



LUND
UNIVERSITY

Faculty of Fine and Performing Arts

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EQ11

EQ11: Faculty self-reflection

Faculty of Fine and Performing Arts

Malmö Academy of Music (MAM)

Malmö Art Academy (MAA)

Malmö Theatre Academy (MTA)

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Part 1: Questions related to individual success factors

Area I. Research-based education

(This is an overarching principle and not included in the individual success factors in the project plan.)

Research-based education is primarily focused on students' skills. The term refers to the linking of all courses and programmes to active research/artistic development within and outside the faculty. It also implies use of teaching and assessment methods that are based on the best available evidence in the course literature and that support in-depth learning. Another concept that should be included in the discussion is 'education-based research', i.e. that central skill areas of courses and programmes are supported by active research/artistic development.

RB.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

RB.1.1. Principles of scientific methods/artistic development and analytical and critical thinking (perspectives) should be taught throughout the curriculum.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is the case but note the complexity in our fields of education. See general key concepts, as defined by us (appendix 2). The concept 'critical thinking' has a special meaning in artistic work since one must shift between immersion in the work and critical reflection over what one does.

RB.1.2. Curricula should include elements for training students in scientific thinking/artistic development and research methods.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Analysis of your own work - Master of Fine Arts. (MFA KONT05, 7.5 credits, Visual Arts).

▪ Comments on relevance:

Here we are commenting on curriculum level, not on classroom level:

RB.1.3. Curricula should prepare students for engagement in research/artistic development.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Courses within the Play writer programme (Theatre)

Low: Courses within the Bachelor programme for actors

▪ Comments on relevance:

Here we are referring more to artistic development than research methods in traditional terms.

RB.1.4. All courses/programmes should be set in the context of active research/artistic development programmes.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This varies from course to course. Certain courses, like Renaissance dance, have no relation to research/artistic development yet rather focus on skills that are learnt. Other courses are linked to research/artistic development.

RB.1.5. Each faculty should implement a policy on the use of educational expertise in planning education and developing teaching methods.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Our institutions are dominated by education on basic and advanced levels and the faculty consists of pedagogues with educational expertise. There is no reason to establish policies since this is already done (cf. RB.1.6).

RB.1.6. There should be access to educational experts and evidence of the use of their expertise for staff development and for research in education.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Presently there is access to such expertise within Lund University (Centre for Educational Development). This is useful as an additional service for certain formal matters and for new educational perspectives. Research in education is carried out within our own research programmes.

RB.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

RB.2.1. Is research at your faculty ‘education-based’? Please provide reasons for your answer.

[See definition of key concepts as defined by us.] Most of our research activities are education-based since the research within the faculty actually grew out from the education practices. Still, there is a need for more research for examples surrounding individual teaching methods.

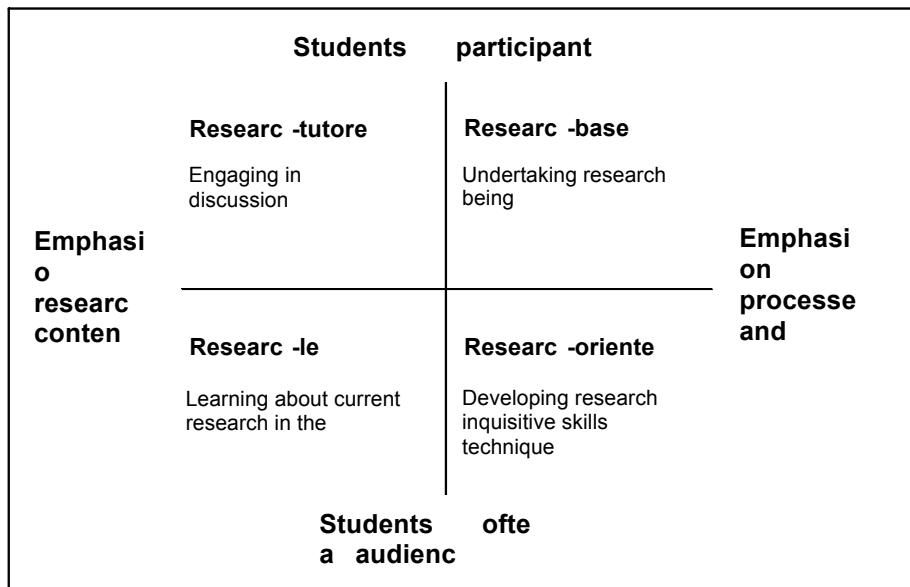
RB.2.2. How is ‘research-based education’ obvious/visible in the courses and programmes at your faculty? Illustrate progression within and between levels.

[See definition of key concepts as defined by us.] In the music education programme, research and reflection permeates throughout the programme as a clear progression. Artistic knowledge formation is present in most of the artistic courses as it is harnessed via the artistic experience of the teachers.

RB.2.3. Is teaching based on education research included in your definition of ‘research-based education’?

Yes. It covers a rather wide area and includes artistic knowledge formation, proven experience and vocational expertise.

RB.3. Mark the position/opinion of your faculty in the figure



RB.3.1. Indicate the perspective on links to research in higher education that predominates in courses and programmes at your faculty. (Adapted from Healy)

Comments:

In regards to positioning in the figure – generally, much education is process-based as students are participants to a much larger extent than being an "audience". Predominantly upper left and/or upper right corner, yet all four corners are relevant depending on where the student is in the programme. Example from Visual Arts: the Master's programmes are oriented towards students' capacities to formulate and solve complex artistic issues through their own experimentation.

