

# 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:

<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

## 2.3 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

**Standard 3.1.** Clear admission criteria exist, which establish artistic/academic suitability of students.

**Partially compliant**

#### 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.

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

**Partially compliant**

#### 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

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

**Substantially compliant**

#### 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.

**Standard 4.2.** There are sufficient qualified teaching staff to effectively deliver the programmes.

**Fully compliant**

#### 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