



**MALMÖ ACADEMY OF MUSIC**  
Lund University



# **Critical Friend Report**

**Malmö Academy of Music, Malmö, Sweden**

**Department(s) reviewed: Jazz/Improvisation and World Music Performance Programmes**

Critical friend: Astrid Elbek

Site-visit: 24-26 April 2018

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## **Preface**

I had the great honor of being invited to Malmö Academy of Music (Musikhögskolan i Malmö) to review the Jazz/Improvisation Performance Programme in Music and the World Music Performance Programme in Music. I was asked to perform a so-called Critical Friend Visit, sent out by MusiQuE – Music Quality Enhancement. The visit took place from April 23<sup>rd</sup> to 26<sup>th</sup> 2018.

I want to thank everyone at Malmö Academy of Music for giving me this opportunity to experience and review their dedicated work in Higher Music Education in jazz and folk/world music. A special thank you to Rector Ann-Charlotte Carlén, Professor Hans Hellsten, Course Director Mattias Hjorth (jazz) and Course Director Pär Moberg (folk/world) for inviting me.

I experienced great hospitality and willingness to have in-depth dialogues with everyone at the academy: course directors, faculty, students, heads and alumni. As you might imagine, there was a substantial schedule for the visit, since there were two programs to review.

Finally, I want to thank MusiQuE – Music Quality Enhancement for setting up the Critical Friend review system and hereby making this possible. It has been a great honor and learning experience for me to participate.

The report

I have organized my report into five main categories according to the guidelines for MusiQuE:

1. Goals, design and delivery of the Study Programs
2. Teaching and Learning Environment
3. Quality Culture
4. Public Interaction
5. Considerations for the Future

Since there are two programs in this review, they will be covered as a whole where that makes most sense - and apart, where that seems most appropriate.

### **1. Goals, Design and Delivery of the Study Programs**

The Jazz/Improvisation Performance Program at Malmö Academy of Music consists of an undergraduate Bachelor Program (180 ECTS) and a Master Program (120 ECTS). There is only one student in the Master Program currently, and it is not part of this review. However, I find it relevant to note the existence of this program here.

The Jazz/Improvisation Bachelor program has approximately 20 students. They work closely together with the Music Teacher Training students, in which another approximately 20 students are jazz players, when it comes to ensemble playing.

The World Music Performance Program consists of an undergraduate Bachelor Program (120 ECTS). There is no Master Program for World Music at the academy. There are approximately 13 students in the Performance Program. They work

closely together with the seven students in the Music Teacher Training Program that perform World Music when playing ensemble.

Furthermore, the students in the two performance programs (jazz and world) study together on the topic "The Music Profession" on 2<sup>nd</sup> and 3<sup>rd</sup> Year (12 ECTS).

The written material (course syllabi and study programs) is consistent and well organized. It is easy to get the overall picture of how the Bachelor Programs are build up and how the course syllabi are related to the overall set-up. However, the above-mentioned collaborations between different programs in terms of students working together is not exactly easy to detect from the written material. In practise this means quite a lot for the study environment, since students not only collaborate between different programs (as described above) – but also collaborate between different years of study. This is very understandable given the quite limited number of students on every year – seven in the jazz program and five in the world program. This provides the students with valuable possibilities and experiences that they could not get in a more rigid structure.

The student's level of musical performance in the jazz program is genuinely high. This is probably due to several factors. First, that it is extremely difficult to enter the jazz program, since there are app. 150 applicants and only seven of these are admitted into the program every year, which is a quite low percentage compared with many other academies worldwide. Furthermore, due to the Swedish Folk High School system, almost all students have been studying musical performance and playing intensively for several years, before they enter the academy. They are therefore on a relatively high level in terms of musical performance, considering that they are undergraduate students. Last, but not least, this is evidence of a great job done from the academy's and the teaching faculty's side.

The student's level of musical performance in the world music program is also good. The artistic level is maybe not in all cases outstanding, but the student's flexibility and willingness to collaborate in performing music from different traditions and cultures is striking me as highly acknowledgeable. In this program, the students have to deal with many cultures, and cannot stick to only performing their favourite genres with the traditional instrumentation. This has of course to do with the big diversity of genres and traditions in the program on one side - and the relatively small number of students and variety of instruments on the other. This is of course also subject to discussion, which I will get back to later.

There are not many international students in the two programs. The vast majority of students are of Swedish background. It strikes me as an area where the programs and the Academy might consider investing, since an international study environment in many ways is beneficial for the performance students in jazz and world music, who to a large extent will be working internationally when they graduate. Several of the jazz students told me that they counted on going to Copenhagen to live as music performers after graduation – at least for a while. Even if the graduates stay in Sweden, they will probably be working with international musicians. Internationalisation more or less "comes with the territory" in jazz and world music.

## **2. Teaching & Learning Environment**

The teaching and learning environment at Malmö Academy of Music is dedicated and friendly at the same time. There is a good spirit and a friendly atmosphere between students, faculty and staff. This gives a very nice working atmosphere and a good environment for study. The Academy has great facilities such as well-equipped studios, concert halls and numerous rooms for study purposes. The students clearly benefit from this.

The students are capable of having a profound influence on their studies. The students are well represented in the study board and other formal bodies. Even the admission jury has student representation – this is not the case in Denmark for instance. This formalized student influence does not come as a surprise - you would expect that of a Music Academy in the 21<sup>st</sup> Century. However, of great significance for the learning possibilities for the students is the fact that the students also have a profound informal impact on the direction of their studies. The students have various possibilities of dialogue with faculty and above all with the Course Directors, where they can have a detailed discussion about what direction of studies they want to take. This way of practicing a student-centered approach is rated by students and alumni as one of the big assets of the programs.

The Course Directors of both programs are extremely dedicated and hardworking. Students as well as alumni mention this repeatedly, and I agree, having witnessed their workload for three days. They do a tremendous job and you could easily argue that they need assistance. The students clearly state that they feel everything would fall apart if they were not there to make ends meet. I think it could be worthwhile for the academy to invest here.

All faculty and staff at the academy are very dedicated, so this is in no way a critique of them. I am simply making the case, that the jazz and world programs in my opinion are too fragile in terms of sustainability with the artistic, educational, organizational and even practical responsibility on very few shoulders.

## **3. Quality Culture**

Malmö Academy of Music is a part of the University of Lund, a big and renowned University in Sweden. As you would expect the idea of Quality Culture is well adapted in the organisation. I have experienced Quality Culture as the underlying carpet for this review visit, since the whole idea of inviting a Critical Friend to a review visit states that the organisation is actively working with their Quality Culture. There is not any doubt in my mind that this approach will pay off for the Academy in general and hereby also for the two study programs in question.

## **4. Public Interaction**

Malmö Academy of Music is situated in the outskirts of Malmö, where the public really has to make an effort to come for concerts. Subsequently the academy has been very active in working on getting a new, central venue for the school, where the public could easily attend concerts and reach-out activities. It seems that this effort will have a good chance of succeeding in the coming years. It will bring new and fruitful possibilities for public interaction to the Academy.

In the meantime, the programs will have to deal with the fact that something extra must be done in order to engage the public. I saw a good example of this during my visit: students from the world music program went into a local public school to play a school concert for the children in 2<sup>nd</sup> grade. The show was created and performed by a group of students under the supervision of the Course Director and contained partly traditional, partly new music written for the occasion. The students had also created the storyboard for the show and arranged the music for the ad hoc combo. The Course Director documented the performance on video.

This was to me a brilliant example of outreach work, dedicated and with a big impact on the children. This is a field where Malmö to my knowledge has been in the forefront for many years. Nevertheless, I got the impression from the talks after the show, that the students did not fully realize how this kind of work is challenging them in different ways than what they may have been used to expecting in a music academy. This could have to do with the fact that the students are in a music performance program, where the focus traditionally is on a high artistic level in a Western cultural setting, even if the topic is jazz or world music. There is maybe a need for more recognition and focus from the Academy's side on the challenges and the benefits of this role for the musician in society, often expressed as "the artist as a citizen". Every student will have to deal with this question in his or her work, not only as a student, but also in the years to come as professionals.

## **5. Considerations for the Future**

Below, I have listed the four main recommendations for the future:

### More support for Course Directors

My first recommendation would be that more resources are focused on helping the Course Directors and thereby helping the students develop even more. The challenges are maybe a little bit different for the jazz and the world programs, but in both cases, it seems that the directors are too alone with a huge responsibility. Especially concerning the world music program, the director has to deal with the great variety of student opinions on world music education. The educational area is quite new in music academies, and there is not the same fixed idea about what to expect as in "older" programs like jazz or classical music. There is the discussion of roots/styles (for instance flamenco) versus musical collaboration based on traditional instruments in new settings (for instance guitar and ney flute playing with electronica). There is the discussion about defining and refining artistic quality in world music. What is the societal role of the musician? These needs addressing, so that frustration does not build up because of lack of time and resources to take the necessary debates, thereby providing highly relevant learning opportunities for the students.

### Revision of Master Program

As a second recommendation, I would suggest that the academy considers whether it would be a good time to revise the master program, so it addresses the jazz students as well as the world music students. There is as before mentioned very few students in the master program for the jazz students. This could maybe be due to the feeling, that some of the students expressed to me: "we are already high-level performers, so it is not necessary with two more years of study". This is of course a valid angle seen from the student perspective, and leads me to the suggestion, that a relevant master program for them might have a different angle. For the world music students there is no master program at all, so they will have to

leave after three years of study. Some of them will go elsewhere and take a master's degree; others will leave and go into the profession. Some are even planning to change direction and study a master program of a different kind.

#### Internationalising the programmes

As mentioned before the number of international students in the jazz and world programs is relatively small. I would suggest that there is focus on ways to raise the number of international students. This could be done in several ways: by student exchange with other music academies and/or by advertising internationally in order to get applicants from abroad into the programs. Furthermore, teacher and staff exchange could serve as active tools in this effort for internationalization.

#### Raising awareness about the value of 'the artist as a citizen'

Given the actuality of the theme "the artist as a citizen" and Malmö's historical position as a first mover in a cultural diverse area, I would suggest, that a master's program dealing with these issues might be a way to pick up and refine the talented and motivated students from jazz as well as world music. This program could very well have an international angle and might even be set up as a joint study program. I believe it could be of relevance to the job market, nationally as well as internationally. I also believe it could be fruitful for the study environment with more students on a master level. Furthermore, I believe it could be beneficial for the student body of the two relatively small programs to "come together" on the master's level.

The above are the headlines of what I think is of importance for the academy to discuss.

Again – thank you for the invitation! It has been a great learning experience for me. If I can be of any help in your future process, I will be very happy to do so.

Respectfully submitted,

Astrid Elbek,

27<sup>th</sup> of June 2018



MALMÖ ACADEMY OF MUSIC  
Lund University



## **Critical Friend Report**

**Malmö Academy of Music, Malmö, Sweden**

**Department(s) reviewed: guitar, piano, voice, organ and church music, early music**

Critical friend: Philippe Dinkel

Site-visit: 26-28 April 2018

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*I would like to express my sincere gratitude to the students and to the staff of the Academy – and first of all to Hans Hellsten – for their warm welcome, the extended documentation they provided to me and their readiness to talk to me during classes, exams and concerts.*

*Despite the fact that I did not visit the other programs of the school (composition, jazz + world and orchestral music), the following report takes the liberty to consider both the programs actually visited and the more general environment of the school.*

**Learning outcomes: BA and MA syllabus of piano, guitar, harpsichord, recorder, vocal studies, organ and church music**

The learning outcomes are generic among the various syllabus (with the exceptions of organ and church music, see below) and structurally fairly consistent between BA and MA, with minor linguistic variations and inconsistencies in the formulation and gradation, as summarized in the following table showing the main topics and differences :

	Bachelor	Master
Program description	Good artistic and professional qualities	<i>High level</i> of artistic and professional ability
	Adequate knowledge and skills	<i>Well-developed</i> knowledge and skills
	Skill necessary for continued or in-depth studies	Ability for <i>independent</i> study
	Basic entrepreneurial skills	<i>Well-developed</i> entrepreneurial skills
Knowledge and understanding	Knowledge of the practical and theoretical basis of the field	<i>Broad</i> knowledge in the field and ... <i>deeper</i> knowledge
		<i>Research and development</i>
	Knowledge and experience of methods and processes	<i>Familiarity</i> with methods and processes. <i>Complexity</i>
Skills and abilities	Describe, analyse and interpret... <i>Reflect critically</i>	<i>Independently and creatively</i> formulate new questions... <i>New and personal means of expression</i>
	<i>Independently</i> create, realize and express...own ideas; identify,	Create and realize... <i>well developed</i> personal expression...

	formulate and solve...perform artistic tasks	<i>independently</i> identify, formulate and solve... <i>plan</i> and perform <i>advanced</i> artistic tasks
	Present and discuss their activities	<i>Clearly</i> present and discuss... <i>in both national and international contexts</i>
Judgement and approach	Understanding of the role of art in society	<i>Insight</i> into the role of art in society
	Identify their need of further knowledge	<i>Take responsibility</i> for developing their knowledge
	<i>Communicate information, ideas, problems and solutions</i>	

The master programs descriptions rightly emphasize a development, deepening and broadening of the knowledges and skills offered at the Bachelor level. One only wonders why there is no item on research in the Bachelor descriptions, and no item on communication in the Master descriptions. An explicit use of the revised 2017 AEC learning outcomes would probably strengthen the consistency of the various syllabus.

The organ and church music syllabus are specific insofar:

- The organ program is not an independent syllabus but is embedded in the church music programs
- Besides the Master and Master programs there is an additional first cycle University Diploma in church music (120 ECTS) leading to a Kantor position after a foundation course of the Church of Sweden.
- The Master program offers 3 orientations (vocal and choir, arranging and composition, organ and keyboard)

### **Assessment process**

The various assessment phases are well described from entrance examination to final exams (both performance and research outcomes). Most of the processes are led internally and involve a student participation (entrance examination without vote right, choice of recital programs and student's self-appraisal)

The degree recitals are videotaped or recorded (ex. guitar), and I was fortunate enough to attend personally to BA voice recital.

The Master's inquiry examination (in the form of an essay or a lecture recital) is documented through good instructions (definitions, methodology, formalities, examples – cf. Rachmaninov 2d sonata, Liszt Dante, more

original Music in quest of attention – all deposited on a database at Lunds University). There is so far no oral defense. The protocols are generally clear and well related to learning outcomes in syllabus (structure and items).

### **Comments on specific programs**

#### Piano and guitar

The level of the piano and guitar lessons I was able to attend to was excellent. As the number of the students of both disciplines is relatively small, I would recommend to verify they can have a regular interaction with other programs in order to prevent a “ghetto” culture to develop (for example : liedbegleitung, opera coaching and early keyboards for pianists, electric guitar or lute for guitarists and so on)

#### Organ and church music

This department can be proud of an impressive employability, in phase with the musical needs of the Lutheran church and the great Swedish choral tradition. It offers both a basic 2 years Diploma and a full Bachelor and Master program with three orientations (organ and keyboard, arranging and composition, vocal and choir). The liturgical training (foundation course of the Swedish Church) is given by the Centre for Theology and Religious Studies of Lunds University. The students I have talked to think that this training could be better articulated with, and more relevant to their professional musical education.

#### Vocal department

The vocal department also enjoys a high standing and tradition (NB: Nina Stemme is honorary doctor of Lunds University), with a strong focus on opera, in collaboration with the Malmö opera. The curriculum is very comprehensive (languages, vocal coaching and the like), although it was not quite clear during my visit if there is a formal body and movement training. The dramatic improvisation class is especially interesting with its emphasis on stage and collective role games in order to increase physical and musical freedom in cooperation. I could suggest to even enlarge the students training and their professional perspectives within a high level a cappella chamber choir, which could work as a cultural ambassador for the MAM.

#### Early music

The early music department is very small with only two main instruments (recorder and harpsichord), although there are numerous interactions with modern instruments, both within the MAM and the broader community of Lunds university, and a great deal of research opportunities (see for ex. Peter Spissky's above mentioned doctoral dissertation on baroque violin). I feel the department could or should be enlarged with the introduction of at least some other instruments (for example lute and early keyboards – see organ) in order to work as a true specialized resource center for the whole MAM and produce a stronger internal emulation among students and staff. It could also offer a basic and systematic introduction to historical performance practice for all Bachelor students. I am aware that this enlargement process could take some time since it would mean a gradual reallocation of economical and human resources.

## **General comments**

### Study programs

The study programs are well documented and enjoy an appropriate balance between formal prescription and individual freedom. They encourage the students to become increasingly more autonomous and responsible, under the supervision of very qualified tutors who help them to choose topics, subjects and projects fitting to their goals among the broad school offer. Specific important fields such as performance and ensemble training, theory, creative research, music ergonomics and music profession are given sufficient space. There is no compulsory “canonized” instrumental or vocal repertoire, but variety and diversity are encouraged, also in the field of contemporary music. The early music offer and culture will be discussed separately further down.

The teaching is divided between private and studio lessons, during which the students also learn how to assess and comment the performances of their fellows. The assessment processes (admission and final exams) are intern. It was a real pleasure to attend to a variety of lessons, concerts and exams, and I have no doubt about the seriousness with which the students are prepared to their professional life. Their employability is not systematically documented, although there is evidence of success stories in different fields. The MAM has also developed extended (students and staff) in and out mobility schemes within the European and Nordic space, but the new national policy of increased fees for non-European students seems to have slowed down the exchanges with other foreign countries traditionally linked to the MAM (e.g. Vietnam).

The MAM also enjoys an excellent research department shared with the Theater Academy and the Art Academy inside the Faculty of Fine and Performing arts. There is a long established tradition of research in music education and of artistic research, independent from the musicology department of Lunds University, with various output formats (books, articles, films, websites and the like) and a good national and international visibility. The link to artistic (also interdisciplinary) practice and development is evident in the topics addressed by the research projects (such as organ improvisation, violin bowing as gesture or singing in action), which may in turn influence the design and the goals of academic curricula. The balance between the (Bachelor and Master) degree project and the graduation concert seems to be well thought to prevent any useless academisation of the practical music professions.

### Teaching and learning environment

The teachers list and their biographies show a variety of renowned and experienced artists and pedagogues, some of them also active in artistic research and most of them active on an international level in concerts and festivals. The Lunds University organizes staff appraisals and supports its professional development.

The infrastructures are generally sound in terms of concert hall, studios (including the organ room), recording facilities and practice rooms. The future prospect of sharing premises with the other arts Academies in a more central part of the city is very exciting, both for attracting new audiences to public performances and for devising new links, academic and research projects with the other arts.

The students are well informed about the programs and the facilities of the MAM and of Lunds University, through various paper and electronic devices. Special needs and topics (foreign students, disabled students, health issues, rights, and harassment) are also documented in a well accessible way, according to the procedures of the University.

### Quality culture

The MAM has drafted an excellent strategic plan for the period 2017-2021, operationalized into an action plan for the same period (I will further suggest some additional items). The Academy seems to enjoy a good and reasonable autonomy within the broader structure of Lunds University and can therefore develop its specific tools and procedures with appropriate freedom.

The students' participation and influence is encouraged through a variety of formal structures, although the informal internal communication seems to be even more important. In general, the atmosphere is quite open and friendly, the cafeteria being a central place where everybody – academic and administrative staff, students – meets also outside of the meal hours. All the students I have discussed with felt obviously quite free to comment on their institution, which is the sign of a concrete and well-embedded quality culture.

The equality issues are also seriously addressed by the MAM – not only in terms of gender equality, but also of social equality, as exemplified through the connection to El Sistema, which in turn allows a relation to other (immigrant and/or non Western) cultures and the celebration of music as a social “elevator” and integrator. During my discussion with the direction of the MAM, it was obvious to me that the place of music in the society and in the general education is taken very seriously in the strategic thinking.

### Public interactions

There are many concert opportunities at the MAM, all well publicized and open to the community (also inside of Lunds University), so the students get enough opportunities to train their stage skills in front of audiences and participate to the local music life. In particular, the Master in Vocal and Drama Studies, run in cooperation with the Malmö Opera is an outstanding example of professional integration for young singers engaged into high-level productions, including in the contemporary repertoire.

As mentioned before, the MAM will get even closer to potential audiences with the project of installing its activities in a more central building downtown together with the other arts academies. The artistic activities of the teaching staff and the international exchanges (masterclasses) also contribute to the interactions with the society. Finally, the electronic devices (social networks, YouTube and the like) are used in an efficient way.

### **Recommendations**

1. Although the strategic and action plans are already quite comprehensive, I would suggest enlarging them with the following items:

- A regional and international (also extra European) strategy, devised for example on the basis of a SWOT analysis including a benchmark with the most notable local and less local competitors (Copenhagen, Stockholm, Gothenburg...), in order to target priority fields and developments, and the identification of key international partners which would help this process.
- A human resources strategy, looking ahead of generation changes and thinking of potential resources reallocations (for example early music) as needed by the action plan. The balance between full and part time staff could also be considered in this exercise (and of course between men and women, and between generations), to make sure that the key senior management has enough resources to go through the development process.
- A digital strategy in order to cope with an effective use of the new technologies (multimedia, virtual classes, e- and distant learning, electronic music and the like) and its influence on the future of institutional and academic culture.

2. The MAM institutional culture as I could experience it during two days emphasizes a great freedom and puts schemes to encourage students to be creative and to become gradually autonomous before entering the musical profession. One might feel that a slightly stronger formalization of procedures (for example in syllabus and repertoire descriptions) would even enhance this process without refraining the autonomy process, by making the objectives of each specific program more explicit, and therefore making each of them more attractive and more interactive inside the school. This is especially the case for the early music department, which could help to enlarge the historical and cultural focus of the entire institution through its special relation to written and non-written material, its focus on ensemble playing and its potential links to other (also non Western) traditional cultures.

3. The success stories of noticeable individual former students are partly documented, but it could be interesting to take a more systematic action in order to increase the MAM reputation and legitimacy, for example with questionnaire surveys to alumni of the different programs, and by involving them in the contemporary life of the MAM (concerts, interventions in the Music profession modules and so on). They could also be involved in the strategic changes as experts of the MAM specific culture.

4. Although I had no chance and no time to visit the other programs of the school (orchestral studies, composition, jazz, non-western, pedagogy...) and hence can hardly have an impression on them, I would strongly encourage to promote any kinds of (formal and informal) interaction between all the departments and sectors of the school. It would help to benefit of each other's special skills and expertise, to challenge on a permanent basis the existing structures and eventually to create new programs even better fitted to the evolution of the contemporary and future music scene.

5. The internal assessment of exams by the teachers of the MAM allows the institution to fix its own artistic and academic standards on a mutually agreed basis from the entrance admission to the final diploma. Nevertheless, it could be useful to switch to external assessment at some strategic points of the curriculum (such as final exams)

in order to verify the standards on a broader professional basis, including other professional musicians and pedagogues. Moreover, this would help the process to become more explicit and to use it as a part of staff assessment and development, as an entire class or discipline would be scrutinized.

6. The MAM might like to think of new performance formats (alongside with the classic concert) as its research projects grow more and more interdisciplinary and all the artistic activities of Lunds University will eventually be united under the same roof. This process would enhance the creative initiative of its students and staff and help reshaping the image of classic and contemporary institutional music in front of potentially new audiences.

7. Some more specific recommendations:

- An explicit use of the revised 2017 AEC learning outcomes would probably strengthen the consistency of the various syllabus.
- Verify that the students can enjoy a regular interaction with other programs in order to prevent a “ghetto” culture to develop (for example: liedbegleitung, opera coaching and early keyboards for pianists, electric guitar or lute for guitarists and so on).
- Review the articulation between the foundation course of the Swedish Church and the academic syllabus of the MAM.
- Enlarge the students training and the professional perspectives of the vocal department within a high level a cappella chamber choir, which could work as a cultural ambassador for the MAM.
- Enlarge the early music department with the introduction of at least some other instruments

Philippe Dinkel

Geneva, June 29 2018



**MALMÖ ACADEMY OF MUSIC**  
Lund University

**MUSIC** **ENHANCEMENT**  
**QUALITY**

## **Critical Friend Report**

**Malmö Academy of Music, Malmö, Sweden**

**Programme reviewed: Symphony Orchestra Instruments**

Critical friend: Ingeborg Radok Žádná

Site-visit: 18-21 May 2018

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## **Foreword**

Dear Sirs or Madams,

Allow me to present my Visit Report from Malmo Academy of Music (hereinafter the "Academy"). It was an honour and a pleasure to have the opportunity to visit this higher education music institution and meet the teachers and students of the Symphony Orchestra Instrument Programme. My visit was highly intensive; aside from meeting with the school management, teachers, students and graduates; I had the chance to visit a concert by the student symphony orchestra, a concert of the choir including students from the percussion department, and the new research centre. Communication with colleagues and students was very open and amicable, and the students with whom I had the opportunity to speak also evaluated it as such. The school environment is inherently international due to the high number of foreign students and teachers. The Academy is one of three academies of the Faculty of Performing Arts, and is part of Lund University. Some organisational matters (HR, GDPR, quality assurance, regulations and methodologies) are thus dealt with at the level of the university, which produces and issues basic documents and regulations, draws up methodologies, and manages certain processes that facilitate the work of the Academy. The university allocates a budget for the Academy for the given year based on the number of students and other indicators. The Academy then manages this amount based on its own possibilities and objectives. For certain activities the Academy can obtain extra resources (artistic research, institutional review visit). If the Academy wants to realise new strategic objectives, e.g. introducing new specialisations, it must find funding within the given budget, to a certain extent at the expense of other activities. The strategic plan for the period 2017–2021 is laid out clearly; I comment on some of the objectives concerning the Symphony Orchestra Instrument Programme in the text below. For the whole duration of my visit the head of the programme Anna Cronberg and the quality assurance coordinator professor Hans Hellsten were very helpful.

### **1. Goals, Design and Delivery of the Study Programme**

The Symphony Orchestra Instrument Programme is designed as a bachelor's and follow-up master's programme for teaching instruments that are used in a symphony orchestra. The study plans that were available to me (approved in autumn 2017) include, aside from a shared theoretical foundation (mainly concentrated at the bachelor's level), individual or group instruction in the specific instrument, playing in an orchestra and chamber music. The bachelor's level comprises analysis, harmony, music history and obligatory piano. The programme educates students for all types of artistic careers – both solo and chamber players, members of larger bodies (orchestras), or independent artists. Aside from specialised musical courses, the study plans also include a course "The Music Profession", which is meant to prepare students of both programmes for entering into practice, teaching them basic managerial skills in the field of entrepreneurship. The master's level can be studied in Swedish or in English; a bachelor's programme in English is being set up, next academic year 2018/2019 will be the first with an international bachelor which is one of the school's strategic objectives. In light of concerns over the slightly decreasing number of applicants interested in the bachelor's level in particular, the school anticipates that bachelor's studies in English will attract more international students.