RB.4. Long-term development of research-based education

Describe and characterise the long-term development work relating to research-based education. Provide your answer as 3 - 5 bullet points.

- Research in artistic research and music education has been carried out for 10 and 15 years respectively. In the immediate future the integration between these and the tradition of artistic-based and proven experience needs to be developed into a well-balanced whole.
- Going from practical artistic programmes towards research-based education is not unproblematic since the artistic aspect of education is exposed to a risk of being diminished and thus deprived of its holistic content.
- The new tendency of measuring the quality of artistic education only from the quality of the final research paper cannot provide justice to the educational programmes. It will be necessary to develop other methods of measuring and strive to have them accepted.

Area II. Innovation

Innovation has a societal perspective related to the role of the faculty in supporting students towards developing skills that will be needed in their future professional roles and to contribute to the development of society in the areas represented in their courses and programmes. Innovation is also related to all aspects of education research and the development of education.

I.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

I.1.1. Information and communication technology (ICT) should be used to prepare students for future means of communication between professionals and with employers and customers.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

Low: Chamber Music, MUUA36

High: Home studio recording, MUHD 73

▪ Comments on relevance:

Example from Visual Arts: The course in Dreamweaver prepares students for marketing their own work, building websites etc. There are opportunities to borrow all kinds of modern ICT-equipment. The library provides various technical means for keeping their skills updated (training, computers, iPad etc).

I.1.2. Educational strategies should be reviewed and adapted on the basis of graduates' experiences in current professional roles and feedback from other stakeholders in society.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Compulsory course given by the Career counselling office

Low: There are no courses without this perspective in some degree.

▪ Comments on relevance:

Example from Theatre: The Bachelor Programme for Actors and for Playwriters incorporates contracts within the theatrical industry - including internships, employment in theatres and hosting visiting professional artists.

I.1.3. Aims and objectives of courses and programmes should be made aware to those affected.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

I.1.4. Aims and objectives should address readiness for research studies.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Theory of Science, Methods in research
Low: *Piano II*, Symphony Orchestra Instrument MUUA20

▪ Comments on relevance:

Particularly courses of advanced levels are designed to prepare for research studies. Even so, our first aim is to educate artists and therefore, at advanced levels, there must also be courses that allow for artistic specialisation. Strengthening preparedness for research studies is not a means in itself since it can actually be a hinder to artistic excellence.

I.1.5. Aims and objectives of courses and programmes should be defined together and with input from principal stakeholders.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Practical (Vocational) Training MKA A10
Low:

▪ Comments on relevance:

Example from Theatre: Validation of new courses is done in conjunction with representatives

from the theatrical industry and graduates. There are courses, however, that are 'ahead of the times' (content-wise) and hopefully will contribute to on-going debates in society and the theatrical industry. Malmö Academy of Music offers courses for continuing education and lifelong learning for music teachers and musicians.

I.1.6. Measures of, and information about, graduates' skills in the workplace should be used as feedback for enhancing positive programme development.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Surveys with graduates are regularly carried out and influence the course syllabi.

[Theatre:] Our surveys with actors are carried out during the internship semester. That is when their skills will be tested in a professional context. Our teachers visit all internships, talk with students and match their abilities and skills. This is covered in an additional training seminar in which students share their experiences. Candidate works also involves students gaining feedback from theatre critics.

1.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

I.2.1. Do you analyse the skills needed by the students you educate to meet the expectations and needs of society in the future? If so, what time scale do you use?

A new alumni survey for the Faculty of Performing Arts was carried out in 2010. The time scale was a period of 5 years.

I.2.2. What means of communication do you expect to see between professionals, employers and customers in your educational fields in 2025?

Artistic work is based on meetings amongst people or interactions between a piece of art and people. This is a foundation that we believe will remain. Recent decades have seen new media, like audiograms, film/video, Internet etc and artists have managed to relate to these without losing artistic quality, yet have rather embraced them as means of expression that provide greater reach and resonance. This is likely to continue as such media develops further. Communication with employers (like foundations etc) is already turning digital. On the other hand, local ensemble venues, exhibition galleries and music clubs that function in very traditional ways might also continue to increase in importance.

I.2.3. Do you see your role as being to react to the demands of today for academic/professional/artistic competence or to contribute to the future development of society in these areas? For example, would you characterise your courses and programmes as reactive or proactive from a societal perspective?

Both - some education programmes are governed by outside demands and political decisions, yet in all cases, both reactive and proactive perspectives are considered important.

[Theatre:] The Theatre Academy's artistic profile has positively developed theatre in Sweden. In one sense we are a mixture of a conservatory where knowledge is transferred, and a laboratory where new knowledge is created.

I.2.4. If you see yourself as proactive, describe your network and cooperation with other relevant stakeholders.

Our networks and relations are of several kinds:

- *Local partners:* Concert Hall, Art Hall, City Theatre, concert organisers, schools, high schools and culture schools
- *National partners:* Sister institutions
- *Festival organisers:* Music Around, Connect, Lund Choral Academy etc...
- *International exchange networks:* Nordplus, Erasmus etc...
- *International networks:* EARN (European Artistic Research Network), AEC (European Association of Conservatories), ISME (International Society for Music Education), ELIA (European League of Institutes of the Arts) etc...

