a list of all our international exchange partners, also include short testimonials from exchange students to highlight the benefits from student exchanges.

The reviewers' recommendations and MAA response (P. 14)

The reviewers' assessment:

The panel acknowledges the measures taken by the university on an institutional level, and also the particular measures taken by MAA in producing a student guide concerning discrimination and sexual harassment. The academy is founded on the principle of a non-patriarchal structure between staff and students, and must be credited for its awareness of these issues and challenges. However, there needs to be alternative external channels for students to register their complaints. Also, as far as we can see, this procedure only covers students and not prospective students, so there is no guideline in case discrimination happens to applicants during the admission process.

The reviewers' recommendations:

- Review the guidelines with focus on the issues mentioned above

MAA response:

As a part of the ongoing quality assurance work MAA, and more specifically the Equality Board is working on making the guidelines even more accessible in collaboration with the Faculty of Fine and Performing Arts. This work will continue the coming year.

1) **Response to the review team's recommendations, which MAA will not follow:**

In this section we will describe which recommendations we do not intend to follow, and the reasons behind it.

The reviewers' recommendations and MAA response (P. 5):

- Establish procedures in the faculty meetings which include published agenda (to all staff), taking and archiving of minutes, short reports where assessments of students' achievements are logged.

MAA response:

All standards we follow at Malmö Art Academy are according to Lund University regulations – in particular when it comes to which boards are deciding and requires agendas and minutes, such as the Department Board and the Faculty Board (SER p. 45).

The faculty meeting is not a deciding board and therefore there is no requirement from LU for further formalization of the faculty meetings (which takes place twice a year). MAA circulates an agenda to the faculty before the meeting, and notes after the meeting to sum up what was discussed. The discussions concerning the individual students will not be logged, to avoid documentation of very sensitive matter. When logged documents could become publicly available at some point, and this is not a risk MAA is willing to take. The conversations in the teaching faculty concerning the individual students are on their well-being, process, and not in terms of measuring their learning outcomes. The student's achievements are shown in the annual exhibition through their installed works, which is open to the public (SER p. 12).

(SER Faculty meeting p. 7, p.23, p. 50)

The reviewers' recommendations and MAA response (P. 7)

- Establish procedures in the faculty meetings which includes agenda, minutes, reports where assessments of students' developments are completed.

MAA response:

An agenda is circulated before the meeting to all the participating members of the faculty, and after the meeting a summary (notes) are circulated for everyone in the faculty to comment on. (See also comment above).

The reviewers' recommendations and MAA response (P. 7):

- Ensure that the faculty meeting is included in the quality assurance cycle by formalising the meeting with published agenda and minutes. The agenda can include confidential items that cannot be more widely shared but the role and function of this meeting needs to be made public to the student body.

MAA Response:

MAA addresses the faculty meeting in the self-evaluation report (SER p. 7, p.23, p. 50, p. 54) as a part of the quality assurance cycle, and the Self-evaluation report will be published on our website and is distributed to our students. We note that the review team points out that the role and function of the faculty meeting should be made public to the students, and we hope that the distribution of the self-evaluation report as well as an updated website can help clarifying the matter. The review team was provided with an agenda and notes from the faculty meeting held 12 December 2019 as a support document for them to understand the structure of the faculty meeting as a part of the quality assurance cycle, but these documents are not publicly available documents.

The reviewers' recommendations and MAA response (P. 10):

- Include students in the faculty meeting for some of the agenda (a reserved agenda can be created for confidential matters – meaning students are present for short length of time to ensure feedback is minuted)

MAA response:

All standards we follow at Malmö Art Academy are according to Lund University regulations – in particular when it comes to which boards are deciding and requires agendas and minutes, such as the Department Board and the Faculty Board (SER p. 45)

The faculty meeting is not a deciding board and therefore there is no requirement from LU for further formalization of the faculty meetings (which takes place twice a year). MAA circulates an agenda to the faculty before the meeting, and notes after the meeting to sum up what was discussed. The discussions concerning the individual students will not be logged, to avoid documentation of very sensitive matter. Another issue is when documents are logged they could potential become publicly available at some point, which we would like to avoid due to sensitive matters.

3) Recommendations formulated by the review team, which MAA is already following

In this section we are responding to the recommendations suggested by the review team, which MAA is already doing in practice.