The entrance exams are uniform for the whole country (except all artistic study programmes in Sweden, such as theatre, art, design etc. where an audition is held). The audition committee is generally made up of teachers from the school and when needed and possible from external experts. Student evaluation takes place at the end of each semester in the form of a recital of 15–20 minutes followed by an oral evaluation in the form of a discussion between student and teachers. At the end of the academic year the students are evaluated by their teacher for their main field and the pianist they have been working with over the whole year. This raises the question of how objective the evaluation is if performed by two teachers with whom the students are in close contact for their whole bachelor's / master's studies. The performance is evaluated only as pass or fails as formal grading. The oral evaluation has a lot more details. The final exam (degree project) at the end of the bachelor's or master's level has two parts – a degree recital, which accounts for 75% of the grade, and a reflective part ("the inquiry": either an essay or a lecture recital – this is particularly suitable for international students), which may or may not relate to the recital performance. As for the reflective part, a methodology has been created (having taken effect relatively recently), and there is also one seminar devoted to it (forming part of "The Music Profession" course). As I learnt during my meetings with students, they would welcome more time being devoted to the methodology for this part of the final work, because bachelor's students in particular do not have any experience with work of a research nature. "The inquiry" part of the final project is generally supervised by a professor or senior lecturer, in exceptional cases by teachers from their main field. The supervisor works with the student on their work from the very start, without involving other reviewers. Considering that some of the works are of very good quality, even at the bachelor's level, it would be worth considering publishing them. Perhaps it would be appropriate to present the results of the research work of master's students, for example, at joint seminars or a group class with students and teachers. It would seem that in most cases the teacher of the main field and other students are not acquainted with the subject of research of their student colleagues. Thus there is space for improvement in terms of feedback and better application of the results of research in instruction.

Artistic research takes place primarily at the level of doctoral studies. Selection of students for doctoral studies is highly rigorous and the number of candidates is several times higher than could be accepted since the school's budget allows for a very limited number of students. There are currently four doctoral students studying in the programme. Artistic research can develop thanks to the new Centre of Artistic Research, which is shared by the whole Faculty of Performing Arts. Doctoral students from the three academies can meet there, make use of the premises for public presentation of their research results, hold discussions and especially do their research. The centre is very well equipped with recording and editing technology. Theses defences take place in front of a 3-member jury, of which at least one member is an internationally recognised expert in the given field. The academy can employ post-doc students or doctoral graduates as teachers only to a very limited extent, which means it doesn't make full use of considerable research potential and brainpower. Graduates of doctoral studies are utilised for teaching more in the form of specialised teaching blocks or courses supplementary to those stated in the syllabi. The results of the artistic research into which the school/university invested money and effort are not reflected in the learning process. Therefore it could be said that artistic research at the school starts in certain

form already at the bachelor's level, however there is no pronounced interconnection within the research, and the feedback of research results to instruction is not evident. Teachers at the school have the opportunity to devote themselves to research, many of them being involved in international projects, e.g. in the field of teaching or academisation and professionalization of higher musical education (AEC project involving Nordic countries and Germany). Establishment of a National Platform for Artistic Research is being considered currently.

The proportion between the individual subjects and the associated workload is reasonable. According to the students, the workload is distributed evenly, with the time for instruction and personal preparation satisfactory. Instruction on instruments takes place individually with the teacher of their main field and/or a pianist. Some teachers give precedence to instruction in the form of a masterclass, where there is a full-day block of instruction once a week where all students are present, presenting their work one-by-one and discussing it amongst themselves and with the teacher (peer-to-peer learning). Sometimes instruction takes place in groups; the type and number of hours of individual and group instruction are not entirely clear from the study plans. The development between individual semesters and levels is apparent and described in the syllabus, but much depends on the agreement between the teacher and the student at the start of the academic year, where the study plan is established (course planning – objectives and repertoire) for the given year. I find certain freedom and flexibility in this regard highly beneficial, because the teacher can adapt the repertoire and technical demands to the ability and skill of the student. Of course, this manner of work requires from the instructor high level of teaching competencies and consistent approach. In addition, it is probably difficult to determine the best way of setting up the annual work plan for new students and students admitted to master's studies from another school. Furthermore, such agreement needs good relationship between the teacher and the student, which might not always be the case. Over the course of the winter semester, new bachelor and master students meet with the programme head Anna Cronberg (student guidance meeting). They assess the course of studies to date and discuss any potential problems or discrepancies. Students can have other individual meetings with Anna Cronberg when called for. I evaluate this manner of communication as highly purposeful.

A major advantage and benefit of studying under this programme is playing in the orchestra (Project/Orchestra). During the academic year a total of 6 orchestral blocks take place, with the orchestra giving 12-15 public concerts in total at prestigious venues. Prominent conductors are chosen with regard to their teaching abilities and taking into account gender balance. The programming is traditional, comprising works of the standard symphony repertoire, including contemporary works, predominantly by Swedish composers, also taking into account gender balance when choosing composers. Orchestra practice and the repertoire selection can serve students very well in recitals and auditions for orchestras when starting their career. Rehearsals take place in a week-long block before the concert; their duration is adequate and they are well organised. According to what was said in the meetings with students and teachers, it would be good to inform all students taking part in the project of the repertoire and orchestra composition earlier than it is done currently. At several meetings it has been mentioned that not all instrument groups are prepared at the same level before the rehearsals, which sometimes complicates the work of the conductor and holds up the rehearsals. Cooperation among students of all years and both study

levels is considered beneficial. Due to the greater number of orchestras in the area, some students have the opportunity to play as an intern or substitute in an orchestra." The school has formal contracts signed with the orchestras in southern Sweden; student internships always take place under a supervisor (tutor) in the orchestra and a report is drawn up on the internship. The internship is for all Master 2-students and is part of the course Project/Orchestra. I consider this option a wonderful opportunity for the students, both as preparation for their later entry into the labour market and also for establishing professional links and contacts.

Chamber music, a part of the study plans for both bachelor's and master's studies, runs through the whole bachelor's and master's programme. It would seem that despite major positive changes in the organisation of chamber projects and the creation of chamber ensembles, the organisation and presentation of course results should still be improved in this area. The Academy has two fairly small ensembles of wind instruments, and other ensembles are created based on the needs and options of the instrument classes. Suitable groups are not always successfully formed, often being dependent on the personal initiative of the students, and it is not entirely evident how ensembles are selected for the April chamber music festival organized by the school. The students do not have many opportunities to present their creative work in terms of chamber music. Instruction mostly takes place in blocks, not always regular, which does not suit some students. Some students mentioned that the mentoring for chamber playing is not always conducted by an expert in chamber music. Sometimes inconsistencies also arise due to insufficient communication between the individual departments (fields). It is certain that instruction takes place and is implemented based on the school's staffing and financial resources. Perhaps the situation might be solved by inviting external experts in the given area of chamber music in the form of a masterclass or block instruction, and by supporting the students in organising their own small projects, which would for one thing support their managerial skills and also allow them to present creative work in the field of chamber music to a greater extent.

A subject called "The Music Profession" was incorporated into the programme's study plans, which I consider a very good strategic move. Recently, more and more musicians have been working as freelance artists, or combining several types of employment. Great demands are placed on an artist's ability to present themselves, to find funding for their projects and to manage their artistic project themselves. This course should help students in terms of management and entrepreneurship. In light of the fact that the course is new, its form and content are not yet entirely settled. Students would prefer a more practical focus (how to start a project, how to contact organisers, how to find a venue, how to put together a budget...real life!); currently the project strikes them as highly technical in focus (ergonomics, stage presence). In terms of presenting the students' creative work, cooperation with the Royal Swedish Academy of Music in Stockholm, organisers in Malmo and churches in organising joint projects is of considerable value.

In terms of student careers, I consider a great advantage the option of studying the bachelor's level in the Symphony Orchestra Programme, then completing a 1.5-year long Music Teacher Programme, or the option of studying two master's programmes in parallel – the Symphony Orchestra Programme and the teaching course.

According to a study of graduates that the university conducted, 75%-80% of graduates found work in the field of music, which I consider a very good calling card for the school. The average graduation rate is around 70%, with the percentage of successful completion being higher at the bachelor's level.

## **2. Teaching and Learning Environment**

The Academy has a very good teaching pool, with the quality and qualifications of the teaching staff being exceptional. A number of teachers are active artists of international renown, orchestra members, soloists, members of chamber ensembles. The school also employs many international teachers. Considering the number of students, the number of teachers is appropriate in light of the individual nature of teaching, though it is a question of whether the number of teachers in the individual instrument classes is adequate to the number of students. There is a rather small number of professors and senior lecturers at the Academy, with most teachers only having year-long contracts to be renewed every year. This manner of contracting teachers is advantageous for the school in terms of reacting flexibly to the number and interest of students in individual instrument classes and fields. On the other hand this method is not as propitious in terms of long-term strategic planning. A teacher with a year-long contract might not have a strong bond with the school and for logical reasons might not take part in its development and conceptual work as much. Due to the limited time and number of meetings, I did not have the opportunity to dig deeply enough into the school's structure to be able to describe the interconnection or collaboration (or lack thereof) between the Music Teacher Programme and the Symphony Orchestra Programme. Some teachers teach in both programmes. Perhaps collaboration between students and teachers in both programmes could be made use of positively. As I mentioned above, better cooperation among the instrument classes (in particular in planning preparations for the orchestral blocks and in the field of chamber music) and collaboration in presenting the results of research (e.g. presenting of master's theses) with the presence of teachers and students from various fields could be beneficial. The proportion between individual, group and masterclass instruction is not completely clear, but it evidently depends on the approach of the specific teacher. The highly open and amicable relationship between students and teachers can be assessed as highly positive. As mentioned above, in my opinion the individual course planning at the start of the year between each student and their teacher is very positive, however it is rather demanding for teachers leading the student. Another positive practice that drew my attention is, for example, the use of urtext editions or playing from facsimiles of period music material in certain classes.

The school is very well equipped with instruments. It seems that in certain instrument groups the equipment is exceptional; this allows the students to learn to play on a whole range of instruments related to their main instrument, which increases their employment opportunities. The school has the possibility of receiving extra funding for the purchase of new pianos, for instance. A certain spatial disadvantage and limitation for the school is cohabitation with a nursery school on the building's ground floor, due to which the Academy had to reorganise its classes and distribute the instruments around the building, because playing on the instruments would disrupt the pre-school. The moving and modification of premises was expensive. A relatively major disadvantage is the

Academy's location in a neighbourhood that for safety reasons is not extremely attractive for the audience and concert-goers – the school thus struggles with lower attendance at its concerts. The orchestra hall and smaller halls are very good acoustically, with an adequate capacity for listeners. The students can make use of classrooms for practising, and according to their statements the system for booking rehearsal rooms is good, with the school being open every day from morning till evening.

It was utterly clear from the meetings with teachers and students that communication between students and teachers is very good whenever it is needed and is open and amicable. The programme head Anna Cronberg meets with students regularly and goes over the course of their studies with them. If a problem arises, it is dealt with right away.

The school takes very good care of students with special needs. It has a teaching consultant that deals with disorders such as dyslexia, and it has a system of financial aid for socially disadvantaged students. There is a very good system of "mentors" financed by the school – older students help other students according to the mentees' specific needs, receiving a small compensation for their effort. Gender balance is discussed and considered when admitting students or teachers and when forming committees and juries. A physiotherapist and psychologist work at the Academy and doctor at the university (in Lund). The students can make an appointment with them if needed.

I consider the meeting of teachers and discussion in creating the school's strategic plan, in which everyone takes part (Education Board, Academy Board), to be a very good method of decision-making "from the bottom". Students are involved in the decision making through their Student Union and their representation in the Academy Board; unfortunately, the students are rather reluctant to play an active part in the latter. The school has several clearly defined goals (there are more of them, but I am only mentioning those I discussed with teachers in connection with evaluating the programme). One is the plan for building a new campus for all three academies of the Faculty of Performing Arts. The Academy management is collaborating with the university, the city and other stakeholders on this project. The new campus would allow for closer collaboration between the three arts academies and greater connection between certain fields and programmes. The school has also taken several measures and is working on more to reckon with the declining number of students interested in studying at the bachelor's level in the "classic fields" – in contrast to fields like composition or jazz (an offer of new electives, new majors – film music, song-writing, bachelor's in English). Initiatives are underway in the whole country for recruiting students and supporting music education at lower levels; schools are cooperating with each other.

As mentioned above, every innovation and novelty must be considered in connection with the school's financial and human resources. As the school management mentioned, salary levels are rising, but the school is still operating on the same budget. The school would need to employ more teachers in permanent employment and allow students more hours of contact instruction, which is currently not possible. The university massively supports research at its faculties. By nature of the field in which it provides education, however, a music academy does not produce as much research as other faculties, for instance in the sciences.

The Academy is active in international organisations and projects, as mentioned, and the school environment is naturally international thanks to the foreign teachers and students. It regularly hosts visiting lecturers from abroad, while Academy teachers also work abroad. The Academy is an active member of AEC, ISME, NORDPLUS, EAS and Erasmus+.

### **3. Quality Culture**

As mentioned above, the Academy uses a system for monitoring quality that is unified for the whole university (the document "Policy and assignments regarding quality assurance and quality development of education at Lund University"). Quality monitoring takes place at the level of programmes and institutions, internal processes and in the form of a dialogue between the faculty/Academy and the university. The school went through the formal national evaluation in 2013; in 2016 it took part in a pilot study at Lund University concerning the new evaluation system. Some Academy programmes were externally evaluated in 2017 and further reviews are planned for 2018. The visit of a "critical friend" and subsequent autumn institutional review visit is supported with a special contribution from the university, which is highly positive. The school has an exemption from the nationwide system of admissions exams, admitting students on the basis of talent auditions. In the past various types of evaluation took place at the school, including evaluations by students. As at other educational institutions where instruction takes place individually and a personal relationship is formed between the student and the teacher, evaluation is rather difficult to conduct.

The manner of communication, troubleshooting and most of the methods for evaluating student results take place in a manner customary for the given country and university. Oral evaluation of students amongst themselves (feedback) and with teachers, as well as discussions among teachers on the course of studies and individual students, are generally not recorded in writing so that no one is damaged through the publishing of sensitive data. This method is certainly very fair and open, but in the case of deeper or structural problems, for example in case of long-term issues with teaching in one of the instrument classes, there is no written record or document showing how long the problem has been there, whether some kind of solution has been proposed, whether it has been addressed and what the result or the current situation is. The school explains the preference for verbal communication over written records of the consultations and meetings saying that it does not want to burden its teachers with excessive bureaucracy and administration and that absence of written records avoids potential leak of personal and sensitive data. It came out during discussions with colleagues that it is not entirely easy to, for example, find certain data over time, thereby allowing a comparison for instance, or to clearly describe the development over individual years or levels of study and determine the course of studies for individual students. Well drafted forms for the final project are available. There are records of every year "The evaluation of the academic year". It is an anonymous evaluation that all students fill in digitally. The school goes through the result with teachers at the last meeting in June and with students at the first meeting after summer holiday. There are also digital evaluations after orchestra projects and big projects, such as the chamber music festival. Several teachers in theory and history use written evaluations. Perhaps it would be worth considering a shared storage

site for certain written documents that only a limited number of authorised persons would have access to? This is where I would recommend also keeping recordings of the students' final performances. The school has undertaken many changes in the last year, including new clearly presented syllabi for all programmes and courses, which took effect at the start of the 2017/2018 academic year, and methodologies for the Degree Project. Overall it can be said that the processes are set up well at the institutional level, but some kind of system should be introduced for the potential monitoring of internal indicators and parameters at the Academy level. It is of course at the school's discretion to what extent it is willing to take up the administrative burden and whether such system would or would not overload the staff. In general, the manner of communication and work is always dependent on the tradition and culture of the given country. I am also aware that the annual contracts and constant uncertainty of teachers may not be a very good motivation for the above proposal.

#### **4. Public Interaction**

The Academy itself is a major organiser of concert projects in the city of Malmö and its surroundings. Altogether it organises around 200 of them a year. The school symphony orchestra performs at the school's hall, but it is also invited to various venues in the region of South Sweden and Denmark. In addition, once every two years the orchestra goes on short tours to more distant sites. The school works with other schools of a similar type on organisation and presentation (e.g. the Royal Academy in Stockholm or the Academy of Music and Drama in Goteborg). The production department, which takes care of organising concerts, works very well. It was not possible during the visit to get to know in detail the PR and marketing work for school events or events in which the school takes part. What is certain is that PR and marketing require much work and care and it is likely not within the school's means to secure the staff for this. The school works with other academies under the Faculty of Arts on Artistic Research, and is considering establishing a joint national Institute of Artistic Research.

Cooperation with the professional sector takes place very closely with several symphony orchestras in the region and the Malmö Opera Orchestra, with which the school has formal contracts. Students are offered internships in the orchestras or they play as substitutes under the leadership of tutors, which is an invaluable experience for them. The school's vocal department has begun working with the Malmö Opera House as well, while certain orchestras approach student composers who write compositions for them based on a specific assignment.

The school is very good at working with religious institutions (churches) as well, who are great organisers of musical projects, as well as with festivals and local authorities (towns). Some organisers in the city make their premises available to students for concerts and public projects for a symbolic or reasonable price, and incorporate the students' performances into the programming of a specific venue or festival. The school also collaborates with amateur ensembles and choirs, where students of various fields are involved.

Ties to the professional and lay public stem naturally from the school's affiliation with Lund University, which has a number of partner organisations and organises professional public events as well as social events. I believe that as a part of Lund University the school has a wide range of partners and friends from the fields of science and art, within the city, throughout Sweden and abroad, including supporters and patrons, who for example

support the purchase of musical instruments. The school's interaction with the world of art and with the public is a natural part of its functioning. It would very much help the Academy if it could move to a site more suitable for audiences of school concerts. The reasons have been mentioned above.

## **5. List of recommendations**

### **Planning and evaluation of student artistic work**

1. The Academy could consider setting up some more concrete criteria of the annual student's working plan to ensure the continuous progress and avoid possible disagreement between the student's ideas and abilities and the prerequisites of the teacher.

2. The Academy can consider the objectivity of the yearly oral evaluation of student's artistic work by the teacher of the main field and the piano teacher. The evaluators could be assisted by other teachers from the relevant department or by an external expert.

### **Research**

1. Better use could be made of some excellent research results of the students of all levels. There are different possibilities - public presentation of research results by students themselves, joint seminars, publishing of the best written works or more intensive involvement of PhD students in the educational process. Sharing the results of research would motivate different departments to cooperate effectively.

### **Artistic activities**

1. Orchestra concerts – earlier announcement of the rehearsal schedule and continuous preparation of students would be of great benefit. Not all of instrumental groups are equally prepared making sometimes orchestra rehearsals with conductor rather difficult.

2. Chamber music - the school might try to get better organization when composing chamber ensembles. As for presenting the chamber music activities to a greater extend a new campus would attract more audience. The Academy might occasionally invite external chamber music experts (from AEC member schools e.g.) and thus complement the teaching of chamber music.

### **Music profession course**

As the course has been introduced only recently, its content is expected to be further refined. Inquiry into student practical needs would be helpful.

### **Employment policy**

If possible, more teachers in permanent employment would allow better continuity in meeting school's strategic goals and more contact instruction.

### **Quality**

1. The Academy could consider the possibility of a shared storage site to save some written documents or selected recordings of the students' final performance to be easily found.
2. The processes at the university level are well set up. The Academy could introduce criteria and indicators specific for music into its internal quality assurance system.
- 3 In addition to the national formal evaluation system and university internal quality enhancement system the Academy might think about working with an external evaluation body (MusiQuE e.g.) and about strengthening the external dimension of evaluation (external experts, experts in evaluation boards or commissions, review visits etc.).

### **Conclusion**

Undoubtedly, the Academy has remarkable qualities and a great potential for development. School representatives are aware of their current options and have a clear idea of the school's strategic direction for the coming years (formulated in the Strategic Plan for the years 2017–2021). The school is attempting to meet the objectives set for the five-year period. Some have already been realised, some are about to come to life, while other are being considered and discussed at all levels, which I consider a very positive approach. Possible relocation of the school in the coming years to a new campus along with the other academies holds great potential, namely for closer cooperation among the academies, with the campus becoming a new artistic centre, as well as for strengthening of the role of the faculty and its academies as an important cultural agent.



MALMÖ ACADEMY OF MUSIC  
Lund University



## **Critical Friend Report**

**Malmö Academy of Music, Malmö, Sweden**

**Department(s) reviewed: Composition and Arranging**

Critical friend: Dan Dediu

Site-visit: 30 May-03 June 2018

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## **Goals, Design and Delivery of the Study Programme(s)**

### **1.1. Your opinion on the clarity of the goals and rationale of the study programme.**

The goals are well defined and structured, emphasizing the cardinal values of *knowledge, development and open-mindedness*.

The goals of the programme are well defined and structured, aiming to, “educate composers that possess good *artistic and professional* qualities.” Furthermore, the content of the curriculum of the study programme is designed in order to achieve, “skills necessary for continued or in-depth studies that are to a great degree *autonomous*.” Also, “on completion of the programme, the student must have acquired basic *entrepreneurial* skills that increase his/her professional *versatility* in an ever-changing cultural life.” (All quotations are extracted from the programme description.) One can summarize from here three landmarks of the education implied in the goals and rationale of the study programme: *competence, autonomy-oriented skills and versatility*. This gives a strong message of understanding our ever-changing world and also a realistic answer to the challenges of education in the 21<sup>st</sup> century, which I really appreciate and consider a positive aspect of synchronizing the specific music studies with the entrepreneurial attitude and skills. In this respect, competence, autonomy and versatility emphasize the general values of *knowledge, personal development, and open-mindedness*.

### **1.2. Your opinion on the content, structure and international orientation of the study programme and its methods of delivery, and how it encourages students to shape their own learning environment (student-centred learning), and how it provides them with performance opportunities.**

Creativity based content, introvert and extrovert studies, international orientation, and nine composition projects per year.

The content of the programme is creativity-oriented. It is based on a balance between traditional knowledge and an efficient insertion of technology and entrepreneurial knowledge. The structure is flexible and diverse, grouping introvert traditional studies as counterpoint, orchestration, history of music and ear training/analysis with technology of electroacoustic music and extrovert disciplines like conducting and music profession. A massive amount of practical knowledge comes from the well-designed and meticulously planned projects, which I will describe in the samples below.

The international orientation of the study programme is completed from two main aspects: 1. *institutionally* – attracting international students to study at MAM, through different facilities, the quality of the teaching staff and the project opportunities; 2. *curriculum* – the international wide-opened content of teaching, ranging from the effective musical knowledge, conditions of study (library, electronic studios, concert halls etc.) methods of delivery and evaluation.



*Concert Hall at MAM and Black-box Hall (experimental electroacoustic music)*

The international orientation of the study programme benefits also from the extensive contact network the MAM has developed with renowned universities and music colleges, mainly in the Nordic area and Europe. The existing and very active international student exchange program at MAM enables the students to study abroad for a part of a study programme and to gain enriching new experiences and perspectives, as well as to welcome incoming students and visiting lecturers from various countries. The internationalisation process at MAM is a very important concern of its management, reflected in the Strategic Plan 2017-2021 and the Action Plan 2017-2021, where specific and pragmatical activities and terms to achieve the goals are proposed.

Along with internationalisation, providing the composition students with performance opportunities is one of the most developed topics at MAM - "The composition projects serve as a strong backbone of the Composition Department and form the base for the students' exams, live experiences and meeting with the professional music life", as the description of composition projects puts it very clear. Every year, nine composition projects are organized all over the country, involving 15-20 composition and arranging students. See the list below:

<b>Orchestra</b>	<b>Wind Orchestra</b>	<b>Chamber Orchestra</b>	<b>String Orchestra</b>	<b>Brass Ensemble</b>	<b>Chamber Music/Solo</b>	<b>Electroacoustic</b>
<i>Malmö</i> Symphony Orchestra	Swedish Wind Ensemble	<i>Jönköping</i> Sinfonietta	Musica Vitae	Blekinge International Brass Academy	Connect Festival	EAM Concerts
<i>Norrköping</i> Symphony Orchestra or <i>Gävle</i> Symphony Orchestra (Every second year)					Clarinet Solo	

Helsingborg Symphony Orchestra						
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**1.3. Your opinion on the relation between the learning outcomes and the requirements of the discipline and of the (international) professional field.**

Committed academic community, converging relation between the learning outcomes and professional field.

On the general impression level, I strongly think that the academic community of MAM is very committed and concerned – on all levels, from management, teaching staff to students – the converging relation between the learning outcomes and the requirements of the discipline and of the (international) professional field. A relevant opportunity in order to demonstrate this assertion was the "New Generation" concert in Stockholm (at Royal College of Music Stockholm, King's Hall) with *Gävle Symphony Orchestra*, conducted by Andreas Hanson, on 2<sup>nd</sup> of June, where two composition students from MAM were featured as composers, among other students from Stockholm and Gothenburg. The two students composers from MAM were Cecilia Damström (student originating from Finland) and Petter Ekman. I assisted at the general rehearsal and I could see the amount of experience all the composition students benefited from. Among the performance of their pieces, they were asked to have an introductory speech to their works, explanations which gave the audience a very powerful insight about their personality, background, *forma mentis* and promoting abilities. The pieces were well structured and orchestrated, and were very different in style and aesthetic approach, professional and inspired.



*Poster of the student-composers' concert in RCM Stockholm (right)*



*"New Generation" concert of Gävle Symphony Orchester in RCM Stockholm (June 2, 2018)*

Interviewing Cecilia Damström, she offered me some details of her background and assessment of the study in Malmö. Educated as a pianist in Tampere (Finland), she studied composition in MAM with Luca Francesconi, and also had the opportunity to receive an Erasmus scholarship in Valencia. She was very glad for the opportunity to have an orchestral piece performed again, after other experiences in Helsingborg and Stockholm. She was very satisfied with having three days of rehearsals, to face the orchestral reality (not comparable with the virtual one of the computer softwares) and to discover other compositions of the fellow students. Her assessment of MAM was clear and precise: "Good variety of teachers and very different ways to teach. Open-mindedness for real. Very free networking between students and teachers." Cecilia also mentioned especially the electroacoustic music courses, which she consider to be broader than in other music academies.