- *Closer co-operations*: Hanoi National Conservatory of Music, The School of Dramatic Arts “Ernst Busch” Berlin, *Eco* (NGO) in Gambia etc...

Historically, we have been active in establishing contacts and in networking. A recent local initiative is *Choir Centre South* and an initiative with great international potential is with the *Inter Arts Centre*.

I.3. Mark the position/opinion of your faculty in the figure

Figure I.3.1. Criteria for curricular reform. Levels of system design (Adapted from Spear)

I.3.1. Mark the position of your faculty on the lines below.

System	_____
	1. 2.
	1. The skills and knowledge students should acquire in one stage of education before advancing to the next stage are specified. 2. No shared or harmonised expectations of what should be mastered at each stage.
Pathway	_____
	3. 4.
	3. It is specified who will provide what skill or knowledge at what stage of education. Learning sequence established. 4. No definition as to what the students should master before moving on to the next stage of education.
Connection	_____
	5. 6.
	5. Those responsible for successive stages communicate with each other to ensure that the learning process is progressing as desired. 6. No such communication or interaction.
Activity	_____
	7. 8.
	7. The content and educational value of each step is specified. 8. Learning through random interactions.
Improvement	_____
	9. 10.
	9. Reform issues address the system (expectations), pathway (assignment of responsibility) and connection (communication between the elements). 10. Proposals for reform are largely about teaching and activities.

Comments:

This figure seems to be based on the view that education aims at reaching an absolute level of knowledge. In our view, learning is multi-dimensional and develops in a procedural manner. Knowledge and proficiency don't always progress hand-in-hand.

I.4. Long-term development of innovation

Describe and characterise long-term development work relating to innovation. Illustrate this by using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Choice of methods for teaching and examination. In-depth learning

- Intercultural projects
- Creativity projects
- Introduction of doctoral courses

ICT as support for learning and communication in professional practice

- Extensive use of ICT in education, visual arts and music
- ICT and advanced technology in the Inter Arts Centre

Societal interaction. Education for future needs

- Further developing cooperation with professional institutions
- The gender perspective within the composition department
- Infrastructure; locations
- Introduction of entrepreneurial courses

Area III. Outcomes

Outcomes are primarily related to the skills of the students upon graduation or at the end of a course. The term mainly refers to results from accumulative evaluations and assessments of all aspects of expected learning outcomes, i.e. not solely from students' independent projects. Provided that the assessments are valid and reliable, they provide core information reflecting quality to all stakeholders.

O. 1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

O.1.1. Checks should be made to ensure that each student has met all expected learning outcomes as they are expressed in course and programme syllabi.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: Instrumental Performance Studies, MUUA47

Low:

▪ Comments on relevance:

Formative evaluation is commonly used within the education programmes

O.1.2. Methods used for marking student assessments including criteria for passing examinations should be stated.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is stated in all course syllabi. The problematic issue of “measuring” qualitative data, like artistic excellence, prevents us from ticking the box to the far right.

[Music:] Students from the performance department hardly ever present their marks when applying for a job in an orchestra. Music teacher students, however, will be dependent on their examination marks.

O.1.3. The reliability and validity of assessment methods should be documented and evaluated.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is an overall principle. There are different opinions within the faculty, ranging from the opinion that we are not good at evaluating the reliability and validity of assessment methods to the opposite - that we are very good at using relevant methods.

O.1.4. Assessment principles, methods and practices should be compatible with educational objectives and promote an approach to in-depth learning.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

O.1.5. The number of examinations should be reduced by integrating assessments of various curricular elements to encourage integrated learning.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

The general tendency is in this direction.

[Music:] In the music education programme there have been a lot of small courses, each with its own exam. In the new programme, which is under development, this problem of integration will be considered.

O.1.6. Assessments should evaluate problem solving, reasoning and communication skills.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High : Composition, MUUN10

Low:

- Comments on relevance:

O.1.7. Assessments should evaluate practical skills.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

- Comments on relevance:

O.1.8. A system of formative assessments of each student should be implemented in each course.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

- Comments on relevance:

In the academies, verbal assessments and reflections are very important on an individual level. This system is as important as written assessments. In all of our course syllabi the importance of assessment is stressed.

O.1.9. The performance of each student should be assessed early enough during a unit of study to allow time for remediation.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

- Comments on relevance:

The teachers' conference assures that each student is discussed by all relevant teachers and is assessed in good time before the final examination.

O.1.10. A mechanism for course/programme evaluation should be established that monitors curriculum and student progress, and ensures that concerns are identified and addressed.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Each teacher continuously assesses the courses, often orally and individually, and the mid-term-conference monitors the curriculum and student progress.

O.1.11. Both teacher and student feedback should be systematically sought, analysed and responded to.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is a development area within the faculty, which should focus on both students and teachers in the evaluations. To organise good evaluation processes in one-to-one education is a complicated matter. We would like to work with this within the whole faculty.

[Music:] After the mid-term-conference, each student meets the directors. The results and fulfilments are monitored and feedback is given. Within the music education department the ambition is to perform annual evaluations and provide feedback to both students and teachers.