The reviewers' recommendations and MAA response (P. 5):

- Feedback is given alongside grades to students.

MAA response:

The students receive feedback alongside grades at Malmö Art Academy. The individual tutorials in the beginning of the academic year serve as a follow up tool where both students and teachers can reflect upon the student's individual development, and where goal fulfillment is addressed. The studio visits also serve as a feedback session, where the students individual practice is in focus (which they also receive credits for).

The reviewers' recommendations and MAA response (P. 7):

- Aid students in note-taking to ensure good communication after studio visits.

MAA response:

We encourage our students to take notes during a studio visit or to get in touch with the teachers afterwards if there are concerns or further questions.

The reviewers' recommendations and MAA response (P. 9):

- Ensure students are aware of staff specialisms and positions through ideas and theory as well as technical skills.

MAA response:

The teaching staff present their work every fall semester for the new students to get acquainted with their artistic practice (SER p 7). The research is available online at <https://www.khm.lu.se/en/contact/staff> and at Lucris: <https://portal.research.lu.se/portal/sv/> Lucris entries features on the KHM.lu.se website (SER p. 21-22). When the Self-evaluation report becomes available the research by the faculty is also described more in detail (p. 34-38)

The reviewers' recommendations and MAA response (P. 9):

- Seek high standards of artistic practice through critical engagement of international critics and curators.

MAA response:

The past 25 years MAA has invited international critics and curators and will continue this in the future. The full list is available in the SER p. 22

The reviewers' recommendations and MAA response (P. 9):

- Make connections with highly regarded art schools across Europe to enable student exchanges and create more curatorial connections.

MAA response:

MAA continuously develop the relationships between arts schools in Europe and globally, both in terms of exchange for students (EARN or KUNO networks) SER p 47-50 and inviting highly esteemed guest lecturers and external examiners from institutions across the world (SER p. 5). The Teacher Mobility Programme through KUNO, which we recognize could be emphasized in the SER.

The reviewers' recommendations and MAA response (P. 10):

- Involve students through formalised procedures in programme development, planning and execution.

MAA response:

The students in their feedback are involved in developing the curriculum – we are not familiar with any other art school in Scandinavia that involves students directly in building the curriculum – besides our students are offered to give input on the courses and future courses. The student representatives in the Department Board approved the course plans on behalf of the student body, which is the deciding board. Furthermore, as a part of the quality assurance work the students have been granted 100 000 SEK for the development and direct involvement in building a student influenced course, which was formalized and approved by the Institutional Board on 2. June 2020.

The reviewers' recommendations and MAA response (P. 10):

- Ensure that the evaluation forms are anonymous by creating electronic forms that can be typed, regularly review evaluation questions in order to achieve relevant feedback.

MAA response:

MAA offers a paper version of the evaluation forms (course and annual evaluation) as well as a digital version on a PDF (<https://www.khm.lu.se/en/current-student/documents>), which is also documented in the links in the Self-evaluation report p. 51. However very few students take the opportunity and prefer the handwritten evaluation form. We note the review teams concern regarding anonymity and would like to mention that we have received very valuable feedback throughout the years, which has influenced the building of the curriculum to a high degree.

MAA is working into an online version and other possibilities for developing digital survey systems used at LU as a part of the quality assurance work.

The reviewers' recommendations and MAA response (P. 13):

- Develop opportunities for more world-wide students to enroll; this gives home students an international network and expands their ideas of culture.

MAA response:

MAA is continuously developing opportunities for exchanges for world-wide students to enroll in Malmö Art Academy (SER p.47-50). The challenge when enrolling non-EU students is the extremely high tuition fee 210 000 SEK per year, which is determined by the Parliament and Lund University. Furthermore, there is very limited possibilities to apply for stipends to cover the tuition fee, which makes it rather impossible to accept non-EU students.

The reviewers' recommendations and MAA response (P. 14):

- Establish an external channel for students to approach if incidents occur. Experience from the HEI sector confirms that an external channel is useful and represents a safety valve specifically in situations with asymmetric relationships.

MAA response:

MAA is a part of LU and therefore it is possible to connect to an external channel on faculty level and at University level.

In MAA Quality Assurance Action Plan we are working on creating a clear structure and an easy overview for the students online – so it is clearly communicated who and where to go depending on the individual needs in question. The Equality board is working actively on identifying and creating such structure and overview. The students are a part of Lund University and the Faculty of Fine and Performing Arts and there is always independent support available if required, but this should be made clear in this process.