On the whole, I consider it necessary to emphasize two important aspects of this project-oriented strategy: 1. the institutional understanding and partnership in sustaining common projects, between MAM, RCM Stockholm and Gothenburg Academy of Music and Drama, which, as a recommendation I could formulate, can be formalized as a written agreement; 2. the average amount of approximately one hour of performed music/ student every year, as declared by the composition teaching staff in the meetings we debated a lot of issues.

#### **1.4. Your opinion on how assessment methods demonstrate achievement of learning outcomes.**

Balance between *written* and *practical* methods of assessment, rationally and heuristically designed.

Every discipline's assessment methods demonstrates a thorough preoccupation of the teaching staff to adequately adapt the learning outcomes to the content. In this respect, for the Ear Training/Analysis, professor Björn-Trygge Johansson showed me a very elaborated system of evaluation for counterpoint (in Palestrinian and Bachian style), based on his own theoretical approach to the discipline. Also, Kent Olofsson, electroacoustic music professor insisted upon the semestrial workload of every student, which mirrors in the acquired

technological capabilities and skills for every part of the rationale: electroacoustics, mixing, acoustics, electronic music, samples, production. On the other hand, Marcus Lindén, piano teacher, underlined the necessity of having a diverse repertory for the composers and arrangers, in which the landmarks are polyphonic music (especially Bach), in order to expand the multitasking dexterity, and pieces by modern composers, which are important for an early configuration of the aesthetic taste.

Studying the structure of the evaluation, it is clear that the *written* and *practical* methods are the prevalent ones: written assessments are provided for composition, composition projects, orchestration, ear training/analysis, counterpoint, history of music; practical assessments remain for piano, conducting, electroacoustic music and music profession. In my opinion, this is a very realistic and clear way to evaluate, in both rational and heuristical manner.

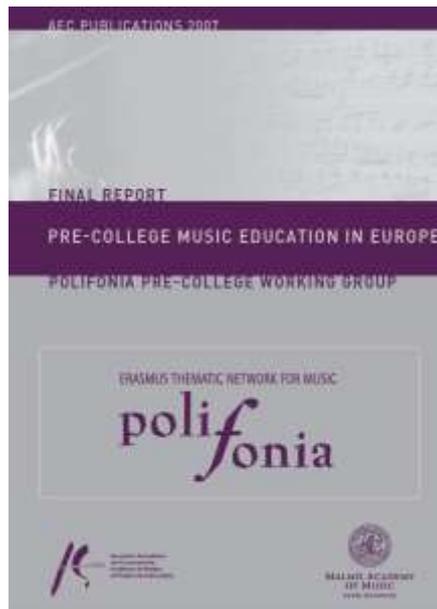
### **1.5. Your opinion on the selection of suitable students, the monitoring and review of their progression, achievement and subsequent (international) employability.**

Experiencing the Swedish music education system allowed me to observe the care for selection, monitoring and review, as well for the gender balance and employability.

The Swedish music education system benefits from the pre-college stages for 1-2 years (summer courses organized by MAM in collaboration with *Musik i Syd - Music in South* organisation), which gather approximately 100 potential composition students each year and form a pool of candidates for the composition and arranging programme at MAM. They are taught music theory, ear training, music history and channeled to read scores, music books and to hear a lot of music. There are no grades for evaluation, but a hierarchical order is always proposed, which enables the teaching staff to prepare the future composition students with greater responsibility. Therefore, the average musical level at the admission exam is usually of a high level. That explains why the Bachelor Composition Programme is three years. After the Master Degree, at MAM it is possible to go for the second master, named Diploma. Summarizing, the system in place at MAM contains Pre-college (2 or 1 years) + Bachelor (3 years) + Master (2 years) + Diploma (2 years). One should mention that all these stages are funded by the Swedish state.

Here I would like to emphasize the clear orientation of the programmes' syllabi, concerning the learning outcomes and the course information. While the bachelor programme for Composition and Arranging provide good artistic and professional qualities, the master programme aim to educate composers/arrangers possessing a higher level of artistic and professional ability. This clear difference can be seen in the structure of the courses: while the bachelor programme contains theoretical and practical disciplines, ranging from *History of Music* to *Piano* and from *Counterpoint* to *Orchestration* and *Ear training* to *Analysis*, the master programme narrows the wide spectrum of disciplines, focusing on *Composition*, practical projects, *Electroacoustic Music* and *The Music Profession*. In this way, the switch from the bachelor programme to the master programme takes the logical way of specialisation and expertise.

At the same time, the pre-college organisation of education is a very strong point at MAM and has historical roots: the European pre-college Polifonia-group worked under the joined coordination of MAM and AEC and, in 2007, published a final report with great influence since then in the field.



## 1 GENERAL INTRODUCTION

The ERASMUS Thematic Network for Music "Polifonia", the largest European project on professional music training to date, involved 67 organisations in professional music training and the music profession from 32 European countries. It engaged 30 experts in 5 connected working groups in an intensive 3-year work programme from September 2004 – October 2007. The project, which was coordinated jointly by the **Malmö Academy of Music – Lund University** and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), received support from the European Union within the framework of the ERASMUS Programme. The aims of the project were:

1. To study issues connected to the Bologna Declaration process, such as the development of learning outcomes for 1st (Bachelor), 2nd (Master) and 3rd cycle studies through the "Tuning" methodology, the use of credit point systems, curriculum development, mobility of students and teachers, and quality assurance in the field of music in higher education.
2. To collect information on levels in music education other than the 1st (Bachelor) and the 2nd (Master) study cycles, in particular on pre-college training and 3rd cycle (Doctorate/PhD) studies in the field of music.
3. To explore international trends and changes in the music profession and their implications for professional music training.

Having this map in mind, one can observe the care of MAM in selecting suitable students, monitoring and review their progression, achievement and employability, taking into account the international requests and procedures of the labor market and music industry/business.

A special issue in the meetings was the permanent care for a gender balance within the composition programme. The precollege summer courses are taking into account the encouragement of female candidates to study this programme. Also, inviting female composers for different teaching projects and involving them within the projects implemented in music schools for children enables the management and the composition department to maintain balance in this topic.

## Teaching & Learning Environment

### 1.6. Your opinion on the quality and number of teaching staff and on their (international) qualifications for their role (artists/pedagogues/researchers).

Very professional, prepared and well-informed teaching staff, top composers and professors at the international level, very qualified for their role as mentors and inspirers.

The quality of the teaching staff is outstanding and there is an appropriate number of teaching staff for the goals and the rationale of the programme. Internationally featured composers such as Luca Francesconi and Rolf Martinsson are, at the same time, wise mentors and superb composition-tools providers, who are portrayed by the students to be friendly, competent and energetic.



Snapshop: Rolf Martinsson's Ich denke Dein... in Konserhuset in Stockholm,  
with Royal Philharmonic, 23-23 May 2018

Staffan Storm and Björn-Trygge Johansson are highly dedicated scholars, with a broad spectrum of knowledge and personal research in composition and music analysis. Kent Olofsson and Daniel Hjorth are renowned masters of electroacoustics, and I am impressed to show below the doctoral dissertation volume released

recently by Kent Olofsson. The performing competences of the pianist Magnus Lindén is also very appreciated, as well as the teaching staff for conducting and arranging – Samuli Örnströmer, Håkan Andersson and Claus Sörensen.



*Snapshot:*

*New released doctoral dissertation by Kent Olofsson (Lund University)*

I would also like to mention some very good ideas of teaching ear training and orchestration, shared to me by the gifted and passionate professor Björn-Trygge Johansson. For ear training: evaluating the texture, density and sound in order to define the style by ear (style evaluation), learning by heart some useful harmonic devices; for orchestration: *al fresco* score reading for extracting the general features of the work, emphasizing the difference between *what has to be* and *what might be* in the process of designing an orchestration. Hence, the method consists in presenting three different versions of the same piano score – i.e. a Debussy Prelude – and to project a virtual orchestration, counting on the principle described above: what is absolutely necessary and remain constant – for example, chords assigned only to 4 horns, in all of the three versions – and what is variable, changeable – for example, melodies performed by different instruments in the three versions.)

### **1.7. Your opinion on the level to which facilities, resources and support staff constitute a coherent and optimal teaching-learning environment for the students.**

Ideal teaching/learning environment for composition students: abundant facilities, library and media samples, competent and trained supporting staff.

There is a constant concern of enlarging the acquisitions of instruments, electronic music technology (from loudspeakers – only the Black Box Hall has over forty hi-fi loudspeakers – to microphones, from mixing stations to

powerful computers), books, scores, orchestra material, media samples (CDs, DVDs). The library is impressive and well organised, benefiting of an electronic system of loaning (in June 2018, *LUBcat* system has replaced *Lovisa*). The supporting staff is well trained, competent and friendly.

## **Quality Culture**

### **1.8. Your opinion on the extent to which the organisational structure allows for efficient decision-making and effective internal communication.**

The system is enough flexible, in order to allow efficient decision-making and effective internal communication.

MAM is a structure within the Lund University, enjoying a special autonomy. A board of directors (12 members) constitutes the highest decision-making body. The Rector, Mrs. Ann-Charlotte Carlén, runs the MAM, together with four deputy directors, responsible for the music programmes. The administrative staff has a good relation with the academics and students, and this fact fuels the initiatives of every side, giving the administration a creative touch and a friendly style. In the discussion I had with the management, it became clear that there is a commitment of all the stakeholders in considering quality culture as one of the most important factors in shaping the present and the future of the institution, englobing education, research, visibility, recruitment (also the pre-college school) and internationalisation.

### **1.9. Your opinion on the quality assurance and enhancement procedures that are in place.**

There are assured and very detailed, being an example for other universities.

At MAM, as a part of Lund University, the quality assurance has a strong tradition and is enhanced by the procedures and the dialog with the QA officers. I really appreciated, in advance of my visit, the communication of important quality assurance documents, by Hans Hellsten. Moreover, the schedule of the visit, which gave me the opportunity to meet a wide range of people, confirmed the impression the stakeholders' open-mindedness concerning their involvement in implementing and adapting the quality assurance process permanently. I would like to thank everyone who made my visit so enjoyable and would especially like to mention Rolf Martinsson for his guidance during my visit, and also for his evident commitment to MAM.

## **Public Interaction**

### **1.10. Your opinion on the engagement of the programme with society (in cultural, artistic and educational contexts) and the contributions made at local, national and international level.**

Putting *composition and arranging* together represents a smart solution to be involved for real in the society/music networks. There are preoccupations for engaging the composition programme in cultural and artistic life of Sweden.

The programme trains students in composition and arranging, in this way trying to combine both sides of this vocation: on the one hand, creativity and invention, on the other hand, pragmatism and *métier*. Mixing composition with arrangement gives the programme the opportunity to really show the involvement in the society.

As a matter of fact, arrangers and composers are very much asked and involved in the cultural and musical industry of the 21st century. It is a common place that Sweden is among the most powerful places in the world in the matter of pop music and musical arranging. Thus, by developing the learning outcomes in this field, MAM assures not only the country's future, but also contributes largely to qualitative international results.

For classical composition, the already discussed projects are essential and bring important musical contributions for the development of local and national networks. The international level is also acquired within these projects, by meeting students' composers from other countries, music critics, inviting composers or simply music lovers from around the world.

**1.11. Your opinion on the interaction with the profession (music and other artistic professions), including the assessment and monitoring of its ongoing needs.**

Meetings in fluid networks underline the understanding of the musical craft as liberty. As well, assuming an independent aesthetic profile as a student, the impulse can spring also from the interaction with the artistic and musical professions.

As emphasized by many students (both from composition and arranging), fruitful internal developments arise from the fluid networking with different artists. These meetings are seminal for the future artistic collaborations, pleading for liberty of inspiration, personal authenticity and aesthetic independence. For example, student composer Lovisa Lundh Duprat (3<sup>rd</sup> year, Bachelor in Composition/Arranging), talking about her teachers and the interaction with the profession: "They helped me a lot. One of the most important qualities of my teachers is to talk about process of writing and what happens if you get stuck." It is true: the students need guidance in very precise problems, which occur differently for each of them. That's why the preservation of one-to-one tuition for the composition and arranging students at MAM, not without financial effort, is to be praised. Hence, the pragmatic approach I witnessed helps tuning the theoretical knowledge, calibrating it according to the musical reality and practice.

**1.12. Your opinion about the clarity and consistency of information given to the public (potential students, concerts audiences, parents, other interested stakeholders, etc.).**

The information offered to the public is obvious and convincing, reflected in logical, clear, short, precise and well formulated documents.

All the information documents provided by MAM, in no matter what topic, are logical, clear, short, precise and well formulated. In this way, the information dedicated to the potential students, concert audiences, parents or other interested stakeholders possess all the qualities in order to be well perceived, convincing and to satisfy the public. The MAM presentation brochure and website, the *Live* magazine and other documents like Strategic Plan 2017-2021 and the Action Plan 2017-2021 are examples of a deep understanding of the institution's communicative strategy. This understanding is featured convincingly by expressing all the information in a simple and effective way.

### Considerations for the Future

- Intensify the collaboration with other academies and faculties inside the Lund University, such as Malmö Art Academy and others. Different multimedia and interdisciplinary projects could be proposed and implemented under the generous frame of Lund University.
- Sustain further projects done in collaboration with Royal College of Music Stockholm and Academy of Music and Drama in Gothenburg. By signing an agreement on the "New Generation" project in Stockholm (stating the number of students chosen by each institution, the orchestral configuration of the pieces, the number of the percussion instruments, the difficulty level, the duration, the deadline of submitting the scores, the graphical appearance of the score, the compulsory presence of the composer at the rehearsals and at the concert, the maximum duration of the introductory speech, a.s.o.), the project will have the opportunity to increase in importance and to become one of the most visible European projects for student-composers.
- Define more accurately the specific of the compositional artistic research and find ways in order to communicate this to the national and international musical community. There is no doubt that composition is an artistic research *par excellence*. But this topic has to be explained better and featured accordingly, taking into account the pre-compositional stages, the sketches and/or *particell*-writing, the orchestration, the part extraction and the final concert delivery of the work.
- Create an institutional frame for the "score doctor" idea (probably derived from the John Truby's "script doctor" Hollywood-based idea), an already existent procedure, stated in a discussion with Professor Rolf Martinsson. A special frame could be organized as an workshop, with the composition professors and all the students attending the "score doctor" procedure. This frame will enable every student to learn from others' mistakes and to take (much more) care in the future of their own scores.
- Among composers, invite conductors/producers/concert programmers to work with the students, in order to maintain the relation with the music scene/media and to orient the students' further aesthetical and pragmatistical choices.

I want to thank you for the opportunity to act as critical friend for the Composition and Arranging Program at the Malmö Academy of Music. It has been a pleasure and an honor to work with all of you. The academic environment I visited brought to me a very important discovery: I experienced, on all levels, the *ethos of friendship*. The relations between academics, supporting staff and around 800 students of MAM are marked by the *ethos of friendship*, which, in turn, brings *cohesion* and *resilience* in this institution, and that's why I congratulate the management for keeping this spirit alive and for nurturing it for the future.

I hope that I have been of assistance and I put myself at your disposal for any other further questions and/or clarifications.

Respectfully Submitted,

Dan Dediu

# MUSIC QUALITY ENHANCEMENT

## **Programme quality enhancement review**

**Self-evaluation document - reaction of the institution to the Critical  
friends reports**

**Malmö Academy of Music**



MALMÖ ACADEMY OF MUSIC  
Lund University

**30 September - 3 October 2018**

This report has several functions:

- It tries to give an overview of the quality assurance system in work at the academy.
- It is a brief auto-evaluation of this very system, and, to this purpose, makes extensive use of the four reports of the critical friends from MusiQuE that visited Malmö in the spring of 2018.
- It is also a list of documents connected to quality assurance and its implementation at the Malmö Academy of Music. The documents are listed in the format of hyperlinks.

The report is structured according to the MusiQuE standards, they being a musical higher education adaption of the ESG.

## Introduction

The Malmö Academy of Music started out in 1907 as a municipal music conservatorium. The founders were a group of mainly Italian immigrated musicians, and their initiative was so successful that their music school, after a couple decades, had become an important regional training institution for professional musicians. In 1971 it was nationalised and renamed *Musikhögskolan i Malmö*, Malmö Academy of Music, and in 1977 it was incorporated into Lund University (today Scandinavia's largest institute for higher education and research, with a total of 40 000 students, 7 400 staff and an annual turnover of SEK 8.2 billion, of which approximately two-thirds go to research). Around the turn of century, the integration of artistic activity and training into the general university structure was completed with the creation of third cycle research programmes leading to an artistic PhD degree, and the first Doctor in Music of the Malmö Academy of Music, Stefan Östersjö, defended his thesis in 2008 (the first Doctor in Music Pedagogy took his exam already in 2000).

Today, the Malmö Academy of Music make up the Lund University Faculty of Fine and Performing Arts together with the Malmö Arts Academy and the Malmö Theatre Academy. The three schools have their own distinct traditions, but their mutual cooperation is also an important part of their profiles. The Inter Arts Center, for example, run by the Faculty, is the natural meeting place for researchers and doctoral students of all three schools, and the plans for a joint location, an artistic campus, are advancing; within five to ten years from now the schools should be found together in a completely new structure, hopefully leading to new kind of artistic activities of which we don't know anything yet.

An artistic faculty exists also within the Gothenburg University. In Stockholm, the process of joining so far independent higher institutions of artistic training into a *Kunstuniversität* is on its way (The Royal College of Music is still independent but the University College of Opera is already a part of the new Stockholm University of the Arts). The music academies in Örebro, Piteå and Inggesund are all part of regional

universities, have well developed programs but are not "complete" in the classical sense, i.e. do not have programs for symphony orchestra musicians.

Pre-college music training in Sweden is given in some municipal music and arts schools, a few select secondary education institutions (gymnasiums, *gymnasier*), but mostly in so called *folkhögskolor*, a Nordic type of educational institution, organised as boarding schools for adult (18+) students, and with historical roots in 19th century ideas of popular education. Perhaps it should be mentioned here, that, historically, the Church of Sweden (Lutheran) had a great role in early music and pre-college music training until only some decades ago. An increasing number of parochial and diocesan initiatives are today signs of an ambition to restore the traditional responsibility of the church for music training.

The Malmö Academy of Music has around 450 students in its music teaching and music programmes on the ground and advanced levels. The Faculty of Fine and Performing Arts as a whole has some twenty doctoral students. The music academy has around 350 students in separate courses, meaning full- or part time studies outside the formal "umbrella" of a programme. Some 15 professors, 30 senior lecturers and 33 lecturers (figures to be found presently on the Music Academy website, but subject to continuous change) are responsible for the teaching together with approximately 120 teachers employed on an hourly basis.

The following presentation of the cultural geography of Malmö can be found on the academy website, <https://www.mhm.lu.se/en/our-academy/welcome-to-the-malmo-academy-of-music>:

Malmö, home to the Malmö Academy of Music, is just over twenty kilometres from Lund and in the heart of the Öresund Region, with Copenhagen in Denmark as its closest neighbour. Over 3.5 million people live and work in the region, which boasts 13 leading universities and institutes of higher education.

Malmö is a growing city. Communications are excellent but the city is still small enough to be able to cycle to most places. With less than thirty minutes to Lund or Copenhagen there are many opportunities to come into contact with the university's other faculties as well as events held on the other side of the sound.

The region has a rich and varied cultural life within music, dance, art, literature and theatre. There are symphony orchestras and opera houses, art galleries, clubs, meeting places and stages for all kinds of cultural life. A lot that takes place in the region is highly creative and trans-disciplinary. The number of choirs is impressive and there are thousands of choir singers at both amateur and professional level. In order to stimulate choir activity and programmes of education and research within the field of choir singing in southern Sweden, a special addition to the faculty has been made – Körcentrum Syd.

The last external evaluation of the performance programmes in Malmö was a process taking place from 2012 to 2014. In 2016 the academy participated in a Lund university quality assurance development project, generating a "mock" evaluation that triggered many smaller projects and improvements in its quality assurance processes.

The 2012–2014 evaluation was done by the Swedish Higher Education Authority, and was part of a final series of evaluations with a politically imposed methodology considering only results, not processes. The methodology was much debated and criticised, within both the university sphere and in political circles, and also meant the exclusion of the Swedish Higher Education Authority from ENQA.

The general evaluation system in Swedish higher education has since changed, is compliant with ESG, and membership in ENQA will be resolicited. In the recently implemented evaluation system the national agency has an over-arching role, leaving for example programme evaluations to the universities themselves. This could be seen as being in line with the extension of autonomy of the universities from 2011. Lund University itself has a governance tradition of leaving great autonomy to its different faculties, and the on-going evaluation together with MusiQuE has been made possible by a university board that continuously encourages new projects and methods in quality assurance. Particularly the use of critical friends solicited the interest of the university board, and the Faculty of Fine and Performing Arts will have to respond to them with a detailed account of the method and the result of its application in Malmö.

- [Short description of the Lund University](#)
- [Short description of the Quality Assurance system of the Faculty of Fine and Performing Arts](#)

## 1. Institutional mission, vision and context

### Standard 1

#### **The programme goals are clearly stated and reflect the institutional mission.**

Strategic plans are important in quality assurance work. The strategic plan of Lund University covers the period 2017-2016, the one of the Faculty of Fine and Performing Arts the period 2017-2022 and the plan of the Malmö Academy of Music goes from 2017 to 2021 included.

The Malmö strategic plan was elaborated in a long process starting with a two-day seminar for all personnel at the Ystad Saltsjöbad Conference venue in August 2016. A year of discussions and negotiations in the different boards and committees that were concerned followed and in September 2017 it was approved by the Board of the Academy.

The rather general statements in the strategic plans are concretised and given a time frame in the Action plan for the same period.

- [Strategic plan Faculty of Fine and Performing Arts 2018-2022 \(in Swedish\)](#)
- [Strategic plan Lund University 2017-2026](#)

- [Strategic plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)
- [Action plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)

The critical friends were very positive to the Strategic plan, particularly its very existence and its sequel the Action plan.

Ingeborg Radok Zadna: I consider the meeting of teachers and discussion in creating the school's strategic plan, in which everyone takes part (Education Board, Academy Board), to be a very good method of decision-making 'from the bottom'.

Philippe Dinkel: The MAM has drafted an excellent strategic plan for the period 2017–2021, operationalized into an action plan for the same period ....

Philippe Dinkel, though, pointed out that the Strategic plan might be completed with strategies in some important areas. He suggested a digital strategy, not only as a tool for developing new teaching and communications formats internally, but also as a means for the Malmö Academy of Music to cope with increasing international competition. In conversation he also developed the related idea that an internationalization strategy was not only about offering “opportunities for students to gain an international perspective” as it is formulated in MusiQuE Standard 2.2, or having the qualified teaching staff mentioned in MusiQuE Standard 4.1. It could also deal with the very fact that every music academy is situated on a competitive international scene and should make some strategic choices of direction and content. Some areas could be developed, and some other could be left to other schools to develop.

This is a reflection that indirectly points out one weakness with the Malmö strategic plan: it deals basically with improving the quality of the existing activities, and deals very little with difficult choices of direction. On the other hand, “difficult choices” are difficult and thus less prone to be included in a document elaborated collegially. New directions as well as the abandon of old ones, are probably either discussed informally or are the result of dealing with a sudden crisis.

At the very core of quality assurance work we have of course the programme syllabi and the different course plans. These will be treated in the next section, dealing with the second of the MusiQuE standards. Included here are links to the general programme descriptions.

- [Programmes and Courses](#)
- [Performance Programmes in Music – Bachelor’s Level](#)
- [Performances Programmes in Music – Master’s Level](#)
- [Performances Programmes in Music – DIPLOMA – Master’s Level](#)

## 2. Educational processes

### Standard 2.1

**The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.**

When programme syllabi and course plans were recreated as a part of the implementation of the Bologna structure in Malmö, the AEC version of the Dublin descriptors were very useful. They are less visible in the present versions due to a recent and necessary alignment to new national guidelines for the documentation of study results, a work done in only a few month's time during last fall. Programme-long courses with only a final set of learning outcomes had to be broken down to semester-long courses, so the old learning outcomes had to be complemented with verbal markers of level creating a visible progression through a series of courses. The learning outcomes also had to be integrated into a tripartite order of Knowledge and understanding, Competence and skills as well as Judgement and approach, and the extremely time framed work of reformulating again made it difficult to combine national demands and adherence to the AEC/Polifonia learning outcomes.

During next revision of the syllabi and course plans, the relation to the AEC learning outcomes will be considered again. As Philippe Dinkel put it in his report: the "explicit use of the revised 2017 AEC learning outcomes would probably strengthen the consistency of the various syllabus".

On a general level, our critical friends were positive to the organisation of our programme syllabi and course plans. Astrid Elbæk wrote for example that "the written material (course syllabi and study programs) is consistent and well organized." Philippe Dinkel made a statement that points to an important feature of the idea that has directed the Malmö Academy of Music when considering the relations between Programme syllabus, course plans and actual learning and teaching:

The study programs are well documented and enjoy an appropriate balance between formal prescription and individual freedom. They encourage the students to become increasingly more autonomous and responsible, under the supervision of very qualified tutors who help them to choose topics, subjects and projects fitting to their goals among the broad school offer. There is no compulsory "canonized" instrumental or vocal repertoire, but variety and diversity are encouraged, also in the field of contemporary music.

The model could be described thus: the learning outcomes on the programme level are translated into learning outcomes on the course level that remain quite general while being precise enough for the particular course; the actual concretization of the course learning outcomes take place in the course planning, which is more or less individualized and negotiated with the student according to the course – Instrumental studies being the very course, of course, where individualization is taken the furthest. This

is a slight departure from the original idea of learning outcome but probably quite understandable and practised in artistic programmes, where individualization in training is an important tool for the general goals of originality and independence.

This model is of course not without its problems. If Philippe Dinkel wrote about "appropriate balance between formal prescription and individual freedom", Ingeborg Radok Zadna gives a description of the system that highlights some of the possible problems:

The development between individual semesters and levels is apparent and described in the syllabus, but much depends on the agreement between the teacher and the student at the start of the academic year, where the study plan is established (course planning – objectives and repertoire) for the given year.