O.1.12. Both students and teachers should be actively involved in planning course/programme evaluations and using the results for course/programme development.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Changes in education policy during recent years, the Bologna process and presently the

autonomy government bill have together generated notable organisational changes and resulted in a good deal of tension being placed on the administration and faculty to work within narrow time frames. New practical systems must be devised in order to prepare for future changes of this kind.

O.1.13. Course/programme evaluation should involve the management and administration.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

O.1.14. A wide range of stakeholders should have access to course and programme evaluations and their views on the relevance and further development of the curriculum should be considered.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

It is highly doubtful whether such material will need to reach external stakeholders in its original form. Arranged and analysed it should be a base for self-evaluations and quality development. They might also be used for research in education. The question brings to the forefront the notion of whether the institutions should be reactive or proactive in relation to art in society.

O.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

O.2.1. How do you make sure that all students achieve the expected learning outcomes?

Within the entire faculty there is a lot of variation between different programmes and courses including the following:

- Most graduations have public elements involving teacher participation
- Master's students' artistic works are documented (for example on DVD, CD, via publications)
- Artistic projects are continuously documented
- Close teacher-student interaction
- Use of external examiners
- Written exams
- Assessment conferences
- Exchange programmes and visiting teachers give us a general idea about our level in hindsight to the Swedish, Scandinavian and European context.

O.2.2. Do results from assessments form part of the agenda of meetings of the faculty board/management?

- Alumni surveys are discussed in management meetings, and faculty board meetings.
- Alumni surveys have been discussed at teacher conferences.

O.2.3. What assessment methods are used at your faculty? Give reasons for your choice in relation to expected learning outcomes.

- continuous assessment with individual discussions and tests/assignments: an artist is continuously assessed during their professional life by both audiences, critics and funding organisations. Certain courses are more 'academic' and written exams are common.

O.2.4. Give reasons for your choice of teaching methods in relation to expected learning outcomes that stimulate in-depth learning and provide students with the ability to identify a need for change and initiate improvement work in their future professional roles. Describe ongoing activities in this area.

- The teachers and students have great freedom to form both methods and situations that best suit the curriculum/course syllabi and can be changed and developed cooperatively.
- [Music:] A wide variety of teaching methods are used depending on the main field of study, type of instrument, genre and composition/arrangement - individual lessons, seminars and group lessons depending on the subject.

O.2.5. To what extent and in what way do your students participate in learning activities outside of direct courses/programmes?

By taking an active role in regional cultural life and some can work professionally on a small scale during their studies.

[Music:] Many are active in associations (chamber music, jazz, rock/pop, folk and world music) as musicians and organisers. They also participate in amateur orchestras, work in churches, interim ensembles etc...

O. 3. Mark the position/opinion of your faculty on the figure

There is no figure related to this area.

O. 4. Long-term development of outcomes

Describe and characterise long-term development work relating to outcomes. Illustrate using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Course evaluations, including student results in examinations

- The form of course evaluations has constantly been discussed over the last decade in the board and different systems have been tested.
- To improve the results in examinations we work extensively with visiting teachers, to secure that an international standard is met.
- Visiting and taking part in National and International festivals, conferences and competitions.

Independent degree projects

- [Music:] The Board has discussed, and is continuously developing, the system involving independent degree projects. Especially of concern to the performance department, this is also a discussion being held at a national level together with other music academies.

Area IV. Alignment

Expected learning outcomes define the assessment and must be aligned with a learning process that enables students to develop desired skills. Alignment refers to the clear and transparent connection between these three components. The students should be encouraged to get involved in many different learning activities, both within and outside their own curriculum.

A.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether it has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

A.1.1. The entire spectrum of educational interventions and assessment systems should be formed to best meet individual and societal needs and ensure successful acquisition by all graduates of the skills required for their future professional roles.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A.1.2. The skills to be acquired before graduation should be linked to and specified in relation to research studies and future professional roles.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A.1.3. The curriculum and instructional methods should ensure that students have responsibility for their learning processes and are prepared for lifelong, self-directed learning.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A.1.4. Study guidance based on monitoring of student progress, and addressing social and personal needs of students should be provided.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

There is access to Student health services, student guidance counsellors, a priest, and support systems for those who have physical restrictions.

[Music:] Mentorships for study techniques should be considered.

[Visual Arts:] This is provided mainly by frequent studio visits from various teachers/professors both on a regular and occasional basis (guest teachers),

[Theatre:] There are few students. That gives us good insights into their individual progress. A system of class teachers provides links between the institution and the individual student.

A.1.5. The faculty should have sufficient physical facilities for the staff and the student population to ensure that the curriculum can be delivered efficiently.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A.1.6. The learning environments for students should be improved by regular updating and adapting/expanding facilities to match developments in standard educational practices.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A recent example is Inter Arts Centre (spring 2010).

[Music:] The Liljefors Hall for concerts with small ensembles (autumn 2010) and a plan for new facilities (local plan 2010).

A.1.7. Libraries and ICT (information and communication technology) facilities should be sufficient in size and breadth to support education and other aims of courses/programmes.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

In some areas there is still a need to keep up to quick changes in the technical developments.

The Art Academy is fully equipped and very open to students' needs.