The reviewers' recommendations and MAA response (P. 15):

- Establish a strategic plan for sustainable development

MAA response:

At MAA all aspects of the education at Malmö Art Academy are connected to the various forms of a working life as an artist (SER chapter 3.1, 4.1, 4.3 and chapter 5.2). In particular, the formats of the examinations reflect the working conditions as an artist (Group exhibition on BFA Level, solo exhibitions on MFA level and the Annual exhibition).

The *Economy and Law* course is another example of how MAA is equipping students for a sustainable practice. Furthermore, in all of the workshops there is an environmental focus, which is another way to think about sustainability.

The reviewers' recommendations and MAA response (P. 15):

- Include sustainable development in the syllabuses

MAA response:

Chapter 10 in the Self-evaluation report (p. 51-54) highlights how MAA structures the education so that all aspects contain perspectives on sustainable development. The *Economy and Law* course is a hands-on course equipping the students with tools to strengthen the artist's position and awareness of their rights and how to run a business in the artistic profession (SER p. 8). MAA held the course *Some Tools of the Trade* in fall 2019 (SER p. 11, p. 30-31, p. 53), which focused on developing sustainable practices and methods by focusing on the multiple positions an artist can inhabit. All aspects of the education at Malmö Art Academy are connected to the various forms of a working life as an artist (SER chapter 3.1, 4.1, 4.3 and chapter 5.2).

4) Errata not corrected by the review team, and MAA response

This section notes the errata.

The reviewers' recommendations and MAA response (P. 5):

- Agree in writing the recommendations outlined in the half-year report made by the rector to the students.

MAA response:

This recommendation is based on a misunderstanding, since the students receive oral feedback once a year, and not written feedback twice a year and therefore irrelevant to the process – the review team has had the opportunity to correct it, but has unfortunately not changed the wording.

The format at MAA is individual tutorials in the beginning of the academic year, which serve as a follow up tool where both students and teachers can reflect upon the student's individual development, and goal fulfillment is addressed. This will continue being an oral session at MAA. (SER p. 50)

5) Additional comments

In this section MAA responds to sections in the QAR.

The review team writes (P.4 in QAR):

Each semester, every student receives an evaluation by email from the rector, thereby getting a very personalised feedback session on their progress of learning.

(This misunderstanding in the feedback format is repeated in the last sentence on p. 4)

Response from MAA:

In the Self Evaluation Report (SER) on p. 50 it states: At the beginning of each academic year the returning students (BFA2, BFA3, MFA2) meet with two teachers in individual tutorials. These tutorials serve as a follow up tool where both students and teachers can reflect upon the student's individual development, and goal fulfillment is addressed.

It is important to note that the individual tutorials are on the student's development and not on their progress of learning. The studio visits also function as a place where the teachers can give recommendations for the students.

The review team writes (p.9 in QAR):

Students evaluate the taught courses every semester, they hand in anonymous forms asking about the relevance of the content of the course, the quality etc. Although the review panel were concerned about the level of anonymity (small number of course participants; form filled in by hand) this constitutes an important feedback for the teachers to adopt any suggestions made by the student.

Response from MAA:

We would like to comment on the review teams' feedback on course participants and forms filled in by hand: In terms of the number of participants it varies from course to course between 6-40 students in a course. MAA offers a paper version of the evaluation forms (course and annual evaluation) as well as a digital version on a PDF (<https://www.khm.lu.se/en/current-student/documents>), which is also documented in the links in the Self-evaluation report p. 51. However very few students take the opportunity and prefer the handwritten evaluation form. We note the review teams concern regarding anonymity and would like to mention that we have received very valuable feedback throughout the years, which has influenced the building of the curriculum to a high degree.

The review team writes (p. 10 QAR):

Students do not participate in programme content development directly. However, they do so indirectly through the evaluation forms they are asked to fill in at the end of each taught course. These evaluations are not obligatory for the students.

Response from MAA:

Here MAA would like to add that the annual evaluation form is a more in-depth evaluation form for the students to contribute to the development of the programme. The annual evaluation form is discussed with great care and in detail at the faculty meeting at the end of the spring semester each year.

One of the questions on the annual evaluation form concerning content development is the following: Do you have any wishes for other courses in technique, theory or artistic creation?