I find certain freedom and flexibility in this regard highly beneficial, because the teacher can adapt the repertoire and technical demands to the ability and skill of the student. Of course, this manner of work requires from the instructor high level of teaching competencies and consistent approach. In addition, it is probably difficult to determine the best way of setting up the annual work plan for new students and students admitted to master's studies from another school. Furthermore, such agreement needs good relationship between the teacher and the student, which might not always be the case.

And both Philippe Dinkel and Ingeborg Radok Zadna suggests a slight shift of balance between individual freedom and formal structure." A slightly stronger formalization of procedures (for example in syllabus and repertoire descriptions)", respectively" The Academy could consider setting up some more concrete criteria of the annual student's working plan", are their recommendations. This will probably also be the actual course of things, both during the planned general revision of the fairly new system, and particularly when performing the frequent and continuous course-specific revisions proposed by teachers. Part of the Malmö Academy of Music thinking on syllabi, plans and teaching is that there is an acceptable dialectic between steering documents and actual work; after each general revision the system is coherent but rather abstract, and over time it grows less coherent but more specific in its details.

A very important aspect of quality assurance, and also one of three aspects the Swedish Higher Education Authority wants to be highlighted in internal and external evaluations between 2017 and 2022, is student influence, the degree of influence students can have on their studies. With a course planning that is the result of student-teacher negotiation more than a fixed set of rules and repertoire, student influence is of course well served. What the critical friend Astrid Elbæk writes below relates to the jazz and world music classes, but is in principle valid also for other groups of students:

However, of great significance for the learning possibilities for the students is the fact that the students also have a profound informal impact on the direction of their studies. The students have various possibilities of dialogue with faculty and above all with the Course Directors, where they can have a detailed discussion

about what direction of studies they want to take. This way of practicing a student-centred approach is rated by students and alumni as one of the big assets of the programs.

Student influence is regulated, and here are some examples:

- [List of rights for students at Lund University](#)
- [Policy and regulations for student influence at Lund University](#)
- [Getting help, making a complaint \(university information for students\)](#)

Finally, the critical friend Dan Dediu points out the political value of a radical student-centred approach:

One can summarize from here three landmarks of the education implied in the goals and rationale of the study programme: competence, autonomy-oriented skills and versatility. This gives a strong message of understanding our ever-changing world and also a realistic answer to the challenges of education in the 21st century...

It could be said though that Dan Dediu visited the department of composition, which is itself a very autonomous, well-run and well-organized department, where many of the balance problems found in other departments simply do not exist.

Below are the actual versions of programme syllabi with links to course syllabi:

- [Programme syllabus with links to course syllabi \(Classical others\)](#)
- [Programme syllabus with links to course syllabi \(Classical symph\)](#)
- [Programme syllabus with links to course syllabi \(Jazz and world\)](#)
- [Programme syllabus with links to course syllabi \(Composition\)](#)

The reports arrived during the summer vacations and a certain number of concrete recommendations have so far not been possible to discuss with the concerned teachers, committees and boards. This will be done during fall. Below is listed some of these proposals:

- Define more accurately the specific of the compositional artistic research and find ways in order to communicate this to the national and international musical community.
- Orchestra concerts – earlier announcement of the rehearsal schedule and continuous preparation of students would be of great benefit.
- Chamber music - the school might try to get better organization when composing chamber ensembles.
- Create an institutional frame for the “score doctor” idea...
- Among composers, invite conductors/producers/concert programmers to work with the students...
- Revision of the Master Program [jazz/world music].
- Raising awareness about the value of ‘the artist as a citizen’.
- The MAM might like to think of new performance formats...
- ...a high-level a cappella chamber choir
- Enlarge the early music department...

Learning by doing is obvious in musical training and conservatories are often hardworking concert producers. The Malmö Academy of Music is no exception to this, and is probably the regional concert producer with the largest number of events. Concerts take place both at the Academy itself and in different locations in Malmö and in the region. As the Academy buildings are situated in an almost "sensitive area" in Malmö, great hope is put into the relocation of the Academy to a joint artistic campus, more centrally situated. The links below might give a picture of the concert activity, though the concert calendar is of course much more filled during exam time than now, beginning of term time:

- [Concert programs](#)
- [Seasonal concert calendars \(Kalendarium, in Swedish\)](#)
- [Concert recordings \(not graduation project\)](#)

The research department is still quite young and also fairly small, though one has to consider that Swedish universities only accept doctoral students with full financing. As a consequence, large research schools filled with doctoral students taking ten to twelve years to get their degree while doing other work to support themselves don't exist. Instead, doctoral programs are small and made up of future researchers working full time. Salaries are provided by the university or are externally financed.

The research and the third cycle research training programme are not part of this evaluation, but the research and doctoral projects are an important part of the Academy artistic and academic "milieu". Also, the Bachelor and Masters graduation projects have an artistic research part, reported in the form of an essay or a lecture recital, as can be seen when studying the links below:

- [Graduation project \(general instructions\)](#)
- [Instructions \(graduation essay\)](#)
- [Graduation project \(essays\)](#)
- Graduation project (concerts)
- [Presentation of the research department](#)
- [Some research publications](#)
  - [‘Ups and downs’ – violin bowing as gesture. Peter Spissky, 2017.](#)
  - Singing in action - an inquiry into the processes of classical and contemporary vocal improvisation- Sara Wilén, 2017.

## **Standard 2.2**

**The programme offers a range of opportunities for students to gain an international perspective.**

International perspectives for a music student can be gained in many ways. The teaching corpus of a conservatory can be international, a large number of international guest-teachers can visit the school. Mobility programs can enable study periods in other countries, and scholarships can enable the attending of summer schools in different countries. Teachers can be recruited from many countries. Students can

be recruited internationally and the location of the conservatory might be a cosmopolitan city. Most of these points are actually valid for Malmö, even the last one – even cities the size of Malmö (300 000 inhabitants) can today be cosmopolitan due to large nearby universities (Lund, Copenhagen), a cluster of hi-tech companies, excellent communications and – on the other side of the social mix – preferences in large migratory streams. Ingeborg Radok Zadna wrote that "the school environment is inherently international due to the high number of foreign students and teachers." The links below might give some details of this:

- [Visiting performers/lecturers](#)
- [International networks \(condensed information in English\)](#)
- [Mobility for teachers and other staff at the Academy of Music \(information in Swedish\)](#)
- [Mobility for students at the Academy of Music \(information in Swedish\)](#)
- [Lists of outgoing teachers 2010-](#)
- [List of incoming teachers 2010-](#)
- [Lists of outgoing students 2011-](#)
- [Erasmus+ for mobility within Europe](#)
- [Nordplus/Nordlys for mobility within the Nordic countries](#)

### **Standard 2.3**

#### **Assessment methods are clearly defined and demonstrate achievement of learning outcomes.**

Assessment content and methods are aligned to course content and methods, as is expected. Philippe Dinkel gives a clear description:

The various assessment phases are well described from entrance examination to final exams (both performance and research outcomes). Most of the processes are led internally and involve a student participation (entrance examination without vote right, choice of recital programs and student's self-appraisal).

The degree recitals are videotaped or recorded (ex. guitar), and I was fortunate enough to attend personally to BA voice recital.

The Master's inquiry examination (in the form of an essay or a lecture recital) is documented through good instructions (definitions, methodology, formalities, examples). There is so far no oral defence. The protocols are generally clear and well related to learning outcomes in syllabus (structure and items).

Unfortunately, not enough funds are available for providing regular external expert participation in the examination of the students. In a system with so much curriculum freedom as in Malmö, this is a serious problem. This is also pointed out by the critical friends, for example Philippe Dinkel:

Nevertheless, it could be useful to switch to **external assessment** at some strategic points of the curriculum (such as final exams) in order to verify the standards on a broader professional basis, including other professional musicians and pedagogues.

Some compensation is made with internal mechanisms like examination protocols, presence of teachers from other instrument groups in examination juries, student representatives in examination juries, and one could argue that visiting teachers can sometimes have a calibrating function on assessment.

The grading in use is the Pass/Fail-system. A collegial discussion is in progress on whether a three-grade-system (Fail/Pass/Pass with honours) would be a better pedagogical tool or not. At the Lund university as a whole a large number of grading systems exists, as can be understood from the last link below:

- [Graduation project \(concerts\)](#)
- [Examination protocol Degree project Bachelor](#)
- [Examination protocol Degree project Masters](#)
- [Grading systems \(Lund University\)](#)

## Standard 3 Student profiles

### Standard 3.1

**There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.**

Student admission is well regulated, as is necessary when it deals with artistic expression:

- [Performance Programmes – Admissions](#)
- [Instruction for entrance examination juries in main subject area](#)

### Standard 3.2

**The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.**

The monitoring of progression and achievement of students is commented above (se Standard 2.3!). The main mechanisms are of course syllabi, the actual teaching (a music student is permanently evaluated) and the examination:

- [PM Examination of a course with individually adapted course planning](#)
- [PM kursplanering, kursvärdering, kursutvärdering \(work in progress, in Swedish\)](#)
- [Programme syllabus with links to course syllabi \(Classical others\)](#)
- [Programme syllabus with links to course syllabi \(Classical symph\)](#)
- [Programme syllabus with links to course syllabi \(Jazz and world\)](#)
- [Programme syllabus with links to course syllabi \(Composition\)](#)

Evaluating employability is more complex as it means collecting and analysing external information. So, when one critical friend writes that "employability is not systematically documented" and another one that "75%-80% of graduates found work in the field of music" both are right and indirectly reveal that information on employability is collected, not systematically, but more or less regularly, in special surveys. Lund university actually has a statistical bureau from which these surveys can be ordered.

Most of what is known about employability, however, is personal knowledge of teachers and administrative officers, collected through their knowledge of their musical domain and their networks. A good example is church music: the employability is extremely good, there is a well-functioning working market for church musicians with professional training. This is general knowledge; no surveys are needed. A constant source of the degree of employability of the programmes are of course internship reports:

- [Internship assessment report](#)
- [Internship assessment report \(anonymous example\)](#)

Employability often connotes developed extra-musical skills: organisational, entrepreneurial or, of course, social and communicational. For musicians with a working market without fixed positions, like in world music, such skills are crucial. Astrid Elbæk has an interesting proposal:

Raising awareness about the value of 'the artist as a citizen'. Given the actuality of the theme "the artist as a citizen" and Malmö's historical position as a first mover in a culturally diverse area, I would suggest, that a master's program dealing with these issues might be a way to pick up and refine the talented and motivated students from jazz as well as world music. This program could very well have an international angle and might even be set up as a joint study program.

An important source of information on the efficiency of a programme and of the employability of its students are former students, alumni, particularly the ones that left the academy quite recently. Philippe Dinkel suggests an alumni strategy:

The success stories of noticeable individual former students are partly documented, but it could be interesting to take a more systematic action in order to increase the MAM reputation and legitimacy, for example with questionnaire surveys to alumni of the different programs, and by involving them in the contemporary life of the MAM (concerts, interventions in the Music profession modules and so on). They could also be involved in the strategic changes as experts of the MAM specific culture.

There are no traces of thinking about the role of the alumni in the strategic plan, nor are there in the action plan. The proposed strategy would fill a gap that has not even been observed.

- [Våra alumner \(in Swedish\)](#)
- [Musik - Konst - Teater. Alumnens erfarenheter av utbildning och arbetsliv \[pdf\] \[2010\]](#)
- [The Student Guide Lund University 2017/2018](#)
- [Career services \(Lund University\)](#)
- [Statistical data](#)

## 4. Teaching staff

### Standard 4.1

**Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.**

The critical friends have no objections regarding the quality of the staff. Dan Dediu means that "the quality of the teaching staff is outstanding" and he mentions the presence of "internationally featured composers such as Luca Francesconi and Rolf Martinsson". Philippe Dinkel writes that the list of teachers "show a variety of renowned and experienced artists and pedagogues, some of them also active in artistic research and most of them active on an international level in concerts and festivals."

- [List of teachers in 2012 \(UKÄ evaluation\) \(in Swedish\)](#)
- [List of teachers with links to presentations](#)
- [LUCRISS \(Lund University Research Portal\)](#)
- [Staff \(regulations\)](#)
- [Lund University Appointment Rules](#)
- [Staff appraisals \(utvecklingssamtal\)](#)
- [Professional development \(Högskolepedagogik\)](#)
- [CD-recordings with academy teachers](#)
- [Research oriented publications](#)
- [Artistic developmental work publications](#)
- [Pedagogically oriented publications \(examples\)](#)
- [Walking Together with Music – teachers' voices on the joys and challenges of higher music education \(publication\)](#)
- [Walking Together with Music \(pdf\)](#)

### Standard 4.2

**There are sufficient qualified teaching staff to effectively deliver the programmes.**

This is an interesting standard. Not one self-evaluating quality assurance officer would pronounce this standard as an affirmation. So, the word will be given to the critical friends, once more, starting with Ingeborg Radok Zadna, and continuing in the second paragraph with Astrid Elbæk:

There is a rather small number of professors and senior lecturers at the Academy, with most teachers only having year-long contracts to be renewed every year. This manner of contracting teachers is advantageous for the school in terms of reacting flexibly to the number and interest of students in individual instrument classes and fields. On the other hand, this method is not as propitious in terms of long-term strategic planning. A teacher with a year-long contract might not have a strong bond with the school and for logical reasons might not take part in its development and conceptual work as much.

I am simply making the case, that the jazz and world programs in my opinion are too fragile in terms of sustainability with the artistic, educational, organizational and even practical responsibility on very few shoulders.

Economically hard-pressed university institutions use employment regulations to keep costs down. One consequence is that large part of the teaching corpus remains without possibility to take part in the inner work of the institution, thus fragilizing it.

Astrid Elbæk is quite eloquent in her recommendation of more support for Course Directors (in the jazz and world music departments):

My first recommendation would be that more resources are focused on helping the Course Directors and thereby helping the students develop even more. The challenges are maybe a little bit different for the jazz and the world programs, but in both cases, it seems that the directors are too alone with a huge responsibility.

Philippe Dinkel raises the problem one level, proposing an addition to the strategic plan, a human resources strategy

looking ahead of generation changes and thinking of potential resources reallocations (for example early music) as needed by the action plan. The balance between full and part time staff could also be considered in this exercise (and of course between men and women, and between generations), to make sure that the key senior management has enough resources to go through the development process.

## 5. Facilities, resources and support

### Standard 5.1

**The institution has appropriate resources to support student learning and delivery of the programmes.**

Although this standard probably deals with material values, it might be used for discussing immaterial ones as well, like Astrid Elbæk, who nevertheless mentions the material ones as well:

The teaching and learning environment at Malmö Academy of Music is dedicated and friendly at the same time. There is a good spirit and a friendly atmosphere between students, faculty and staff. This gives a very nice working atmosphere and a good environment for study. The Academy has great facilities such as well-equipped studios, concert halls and numerous rooms for study purposes. The students clearly benefit from this.

Philippe Dinkel mentions the plan for a joint campus with the other two academies of the Faculty of the Fine and Performing Arts:

The future prospect of sharing premises with the other arts Academies in a more central part of the city is very exciting, both for attracting new audiences to public performances and for devising new links, academic and research projects with the other arts.

Dan Dedi takes care to mention the library, which indeed is a crucial support tool for all students:

The library is impressive and well organised, benefiting of an electronic system of loaning (in June 2018, LUBcat system has replaced Lovisa). The supporting staff is well trained, competent and friendly.

## **Standard 5.2**

### **The institutions' financial resources enable successful delivery of the study programmes.**

The model for distribution of the state funding is quite simple. The state funding pours down hierarchically, first to the university (according to a complex model, taking into account differences in educational design between the programmes, their number of enrolled and examined students and other factors), then to the faculties, continuing to the institutions and finally reaches the programmes. In each redistributive step part of the funding is withheld for shared purposes and the rest is re-directed but not without some redistributive freedom...

There is a mechanism of inflation compensation built into the system. The Faculty of Fine and Performing Arts receives, in 2018, a compensation for increased salaries and costs of 1,84 %. This should be compared with expected salary rises of around 2,2%. The difference of -0,36 % could be called "the rationalisation necessity margin", but it isn't, particularly not in 2018, because the 1,84 % increased Faculty funding is reduced to a 0,1 % increase funding for the Performance Programmes, giving "the rationalisation necessity margin" a size of -2,1 %. the explanation is a new model of redistribution between the three schools of the Faculty, a model that can be defended, but that still remains extremely problematic for the Academy of Music and particularly for its performance programmes.

It is quite obvious that the budgetary navigation of the Malmö Academy vessel will be complicated for some years to come. It might also be argued that the present problems are still marginal problems, only the economical margins are touched, not the funding as a whole.

- [Budget 2018 for the Malmö Academy of Music \(Music Education, Performance, Research\)](#)

## **Standard 5.3**

### **The institution has sufficient qualified support staff.**

One advantage of being a part of a very old, big and, in some ways, well-funded university is that support resources can be of an important size. Rationalisation is here a real possibility. Quality assurance work also benefits from a centralized production of policies of all kinds, as is described by Philippe Dinkel:

The students are well informed about the programs and the facilities of the MAM and of Lund University, through various paper and electronic devices. Special needs and topics (foreign students, disabled students, health issues, rights, and harassment) are also documented in a well accessible way, according to the procedures of the University.

Students with particular needs, and they are quite a few, also benefit from the big organisation that is Lund University. Ingeborg Radok Zadna writes:

The school takes very good care of students with special needs. It has a teaching consultant that deals with disorders such as dyslexia, and it has a system of financial aid for socially disadvantaged students. There is a very good system of "mentors" financed by the school – older students help other students according to the mentees' specific needs, receiving a small compensation for their effort. Gender balance is discussed and considered when admitting students or teachers and when forming committees and juries. A physiotherapist and psychologist work at the Academy and doctor at the university (in Lund). The students can make an appointment with them if needed.

Language, translation and printing services, the reception of foreign students, health care and sport facilities and – of course – libraries with large stocks of physical books as well as electronic access to the rest of the world's resources of intellectual production, all this, and much more, is provided by the Lund University:

- [Student's Guide 2017/2018](#)
- [Practical services/IT/Instrument maintenance & location](#)
- [Library](#)
- [Library policy Faculty of Fine and Performing Arts \(in Swedish\)](#)
- [Staff pages Lund University](#)
- [Information on support staff \(technical, administrative, non-teaching staff, etc.\):](#)
  
- [New students](#) (useful practical information for incoming foreign students at Lund university)
- [Options for learning Swedish](#)
- [Students with disabilities](#)
- [Study and work environment \(university information\)](#)
- [What is discrimination and harassment? What do I do if it happens to me? A guide for students at the Faculty of Fine and Performing Arts](#)
- [Student rights and guidelines](#) (university information with many useful links)
- [Health care \(university information\)](#)
- [Student life \(information on student life and Swedish society for foreign students\)](#)

## 6. Communication, organisation and decision-making

### Standard 6.1

#### **Effective mechanisms are in place for internal communication within the programme.**

Any workplace benefits from well-functioning internal communication. But communication is not only exchanging of information, it is also, quite simply, doing things together; communication and interaction are very close, conceptually. When Astrid Elbæk describes how the World Music Performance Programme works she points out that its 13 students “work closely together with the seven students in the Music Teacher Training Program” that also are World music musicians. She also observes that “students not only collaborate between different programs (as described above) – but also collaborate between different years of study.”

It is easy to argue that these mechanisms are the same within the symphony orchestra, where you find students from both programme levels and from all study years working together. Chamber music is another conservatory activity that demands efficient communication and interaction not only when performed but also when prepared and organised.

There is an important difference between a school and a workplace that makes the communication business a bit more complicated in education. Principally, in the workplace, everybody is one the same skill level, and the needs considered are those of the activity or the company/institution. In the school these needs might be in conflict with the individual, educational needs of the students, be it a question of schedule or skill level.

A music academy also has several departments just like a bigger workplace. Different sub-cultures, personalities and ambitions interfere with the demands of efficient communication and coordination, and the needs of the organisation as a whole...in conservatories and other workplaces.

So, in evaluations of conservatories we will often find recommendations of improved communication in the organisation of chamber music and orchestra, better cooperation between departments, more coordination between research and education ...and mostly these recommendations are reasonable.

Philipp Dinkel proposes that piano and guitar students “can enjoy a regular interaction with other programs in order to prevent a “ghetto” culture to develop (for example: liedbegleitung, opera coaching and early keyboards for pianists, electric guitar or lute for guitarists and so on)”. He also gives the general advice to “promote any kinds of (formal and informal) interaction between all the departments and sectors of the school.”

These links give examples of the kind of communication that is dealt with by this standard, the exchange and storage of information, and some policies on communication and language are also listed:

- [Music Academy homepage \(in Swedish; condensed version in English\)](#)
- [Intranet \(yammer\)](#)
- [Box \(document storage and collaboration\)](#)
- [LUVIT \(learning management platform\)](#)
- [Newsletter \(May 2018\)](#)
- Noticeboards
- Lärardagar (program / kallelse)
- Digital noticeboard in the Academy entrance hall
- [Communication and IT \(Lund university\)](#)
- [Guidelines for communication work at Lund University](#)
- [Lund University Language Policy](#)

## Standard 6.2

**The programme is supported by an appropriate organisational structure and decision-making processes.**

The information in the links below speaks for itself:

- [Organisational structure Lund University](#)
- [Rules of Procedure for Lund University](#)
- [Organisational structure Faculty of Fine and Performing Arts](#)
- [Delegationsordning för Konstnärliga fakulteten \(Rules of procedure for the Faculty of Fine and Performing Arts, in Swedish\)](#)
- [Organization \(Malmö Academy of Music\)](#)
- [Delegationsordning för Musikhögskolan \(beslutad i Institutionsstyrelsen 2017-12-06\) \(Rules of procedure for the Malmö Academy of Music, in Swedish\)](#)
- [Information about the Educational committee for Performance \("Programme board"\)](#)
- [Agendas and minutes of the Educational Committee](#)

## 7. Internal Quality Culture

### Standard 7

**The programme has in place effective quality assurance and enhancement procedures.**

In his relation to the university and its teachers, the university student could be superficially compared to the user or consumer of the external world. This is perhaps one of the reasons behind the importance of the course evaluation. The buyer or user has information that could be crucial for the seller or the producer, so why would the students view on the teaching not be of value to the teacher? That information

from a buyer, user or student could be useful when developing and improving a product or a university course, is a major assumption behind quality assurance.

Still, course evaluations are not obvious to implement into music conservatories. Music teaching and learning is relational, and the necessary emotional distance for evaluating as a customer or user is difficult to find as a music student. Do you evaluate your parents? Yes, but only when you have grown up and left them.

Luckily, there are different kinds of evaluation. The objections above are mostly connected to the anonymous version of a summative evaluation. The formative evaluation, however, used during a course, often as a simple conversation, is a tool that can both evaluate and strengthen a pedagogical relation.

Understood as a conversation about a teaching activity, a learning process, a pedagogical relation, a musical performance, evaluation is performed all the time in conservatories, well, at least in those where the relations between students and teachers permit it. It really only has two disadvantages: as Ingeborg Radok Zadna points out, it does not collect information over time, it works in the pedagogical "now"; it does not work at all if the pedagogical relation does not work.

So, in an organisational context, the evaluation-conversation needs to be completed. In Malmö, as in many other places, this is done with the help of the annual and anonymous student survey of the programme as a whole. This creates the necessary emotional distance for anonymous evaluation. The information gathered is stored and can be used for comparisons over time.

The solution to the problem of a bad pedagogical relation is of course to fix it or break it. A third person is needed, and in Malmö the programme directors have this role of mediating in conflicts between teachers and students.

The concept of quality assurance used today in education resembles what the industry calls total quality, implying that everything can have an effect on the quality. So, if evaluations are tools for problem-solving, improving and developing, plans, personnel and structures are equally important. Hence all these standards ....

It should be noted that course evaluation is not only about improving the teaching. It is also one of the ways the independent student assumes his freedom and the responsibility for his own learning. The influence over his own studies thus gained is supposed to increase motivation, and this is probably true.

Some remarks of the critical friends:

Ingeborg Radok Zadna:

Over the course of the winter semester, new bachelor and master students meet with the programme head Anna Cronberg (student guidance meeting). They assess the course of studies to date and discuss any potential problems or discrepancies. Students can have other individual meetings with Anna Cronberg when called for. I evaluate this manner of communication as highly purposeful.

It was utterly clear from the meetings with teachers and students that communication between students and teachers is very good whenever it is needed and is open and amicable. The programme head Anna Cronberg meets with students regularly and goes over the course of their studies with them. If a problem arises, it is dealt with right away.

#### Philippe Dinkel:

The Academy seems to enjoy a good and reasonable autonomy within the broader structure of Lund University and can therefore develop its specific tools and procedures with appropriate freedom.

The students' participation and influence are encouraged through a variety of formal structures, although the informal internal communication seems to be even more important. In general, the atmosphere is quite open and friendly, the cafeteria being a central place where everybody – academic and administrative staff, students – meets also outside of the meal hours. All the students I have discussed with felt obviously quite free to comment on their institution, which is the sign of a concrete and well-embedded quality culture.

The equality issues are also seriously addressed by the MAM – not only in terms of gender equality, but also of social equality, as exemplified through the connection to El Sistema, which in turn allows a relation to other (immigrant and/or non-Western) cultures and the celebration of music as a social “elevator” and integrator. During my discussion with the direction of the MAM, it was obvious to me that the place of music in the society and in the general education is taken very seriously in the strategic thinking.

#### Astrid Elbæk:

The students are capable of having a profound influence on their studies. The students are well represented in the study board and other formal bodies. Even the admission jury has student representation – this is not the case in Denmark for instance. This formalized student influence does not come as a surprise - you would expect that of a Music Academy in the 21st Century. However, of great significance for the learning possibilities for the students is the fact that the students also have a profound informal impact on the direction of their studies. The students have various possibilities of dialogue with faculty and above all with the Course Directors, where they can have a detailed discussion about what direction of studies they want to take. This way of practicing a student-centred approach is rated by students and alumni as one of the big assets of the programs.

A development project around course evaluation is currently done in Malmö, although in the customary Malmö informal way, meaning not all participants might now that they are doing a development project.... In the project ways of implementing what is described in the document *PM Course evaluation* are tried out .... But there are other documents as well, from Stockholm, from Lund, and Malmö.