A.1.8. Students and teachers should be able to use ICT for self-study, accessing information and working with professional systems.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

A.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

A.2.1. Are decisions on teaching and assessment methods for individual courses and programmes centralised or decentralised? Please specify.

Both - highly decentralised, partly because of the high proportion of one-to-one teaching.

A.2.2. Are discussions on the linking of expected learning outcomes, teaching and assessment (alignment) part of the agenda of the faculty board/management?

Yes.

A.2.3. Do you use the evaluation model described in the EQ11 project plan at the level of individual courses and programmes and/or even at the faculty level? Is it modified? How? If it is not used, why not?

A.2.4. How do students contribute to quality development at your faculty?

Through the student union, students are represented in all organs including entrance juries, and evaluation processes. The faculty supports and encourages student participation. It is sometimes difficult to engage students.

[Music:] Interaction between students and teachers is close and continual (National Agency for Higher Education 2007/ 2011).

[Music:] The "with a carrot project" focused on involvement by students on various boards. One student was employed to attract students to take part in a more proactive way in the organisation.

A.2.5. How many hours of teacher-led educational activities do you offer each student in courses/programmes at your faculty on average per week?

This varies greatly between the programmes.

[Music:] Depending on the programme, 10-25 hours for a student per week (less for PhD courses that involve more individual work by the PhD students).

[Theatre:] Actor programme: 30 hours, Drama writing programme: 8 hours, Master's course: 12-15 hours, Theatre in Theory and Practice (course): 7 hours.

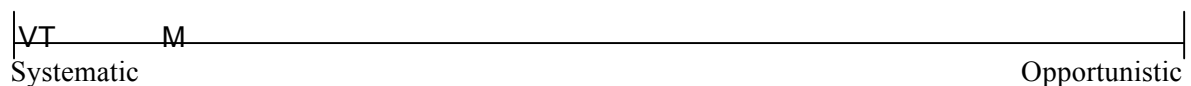
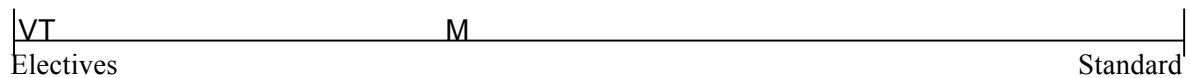
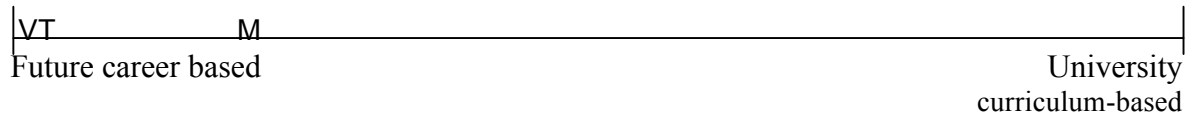
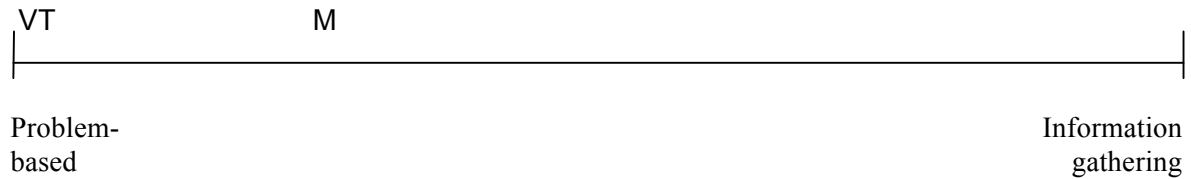
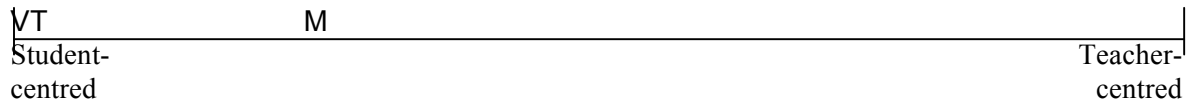
[Visual Arts:] On average for individual tutorials approx. 18 hours per week and for courses approx. 14 hours per week.

A.3. Mark the position/opinion of your faculty in the figures

A.3.1. Mark the position of your faculty on the lines below.

Figure A.3.1. Learning environment – SPICES (Adapted from Harden)

Visual Arts- V, Music- M, Theatre-T.