(SER p 50-51 link). Furthermore, the student driven platform The Lecture Committee (TLC) is another example of student involvement in shaping the lectures (SER p. 52).

The review team writes (p.12 QAR):

Student support there are student representatives on a range of academy committees. It was not clear who students connected for support.

Response from MAA

MAA has an excellent and active student union which has monthly meetings (SER p. 50), and is connected the student union for the Faculty for Fine and Performing Arts where students can connect for support. As a part of the Quality Assurance Action Plan we are working to clarify and create a better communication on our website.

The review team writes (p.14 QAR):

The syllabuses for the bachelor and the master programmes do not articulate sustainability or sustainable development neither in their descriptions of the programmes nor in the learning outcomes. None of the Theory courses, Artistic creation courses, nor Technical courses in the period from fall 2018 to fall 2019 are thematically centred around sustainability.

Response from MAA:

We would like to point out that MAA held the course *Some Tools of the Trade* in fall 2019 (SER p. 11, p. 30-31, p. 53), which focused on developing sustainable practices and methods by focusing on the multiple positions an artist can inhabit.

The review team writes (p.16 QAR):

- The Ph.d program and lack of consistency between practice and program plan.
The panel discovered a severe lack of consistency between the doctoral program plan and how the programme is practiced. This does not necessarily indicate or imply a lack of quality in the program, but may rather serve as a source of confusion for the program's teachers, supervisors, researchers/students. MAA is advised to review its Phd programme plan in relation to how the program in practice is conducted.

MAA response:

MAA does not recognize such discrepancy between the PhD programme plan and how the programme is practiced. The PhD programme has recently been through the RQ20 assessment process with an independent review team overseeing the Faculty of Fine and

Performing Arts PhD programmes (the RQ20 report is also linked in the SER). No such discrepancy was identified through this thorough assessment process.

[\[Link to report from the review team on the RQ20 assessment of the PhD programme\]](#)

Maj Hasager
Malmö Art Academy
20 August, 2020

Students response to the QAR

- Ensure that the evaluation forms are anonymous by creating electronic forms that can be typed, regularly review evaluation questions in order to achieve relevant feedback.
- **MAA response:**
- MAA offers a paper version of the evaluation forms (course and annual evaluation) as well as a digital version on a PDF (<https://www.khm.lu.se/en/current-student/documents>), which is also documented in the links in the Self-evaluation report p. 51. However very few students take the opportunity and prefer the handwritten evaluation form. We note the review teams concern regarding anonymity and would like to mention that we have received very valuable feedback throughout the years, which has influenced the building of the curriculum to a high degree.
- MAA is working into an online version and other possibilities for developing digital survey systems used at LU as a part of the quality assurance work.

Student union response:

We want to add that it is not sure that the students prefer the paper-version of the feedback form just because that is the one that is most commonly used. This might be a misconception, because students are often encouraged to fill in the paper form, and not sufficiently informed about the digital option. In addition, if there is both a digital and a physical feedback-form and 13 of 15 students use the physical form on site, then using the digital form might mean you have less anonymity because it will be easier to find out who wrote the feedback through the method of exclusion. For the sake of anonymity, an online, web-form could be a good way for the students to provide feedback but it could also be worth thinking about only having one way of doing it instead of two.

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- Establish an external channel for students to approach if incidents occur. Experience from the HEI sector confirms that an external channel is useful and represents a safety valve specifically in situations with asymmetric relationships.

MAA response:

MAA is a part of LU and therefore it is possible to connect to an external channel on faculty level and at University level.

In MAA Quality Assurance Action Plan we are working on creating a clear structure and an easy overview for the students online – so it is clearly communicated who and where to go depending on the individual needs in question. The Equality board is working actively on identifying and creating such structure and overview. The students are a part of Lund University and the Faculty of Fine and Performing Arts and there is always independent support available if required, but this should be made clear in this process.

Student union response:

We also think this is a need at the school. We also would like to add the importance of specificity in this overview that the Equality Board is making. It should be clearly stated exactly how you can get in contact with whoever the

student should contact. In addition, the faculty of fine and performing arts is to an extent separated from LU, due to it being in Malmö, and so the students at MAA won't as easily happen upon these resources as they, perhaps, would if they were in Lund. Having someone who students can come to with various problems, located in Malmö, would be good. It could for instance be done between the schools at the faculty of fine and performing arts.