- [Swedish Higher Education Authority \(UKÄ\)](#)

- [Laws and Regulations](#)
- [The Higher Education Act \(Högskolelagen\)](#)
- [The Higher Education Ordinance \(Högskoleförordningen\)](#)
- [Strategisk plan 2017-2021. Musikhögskolan i Malmö, Lunds universitet. \(in Swedish, English version below\)](#)
- [Handlingsplan 2017-2021. Musikhögskolan i Malmö, Lunds universitet. \(in Swedish, English version below\)](#)
- [Strategic plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)
- [Action plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)
- [Quality Assurance policy Lund University \(in Swedish\)](#)
- [Quality Assurance at the Faculty of Fine and Performing Arts](#)
- [PM course evaluation](#)
- [Student evaluation 2016-2017 \(in English and Swedish\)](#)
- [Notice to attend to mid-year conference](#)
- Student guidance meetings
- [Kuben \(university tool for statistical data\)](#)
- [List of rights for students at Lund University](#)
- [Policy and regulations for student influence at Lund University](#)
- [Getting help, making a complaint \(university information for students\)](#)
- [Remit and composition of the University-wide management group for gender equality and equal opportunities](#)
- [Policy for gender equality, equal treatment and diversity \[University level\]](#)
- [Gender equality, equal opportunities and diversity at the Faculty of Fine and Performing Arts \(Faculty level\)](#)
- [Gruppen för jämställdhet och likabehandling \(Institutional level; Musikhögskolan i Malmö\) \(in Swedish\)](#)
- [Reflektioner på arbetet med några likabehandlingsaspekter vid Lunds universitet \(in Swedish\)](#)
- [External evaluation 2016 \(Lund university test project, can be used as a survey of the Academy Quality Enhancement structure\)](#)
- [External evaluation 2012 \(UKÄ\)](#)

## 8. Public interaction

### Standard 8.1

#### **The programme engages within wider cultural, artistic and educational contexts.**

There is much activity in this area, of many kinds. It should be observed that when Malmö Academy of Music engages in.....in can mean that one of its teachers do this, that the engagement might be a particular project with specific funding, internal or external, or that it is the school or one of its programmes that take part in the external collaboration. Some external collaborations are structural, like the Inter Arts Center, which is used by doctoral students and researchers mainly, but that remains open, for projects, concerts, exhibitions, to external arrangers and artists as well. Some activities in this area might be part of specific course curricula, for example the course Music as profession.

Philippe Dinkel mentions the "Master in Vocal and Drama Studies, run in cooperation with the Malmö Opera" which he considers "an outstanding example of professional integration for young singers".

He also takes up an issue of great importance:

The equality issues are also seriously addressed by the MAM – not only in terms of gender equality, but also of social equality, as exemplified through the connection to El Sistema, which in turn allows a relation to other (immigrant and/or non-Western) cultures and the celebration of music as a social “elevator” and integrator. During my discussion with the direction of the MAM, it was obvious to me that the place of music in the society and in the general education is taken very seriously in the strategic thinking.

Possible and existent collaborations with the other artistic schools within the faculty should be mentioned here, but these collaborations are not very many over the years. Interaction between artists can sometimes be more social than professional....

## **Standard 8.2**

**The programme actively promotes links with various sectors of the music and other artistic professions.**

In the links further down and in the reports of the critical friends, many examples of public interaction can be found:

- most teachers are active in the music world outside the Academy, as orchestra musicians, as soloists, as church musicians, as composers and arrangers
  - concerts by teachers and students of the Academy
  - joint education programme with the Malmö Opera
  - church musicians substituting and practising in the city churches
  - symphony orchestra musicians doing internships and substituting in the orchestras of the region
  - composition students writing for Swedish professional symphony orchestras
- [Vocal and Drama studies \(a master's programme in cooperation with the Malmö Opera\)](#)
  - [Internship assessment report](#)
  - [Internship assessment report \(anonymous example\)](#)
  - [Sven ska kyrkans utbildningsinstitut](#)
  - [Masterclass open to the public \(example\)](#)
  - [Lund University Alumni](#)
  - [Våra alumner \(in Swedish\)](#)
  - [Vänner från Musikhögskolan i Malmö \(Friends from Malmö Academy of Music\) \(Facebook group\)](#)
  - [Musik - Konst - Teater. Alumnens erfarenheter av utbildning och arbetsliv \(2010\)](#)
  - [Organization \(Malmö Academy of Music\)](#)

## **Standard 8.3**

**Information provided to the public about the programme is clear, consistent and accurate.**

Dan Dediu writes that “the information offered to the public is obvious and convincing, reflected in logical, clear, short, precise and well formulated documents.”

These are nice words about an activity that is in constant development, always with the feeling that things are missing, not being said, not being designed beautifully enough. In this area dreams, ambitions and reality are desperately separated, but in spite of this, some things come out well:

- [About Lund University](#)
- [Faculty of Fine and Performing Arts](#)
- [Malmö Academy of Music \(brochure in English\)](#)
- [Music Academy homepage \(in Swedish; condensed version in English\)](#)
- [Musikhögskolans digitala öppet hus \(Portes ouvertes digitales de l'Académie de Musique\)](#)
- [Musikhögskolan i Malmö \(general Facebook account\)](#)
- [Kyrkomusik och orgel vid Musikhögskolan i Malmö \(facebook\)](#)
- [Sångklassen Musikhögskolan i Malmö \(Facebook\)](#)
- [Musikhögskolan i Malmö, youtubekanal \(YouTube\), några exempel:](#)
  - [Malmo Academy of Music – Master, how to apply \(YouTube\)](#)
  - [Musikhögskolan i Malmö – MuKy PR film \(YouTube\)](#)
  - [Musikhögskolan i Malmö – Peter Spisskys disputationkonsert \(YouTube\)](#)
  - [Musikhögskolan i Malmö – Emil \(YouTube\)](#)
- [Malmö Academy of Music on Instagram](#)
- [Student's Guide 2017/2018](#)
- [New students](#) (useful practical information for incoming foreign students at Lund university)

# MUSIQUE QUALITY ENHANCEMENT

## Quality Enhancement Review of the Music Performance Programmes

**Malmö Academy of Music**

**Malmö, Sweden**



**MALMÖ ACADEMY OF MUSIC**  
Lund University

**Site-visit: 30 September – 2 October, 2018**

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## Introduction

Malmö Academy of Music (MAM) was founded in 1907 and has been incorporated into Lund University since 1977. Within the University, MAM is a member of the Faculty of Fine and Performing Arts, along with the Malmö Arts Academy and Malmö Theatre Academy. Elsewhere in Sweden, the music academy in Gothenburg is incorporated into an arts university, and Stockholm might follow suit; academies in Örebro, Piteå and Ingesund are incorporated into regional universities.

MAM provides high-level tertiary education in music, offering degree programmes at Bachelor, Master levels in performance and teacher training, the former including church music and composition. The PhD programmes focus on music pedagogy and artistic research. MAM aims to train musicians, composers, music teachers and church musicians wishing to attain the highest level of artistic expression, and, for the music educator, capable of inspiring and developing people's interest in music into a lifelong passion. These musicians should in turn be capable of facilitating the expression of all sorts of musical traditions. [Source: MAM website].

The most recent comprehensive review of MAM's performance programmes occurred between 2012 and 2014 and was conducted by the Swedish Higher Education Authority. The methodology used, considering uniquely results, was subsequently highly criticized across Sweden, and led to the exclusion of the Swedish Higher Education Authority from ENQA. Since then, a new evaluation system has been instituted, compliant with ESG, and membership in ENQA is being solicited once again. In this new system, the national agency plays an oversight role, providing individual universities with greater autonomy in managing this process. Faculties at Lund University have long been provided significant autonomy, and the pilot evaluation proposed here by MusiQuE for MAM has received university support. The university may, at a later date, choose to integrate such an approach to evaluations of the two other member academies of the Faculty of Fine and Performing Arts.

This pilot evaluation integrating a "critical friend" approach included the following steps:

- Four critical friends visited the Academy in the spring of 2018 and each produced a report, sent to the Academy by early summer 2018;
- In September, the Academy produced a Self-evaluation Report (SER) responding to the Critical Friend Reports;
- An international review team convened by MusiQuE studied the SER and Critical Friend Reports and then conducted a site-visit between 30 September and 2 October 2018. Members of the review team met with students, teachers and Academy leaders, alumni and representatives of the profession, visited facilities and classes, and attended a symphony concert. They conducted Skype meetings with two of the "critical friends."
- The review team produced the following report, in accordance with MusiQuE standards.

The “critical friend” approach described here constitutes a first for MusiQuE, and as such both MAM and review team members are finding their way. As opposed to a traditional programme review starting with a SER, here four “critical friends” – expert peers - have reviewed various aspects of the programme. MAM has in turn produced an SER responding to the Critical Friend Reports. It is to be noted that the very tight timeframe overall has meant that in some instances MAM has not had sufficient time to imagine or enact programme changes.

The Review Team consisted of the following members:

- Orla McDonough (Chair), Head of Conservatory, DIT Conservatory of Music and Drama, Dublin, Ireland
- Helena Gaunt (review team member), Principal, Royal Welsh College of Music & Drama, Cardiff, Wales, United Kingdom
- Claus FINDERUP (review team member), Associate Professor at Rhythmic Music Conservatory (RMC), Copenhagen, Denmark
- Antoine Gilliéron (student member) Haute École de Musique de Lausanne, Switzerland
- Gretchen Amussen (review team member acting as Secretary) Former director of External Affairs & Communication, Paris Conservatoire, France

The review team would like to express its sincere appreciation to the Rector of Malmö Academy of Music, Anne-Lotta Carlén, and the members of her team for the superb organisation of the site-visit and the very warm hospitality offered. The review team very much hopes this evaluation will prove helpful as the Academy looks to fine-tune its overall strategy and programmes whilst taking on new challenges, notably a future joint site with sister academies within a faculty encompassing music, theatre and fine arts. The team encourages MAM to share this report widely with all of its stakeholders (teachers, staff and students, alumni, music professionals, the Faculty of Fine and Performing Arts, Lund University, and the Swedish cultural and educational world at large), as it has promised to do.

The review team is grateful to the Academy for its flexibility in adjusting schedules and for its willingness to provide additional documentation during the site-visit.

## Key Data on Malmö Academy of Music

<b>Name of the Institution</b>	Malmö Academy of Music
<b>Legal status</b>	Public institution incorporated into Lund University Faculty of Fine and Performing Arts together with Malmö Arts Academy and Malmö Theatre Academy
<b>Founded</b>	1907 (initially as municipal music conservatorium –[Source: <i>SER</i> , p.2] Current title dates from 1971; incorporation into Lund University from 1977 [Source: <i>SER</i> p. 2]
<b>Website</b>	<a href="https://en-mhm.prodwebb.lu.se/our-academy">https://en-mhm.prodwebb.lu.se/our-academy</a>
<b>Number of students</b>	Numbers for academic year 2018-19
	Total number of students: 450 (approximately), includes music teaching and music performance programmes [Source: <i>SER</i> p. 3]  Number of students enrolled in the Bachelor and Master music performance programmes: 218 [Source: Student numbers 2018-2019, provided at site-visit]

<b>Programmes reviewed</b>	<b>Number of students</b>
Bachelor's Music Performance	114
Master's Music Performance	67
Master's Music Performance, diploma	3

## Overview of meetings

Site-visit meetings held at Malmö Academy of Music	Meeting Code Number
Meeting with institutional management team	M1
Skype conversation with Ingeborg Radok Zadna	M2
Meeting with international students	M3
Meeting with Symphony orchestra instrument teachers	M4
Meeting with researchers/graduate project supervisors	M5
Meeting with alumni and representatives of profession	M6
Meeting with jazz, church music, composition, piano, flute teachers	M7
Meeting with students	M8
Meeting with programme directors	M9
Meeting with direction of Faculty	M10
Skype conversation with Astrid Elbek	M11
Final feedback with institutional management	M12

# 1. Programme's goals and context

## Standard 1. The programme goals are clearly stated and reflect the institutional mission.

The Malmö Academy of Music [MAM] educates “skilled, courageous and responsible musicians, music teachers and researchers who work together to shape the musical landscape of the future.”[Source: Strategic Plan 2017-2021]. The Vision statement also indicates MAM to be an “open and dynamic workplace where the inclusive environment welcomes musical and cultural diversity [and in which] subject knowledge, artistic practice, craftsmanship and educational openness are the cornerstones of high educational quality. [MAM] works to develop the role of music in society through collaboration and by being an influential voice in music and cultural life, public debate and the knowledge society.” [Source: Strategic Plan 2017-2021].

MAM makes a strong case for equal opportunity: there are equal numbers of men and women in the Master's programme, although this is not so in the Bachelor programme, due to the fact that composition, jazz improvisation, folk and world music courses remain more exclusively male – as is often the case elsewhere in Europe. Attention is paid to gender equality on juries, and there are clearly defined procedures in cases of disability, discrimination or harassment. These are clearly indicated for faculty on the Faculty of Fine & Performing Arts web page dedicated to equal opportunities. Dan Dediu, among others, cites the special care given to gender balance within the composition programme [Source: D. Dediu, Critical Friend Report, p. 8]. Likewise, gender balance is considered when admitting students or recruiting teachers and when forming committees and juries. [Source: I. Žádná, Critical Friend Report, p. 8].

The specialisations offered - symphony orchestra instruments, vocal studies, piano, guitar, recorder, harpsichord, jazz improvisation, folk and world music, arranging and composition jazz, arranging and composition classical, composition, and church music - support the vision of musical diversity.

In terms of international student diversity, 26% and 37% respectively of students in the Bachelor and Master programmes are non-Swedish citizens. MAM's international engagement is evident in regional and European exchanges through Nordplus and Erasmus schemes. Further, MAM has longstanding partnerships with Brazil and Vietnam, and is a member of relevant international professional organisations.

The Academy's wider engagement with society is expressed through the numerous concerts held throughout the region, as well as the ongoing collaboration with the Malmö Opera. Strong relationships exist with numerous professional organisations, be they symphony orchestras and other professional ensembles, the Swedish Church, or “Music I Syd” – an impressive organisation producing some 3000 concerts annually throughout southern Sweden and in which Academy students are often featured. Sweden's cultural sector appears secure and well-funded.

MAM's vision clearly states the relationship to a higher educational qualification through the relationship between subject knowledge and artistic knowledge. It stipulates an organisation founded on democratic principles, and the review team finds that programme goals are indeed based on very democratic principles. The educational approach is student-centered, and students enjoy strong representation (participating, in certain instances, in both admissions and examination juries). Nevertheless, the review team believes the programme goals need to be addressed more concretely within program aims, above and beyond "good artistic and professional qualities" or "adequate knowledge and skill." [Source: Programme Syllabus, Bachelor's Programme in Music, programme description]. Information available in English on the website for future candidates remains limited, and while there is clear information as to content of admission examinations, the review team did not find clearly defined assessment criteria relative to determining admission capacity and profiles.<sup>1</sup>

Further, more concrete criteria could be integrated into student annual work plans to ensure ongoing progress and avoid possible disagreements between students and teachers [Source: I. R. Žádná, Critical Friend Report, p. 11]. That said, all four critical friends noted the good support offered to students, clear requirements and a transparent organizational system as one creating conditions for an excellent study environment.

The relationship between study programmes and MAM's Mission and vision was not always clearly visible to the review team: the *SER* references to programmes and courses of study link to the web site, and these remain fairly general. That said, the Strategic Plan 2017-2021 is strongly supported by a detailed Action Plan focusing on educational quality and research, education and research related to working life, increasing the Academy's visibility, recruitment, internationalization, and the organisation, work and study environment. [Source: Strategic Plan 2017-2021].

The review team notes that musical diversity across specialisations – as expressed through interdisciplinary collaboration, for example – is less evident. For example, orchestral instruments may study a range of Western classical music but do not necessarily engage with other musical genres or culture. [Source: P. Dinkel, Critical Friend Report, p. 8]. Likewise, "collaborations between different programs in terms of students working together are not exactly easy to detect from the written

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<sup>1</sup> MAM responded to the first-draft report with indications that assessment criteria do indeed exist and are the result of a long negotiation between the Swedish music academies and UHR, the Swedish Council for Higher Education. This enabled MAM and other music academies to defend the need for live admission examinations (as opposed simply to a written dossier). These criteria, not readily visible on the web site or in documentation provided the review team during the site visit, are included in admission documentation templates that admission juries use. Their primary function serves to sort admissible from non-admissible applicants: they do not serve to rank applicants. As this information has been provided after the site visit, it cannot be officially included in the report.

material.”[Source: A. Elbek, Critical Friend Report, p. 4]. This issue is all the more crucial for very small programmes (early music, jazz, world music), which must collaborate in order to thrive [Source: M 11].

Overall, the review team notes a lack of a systematic international engagement and strategy on the part of MAM. While the Master’s programme is currently delivered in English and plans are in place for a new Bachelor programme in English, questions persist. Astrid Elbek pinpoints the need to focus on raising the number of international students [Source: A. Elbek, Critical Friend Report, p. 7] and Philippe Dinkel makes the case for a comprehensive regional and international (European and extra-European) strategy, integrating benchmarking of local and regional competition so as to target priority areas and strategically address both development and partnerships [Source: P. Dinkel, Critical Friend Report, p. 8]. As for international student diversity, while statistics cited above show a range of 26 to 37% in Bachelor and Master programmes, in practice this is largely confined to Scandinavia. Some projects and pockets of international recruitment (cf. clarinet or flute classes) reflect greater international diversity, however this is not actively sought after and appears to be primarily the result of individual teachers’ international profiles and master-classes given abroad [Source: M7, M8]. Students in the jazz and world music programme appear to be primarily Swedish [Source: M8].

MAM’s participation in debate relating to cultural practice within the cultural sector is indeed strong, though it appears to be limited to Sweden. While the final paragraph of the vision statement concludes by noting MAM musicians’ (teachers, students, researchers) participation in “active dialogue with current public debate,” the review team has seen no written evidence to support this claim, nor did it do so within the context of the review. [Source: Vision statement].

The review team considers MAM’s vision is consistent with higher educational qualification in relationship to subject knowledge and artistic practice through an approach honoring tradition and innovation. The institutional mission and vision are clearly defined and the music performance programmes are broad and diverse in their offer at both the Bachelor and Master levels, reflecting the vision of musical diversity. Excellent support, transparent requirements and organisation create conditions provide for a good study environment, one in which gender balance and the student voice are carefully weighted.

The review team notes, however, that the musical diversity on offer in the different programmes does not always translate into engagement and or collaboration between programmes or genres. Programmes are not evidently transparent in written form, and students’ understanding of their study programme is primarily related to the specificities of their main instrument environment. At times, the connection between artistic research and artistic practice, while indicated on paper, was not readily apparent to the review team.

The review team agrees with the SER’s observation that the strong international engagement expressed in the Vision statement could be significantly strengthened by the development of a coherent

overall strategy.

MAM's engagement within Swedish cultural life and collaborations with key cultural actors is strong, as its collaborations with Malmö Opera, major professional orchestras and ensembles, the Vibe Festival, the Southern Choral Centre, and the Swedish Church all attest. However, MAM's presence in a wider societal debate was less visible to the review team.

Key words and phrases in the MAM Vision statement include: open, musical and cultural diversity; democratic principles; subject knowledge, artistic practice, craftsmanship and educational openness are cornerstones of high educational quality; strong international engagement; and through active dialogue with public debate, a key role in shaping the musical landscape of the future... Much of this ambition can indeed be related to the programme under review, though as noted above, in many cases this is not always visible or needs strengthening. While in many instances MAM appears to be compliant within the Swedish context, the review team finds this to not always be the case within an international one.

The review team recommends MAM explore ways in which to enhance musical diversity through increased collaboration across programmes and genres. It further recommends that MAM develop a comprehensive international strategy, aiming to achieve enhanced quality in selected focus areas other than recruitment. Lastly, the team encourages MAM to explore ways in which to ensure MAM's active voice in the broader societal debate.

The review team concludes that MAM programmes comply with Standard 1 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Substantially compliant
Master Music Performance in Music	Substantially compliant
Master Music Performance in Music, diploma	Substantially compliant

## 2. Educational processes

### 2.1 The curriculum and its methods of delivery

Standard 2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.

MAM operates within the Swedish standards for higher education as stipulated in agreements between the national authorities and Swedish public universities. The Swedish system is a hierarchical one: the university, the faculty, and the school/institution/academy. MAM, through its Board of Directors, runs the programme within the limits of the Faculty budget. And operates using regulations emanating from all three levels. In this regulatory and budgetary context, MAM enjoys considerable independence. Within this broader framework, then, the Board of Directors holds overall responsibility for its operations. The MAM Board of Directors is the highest decision-making body and holds overall responsibility for its operations. Comprised of 12 members (eight instructors that include a prefect and assistant prefect; a Doctoral student; two students; and a member from the technical/administrative staff), members are elected within their respective categories. [Source: MAM Organisation, website].

Two Educational Committees play an essential role in establishing policy and determining course content. The Educational Committee for Performance and Church Music Programmes and the Educational Committee for Music Teachers are responsible for establishing policy and making decisions relative to development and realization of course contents. Additionally, a large number of committees play a role in academic planning and coordination. The committees also function in an advisory and preparatory capacity for the educational committees and board. MAM committees focus on employment, the library, research studies, research and development as well as specific subject areas: woodwind instruments, brass instruments, percussion instruments, ensemble and choir conducting, chamber music, baroque music, church music and organ, jazz, rock/pop, folk and world music, ear training, music theory, history of music, media and studio, composition, general education and eurythmic-drama-dance. All MAM instructors participate as committee members within their areas. Normally, a student representative is appointed to the committee meetings. Select meetings or parts thereof may be intended for collegiate discussions in which the student representative's attendance may not be necessary. [Source: Organisation MAM, web site].

National learning outcome requirements stipulate addressing three key areas: knowledge and understanding, skills and abilities, and judgment and approach. The Board of the Faculty of Fine and Performing Arts validates each programme syllabus. [Source: Programme Syllabus, (2) details of approval]. In addition to the Critical Friend Reports and subsequent SER, the review team was provided web-links relative to conditions for admission and programme syllabi (which include programme

descriptions, learning outcomes, and course information – a list of courses by year and their credit points, including precise degree titles).

Courses in the performing arts programme share similar structures: for the Bachelor programmes, these include the main study and related courses, projects (orchestra projects for orchestra instruments, for example), theoretical subjects (ear training, analysis, harmony and or counterpoint), history of music, and the music profession. Research is included in the main study as the “creative research component” of the degree project.

Across the programme, there is a difference between ways in which learning goals are established for the year. Jazz, folk and world music courses propose a mentor for each student – separate from the main teacher- who meets individual students four times a year, once at the beginning and end of each semester, to assess progress and re-evaluate overall course plans. Students are consistently asked to clarify goals [Source: M9]. The role of the programme director for jazz students is to provide them a broader overall context. In the classical programme, teachers devise individual course plans for the year with each student (repertoire lists), suggesting that distinct individual profiles make it impossible to impose a single standard. This is particularly true for solo instruments, such as the piano [Source: M7, M8].

Students are offered extensive opportunities to present their creative, musical and artistic work in public. Those on the symphony instrument study programme, both at the Bachelor and Master levels, perform six times a year in concert in a variety of venues both in Malmö and regionally and are also offered internships within professional orchestras; composers and arrangers enjoy nine composition projects organized annually with professional ensembles all over the country and involving fifteen to twenty students [Source: D. Dediu, Critical Friend Report, p. 4].

The performance programme is one Dan Dediu qualifies as “radically student-centered” [Source: SER, p. 8.]; Astrid Elbek speaks of the “profound informal impact [students have] on the direction of their studies.” [Source: SER p. 7]. Student roles are well documented (cf. Policy and Regulations for Student Influence at Lund University) and constitute one of three key areas the Swedish Higher Education Authority wishes to highlight in internal and external evaluations between 2017 and 2022 [Source: SER, p. 7].

Arrangements for students to receive academic, career and personal guidance appear to be primarily informal. MAM's open atmosphere makes it easy for students to speak to programme directors when needed. Lund University offers career services and an alumni portal, however generally speaking this appears to focus on other faculties [Source: Career Services (Lund University), web link from SER p. 12].

At the Master's level, students have two options: the Master's Programme in Music or the Master's Programme in Music, Diploma. The former option, which concerns the vast majority of students enrolled

at the Master's level, includes courses related to composition and or the instrument studied, as well as relevant specialty courses (chamber music and orchestral projects for symphony orchestra musicians, for example), a course dedicated to the music profession, and the final degree project, including a performance or composition strand and its related research component.

At present, the Master's Programme in Music, diploma involves 3 students – it is open to performers and composers and addresses musicians “possessing an exceptionally high level of artistic and professional ability.” These musicians will subsequently work as soloists, as members of an established ensemble, or in freely formed groups. [Source: Programme syllabus, Master's Programme in Music, interpretation diploma]. Coursework is limited to instrumental classes (90 ECTS) and the degree project (30 ECTS). For composers integrating the Master's Programme in Music, composition diploma, “the student must demonstrate major proficiency and skills as well as an ability to compose music at an advanced artistic level.” Additionally, “the student must possess an extensive understanding and knowledge of composition for instrumental ensembles of varying configurations.” [Source: Programme syllabus, Master's Programme in Music, composition diploma].

Broadly speaking, “the study programs are well documented and enjoy an appropriate balance between formal prescription and individual freedom.” [Source: P. Dinkel, Critical Friend Report, p. 6]. Likewise, according to Astrid Elbek “written material (course syllabi and study programs) is consistent and well organized. It is easy to get the overall picture of how the Bachelor Programs are built up and how the course syllabi are related to the overall set-up.” [Source: A. Elbek, Critical Friend Report, p. 4]. While these curricula appear overall to be fairly standard, the review team notes that certain learning objectives are addressed only in the third year of the Bachelor programme: such is the case notably for research and the music profession.

Philippe Dinkel encourages MAM to integrate the AEC's 2017 revised learning outcomes into all its programmes so as to strengthen consistency of various syllabi [Source: P. Dinkel Critical Friend Report, p. 9], and the SER indicates a willingness to reconsider the relationship to AEC learning outcomes in the next revision of syllabi. [Source: SER, p. 6].

The SER indicates that the “concretization of the course learning outcomes take place in the course planning, which is more or less individualized and negotiated with the student according to the course” [Source: SER, p. 6]. This strong emphasis on individualized study plans suggests that there is little indication within the programme(s) of an overarching standard being achieved. Further, the descriptor for course content for courses in the first two years of the Bachelor programme is the same, suggesting that standards are those made by individual teachers. Content descriptors being generic, it is difficult to determine how learning outcomes have been achieved.