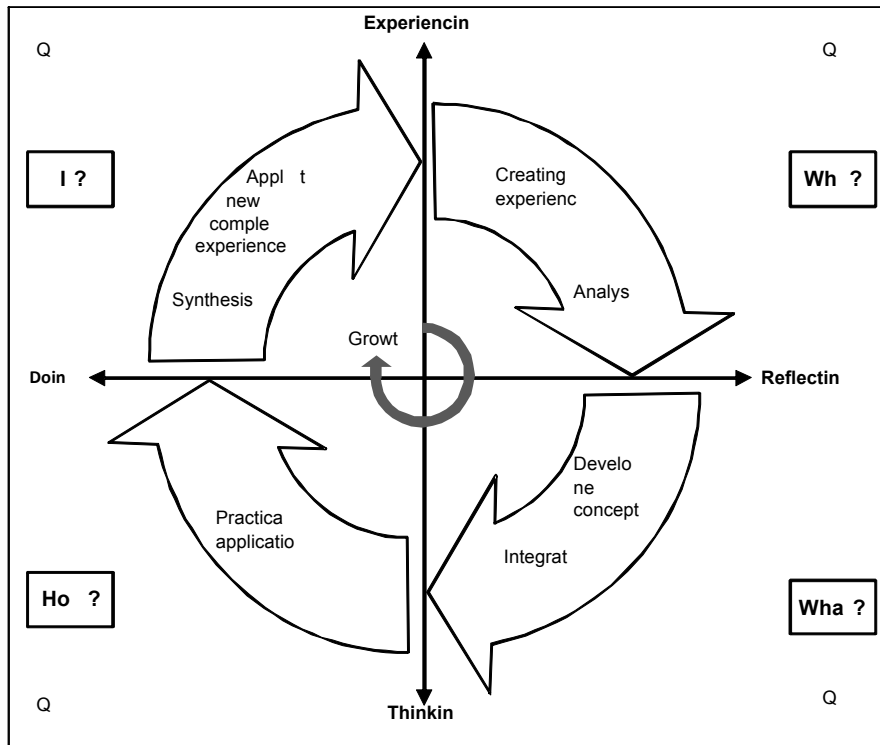
Comments:

Within all programmes, both extremes are represented to some degree. In the education of performers for symphony orchestras it is quite norm oriented because orchestras keep distinct norms. Another example is actors who, apart from present day acting, must master different historical acting genres. This example relates to the dichotomy of problem-based vs. information gathering.

A.3.2. Illustrate where the learning process in your courses and programmes usually starts and concludes.

- In quadrant 1, personal meaning and motivation is set for what is to follow.
- Quadrant 2 represents acquisition of new knowledge and concepts.
- In quadrant 3, the students make personal practical applications.
- Quadrant 4 involves syntheses and extension. The knowledge is applied in new and more complex experiences.

Figure A.3.2. Curriculum planning framework (Adapted from Kolb, D.A. and Armstrong, E.)

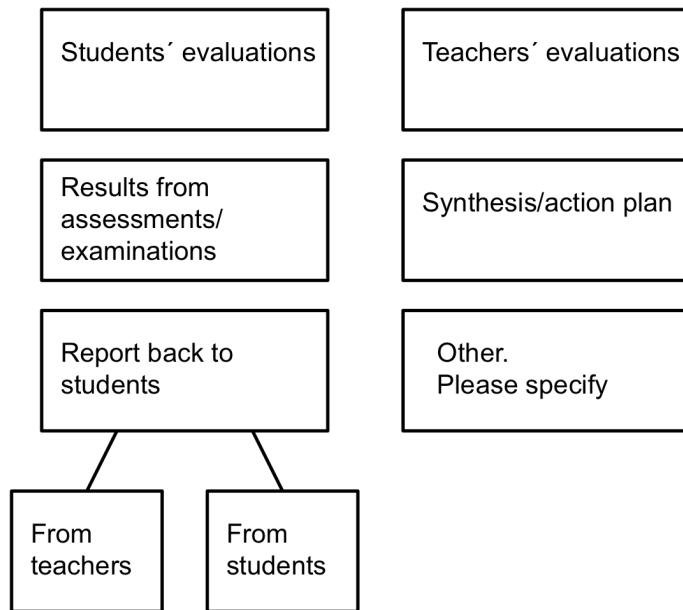


Comments:

Generally speaking, Q3 and Q1 (Why? <--> How?) alternately come first, while Q2 and Q4 (What? <--> If?) alternately become increasingly important.

A.3.3. Which of these components do you regularly use in your faculty for evaluations at the level of individual courses and programmes, or even at the faculty level. Please tick the relevant boxes.

Figure A.3.3. Evaluation of courses and programmes



Comments:

All areas are used yet are differently weighted for different courses/programmes. Oral evaluation plays a prominent role (in one-to-one situations). 'Other' includes external (stakeholders etc) and views of alumni.

A.4. Long-term development of alignment

Describe and characterise long-term development work relating to alignment. Illustrate using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Choice of methods for teaching and examination - In-depth learning

- Student and teacher evaluations in one-to-one situation need to be developed.
- In-depth learning plays a prominent role.

Decision making structures and resource allocation

- The decision making structures are well-established in relation to basic education while more recent developments in PhD studies and research demand new structures and principles for resource allocation of research money. This is being tested.

Student cooperation

- Students participate on most Boards and Committees.
- A faculty-wide student union has recently been formed and supersedes the three former institutional unions: Music, Visual Arts, and Theatre. SKFM is the name of the student union at the faculty in Malmö with representatives from the three institutions on the board.
- Student participation and activities are supported.

Area V. Management

Management/leadership reflects communication between all levels and categories involved in courses/programmes and decision making. It includes a long-term perspective on development.

M.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether it has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

M.1.1. There should be an implemented policy for which academic staff are themselves responsible - and involves them having the freedom to design curricula and allocate appropriate resources necessary for delivery.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Such decisions are made by academic boards in which academic staff make up the majority of members, yet also include student representatives. Decisions are also made by the sub-committees sometimes formed by the boards. This is regulated via delegations within the university and no further policy is needed.

M.1.2. Educational resources should be distributed in accordance with educational needs.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

M.1.3. A course/programme (curriculum) committee should be given the responsibility and authority to plan and implement curriculum to secure objectives.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Individual teachers and committees share this responsibility.