While meetings with teachers and student provided indications as to content, these do not appear to be aligned across instruments and departments, and there are no indications as to progression [Source:

M3, M4, M7, M8]. Philippe Dinkel and Ingeborg Radok Žádná suggest shifting the balance offered between individual freedom and formal structure with a stronger formalization of procedures and more specific criteria in student work plans. The SER indicates this will probably be taken into consideration in a planned general revision, and suggests that after each general revision the system is both coherent but abstract, but that over time it grows less coherent but more specific in its details.” [Source: SER p.7].

There is currently no Master’s course in world music, and Astrid Elbek emphasizes the very small number of students currently enrolled in the Master’s course in jazz. She suggests consideration be given to a Master’s course combining world music and jazz and integrating the societal role of the musician, often termed “citizen artist.” This could prove internationally attractive and could even result in the creation of a joint study programme. The advantages are several: it would bring together two relatively small courses, would doubtless have an impact on the entire student body, and could be highly beneficial for future employment of students, particularly in a region as culturally diverse. [Source: A. Elbek, Critical Friend Report, pages 6-7].

The review team notes that while themes and overarching topics are indicated in the programme syllabi, it is difficult to gauge precise *content* of courses. The Bachelor programme appears to offer little consistency in expectations through the three years due to a highly individualized orientation. Programme syllabi do not indicate assessment strategies or learning and teaching strategies. [Source: Programme Syllabus, Bachelor’s Programme in Music, Symphony Orchestra Instrument and Programme Syllabus, Master’s Programme in Music, Vocal Studies, Programme Syllabus, Master’s Programme in Music, Interpretation Diploma].

Determination of student’s individualized curriculum pathways varies between disciplines: jazz and world music have four meetings a year, linked to assessments. In the classical disciplines, site-visit meetings indicate such discussions take place once a year only [Source: M7, M8]. This highly individualized approach, while it takes into consideration different student profiles, makes it difficult to know the content of the curriculum in the main subjects. However, the review team notes that while it cannot substantiate compliance at the programme level, there may indeed be compliance in practice.

Enlarged scope and possible interdepartmental collaborations are mentioned by Philippe Dinkel, who suggests adding lute or early keyboards to the Early Music department, allowing it to serve as a specialized resource center for MAM. Further, he believes the Department’s role could be further enhanced through systematically offering an introduction to historical performance practice for all Bachelor students. Lastly, he encourages MAM to consider links between improvised and oral traditions in early music with those prevalent in jazz and world music. [Source: P. Dinkel, Critical Friend Report, p. 5 and p. 8].

Astrid Elbek cites outreach in the form of school concerts [world music], but is concerned that students not recognize the value of such work and its impact on their artistry [Source: A. Elbek, Critical Friend Report, p. 6]. The Vibe Festival offers jazz students many concerts, in collaboration with pre-college schools in the area. The Master in Vocal and Drama Studies offers opportunities for students to integrate productions at the Malmö Opera, an opportunity termed by Philippe Dinkel as “outstanding.” [Source: P. Dinkel, Critical Friend Report, p. 7]. Finally, strong ties with the Swedish church and the Southern Choral Centre and Lund Choral Festival offer extensive opportunities for students on the church music course.

The review team notes that chamber music for classical instrumentalists appears to suffer from lack of coordination and vision. The Spring Festival appears to constitute the unique annual opportunity for students to perform in chamber ensembles. [Source: M9]. Other than that, occasional chamber music projects appear to depend largely on individual teachers’ initiatives [Source: M4, M7, M8].

The review team did not find indications of a systematic approach as to how research and artistic development informs curriculum development and teaching or student assignments or activities. Nevertheless, the review team did find indications of some projects designed to enhance curriculum development being carried out within the framework of the continuous professional development programme for teaching staff [Source: M 4, M 5, M 7].

Overall, the review team notes a fairly standard curriculum, though some goals, such as research, knowledge of the music profession and entrepreneurial skills, are only addressed late in the Bachelor programme. With a strong emphasis on individualized study plans, the programme can rightly say it is student-centered, based on very close and ongoing dialogue between the student and main instrument teacher, and students identify this as one of MAM’s strong points. That said, given this highly individual approach, there appears to be little indication within programmes concerning an overarching standard being achieved, as individual teachers set standards. The review team found little indications of content, as content descriptors are generic, and thus it is difficult to verify how learning outcomes are being achieved. There have been indications as to content, however these do not appear to be aligned, there being no indication of progression. Programmes and programme descriptions indicate the individualized nature of the course, but do not include information concerning assessments or teaching and learning strategies.

The review team recommends development of clear course descriptions, minimum levels of delivery within an individualized approach, as well as precise accounting of assessment, learning and teaching strategies. Finally, the review team recommends a clear and coherent strategy be developed for chamber music.

The review team concludes that MAM programmes comply with Standard 2.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Partially compliant
Master Music Performance in Music	Partially compliant
Master Music Performance in Music, diploma	Partially compliant

## 2.2 International perspectives

### Standard 2.2 The programme offers a range of opportunities for students to gain an international perspective

Internationalisation is one of the six key areas addressed in MAM's Strategic Plan: this includes defining a strategy within the next five years to broaden recruitment of international students. In addition, the Strategic Plan seeks to ensure that internationalization is supported by the whole organisation, developing English language skills, facilitating exchanges, participation in international conferences, publication of lectures and concerts in English on line through live streaming, a YouTube channel, and Ted Talks. The Action Plan also suggests sharing examples of best practice regarding internationalization on a national level [Source: Action Plan 2017-2021, pp. 17-18].

MAM participates actively in Scandinavian, European and international networks and associations (Erasmus+, Nordplus, AEC, ISME, EAMS, ANMA, to name but a few), and this international dimension is further enhanced by a considerable number of international conductors and professors participating in master-classes and concerts [Source: Visiting performers/lecturers and concert calendar, MAM web site]. Teaching staff is of a high international standard, as demonstrated in biographies available on the website and interviews, and many perform and or have studied abroad [Source: M7]. Students participate on exchanges within both the Nordplus and Erasmus+ frameworks.

The existence of a Master's programme in English and the soon to be created Bachelor programme in English are clearly important initiatives – all the more so as a demographic dip in the Swedish population has led to a decline in student numbers. Lund University provides incoming international students with practical information on registration, social activities, official administrative matters, life in Sweden and a comprehensive student guide. [Source: Lund University new students, website]. MAM, under the aegis of Lund University, delivers a diploma supplement in English.

MAM management indicated to the review team that good international networks exist in the choral and research fields, as do global connections in performance and pedagogy. External funding provides support for ongoing exchanges with Vietnam and Brazil. [Source: M1].

Overall, however, the review team notes the international engagement and strategy of the Academy does not appear to be systematic. Lack of precise statistical data, for example, makes it impossible to

distinguish countries of origin for international students, 26% of whom are non-Swedish in Bachelor programmes and 37% non-Swedish in Master programmes. Meetings with staff and students suggest international students appear to be largely limited to Scandinavia, and where students from other European countries are present, this is largely due to master-classes offered by specific teachers in other countries [Source: M3, M8]. Certain courses, as for example the jazz and world music course appear to be virtually exclusively Swedish [Source: M8]. Amongst critical friends, Astrid Elbek pinpoints the need to focus on raising the number of international students [Source: A. Elbek, Critical Friend Report, p. 7] and Philippe Dinkel makes the case for a convincing regional and international (European and extra-European) strategy, integrating benchmarking of local and regional competition so as to target priority fields, areas of potential development, and development of strategic partnerships. [Source: P. Dinkel, Critical Friend Report, p. 8].

MAM considers internationalization to be one of the six pillars of its strategic plan. It participates actively in regional and European networks and associations, can boast a high international standard among professors and invited professors, supports incoming international students with extensive English-language services through Lund University, offers an English-language Diploma Supplement, an English-language Master's degree and soon will do so at the Bachelor level. The review team notes, however, that non-Swedish students are primarily from Scandinavia, and more importantly, that MAM lacks a comprehensive regional and international strategy, one that integrates regional and local benchmarking so as to better target priority areas and address both development and partnerships strategically. Lack of precise statistical data concerning incoming international students makes it difficult to analyze precisely how to improve this situation.

The review team encourages MAM to develop a more strategic approach to defining its place locally, regionally, in Europe and beyond, thus strengthening programme priorities and partnerships, and inevitably having a positive impact on increasing international student matriculation.

The review team finds MAM complies with the standard 2.2 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	substantially compliant
Master Music Performance in Music	substantially compliant
Master Music Performance in Music, diploma	substantially compliant

## 2.3 Assessment

### Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes

According to the document furnished the review team during the site visit, assessments are made through continuous assessment and or final examinations. These examinations take the form of concerts, auditions, tests, and interrogations or essays, depending on the course. Course grades relate to the fulfillment of the course's learning outcomes: fail, pass or pass with honors. This grading is achieved through qualitative weighting of fulfillment of individual learning outcomes. The teacher is the examiner, although in some instrumental and all vocal study courses, examinations are the responsibility of a jury, largely composed of MAM teachers, often including a non-voting student, and very occasionally, an external representative. [Source: Assessment, provided during site-visit].

The review team notes, however, that neither programme descriptions nor course descriptions contain assessment strategies, criteria, or relative weighting. Additionally, assessments are often provided orally [Source: M3, M8]. When assessments take an exclusively oral form, it is hard if not impossible to gauge the student's progress. The review team queried the participation of student's teachers in assessment in cases where the instrumental teacher acts as sole examiner and the direct impact this might have on general reliability of results. Further, the basis on which a determination is made as to whether a student passes or not (and if so, with distinction) was not clear to the review team.

However, there are courses where the system of assessment appears to be clear. In composition and arranging, Dan Dediu indicates appropriate, clear and realistic assessment methods that "demonstrate a thorough preoccupation of the teaching staff to adequately adapt the learning outcomes to the content." Here, written assessments are generally the rule, with "practical assessments" for piano, conducting, electroacoustic music and the music profession. [Source: D. Dediu, Critical Friend Report, p. 7].

Similarly, the jazz and world music courses provide each student four meetings a year with their mentors at the beginning and end of each semester, and these meetings constitute a form of assessment in that they are connected to examinations. [Source: M7].

The review team recommends aligning assessments across different specialisations, providing clear definitions of assessment criteria and their relationship to learning outcomes. Further, as an important tool for enhancing the quality of assessment, the review team recommends exploring the inclusion of external examiners on examination juries.

MAM's grading system uses one of two options: a simple pass/fail, or a three-tiered option of pass with honors, pass or fail. While the review team understands that this is the system generally in use in Sweden, it recommends consideration be given to a grading system compatible with ECTS grades.

The assessment document furnished to the review team at the conclusion of the site visit provides a general outline of forms assessment can take in the programme, but does not indicate specific criteria or ways in which assessment takes into account the accomplishment of learning outcomes. Assessments do not appear to be aligned across different specialisations, in particular in the classical and symphony orchestra instrument courses, and the participation of the student's own professor as sole assessor could unintentionally impact the objective nature of an assessment if done without moderation. Further, meetings during the site visit suggested that often these assessments were provided orally only, and in these instances, it was difficult to trace an overall progression for the student, given that few or no written records exist. [Source: M3, M7, M8].

In general, the review team was unable to find evidence of a systematic approach to assessment in terms of relevance, validity and reliability.

The review team recommends a clear definition of criteria and relative weighting of these used in assessment as they pertain to learning outcomes. These criteria in turn need to be visible on programme syllabi. The review team recommends that assessments be systematically provided in written form, and inasmuch as possible, that MAM avoid having sole evaluators in instrumental assessments. Inclusion of external examiners from other courses or disciplines at MAM could enhance interdisciplinary communication and collaboration; it might also be possible to consider recruiting regional, national or European (via funding from Erasmus +) external examiners. Finally, the review teams recommend considering implementation of a grading system compatible with the ECTS grading system.

The review team finds MAM complies with the standard 2.3 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	partially compliant
Master Music Performance in Music	partially compliant
Master Music Performance in Music, diploma	partially compliant

## 3. Student profiles

### 3.1 Admission/Entrance qualifications:

**Standard 3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.**

All candidates to MAM, be they Swedish or not, must follow the digital protocol for admissions used by all Swedish universities – this allows candidates to choose the programmes to which they wish to apply, pay their application fee, and ultimately receive confirmation of their admission.

More specifically, the MAM music performance programme provides detailed instructions for candidates on the MAM website, including useful YouTube instructions with procedures in English for international candidates. Repertoire lists and indications as to obligatory and free-choice works to be performed at the entrance examination are also provided. For composition and arranging students, most candidates have already attended pre-college summer courses offered by MAM and *Musik i Syd*, which include music theory, ear training, music history, thus accounting for the high level of candidates at admission. [Source: D. Dediu, Critical Friend Report, p. 7]. According to Astrid Elbek, the Swedish Folk High School system also plays a role in preparing future jazz candidates, and she notes that only seven out of 150 applicants are admitted annually. [Source: A. Elbek, Critical Friend Report, p. 4],

The “Instruction for entrance examination juries in main subject area” provided to the review team indicates a clear and obligatory protocol, with written assessments for each candidate that are subsequently used by Program and Educational Committees to make final admission decisions. Juries systematically include students, and Ingeborg Žádná indicates careful attention given to gender balance when admitting students [Source: I. Žádná, Critical Friend Report, p. 8]. Candidates may request information as to the assessment made by admission juries following admission decisions.

Nevertheless, the review team found no evidence of evaluations regarding relevance, validity or reliability of admission requirements and procedures, and assessment criteria used by admission juries were not clear. Further, lack of information relative to course structure and content makes it difficult to demonstrate the actual programme content to potential students.

While the application procedure for candidates to MAM is clear and supported by digital tutorials, the review team did not find evidence of criteria used to determine selection by admission juries: this absence of visible assessment criteria and lack of information regarding programme content can pose difficulties to potential candidates.

The review team recommends clarification of assessment criteria for admission and communication of this and programme content to jury members and future candidates. The review team further recommends ongoing internal evaluation of admission requirements and procedures.

The review team finds MAM complies with the standard 3.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Partially compliant
Master Music Performance in Music	Partially compliant
Master Music Performance in Music, diploma	Partially compliant

### 3.2 Student progression, achievement and employability:

#### Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

MAM provides mechanisms to formally monitor student's achievements within the programme, though these vary between courses. The progression and achievement of students is based on the individual study plan, which can vary significantly from one student to another within a particular course. The jazz course mentoring system, with its four assessments a year – one each at the start and completion of each semester – is doubtless the most comprehensive [Source: M9], in other courses these assessments take place once or twice a year, often with the principal study teacher acting as evaluator.

93% of students must fulfill their course load each year to ensure funding to MAM by Lund University: it would appear this is indeed achieved. If students fail examinations but have worked well during the semester, they are offered the opportunity to take the examination again.<sup>2</sup> [Source: M9].

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<sup>2</sup> In response to the first draft report, MAM has provided additional information relative to opportunities for students to re-pass an examination. As such, the information provided in the review is not complete, however because this additional information was provided after the site visit, it cannot be officially included in the report. As such, it is to be noted that re-passing an examination is not linked to having "worked well during the semester." More precisely, the Lund University List of Rights indicates (5.1) three options for every course/module with identical course content:

- Ordinary examination
- Re-sit shortly after the ordinary examination
- One further opportunity for examination for courses completed during the previous academic year.

Averaging out figures provided between 2013-2017, 77% of students at the Bachelor level and 50% at the Master level completed their studies. Looking at these figures over a longer period, the figures would probably be closer to 75% and 55% respectively, according to Hans Hellsten. The funding system uses the ratio between registered study results, calculated as equivalences of study results for one student/ per number of registered students, calculated as full-time student equivalencies. For 2017, these figures stood at 99% and 88% respectively [Source: H. Hellsten, e-mail on "Graduation Statistics," furnished October 1]. The review team's meeting with programme directors suggested that many Master level students are not interested in the diploma. In this case, they often choose to abandon the non-concert part of their final project, though they are offered the opportunity to complete it at a later date. Programme directors suggest that in the long run, most students do indeed complete their graduation requirements [Source: M9]. Lund University provides an English language diploma supplement to all students. [Source: Diploma supplement].

The review team was unable to gauge the relationship between a student's progression and her level. Assessment by principal study teachers suggests too high a responsibility is placed on individual teachers in determining level. The review team believes the current system does not provide reliable monitoring of progressive achievement across studies.

Information concerning student employability appears to be more anecdotal than systematic, and often depends on the professional networks of individual teachers and members of staff. Lund University offers a bureau of statistics capable of organizing surveys, however these special surveys take place "more or less regularly" [Source: SER, p. 12]. Philippe Dinkel suggests MAM could gain in reputation and legitimacy through a more systematic approach to surveying alumni in different programmes, and by involving alumni in different MAM activities and long-term strategy. [Source: P. Dinkel, Critical Friend Report, p. 8]. MAM recognizes that alumni have not been integrated into the Strategic Plan [Source: SER, p. 12].

Southern Sweden and nearby Denmark offer a vibrant cultural life and extensive employment opportunities for graduates of the performance programme. *Musik I Syd*, the regional concert bureau for Southern Sweden, organizes 3000 concerts a year in which numerous students and alumni perform. The substantial population increase projected for Malmö over the next 10 years (+ 100,000 for a current population of 300, 000, according to management, accompanied by significant urban development) and the new purpose-built major scientific research center at Lund University, involving some 10,000 workers and eleven European countries [Source: M6], suggest that cultural life and performance opportunities will grow substantially over time.

A number of non-Swedish students indicated to the review team they plan to stay in the region following graduation. Professional internships at the Malmö Opera, within numerous professional orchestras, the extensive professional opportunities given composers, and a strong jazz life in Sweden and nearby

Copenhagen often lead to ongoing employment [Source: M3, M8]. Astrid Elbek indicates many students on the jazz course plan on living in Copenhagen as performers following graduation [Source: A. Elbek, Critical Friend Report, p. 4]. It would appear that the extensive internship programme offered MAM students with professional organisations combined with a very favorable regional employment situation may explain students' comfort level concerning their transition into the profession, lessening their need to take risks or develop an entrepreneurial mind-set [Source: M8].

Two alumni met by the review team [Source: M6], a percussionist from the symphony orchestra instrument course and a pianist from the jazz course, offered vibrant examples of entrepreneurial musicians successfully forging their own paths, inventing new concert forms, and working internationally.

While MAM does formally monitor student progression, the review team is concerned that overall progression is substantially linked to individual study plans for which individual teachers are solely responsible. This in turn makes it difficult to monitor progressive achievement across studies.

The review team notes that there is no clearly identified system for tracking alumni, though incidental information exists, thanks to professional networks in which teachers and staff are active. Additionally, MAM does not take sufficient advantage of alumni within the framework of its own activities or in the development of strategy.

The review team recommends the development of clearly identified mechanisms to monitor achievement throughout students' studies; further, it encourages MAM to take advantage of the Lund University statistics office to regularly run surveys to monitor alumni activities. Lastly, the review team encourages MAM to integrate alumni further into its ongoing activities and long-term strategic planning.

The review team finds MAM complies with the standard 3.2 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Partially compliant
Master Music Performance in Music	Partially compliant
Master Music Performance in Music, diploma	Partially compliant

## 4. Teaching Staff

### 4.1 Staff qualifications and professional activity

**Standard 4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.**

The four Critical Friend Reports are unanimous in praising the high quality of MAM teaching staff: Dan Dediu calls it “outstanding” [Source: D. Dediu, Critical Friend Report, p.9], noting internationally renowned composers; Philippe Dinkel indicates a “variety of renowned and experienced artists and pedagogues, some of them also active in artistic research and most of them active on an international level” [Source: P. Dinkel, Critical Friend Report, p. 6]. Ingeborg Žádná speaks of a “very good teaching pool, with the quality and qualifications of the teaching staff being exceptional” [Source: I. Žádná, Critical Friend Report, p. 7], and Astrid Elbek mentions the remarkable dedication of teaching staff and course directors [Source: A. Elbek, Critical Friend Report, p. 5].

Information provided relative to recruitment and appraisal procedures at Lund University is clear and well defined. [Source: Lund University Appointment Rules, SER, p. 13]. Swedish higher education institutions require formal course work on teaching and learning for academic employment. The minimum requirement involves five weeks (two courses) provided by Lund University’s division for educational development (AHU). This training appears to be general in nature; the review team observed that there did not seem to be time or mechanisms in place to support discipline-specific continuing professional development for teaching staff. The proportion of individual, group and master-class instruction appeared unclear to critical friend Ingeborg Žádná, though she suggests this doubtless depends on individual teachers’ approaches [Source, I. Žádná, Critical Friend Report, p. 7].

Teaching staff is engaged in numerous committees and in organisation of events, although it was not clear to the review team whether non-permanent staff was included on these committees.

Astrid Elbek suggests that sustainability of jazz and world music programmes is rendered more fragile due to the many artistic, educational, organizational and practical responsibilities falling on too few shoulders. [Source: A. Elbek, Critical Friend Report, p. 5].

Above and beyond large responsibilities falling at times on few people, it appears difficult for teachers to engage with each other or share best practice: during a site-visit meeting with teachers [Source: M7], one pedagogue indicated there was little time and opportunity to share questions among teachers, in part because no framework exists to do so. In the same meeting, yet another indicated that some courses are too small to facilitate large-scale discussions. Teachers met by the review team also suggested that the structure of employment (permanent versus hourly pay) makes it difficult to create spaces for conversation. [Source: M7]. This is reinforced by the remark made by a programme director

indicating lack of communication between teachers. [Source: M9]. Students encountered during the site-visit see communication between teachers [Source: M8] as a key factor for improving MAM overall.

Students are invited to provide feedback in several ways: an annual and anonymous survey of the overall programme is gathered digitally and archived so as to provide comparisons over time. For individual course evaluations, the review team was provided with a simple template for a summative course appraisal, indicating this can take place as a conversation, group discussion or in written form. It appears however that this is not done systematically, and that in many instances such evaluations are oral.

Teachers are invited to share student feedback with programme management through a course evaluation template: the questions are limited to an accounting of teaching and activities, an assessment as to whether students believe they met their goals, student views, the teacher's views, and possible suggested changes. It was not clear to the review team if these evaluations were systematically conducted.

Ingeborg Žádná suggests that if the MAM's heavy reliance on yearlong contracts may provide substantial institutional flexibility, it can prove less advantageous for long-term strategic planning. Teachers on short-term contracts might not "have a strong bond with the school and...not take part in its development and conceptual work as much" [Source: I. Žádná, Critical Friend Report, p. 7]. Philippe Dinkel raises the question of the balance between full and part time staff and suggests that a broader human resources strategy be developed by MAM, addressing not only the question of types of contracts but gender and age balance as well [Source: P. Dinkel, Critical Friend Report, p. 8].

Teachers at MAM are clearly dedicated, well qualified and of a high international standard. Processes for recruitment and appraisal at Lund University are clear and well defined. Nevertheless, site-visit meetings with teachers, programme directors and students and comments by critical friends point to a need both to provide time and an appropriate framework in which to facilitate communication amongst teachers and sharing of best practice. Likewise, the review team did not see evidence of there being time or mechanisms in place to support continuing professional development amongst staff.

The review team, supported by critical friend Philippe Dinkel, encourages MAM to develop a long-range human resources strategy, integrating questions of long-term and short-term contracts, age and gender balance.

The review team recommends that MAM explore ways in which to provide forums for ongoing discussion amongst teachers, across disciplines. It further encourages MAM to envisage a framework in which to develop and support continuing professional development for teaching staff.

The review team finds MAM complies with the standard 4.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Substantially compliant
Master Music Performance in Music	Substantially compliant
Master Music Performance in Music, diploma	Substantially compliant

## 4.2 Size and composition of the teaching staff body

### Standard 4.2 There are sufficiently qualified teaching staff to effectively deliver the programmes.

MAM's website, cited in the SER, indicates a total of 15 professors, 30 senior lecturers and 33 lecturers, as well as 120 teachers employed on an hourly basis: these figures include both the performance and teacher training programmes. The music performance programme is composed of 45 professors, lecturers and adjuncts (23 FTE) and 50 teachers employed on an hourly basis (8 FTE). [Source: H. Hellsten, site-visit].

MAM's relatively strong reliance on short-term contracts provides significant flexibility in hiring and in responding to demographic changes within the programme. It can however prove detrimental to long-term development and participation of teachers on short-term contracts in teaching and learning strategies. Attention to gender balance is clearly a factor in recruitment.

The four Critical Friend Reports indicate a teaching staff that is qualified as currently specified for the delivery of particular courses. Nevertheless, the review team could not find evidence of a staffing strategy, continuing professional development or research strategies that would effectively fuel the development of the programme, in line with MAM's strategic direction.

Both the site-visit and reports by critical friends indicate a fully qualified teaching staff at MAM. A large proportion of teachers are on short-term contracts: this provides necessary flexibility to address fluctuations in student numbers on different courses, and to initiate new courses as necessary, though these same teachers on short-term contracts will not be as engaged in long-term strategy.

The review team feels that a comprehensive staffing strategy, one that integrates continuing professional development or research strategies, would provide support in driving the programme forward. The review team encourages MAM to explore how best to provide both time and a sufficient framework for teachers to participate in ongoing professional development and research strategies.

The review team finds MAM complies with the standard 4.2 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Fully compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

## 5. Facilities, resources and support

### 5.1 Facilities

#### **Standard 5.1 The institution has appropriate resources to support student learning and delivery of the programme.**

Critical friends indicate MAM enjoys excellent facilities. According to Astrid Elbek, students benefit from well-equipped studios, concert halls and numerous rooms for study purposes [Source: A. Elbek, Critical Friend Report, p.5]. Philippe Dinkel indicates a “generally sound infrastructure”, in terms of concert hall, studios (of which the organ room), recording facilities and practice rooms. [Source: P. Dinkel, Critical Friend Report, p. 6]. Dan Dediu speaks of an “ideal teaching/learning environment for composition students” and the ongoing acquisition of instruments, electronic music technology [Source: D. Dediu, Critical Friend Report, p. 10]. Lastly, Ingeborg Žádná indicates certain instrument groups dispose of exceptional instruments, allowing students to learn a range of instruments related to their main instrument, thereby enhancing future employment opportunities. [Source: I. Žádná, Critical Friend Report, p. 7]. Additional funding is available to purchase pianos. I. Žádná also indicates that students find the booking system for rooms satisfactory, with availability from morning to night.

The review team visited the “impressive and well organised library,” part of the comprehensive Lund Library system [Source: SER, citing D. Dediu, p. 15]. Since September of this year, the library inaugurated a system allowing students to use their digital ID cards to enter and take out scores, books and recordings, even when the library is closed. Inter-library loan service is also available. MAM research papers and student recordings are also available.

MAM’s cohabitation with a nursery school on the ground floor has required extensive and expensive modification of the premises, resulting in a redistribution of instruments around the building. MAM’s location in a neighborhood that poses safety problems for concertgoers means the school struggles with low attendance at concerts. [Source: I. Žádná, Critical Friend Report, p. 8].

The creation of a multi-purpose building designed to bring together the three component schools of the Faculty of Fine and Performing Arts in a more central city location within the next six to seven years is an exciting prospect, one which Philippe Dinkel suggests will attract new audiences for public performances and devise new connections, cross-arts academic and research projects. [Source: P. Dinkel, Critical Friend Report, p. 6].

Philippe Dinkel suggests the development of a digital strategy so as to make more effective use of new technologies (multimedia, virtual classes, e-and distant learning, electronic music and the like). This strategy should be integrated into the future of MAM’s institutional and academic culture. [Source: P. Dinkel, Critical Friend Report, p. 8]. The review team supports Mr. Dinkel’s recommendation, noting a similar concern for digital resources and learning environments.

MAM's facilities are excellent, and the infrastructure is sound, as confirmed by students and teachers [Source: I. Žádná, Critical Friend Report, p. 8], although the shared space with a nursery school on the ground floor has proved problematic, necessitating major changes in distribution of instruments. The multimedia library is of excellent quality and now offers an electronic loan system, allowing students to use the library outside opening hours. The projected move to a multi-purpose building housing all academies in the Faculty of Fine and Performing Arts and more centrally located is an exciting one and will doubtless provide enhanced resources for students and teachers.

The review team does, however, express its concern for digital and learning environments, and concurs with critical friend P. Dinkel in the recommendation that MAM develop a comprehensive digital strategy.

The review team finds MAM complies with the standard 5.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Fully compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

## 5.2 Financial resources

### Standard 5.2 The institution's financial resources enable successful delivery of the programme.

MAM is a state-funded institution, and funding is determined through a complex model integrating specificities of educational programme design and the number of students enrolled and graduated. As funds are distributed to universities, then faculties and programmes, portions are withheld at each step to compensate for shared administrative costs. Within the confines of allotted funding, MAM does have freedom as to distribution. Inflation compensation is built into the system, though the SER explains how in 2018 redistribution factored in at the Faculty level will only result in a 0,1% funding increase (in fact - 2,1% once salary raise of 2,2% are included). [Source: SER, p. 15]. Although the university generously funds research activities and I. Žádná indicates specific additional funding available for instrument purchase [Source: I. Žádná, Critical Friend Report, p. 7], MAM's general operating budget is essentially level-funded, and does not allow for an increase in permanent contracts for teachers or increased contact hours. [Source: I. Žádná, Critical Friend Report, p. 8]. While ongoing funding is in no way jeopardized, this funding scheme does suggest a delicate balancing act for MAM budgets in years to come [Source: SER, p. 15].

State funding of higher education in Sweden ensures stable, ongoing support for MAM. While some additional resources exist for research activities or instrument purchase, for example, MAM's operating budget is not increasing sufficiently to allow for an increase in the number of teachers on permanent contract or for adding contract hours. The situation, while generally stable, does however suggest that MAM's "budgetary navigation will be complicated for some years to come" [Source: SER, p. 15].

The review team finds MAM complies with the standard 5.2 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Fully compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

### 5.3 Support staff:

#### Standard 5.3 The programme has sufficient qualified support staff.

The fact that MAM belongs to a large, well-funded university constitutes a real asset for support staff and support services. "Language, translation and printing services, reception of foreign students, health care, sports facilities, and libraries with large stocks of physical books as well as electronic access to worldwide resources are all provided by the University" [Source: SER, p. 16]. Students with disabilities can work with a teaching consultant, and a physiotherapist, psychologist and doctor are all available through the university; a financial aid system exists for disadvantaged students [Source: I. Žádná, Critical Friend Report, p. 8].

Overall, the number of support staff appears to be strong, and clearly the link to the university allows MAM to offer a broad range of services to its students and teachers. Lund University offers continuing professional development to all members of its staff, {Source: Professional development and career options, Lund University website}, however it was not clear from Critical Friend Reports or the site-visit whether support staff at MAM avail themselves of these opportunities.

MAM's performance programme benefits from qualified and extensive support staff, in large part thanks to Lund University. This support ranges from health care and services to students with disabilities to financial support for disadvantaged students, from language and translation services to library and multimedia services provided locally and worldwide via electronic access. Additionally, Lund University offers ongoing professional and career development to all staff.

The review team finds MAM complies with the standard 5.3 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Fully compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

**Standard 6.1. Effective mechanisms are in place for internal communication within the programme.**

The review team notes the existence of effective mechanisms for internal communication within the programme, although this subject was minimally treated in Critical Friend Reports. Digital noticeboards are readily in evidence at MAM, and a monthly newsletter is distributed [this was in Swedish, so it's hard to know exactly what it covered]. General guidelines for communication are also formulated by Lund University on their website [*Source*: SER, p. 18].

Senior management indicated to the review team that results of the critical friend process and subsequent programme review would be shared publicly with students and teachers in April 2019. [*Source*: M1].

An open and friendly atmosphere fosters proximity and facilitates fluent informal sharing of information across the institution. While there is evidence of teacher meetings taking place, there is not always evidence of what was discussed or decisions taken. It was not clear to the review team whether teachers met in between projects. This may be due to an organizational culture that is more oral than written. As a whole, MAM exhibits a strong culture of consensus.

Students indicated that in some instances communication came very late, as appears to be the case for orchestra session rehearsal schedules [*Source*: M3, M8].

Effective mechanisms exist for internal communication, and MAM benefits from a horizontal organisational structure in which informal communication is fluid. The review team found few written examples of decisions being taken within teacher meetings, and notes that while MAM's action plan is ambitious, its goals do not appear to filter down, making it difficult for teachers to take ownership for these. The review team noted that in some instances communication was very last minute.

The review team encourages the systematization of written reports of teacher meetings, and it urges MAM to consistently connect programme development with the 2017-2021 Action Plan so as to guarantee greater ownership by teachers. The review team encourages MAM to systematically communicate information to students in a timely manner.

The review team finds MAM complies with the standard 6.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Substantially compliant
Master Music Performance in Music	Substantially compliant
Master Music Performance in Music, diploma	Substantially compliant

## 6.2 Organisational structure and decision-making processes

### Standard 6.2 The programme is supported by an appropriate organizational structure and decision-making processes.

The MAM website clearly details organizational structure. The Board of Directors, as the highest decision-making body, has overall responsibility for its operations and is supported by two educational committees, one of which is for performance and church music programmes, the other for teacher training. Each Educational committee establishes policy and plays a role in determining course content, realization and development. Additional information concerning organizational management at Lund University, available on the University website, indicates that the University Vice-Chancellor supervises the Faculty of Fine and Performing Arts, and the Faculty's organizational structure is available on the Faculty website. [Source: SER, p. 18].

Two Registrar's offices oversee pedagogical supervision, leadership, planning, development and review of courses. Two deputy directors have responsibility for operations and running of the programme. MAM has a large number of committees that work with academic planning and coordination. The committees also function in an advisory and preparatory capacity for the educational committees and board. These committees focus on employment, the library, research studies, research and development as well as specific subject areas: woodwind instruments, brass instruments, percussion instruments, ensemble and choir conducting, chamber music, baroque music, church music and organ, jazz, rock/pop, folk and world music, ear training, music theory, history of music, media and studio, composition, general education and eurythmic-drama-dance. All MAM instructors participate as committee members within their areas. Normally, a student representative is appointed to the committee meetings.

While minutes of individual committees were not relayed to the review team, the agendas and minutes of the Educational committees are posted on the MAM website [Source: SER, p. 18]. MAM can be rightfully proud of its student-centered approach, which provides students a voice on various study bodies, committees and even examination juries.

The review team noted that there does not seem to be a clearly defined organizational structure to support chamber music. As noted above, the Spring Festival appears to constitute the unique annual

opportunity for students to perform in chamber ensembles [Source: M9]; other chamber music events appear to be linked to individual teachers' initiatives [Source: M4, M7, M8].

Organisational structure and decision-making processes are clearly defined and students and teachers are well represented. While minutes for the educational committees are posted on the MAM website, the review team noted that in some instances meetings with teachers did not appear to result in written reports and recommends these be systematized. The review team notes that the chamber music programme does not appear to be supported with an identified organizational structure and recommends that creating one be a priority

The review team finds MAM complies with the standard 6.2 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Substantially compliant
Master Music Performance in Music	Substantially compliant
Master Music Performance in Music, diploma	Substantially compliant

## 7. Internal Quality Culture

### Standard 7. The programme has in place effective quality assurance and enhancement procedures.

At Lund University, quality assurance falls under the purview of the University Chancellor's Office (UKÄ). This can involve direct evaluations of selected programmes or themes but is done primarily by systematically evaluating the University's own quality assurance programmes and the way they function [Source: The Policy and assignments regarding quality assurance and quality development of education at Lund University, SER, p. 21]. Individual faculties are responsible for managing their quality assurance, and this includes programme or institutional evaluations through peer review, internal routines for quality assurance, and ongoing quality dialogue between faculties and university management. The Faculty of Fine and Performing Arts has a quality assurance coordinator responsible for the three institutions within the faculty. Lund University's core resource for quality assurance, the Quality and Evaluations Office, as well as the Division for Higher Educational Development, both support the faculty's quality assurance.

The calendar for reviews for the Faculty of Fine and Performing Arts for the period 2017-2020 is as follows:

2017	Malmö Academy of Music research Programme in Music Education
2017-18	Malmö Academy of Music Performance Programmes 1 <sup>st</sup> and 2 <sup>nd</sup> cycle
2018	Malmö Academy of Music Artistic Research Programme in Music (Performance Programme 3 <sup>rd</sup> cycle)
2018-19	Malmö Theatre Academy (all cycles)
2018-19	Malmö Academy of Music Music teacher's Training Programme
2019-20	Malmö Art Academy (all cycles)

"Internal procedures" involve strategic plans, action plans, programmes and course syllabi. Quality-based processes include student admission and follow-up of study results, recruitment and competence development for teachers. Resources including the library, study support or IT are evaluated within learning support resources. The processes involving continuously following up on the way programmes function and their results constitute an essential component of quality assurance.

Over the period 2017-2022, UKÄ has designated student influence, the employment market and gender equality as themes to be fully integrated among all points noted above. Lastly, the Faculty of Fine and Performing Arts engages in dialogue with university management each year, both on topics already mentioned but also relative to specific themes.

Lund University's quality assurance system is a comprehensive one. Nevertheless, the review teams notes that quality procedures within MAM appear fragmented and do not appear to constitute a complete internal quality cycle. In particular, there does not appear to be a systematic quality enhancement approach to the one-on-one studio environment, though informal interactions exist [Source: I. Žádná, Critical Friend Report, p. 9, M8].

Students are invited to provide overall programme evaluations anonymously at the university level via e-mail, however evaluations of individual courses by students do not take place consistently, appear to be the responsibility of teachers, and are often only oral in nature. [Source: I. Žádná, Critical Friend Report, p. 9, M8]. When evaluations take place orally, it is not clear that these are subsequently shared.

Students evaluate orchestra projects systematically, but a site-visit meeting with students suggested not all courses have evaluations [Source: M8]. While students can give input on orchestra projects, the review team notes the lack of response to the question posed by the 2016 External Evaluation conducted of the symphony orchestra instruments programme (Source: SER, p. 21) relative to evaluations of individual participation in the orchestra programme. As regards evaluations of one-on-one teaching, the review team notes that the issue of evaluating one-on-one teaching was raised in the 2016 External Evaluation: at the time, evaluators suggested survey-based, anonymous course evaluations might provide information that does not emerge currently, either in appraisals with teaching staff or programme directors. The 2016 review questions whether anonymous course evaluations could prove problematic in individualized teaching courses. The review team notes that these issues are still pertinent today.

The review team agrees with recommendations made by the 2016 External Evaluation referred to above and suggesting a compilation of evaluation appraisals, at least for areas involving general study programmes and course issues. The review team reiterates the question posed by the 2016 External Review as to the way in which Strategic and Action plans relate to educational development. Given the lack of a systematic approach to programme appraisal by students and teachers, it appeared to the review team that programme and course feedback remain largely oral. While this is can doubtless be linked to an open and informal atmosphere in which teachers, staff and senior management can easily communicate, it makes it more difficult to assess progress, be it on a programme or student level.

During the site-visit, though numerous teacher meetings were cited, across departments the review team notes little shared understanding of best practice or of how to structure and support progression of individual study planning processes. The review team recommends an investigation into different ways to integrate evaluations of one-on-one teaching, and suggests that a systematic approach would also be highly beneficial and indeed essential to programmatic evaluation. The review team believes that designing a systematic approach to course evaluations that enhance one-on-one teaching could also stimulate conversations among teachers about learning and teaching.

On a more general level, the review team notes as still relevant questions posed by the 2016 External Evaluation relative to the way in which MAM's Action Plan is conducted, and drawing attention to the need to find ways to address long-term changes that do not necessarily emerge within the Action Plan.

The review team recommends an internal evaluation of admission processes, and notes that systematic external input is missing here.

The review team notes that lack of systematic engagement of external examiners both at admissions auditions and at student examinations can prove risky in assuring standards on a par with those of the international community. The review team believes that a major flaw in the present assessment process is the fact that the students' failing or passing lies with their professors. The review team recommends integrating external examiners into admission and examination processes, and suggests that in future, students' teachers not participate in final examination juries for their own students.

Lund University has clearly defined quality assurance processes that are coordinated by each faculty. Despite evidence that quality procedures do exist, the review team notes a fragmented approach to internal quality at MAM. While annual anonymous programme evaluations are sent digitally to all students and collected by the University, individual course evaluations appear to be the responsibility of individual teachers. Apparently, these do not always take place, and in the case of one-on-one teaching, the evaluations are often done orally, if at all. There does not appear to be a thorough system to guarantee written, systematic evaluations of both the programme and courses, to the detriment of comprehensive educational development and discussions among teachers as to learning and teaching strategies.

The review team recommends devising a systematic written evaluation system for all courses, and that individual teachers not be held responsible for this. The review team notes that examinations are conducted with few or no external jury members, and in some instances, notably for individual instrumental courses, individual teachers are solely responsible for determining if their students pass or fail. These evaluations are often only done orally. The review team encourages MAM to explore ways of integrating external examiners - be they local, regional, or international - into examination juries and recommends structuring written assessment of one on one teaching systematically across the programme. The lack of external participation among examiners could put MAM at risk for guaranteeing an international standard.

Finally, the review team recommends that MAM engage an internal evaluation of admission processes, and that these processes be widely communicated to both admission juries and to future candidates.

The review team finds MAM complies with the standard 7 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Partially compliant
Master Music Performance in Music	Partially compliant
Master Music Performance in Music, diploma	Partially compliant

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

#### **Standard 8.1 Cultural, artistic and educational contexts: The programme engages within wider cultural artistic and educational contexts.**

According to its Vision statement, MAM works to develop the role of music in society through collaboration and by being an influential voice in musical and cultural life, public debate and the knowledge society. This is taken up again in the Action Plan within the section dedicated to increasing MAM's visibility: suggestions include discussions on how to achieve increased participation in public debate, increasing networking, and possible artists-in-residence funded by outside donors. [Source: Action plan, 2017-2021, p. 14].

The Inter-Art Centre, supporting the three member arts academies of Lund University's Faculty of Fine and Performing Arts, is an example of structural collaboration: while it is designed primarily for doctoral students and researchers, it can also host concerts, projects, exhibitions and the like, both to members and staff of the three institutions as well as to outside artists. [Source: SER, p. 21].

The Master's programme offered in vocal and drama studies, run in cooperation with the Malmö Opera, clearly constitutes an exceptional opportunity to collaborate and enhance students' future employability. [Source: M6, P. Dinkel, Critical Friend Report, p. 7].

Astrid Elbek cites a world music outreach concert in a local elementary school and suggests that in future such activities might form the core of a programme dedicated to the citizen-artist. [Source: A. Elbek, Critical Friend Report, p. 6]. Likewise, Philippe Dinkel cites MAM's connection to *El Sistema* and the fostering of links to immigrant and or non-Western cultures: "the place of music in the society and in the general education is taken very seriously in the strategic thinking." [Source: P. Dinkel, Critical Friend Report, p. 7].

Ingeborg Žádná cites collaborations with religious institutions (churches), festival and local authorities in town. She indicates that in Malmö, some organisers make their premises available for student concerts or public projects in liaison with a particular venue or festival. She rightly suggests that the school's affiliation with Lund University offers a host of other potential partners from the fields of science and art. [Source: I. Žádná, Critical Friend Report, p. 10].

The site-visit suggested to the review team that while MAM is committed and indeed engaged in broader cultural, artistic and educational contexts, these don't always appear to be visible and remain primarily regional in nature. The SER suggests that in many instances individual teachers initiate cross-disciplinary collaborations, but these appear to be largely informal. [Source: SER, p. 22]. The review team encourages MAM to continue to explore ways in which to strategically enhance its presence and collaborations within broader cultural and educational contexts in Malmö, its region and beyond.

MAM is clearly committed to working collaboratively within a broad variety of cultural, artistic and educational contexts, and this commitment is underlined both in the Vision statement and Strategic and Action plans [Source: Action plan 2027-2021, p. 14]. Fine examples exist of such collaborations exist, however the review team notes these appear to be predominantly of a regional nature. The review team encourages MAM to strengthen these activities across the programme and to look to enhancing further such collaborations beyond Malmö and its region.

The review team finds MAM complies with the standard 8.1 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Fully compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

## 8.2 Interaction with the artistic professions

### Standard 8.2: The programme actively promotes links with various sectors of the music and other artistic professions.

Critical Friend Reports and the site-visit demonstrate the programme's numerous interactions with the music profession. Philippe Dinkel cites the exemplary cooperation programme with the Malmö Opera within the Master in Vocal and Drama Studies; Ingeborg Žádná speaks of the orchestra projects held in a variety of venues in the region, internships with regional professional orchestras, and strong links with religious institutions, amateur ensembles and choirs; Dan Dediú mentions the "New Generation" composition projects organized throughout Sweden, in collaboration with professional ensembles as well as the Stockholm and Göteborg music academies; church music students collaborate with Lund Choral Festival and the Southern Choral Centre; the participation of jazz students in the renowned Vibe Festival is yet another indicator, as is the oft-mentioned *Musik I Syd*, featuring numerous students and alumni within its 3000 annual concerts produced throughout Southern Sweden. [Source: P. Dinkel, Critical Friend Report, p.7; I. Žádná, Critical Friend Report, p. 10, D. Dediú, Critical Friend Report, pp. 10-11; M9].

Meetings during the site-visit with both alumni and students suggest the very real role the programme's strong relationship with professional musical organisations plays in guaranteeing employment to graduates; indeed it could be said that the remarkable confidence students demonstrate regarding their futures can doubtless be traced to these strong links, be they with the Malmö Opera, the Swedish Church, the region's professional orchestras, or *Musik I Syd*, to name but a few. [Source: M3, M8]. As

regards links to other artistic professions, the review team notes the very strong collaboration with Malmö Opera in the framework of the Master's course. The review team does not, however, see evidence of engagement with other (i.e. non-musical) artistic professions at the Bachelor level.

The MAM Action Plan 2017-2021 suggests enhancing student employability through more internships/placements, external engagement and study visits, new and further developed collaborations with professional music life as well as the implementation of "projects that prepare students for changing professional roles, for example elements of theatre and film music" as well as "boundary-crossing and student-driven projects." The Action Plan further stipulates cooperation projects relative to continuing professional education. [Source: Action Plan 2017-2021, pp. 11-12].

These plans notwithstanding, the Critical Friend Reports and site-visit did not provide the review team with concrete examples of long-term plans for ongoing collaborations with the artistic professions, nor was the review team made aware of how – beyond ongoing informal ties - MAM assesses and monitors ongoing needs of the profession. Lastly, the review team did not find evidence of the programme promoting Lifelong Learning opportunities.

The performance in music programme offers considerable opportunities for students to engage with the music profession. For orchestral instrumentalists, this takes place through internships with regional professional orchestras; for church musicians, via the strong ties with the Swedish Church, as well as links to numerous amateur choirs; for composers and arrangers, the "New Generation" programme offers each student the opportunity to have her works performed by ensembles throughout Sweden, in collaboration with Göteborg and Stockholm music academies. All the performers profit from the extensive *Musik i Syd* network of concerts throughout the region, and the annual Vibe Festival is a major rendez-vous for jazz players. As for voice students at the Master's level, the remarkable collaboration with Malmö Opera is without a doubt a major strength of the programme.

The review team notes however, that there do not appear to be interactions with non-musical arts organisations at the Bachelor level. Further, critical reports, the SER and site visits did not suggest a structured manner of assessing and monitoring ongoing needs of the profession, nor did it find examples of programme engagement in lifelong learning opportunities.

The review team recommends strengthened collaborations with the artistic professions, and in particular at the Bachelor level. It further recommends the development of formal, clearly structured methods of assessing and monitoring the ongoing needs of the music profession, and a clear engagement in promoting lifelong learning opportunities.

The review team finds MAM complies with the standard 8.2 as follows:

Programme	Compliance level
Bachelor Music Performance in Music	Partially compliant
Master Music Performance in Music	Fully compliant
Master Music Performance in Music, diploma	Fully compliant

### 8.3 Information provided to the public

#### Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.

Critical friend Dan Dediu indicates information offered to the public is “obvious and convincing, reflected in logical, clear, short, precise and well formulated documents.” He goes on to suggest that this is the case for all documents provided by MAM, be it to potential students, concert audience, parents or other interested stakeholders. These include the MAM presentation brochure and website, *Live* magazine, and both the strategic and action plans. [Source: D. Dediu, Critical Friend Report, p. 12]. Philippe Dinkel indicates efficient use of social networks, YouTube and the like. [Source: P. Dinkel, Critical Friend Report, p. 7].

Ingeborg Žádná admits that the duration of her visit did not enable her to understand in detail how PR and marketing for school or school-related events are managed, but suggests this may prove difficult for MAM to provide, given the labour-intensive work it requires. [Source: I. Žádná, Critical Friend Report, p. 10].

The review team notes that the organisational structure, detailed on the web sites of Lund University, the Faculty of Fine and Performing Arts, and MAM, is, as stated by Dan Dediu, clearly indicated. [Source: SER, p. 23]. The MAM student guide 2017/2018 is thorough and well organized. [Source: Student’s Guide 2017/18, cited in SER, p. 23].

Critical Friend Reports, the SER and site-visit did not provide information as to how information provided to the public was consistent with programme content, nor was the review team provided information relative to how information is reviewed prior to being made public. Lastly, there was no indication given as to how accuracy of information is ensured on an ongoing basis.

The review team notes that programme information for potential students is not provided in sufficient detail, as exemplified with admission information provided to candidates for the world music programme. [Source: MAM website]. More importantly, potential candidates, while they can easily find information relative to the admission repertoire and organizational requirements involved in the process, are not provided information regarding criteria for selection.

The review team recommends the development of more comprehensive programme descriptions as well as clear information relative to selection criteria for future students.

Generally speaking, documents provided to the public through the websites of Lund University, the Faculty of Fine and Performing Arts, and MAM, are clear and well organized. This includes the MAM presentation brochure, as well as general information provided to students. The review team notes however that programme content for future candidates is not comprehensive in all instances, and recommends the development of comprehensive programme descriptions across the programme, as well detailed information regarding selection criteria.

The review team finds MAM complies with the standard 8.3 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance in Music	Substantially compliant
Master Music Performance in Music	Substantially compliant
Master Music Performance in Music, diploma	Substantially compliant

## Summary of the MAM's compliance with the Standards

<b>1. Institutional mission, vision and context</b>	
<b>Standard 1.</b> The institutional mission and vision are clearly stated.	<b>Substantially compliant</b>
<p>Recommendations</p> <p>The review team recommends MAM explore ways in which to enhance musical diversity through increased collaboration across programmes and genres. It further recommends that MAM develop a comprehensive international strategy, aiming to achieve enhanced quality in selected focus areas other than recruitment. Lastly, the team encourages MAM to explore ways in which to ensure MAM's active voice in the broader societal debate.</p>	
<b>2. Educational processes</b>	
<b>Standard 2.1.</b> The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	<b>Partially compliant</b>
<p>Recommendations</p> <p>The review team recommends development of clear course descriptions, minimum levels of delivery within an individualized approach, as well as precise accounting of assessment, learning and teaching strategies. Finally, the review team recommends a clear and coherent strategy be developed for chamber music.</p>	
<b>Standard 2.2.</b> The institution offers a range of opportunities for students to gain an international perspective.	<b>Substantially compliant</b>
<p>Recommendations</p> <p>The review team encourages MAM to develop a more strategic approach to defining its place locally, regionally, in Europe and beyond, thus strengthening programme priorities and partnerships, and inevitably having a positive impact on increasing international student matriculation.</p>	
<b>Standard 2.3.</b> The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	<b>Partially compliant</b>
<p>Recommendations</p> <p>The review team recommends a clear definition of criteria and relative weighting of these used in assessment as they pertain to learning outcomes. These criteria in turn need to be visible on programme syllabi. The review team recommends that assessments be systematically provided in written form, and inasmuch as possible, that MAM avoid having sole evaluators in instrumental assessments. Inclusion of external examiners from other courses or disciplines at MAM could enhance interdisciplinary communication and collaboration; it might also be possible to</p>	

consider recruiting regional, national or European (via funding from Erasmus +) external examiners. Finally, the review teams recommend considering implementation of a grading system compatible with the ECTS grading system.

### 3. Student profiles

<b>Standard 3.1.</b> Clear admission criteria exist, which establish artistic/academic suitability of students.	<b>Partially compliant</b>
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#### Recommendations

The review team recommends clarification of assessment criteria for admission and communication of this and programme content to jury members and future candidates. The review team further recommends ongoing internal evaluation of admission requirements and procedures.