[Theatre:] We have a planning head for each course that "monitors" resources for their programme. In addition, a production and planning head will compile requests. We will also establish an interactive advisory board where the head is the convener and chairman, and where allocation decisions are made. We are trying to build a system that has mandates in all directions, both from management and from staff.

M.1.4. A course/programme (curriculum) committee should be provided with resources for planning and implementing teaching and learning methods, student assessments, evaluations and innovations in the curriculum.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

The course/programme (curriculum) committee entails the 'institution and education boards' or teacher meetings.

M.1.5. Staff, students and stakeholders should all be represented on the course/programme (curriculum) committee.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

In the present organisation there are no stakeholders represented in such committees, yet they take part in other ways. On the other hand, stakeholders are represented on the faculty board.

M.1.6. The course/programme (curriculum) committee should make changes to the education offered in response to feedback from the community and society.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Yes, but only when the feedback is relevant.

[Music:] Examples of developments that result from an analysis of needs in the community and society are the instrumental teacher education programme, the diversity of musical genres, the number of new courses and the research activity in its entirety.

[Visual Arts:] Curators and artists from “society” are the extended examiners.

M.1.7. The faculty should have an implemented policy involving student representation and appropriate participation in the design, management and evaluation of the curriculum.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Basically, this is regulated via delegations within the university and no further policy is needed.

M.1.8. Student activities and organisations should be encouraged and assisted.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

M.1.9. The faculty should have a policy for recruiting academic staff that outlines the type, responsibilities and balance of teachers desired in order deliver curriculum adequately. The responsibilities should be explicitly specified and monitored.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Throughout this document, ‘policy’ also entails ‘well-established praxis’. In this case it exists through the work of the boards and appointment committees.

M.1.10. The faculty should have an implemented policy which addresses a balance of capacity for teaching, research, integration and application, and with appropriate emphasis on both research attainment and teaching qualifications.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

This is regulated for each category of appointment in the 'working hours agreement' for teachers which is soon going to be updated.

M.1.11. Staff policy should include teacher training and development and teacher appraisals.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Many of the teachers do have a teaching degree. Some have attended the pedagogical course offered in cooperation with the university, while others had practical limitations in carrying this out.

M.1.12. The faculty should have defined and published standards of conduct for the teacher-learner relationship, including written policies for addressing violations of those standards.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

M.1.13. The entire faculty should meet often enough for all faculty members to have the opportunity to participate in the discussion and establishment of policies and practices.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Each institution regularly organises faculty-wide meetings.

M.1.14. Board/committee members' terms of office should be overlapping and long enough to permit them to gain an understanding of the entire course/programme.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

The system within the university is based on three-year cycles with new elections each time. Enough candidates are re-elected so that advantageous continuity is usually ensured.

M.1.15. The board/committee should have sufficient autonomy to direct resources, including remuneration of teaching staff, in an appropriate manner in order to achieve the overall objectives of the course/programme.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

M.1.16. Financial resources should be adequate to sustain a sound education and accomplish the aims and objectives of the course/programme.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

For a decade or more, funding for basic education has not increased to the same degree

that costs have. Despite these resources being impaired, it is necessary to provide the basic education desired and build up research.

[Theatre:] Over the next seven years, the Theatre Academy has considered a number of economic scenarios. Costs will increase more than expected incomes. We are trying to see how we can work to harness and develop resources to compensate for this. We also know that a cornerstone of education is about building up research, so now we find ourselves in a situation where we must accelerate and brake at the same time - we must invest money to build attractive research whilst trying to save costs through the undergraduate programmes. If we are successful with this, we will later be able to work with investments in basic education. Yet this is a difficult problem to solve, which involves a level above us, namely the university in the first hand and secondly, the Ministry of Education, which in the end determines what actions are to be carried out which thus regulates universities.

M.1.17. Pressure for departmental self-financing should not compromise the educational mission or lead to the enrolment of more students than the department's total resources can accommodate.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

There is presently little pressure to investigate departmental self-financing, probably because research still makes up such a small proportion of total activities. However, we are dependant on external funding for research. The government has set a maximum limit for the number of students in artistic programmes. The risk of over-enrolment is therefore small.

M.1.18. The administrative staff should be able to support the implementation of the educational programmes and other activities and ensure good management and deployment of resources.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

M.1.19. The faculty management should maintain a programme of quality assurance and submit itself to undergo regular reviews.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

M. 2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

M.2.1. How do you know from your own standards that the quality of a course or programme at your faculty is high?

Generally, via student response and via development over a period of time. Also via alumni surveys. Another important factor is the number of applicants to our programmes and their first choices.

[Visual Arts:] Most people who apply to Arts Programmes have attended one or more preparatory art schools before applying. They have a good idea of the the quality of various University Arts Institutions based of word-of-mouth and reputation (which is very good, especially in international contexts). Professors at the school have a well-established and internationally recognised careers/artistic praxes. Professors live in other countries where there are other art scenes and have a network of contacts spanning the globe. Applicants to the school are very highly qualified and enrolment limits are small (12 students per year). Admission juries go through several rounds in which they look at work samples in addition to interviews with applicants. This means that quality is ensured further and that that there is great potential in for students as they begin: they are ambitious and ready for "lifelong learning". One can clearly see the quality of education by looking at former students and how they have developed professionally. As a student at school, a precondition of quality is that there exists a very good opportunity to self develop. It is difficult to say how this can be improved, since there is already such a good environment/atmosphere at the school, both professionally and socially. The school as a means to acquiring a good education works very well right now.