<b>Standard 3.2.</b> The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	<b>Partially compliant</b>
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#### Recommendations

The review team recommends the development of clearly identified mechanisms to monitor achievement throughout students' studies; further, it encourages MAM to take advantage of the Lund University statistics office to regularly run surveys to monitor alumni activities. Lastly, the review team encourages MAM to integrate alumni further into its ongoing activities and long-term strategic planning

### 4. Teaching staff

<b>Standard 4.1.</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	<b>Substantially compliant</b>
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#### Recommendations

The review team recommends that MAM explore ways in which to provide forums for ongoing discussion amongst teachers, across disciplines. It further encourages MAM to envisage a framework in which to develop and support continuing professional development for teaching staff.

<b>Standard 4.2.</b> There are sufficient qualified teaching staff to effectively deliver the programmes.	<b>Fully compliant</b>
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#### Recommendations

The review team encourages MAM to explore how best to provide both time and a sufficient framework for teachers to participate in ongoing professional development and research strategies.

<b>5. Facilities, resources and support</b>	
<b>Standard 5.1.</b> The institution has appropriate resources to support student learning and delivery of the programmes.	<b>Fully compliant</b>
<p>Recommendations</p> <p>The review team does, however, express its concern for digital and learning environments, and concurs with critical friend P. Dinkel in the recommendation that MAM develop a comprehensive digital strategy.</p>	
<b>Standard 5.2.</b> The institution's financial resources enable successful delivery of the study programmes.	<b>Fully compliant</b>
<b>Standard 5.3.</b> The institution has sufficient qualified support staff.	<b>Fully compliant</b>
<b>6. Communication, organisation and decision-making</b>	
<b>Standard 6.1.</b> Effective mechanisms are in place for internal communication within the institution.	<b>Substantially compliant</b>
<p>Recommendations</p> <p>The review team encourages the systematization of written transcripts of teacher meetings; further, it urges MAM to consistently connect programme development with the action plan 2017-2021 so as to guarantee greater ownership by teachers. The review team encourages MAM to systematically communicate information to students in a timely manner.</p>	
<b>Standard 6.2.</b> The institution has an appropriate organisational structure and clear decision-making processes.	<b>Substantially compliant</b>
<p>Recommendations</p> <p>The review team notes that the chamber music programme does not appear to be supported with an identified organizational structure and recommends that creating one be a priority</p>	
<b>7. Internal quality culture</b>	
<b>Standard 7.1.</b> The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	<b>Partially compliant</b>
<p>Recommendations</p> <p>The review team recommends devising a systematic written evaluation system for all courses, and that individual teachers not be held responsible for this. The review team notes that examinations are conducted with few or no</p>	

external jury members, and in some instances, notably for individual instrumental courses, individual teachers are solely responsible for determining if their students pass or fail. These evaluations are often only done orally. The review team encourages MAM to explore ways of integrating external examiners - be they local, regional, or international - into examination juries and recommends structuring written assessment of one on one teaching systematically across the programme. The lack of external participation among examiners could put MAM at risk for guaranteeing an international standard.

Finally, the review team recommends that MAM engage an internal evaluation of admission processes, and that these processes be widely communicated to both admission juries and to future candidates.

## 8. Public interaction

**Standard 8.1.** The institution engages within wider cultural, artistic and educational contexts.

**Fully compliant**

### Recommendations

The review team encourages MAM to strengthen these activities across the programme and to look to enhancing further such collaborations beyond Malmö and its region.

**Standard 8.2.** The institution actively promotes links with various sectors of the music and other artistic professions.

**Fully compliant**

**Partially compliant**

MA/MA  
Diploma

BA

### Recommendations

The review team recommends strengthened collaborations with the artistic professions at the Bachelor level. It further recommends the development of formal, clearly structured methods of assessing and monitoring the ongoing needs of the music profession, and a clear engagement in promoting lifelong learning opportunities.

**Standard 8.3.** Information provided to the public about the institution is clear, consistent and accurate.

**Substantially compliant**

### Recommendations

The review team recommends the development of more comprehensive programme descriptions as well as clear information relative to selection criteria for future students.



## Conclusion

The review team acknowledges that this programme review is atypical in that it is largely based on comments made by four critical friends and MAM's response to these. Further, the relatively short time frame in which the critical friend reports, MAM's response, and the review team's site-visit took place mean that in some instances, MAM did not have time to either envisage a response or make changes to the programme.

MAM is a positive, nurturing community, committed to developing individual trajectories for each of its students. Students enjoy an active role in all aspects of the organisation, including participation in admissions and examination juries. Further, they benefit from excellent facilities, and there appears to be a strong, informal oral communication culture between teachers and students. The teaching staff is of a high artistic standard. MAM's situation, sitting as it does within the Faculty of Fine and Performing Arts and in turn Lund University, constitutes a major asset, and the future move to a centralized building for the Faculty suggests enormous potential for inter-arts collaboration as well as greater visibility. Culture is strongly supported in the region and indeed nationally, so that employment prospects for graduates within the region are high. Future projected growth in Malmö and the projected international science research centre at Lund University promise new employment opportunities as well as exciting potential links between science and the arts.

The various stakeholders met during the review are clearly engaged and care deeply about MAM. The review team believes the recommendations made in this report can serve to strengthen and clarify educational processes, promote new forms of collaboration across programmes and genres, and provide MAM with a stronger voice in the regional, national and international artistic and educational community. Some areas will benefit from clarification or development of comprehensive strategies: these include assessment, digital and learning environment, internationalization, and human resources. By so doing, MAM will ensure that all its stakeholders – students, teachers, and alumni – take ownership and engage forcefully in the ambitious and exciting Action Plan it has developed.

MAM enjoys unique strengths and opportunities, and the review team hopes the recommendations made in this report will enable it to enhance its educational programme and indeed, its place in the community.

## Annex 1. Site-visit schedule

Programme review at the The Malmö Academy of Music

30 September - 02 October 2018

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**Address of the institution:** Ystadvägen 25, 214 45 Malmö, Sweden

**Institutional website:** <https://www.mhm.lu.se/>

**Contact person :** Hans Hellsten, [hans.hellsten@mhm.lu.se](mailto:hans.hellsten@mhm.lu.se) / [hans.hellsten@gmail.com](mailto:hans.hellsten@gmail.com) +46 703 55 88 89 / +33 678 81 32 34 (mobiles)

**Name and address of the hotel:** Clairon Hotell & Congress Malmö Live, Dag Hammarskjölds Torg 2, SE-211 18 Malmö

**Name and address of the restaurants:** *Atmosfär*, Fersens väg 4, 211 42 Malmö (Tuesday evening, otherwise catering and music academy café)

### Review Team composition:

- Orla McDonnagh (Chair Head of Conservatory, DIT Conservatory of Music and Drama, Dublin, Ireland)
- Helena Gaunt, Vice Principal and Director of Guildhall Innovation, Guildhall School of Music & Drama, London, UK
- Claus Finderup, Programme Coordinator (BA, MA, Advanced PG Diploma); Associate Professor at Rhythmic Music Conservatory (RMC), Copenhagen, Denmark
- Antoine Gilliéron (Student member), Student at Haute Ecole de Musique de Lausanne, Switzerland
- Gretchen Amussen (Secretary), Former director of External Affairs & International Relations, Paris Conservatoire, France

**Contact details of the Review Team Secretary:** Gretchen Amussen, [gretchenamussen@gmail.com](mailto:gretchenamussen@gmail.com) +33 6 23 02 57 71 (mobile)

**Contact details of the MusiQuE Office:** Paulina Gut (Administrative Officer), [info@musique-ge.eu](mailto:info@musique-ge.eu), + 32 27371676

**Day 1 (half day) - Sunday 30 September**

<b>Time</b>	<b>Session</b>	<b>Names and functions of participants from the visited institution</b>	<b>Venue</b>
Until 14:00	Arrival of Review Team members in Malmö and check-in		
14:45-15:30	Taxi to Helsingborg		Outside hotel entrance
16:00-18:00	<b>Review Team preparatory meeting + dinner</b>		Markelius (Helsingborg Concert Hall) (Lagmark 16.00, 9 pers)
18:00-20:00	<b>Concert</b>	<b>Malmö Academy of Music Symphony Orchestra</b>	Helsingborg Concert hall
20:30-21:30	Travel to Malmö (bus with the orchestra)		

**Day 2 (full day) – Monday 1 October**

Time	Session	Names and functions of participants from the visited institution	Venue
09:00-09:30	Review Team meeting		x-209
09:30-11:00	<b>Guided tour</b>	<p>“Stations”:</p> <p>9.30-9.45 (ca 5-10 min) Service and technic, Mikael Olofsson</p> <p>9.30-11.00 Trombone class, Eric Lindblom/guest teacher from Sibelius Academy, C-404/<i>Rosenbergssalen</i></p> <p>10.0-11.00 Percussion, Lennart Gruvstedt, <i>Slagverksrummet</i></p> <p>10.00-11.00 Opera improvisation, Sara Wilén/Conny Antonov, <i>Liljeforssalen</i></p> <p>9.30-11.00 Organ improvisation, Susannah Carlsson, <i>Orgelsalen</i></p> <p>10.30-11.00 (ca 15 min) Library, Åse Lugnér, <i>Biblioteket</i></p>	x-209 (point of departure)
11:00–12:30	<b>Meeting with Institutional management</b>	Lotta Carlén, Staffan Storm, Anna Cronberg, Berth Lideberg,	x-209

	<b>team</b>	Mattias Hjorth,	
12:30-13:00	Lunch		x-209 Lunch from <i>White Shark</i> , delivered to x-209, 5 persons
13:00-14:00	Review Team meeting		
14:00-14:30	<b>Skype conversation with Ingeborg Radok Zadna</b>		x-209
14:30-15:15	<b>Meeting with students with an international background</b>	Saana Kähkönen, Alvi Joensen, Daniel Guas, Theodor Uggla	x-209
15:15-16:00	<b>Meeting with teachers</b> (Symphony orchestra instruments)	Marika Fältskog (violin), Samuli Örnströmer (violoncello, ensemble, conducting), Annika Fredriksson (bassoon), Lennart Gruvstedt (percussion), Anders Ljungar (flute)	x-209
16:00-16:30	Break		Coffee and refreshments
16:30-17:00	Review Team meeting		
17:00-17:15	Taxi to the Inter Arts Center		

17:15-18:00	<b>Meeting with researchers / graduate project supervisors</b>	Karin Johansson, Kent Olofsson, Hans Hellsten	IAC (entrance door code 100117)
18:00-19:00	Review Team meeting		IAC ( <i>Röda rummet</i> )
19:00-ca 20.30	<b>Apéritif dinatoire together with some alumni students and representatives from the music profession</b>	Hans Hellsten, Berth Lideberg, Mattias Hjorth, Anna Cronberg, Martin Martinsson, Elisabeth Boström. Alumni students: Johan Bridger, Elna Carr, Sven-Erik Lundeqvist	Inter Arts Center ( <i>Röda rummet</i> and the coffee room / reception hall). (Catering from <i>Yallatrappan</i> )

### Day 3 (full day) – Tuesday 2 October

Time	Session	Participants	Location
09:00-09:30	Review team meeting		x-209
09:30-10:30	<b>Meeting with teachers</b> (Jazz, composition, church music, piano and flute)	Rolf Martinsson (composition), Mattias Hjorth (Jazz/World), Hans Pålsson (piano), Eva Lundgren (piano, church music), Britta Johansson & Sara Wilén (vocal studies),	x-209
10:30-11:30	<b>Meeting with students</b>	David Molla, Ludvig Samuelsson, Ida Wennström, Karin	x-209

		Gustavsson,	
11:30-11:45	Break		x-209
11:45-12:15	Programme directors	Mattias Hjorth, Rebekka Lasbo, Anna Cronberg	x-209
12:15-12:30	Taxi to the Faculty of Fine and Performing Arts		
12:30–13:00	Lunch with the faculty direction	Anna Lyrevik (dean), Staffan Storm (vice dean)	IAC ( <i>White Shark</i> )
13:00-13:30	<b>Meeting with the faculty direction</b>		
13:45-14:00	Taxi to the Malmö Academy of Music		Taxi to Lund
14:00-15:00	<b>Extra session</b>	Some “stations”: 13.00-14.30 Folk- and world music ensemble, Allan Skrobe, c-201 / 14.00-14.45 Organ lesson, Anders Johnsson, d-210 14.00-15.00 Guitar lesson, Göran Söllscher, c-309 14.40-16.00 Music theory, Daniel Hjorth, y-240	14:00-15:30 <i>Hans Hellsten in Lund meeting AHU</i>
15:00-15:30	<b>Skype conversation with Astrid Elbek</b>		15:00-16:30 <i>Anna Lyrevik, Staffan Storm,</i>

			<i>Hans Hellsten in Lund meeting the vice-chancellor</i>
15:30-17:30	Review Team meeting		<i>Taxi to Malmö</i>
17:30-18:30	<b>Feedback to the programme</b>	Lotta Carlén,-Anna Cronberg, Berth Lideberg, Hans Hellsten	
18:30-19:00	Taxi to Savoy		
19:00	Dinner	Review team, Lotta Carlén, Anna Cronberg, Staffan Storm, Berth Lideberg, Hans Hellsten	Savoy, 9 persons

## Annex 2. List of documents provided to the review team

The following documents were provided by the MAM to the review team in advance of the site-visit:

- Self-evaluation Report (SER)
- Additional information provided during site visit relating to: budget, assessment, statistics regarding international students, rate of completion of studies.
- Critical Friend Report, Symphony Orchestra Instruments, by Ingeborg Radok Žádná
- Critical Friend Report, Composition and Arranging, by Dan Dediu
- Critical Friend Report, Review of Guitar, Piano, Voice, Organ and Church music, and Early Music Department, by Philippe Dinkel
- Critical Friend Report, Jazz/Improvisation and World Music Performance Programmes

Guidelines for critical friends visit with links to documentation material

## **Goals [1], Design [2] and Delivery [2-3] of the Study Programme(s)**

(equals MusiQuE standards 1-3 / sections 1-3 in Programme Review)

Your opinion about the clarity of the goals and rationale of the study programme [1].

- [Programmes and Courses](#)
- [Performance Programmes in Music – Bachelor’s Level](#)
- [Performances Programmes in Music – Master’s Level](#)
- [Performances Programmes in Music – DIPLOMA – Master’s Level](#)
- [Programme syllabus with links to course syllabi \(Classical others\)](#)
- [Programme syllabus with links to course syllabi \(Classical symph\)](#)
- [Programme syllabus with links to course syllabi \(Jazz and world\)](#)
- [Programme syllabus with links to course syllabi \(Composition\)](#)

Your opinion on the content, structure [2.1] and international orientation [2.2] of the study programme and its methods of delivery [2.1], and how it encourages students to shape their own learning environment (student-centred learning) [2.1], and how it provides them with performance opportunities [2.1].

- [Programme syllabus with links to course syllabi \(Classical others\)](#)
- [Programme syllabus with links to course syllabi \(Classical symph\)](#)
- [Programme syllabus with links to course syllabi \(Jazz and world\)](#)
- [Programme syllabus with links to course syllabi \(Composition\)](#)
- [Instructions \(graduation essay\)](#)
  
- [List of rights for students at Lund University](#)
- [Policy and regulations for student influence at Lund University](#)
- [Getting help, making a complaint \(university information for students\)](#)
  
- [Visiting performers/lecturers](#)
- [International networks \(condensed information in English\)](#)
- [Mobility for teachers and other staff at the Academy of Music \(information in Swedish\)](#)
- [Mobility for students at the Academy of Music \(information in Swedish\)](#)
- [Lists of outgoing teachers 2010-](#)
- [List of incoming teachers 2010-](#)
- [Lists of outgoing students 2011-](#)
- [Erasmus+ for mobility within Europe](#)
- [Nordplus/Nordlys for mobility within the Nordic countries](#)
- [Om internationalisering och internationaliseringsarbete vid Lunds universitet \(in Swedish\)](#)
- [International Student Barometer 2013 — resultatsammanställning \(in Swedish\)](#)
  
- [Concert programs](#)
- [Seasonal concert calendars \(Kalendarium, in Swedish\)](#)

Your opinion on the relation between the quality of the graduating students (learning outcomes) and the requirements of the discipline [3.2] and of the (international) professional field [3.2, 2.2].

- [Graduation project \(concerts\)](#)
- [Concert recordings \(not graduation project\)](#)
- [Graduation project \(essays\)](#)
- [LUP Student Papers](#)

### Your opinion about the role of (artistic) research in the programme [2.1].

- [Graduation project \(general instructions\)](#)
- [Graduation project \(essays\)](#)
- [Graduation project \(concerts\)](#)
- [Presentation of the research department](#)
- [Some research publications](#)
  - [‘Ups and downs’ – violin bowing as gesture. Peter Spissky, 2017.](#)
  - [Singing in action - an inquiry into the processes of classical and contemporary vocal improvisation - Sara Wilén, 2017.](#)

### Your opinion on how assessment methods demonstrate achievement of learning outcomes [2.3].

- [Graduation project \(concerts\)](#)
- [Examination protocol Degree project Bachelor](#)
- [Examination protocol Degree project Masters](#)
- [Grading systems \(Lund University\)](#)

### Your opinion on the selection [3.1] of suitable students, the monitoring and review of their progression, achievement [3.2] and subsequent (international) employability [3.2].

- [Performance Programmes – Admissions](#)
- [Instruction for entrance examination juries in main subject area](#)
- [PM Examination of a course with individually adapted course planning](#)
- [PM kursplanering, kursvärdering, kursutvärdering \(work in progress, in Swedish\)](#)
- [Programme syllabus with links to course syllabi \(Classical others\)](#)
- [Programme syllabus with links to course syllabi \(Classical symph\)](#)
- [Programme syllabus with links to course syllabi \(Jazz and world\)](#)
- [Programme syllabus with links to course syllabi \(Composition\)](#)
- [Statistical data](#)
- [Våra alumner \(in Swedish\)](#)
- [Musik - Konst - Teater. Alumners erfarenheter av utbildning och arbetsliv \[pdf\] \[2010\]](#)
- [Internship assessment report](#)
- [Internship assessment report \(anonymous example\)](#)
- [The Student Guide Lund University 2017/2018](#)
- [Career services \(Lund University\)](#)

## Teaching & Learning Environment

(equals MusiQuE standards 4-5 / sections 4-5 in Programme Review)

Your opinion on the quality [4.] and number [4.2] of teaching staff and on their (international) qualifications [4.1 and 4.2] for their role (artists/pedagogues/researchers).

- [List of teachers in 2012 \(UKÄ evaluation\) \(in Swedish\)](#)
- [List of teachers with links to presentations](#)
- [LUCRISS \(Lund University Research Portal\)](#)
- [Staff \(regulations\)](#)
- [Lund University Appointment Rules](#)
- [Staff appraisals \(utvecklingssamtal\)](#)
- [Professional development \(Högskolepedagogik\)](#)
  
- [CD-recordings with academy teachers](#)
- [Research oriented publications](#)
- [Artistic developmental work publications](#)
- [Pedagogically oriented publications \(examples\)](#)
  - [Walking Together with Music – teachers' voices on the joys and challenges of higher music education \(publication\)](#)
  - [Walking Together with Music \(pdf\)](#)
  - [Organistpraxis](#)

Your opinion on the level to which facilities [5.1], resources [5.2] and support staff [5.3] constitute a coherent and optimal teaching-learning environment for the students.

- [Student's Guide 2017/2018](#)
- [Practical services/IT/Instrument maintenance & location](#)
- [Library](#)
- [Library policy Faculty of Fine and Performing Arts \(in Swedish\)](#)
- [Staff pages Lund University](#)
- [Information on support staff \(technical, administrative, non-teaching staff, etc.\):](#)
  
- [New students](#) (useful practical information for incoming foreign students at Lund university)
- [Options for learning Swedish](#)
- [Students with disabilities](#)
- [Study and work environment \(university information\)](#)
- [What is discrimination and harassment? What do I do if it happens to me? A guide for students at the Faculty of Fine and Performing Arts](#)
- [Student rights and guidelines \(university information with many useful links\)](#)
  
- [Health care \(university information\)](#)
- [Student life \(information on student life and Swedish society for foreign students\)](#)

## Quality Culture

(equals MusiQuE standards 6-7 / sections 6-7 in Programme Review)

Your opinion on the extent to which the organisational structure [6.2] allows for efficient decision-making [6.2] and effective internal communication [6.1].

- [Organisational structure Lund University](#)
- [Rules of Procedure for Lund University](#)
- [Organisational structure Faculty of Fine and Performing Arts](#)
- [Delegationsordning för Konstnärliga fakulteten \(Rules of procedure for the Faculty of Fine and Performing Arts, in Swedish\)](#)

- [Organization](#) (Malmö Academy of Music)
- [Delegationsordning för Musikhögskolan \(beslutad i Institutionsstyrelsen 2017-12-06\) \(Rules of procedure for the Malmö Academy of Music, in Swedish\)](#)
- [Information about the Educational committee for Performance \(“Programme board”\)](#)
- [Agendas and minutes of the Educational Committee](#)
  
- [Music Academy homepage](#) (in Swedish; condensed version in English)
- [Intranet \(yammer\)](#)
- [Box](#) (document storage and collaboration)
- [LUVIT](#) (learning management platform)
- [Newsletter \(May 2018\)](#)
- [Noticeboards](#)
- [Lärardagar \(program / kallelse\)](#)
- [Digital noticeboard](#)
  
- [Communication and IT](#) (Lund university)
- [Guidelines for communication work at Lund University](#)
- [Lund University Language Policy](#)

Your opinion on the quality assurance and enhancement procedures [7] that are in place.

- [Swedish Higher Education Authority \(UKÄ\)](#)
- [Laws and Regulations](#)
- [The Higher Education Act \(Högskollagen\)](#)
- [The Higher Education Ordinance \(Högskoleförordningen\)](#)
  
- [Strategisk plan 2017-2021. Musikhögskolan i Malmö, Lunds universitet.](#) (in Swedish, English version in progress)
- [Handlingsplan 2017-2021. Musikhögskolan i Malmö, Lunds universitet.](#) (in Swedish, English version in progress)
- [Strategic plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)
- [Action plan 2017-2021. Malmö Academy of Music, Lund University \(English version, proofreading in progress\)](#)
- [Quality Assurance policy Lund University](#) (in Swedish)
- [Quality Assurance at the Faculty of Fine and Performing Arts \(new text, not yet on the homepage\)](#)
- [PM course evaluation](#)
- [Student evaluation 2016-2017](#) (in English and Swedish)
- [Notice to attend to mid-year conference](#)
- [Student guidance meetings](#)
  
- [Kuben](#) (university tool for statistical data)
  
- [List of rights for students at Lund University](#)
- [Policy and regulations for student influence at Lund University](#)
- [Getting help, making a complaint](#) (university information for students)
- [Remit and composition of the University-wide management group for gender equality and equal opportunities](#)
- [Policy för jämställdhet, likabehandling och mångfald. Lunds universitet.](#) [University level]
- [Gender equality, equal opportunities and diversity at the Faculty of Fine and Performing Arts](#) (Faculty level)
- [Gruppen för jämställdhet och likabehandling](#) (Institutional level ; Musikhögskolan i Malmö) (in Swedish)
- [Reflektioner på arbetet med några likabehandlingsaspekter vid Lunds universitet](#) (in Swedish)
  
- [External evaluation 2016](#) (Lund university test project, can be used as a survey of the Academy Quality Enhancement structure)
- [External evaluation 2012 \(UKÄ\)](#)

## Public Interaction

(equals MusiQuE standards 8 / sections 8 in Programme Review)

Your opinion on the engagement of the programme with society [8.1] (in cultural, artistic and educational contexts) and the contributions made at local, national and international level.

- [List of teachers in 2012 \(UKÄ evaluation\) \(in Swedish\)](#)
- [List of teachers with links to presentation](#)

Your opinion on the interaction with the profession [8.2] (music and other artistic professions), including the assessment and monitoring of its ongoing needs.

- [Vocal and Drama studies \(a masters programme in cooperation with the Malmö Opera\)](#)
- [Internship assessment report](#)
- [Internship assessment report \(anonymous example\)](#)
- [Svenska kyrkans utbildningsinstitut](#)

[Masterclass open to the public \(example\)](#)

- [Lund University Alumni](#)
- [Våra alumner \(in Swedish\)](#)
- [Vänner från Musikhögskolan i Malmö \(Friends from Malmö Academy of Music\) \(facebook group\)](#)
- [Musik - Konst - Teater. Alumnens erfarenheter av utbildning och arbetsliv \(2010\)](#)
- [Organization \(Malmö Academy of Music\)](#)

Your opinion about the clarity and consistency of information given to the public [8.3] (potential students, concerts audiences, parents, other interested stakeholders, etc).

- [About Lund University](#)
- [Faculty of Fine and Performing Arts](#)
- [Malmö Academy of Music \(brochure in English\)](#)
- [Music Academy homepage \(in Swedish; condensed version in English\)](#)
- [Musikhögskolans digitala öppet hus \(Portes ouvertes digitales de l'Académie de Musique\)](#)
- [Seasonal concert calendars \(Kalendarium, in Swedish\)](#)
- [Musikhögskolan i Malmö \(general facebook account\)](#)
- [Kyrkomusik och orgel vid Musikhögskolan i Malmö \(facebook\)](#)
- [Sångklassen Musikhögskolan i Malmö \(facebook\)](#)
- [Musikhögskolan i Malmö, youtubekanal \(youtube\), några exempel:](#)
  - [Malmö Academy of Music – Master, how to apply \(youtube\)](#)
  - [Musikhögskolan i Malmö – MuKy PR film \(youtube\)](#)
  - [Musikhögskolan i Malmö – Peter Spisskys disputationkonsert \(youtube\)](#)
  - [Musikhögskolan i Malmö – Emil \(youtube\)](#)
- [Malmö Academy of Music on Instagram](#)
- [Programmes and Courses](#)
- [Performance Programmes in Music – Bachelor's Level](#)
- [Performances Programmes in Music – Master's Level](#)
- [Performances Programmes in Music – DIPLOMA – Master's Level](#)
- [Programme syllabi with links to course syllabi \(links above !\)](#)

- Performance Programmes – Admissions
- [List of teachers with links to presentation](#)
- LUCRISS (Lund University Research Portal)
- Lund University Appointment Rules
- [Student's Guide 2017/2018](#)
  
- New students (useful practical information for incoming foreign students at Lund university)

Based on the analyses above (1-4), please write down your suggestions for improvement measures

1.

2.

3.

Etc....