M.2.2. How do you prioritise education in relation to research at your faculty?

Traditionally, education is highly prioritised. Since research is a new development area we are still in a phase of building the research budget. With the Swedish system we cannot make other economic decisions than those that fall within the realm of the budget limits that we are given, where education funding and research funding are accounts that need to be kept separate. Even an ideal case if a research budget were satisfactory, there would still probably be certain stresses put on education.

M.2.3. Which of these activities would you consider your primary obligation?

The aims of our programmes make education our primary obligation. However, also in these areas, research is increasingly needed to advance and develop the quality of education.

M.2.4. Does your decision making structure support the needs of education? Provide a simple diagram to demonstrate levels of decision making and resource allocation in relation to your courses and programmes.

More than 85% of funding is tied to education. Among the staff members in the Faculty Board, the educators are in a strong majority in comparison to researchers. This is the same at the institution level as well. Research matters are handled by a separate committee where researchers make up the majority.

M.2.5. Describe how and where you would decide on a major change to one of your courses/programmes which has consequences for resource allocation at all levels.

Such a decision would be made by the board (or at a higher level) for programmes and in the educational boards for courses.

M.2.6. Describe the budget process to allocate financial resources to an individual course or programme from the faculty board level.

Normally, a proposal must be made to the Board so that possible reallocation of funding can be built into the budget process for the coming year.

M.2.7. What proportion of your overall education budget is allocated to the core activity of education and what proportion to support & administrative functions?

To be completed.

M.2.8. Do you believe that you have the financial basis needed for your courses/programmes? If not, how do you prioritise the resources that you have?

For several years the education budget has not increased. Because of increased wages and reallocation of resources within the university, it has, in fact, decreased. We try to keep up a good level of education as best we can.

M.2.9. What would be your first and second priority if you had more money?

If there was more research money: an increase of doctorate and post-doctorate positions.
If there was more education money: to reinforce the existing programmes and teacher development, to develop new programmes, particularly at the advanced level, and to recruit pedagogues.

M.2.10. How do you ensure continuity of competent leadership over longer periods for your courses/programmes?

People tend to stay for long periods in leading positions, many of which are steady positions. Only the head and deputy head are elected positions involving three-year terms. These often tend to be reelected. When there is a change, we strive to have a period involving overlapping.

M.2.11. Describe your policy to find, select and educate the educational leaders of tomorrow.

Firstly, we look for competence within the organisation, such as people who have demonstrated their competencies as assistants or via similar roles. External recruiting is less common and, because of legislation, more complicated. However, this also occurs, and we have harnessed the university's central resources more in order to make external recruiting possible and easier to manage.

M.2.12. Do you support and encourage education research and academic documentation of reforms and developmental work?

Definitely. We are presently developing adequate database resources that will allow for materials other than those in print that are already available.

M.2.13. Provide examples from the academic appointments committee to illustrate decisions on recruitment of teachers on the basis of teaching qualifications in a competitive situation.

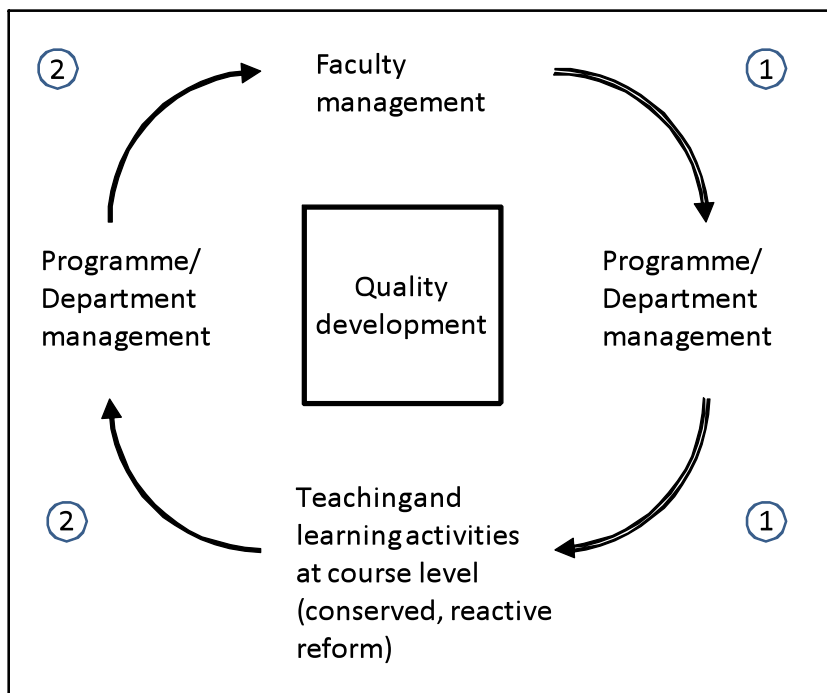
We have had too few cases, apart from promotions, in order to provide adequate examples.

M.3. Mark the position/opinion of your faculty in the figure

Figure B fits best with our practice.

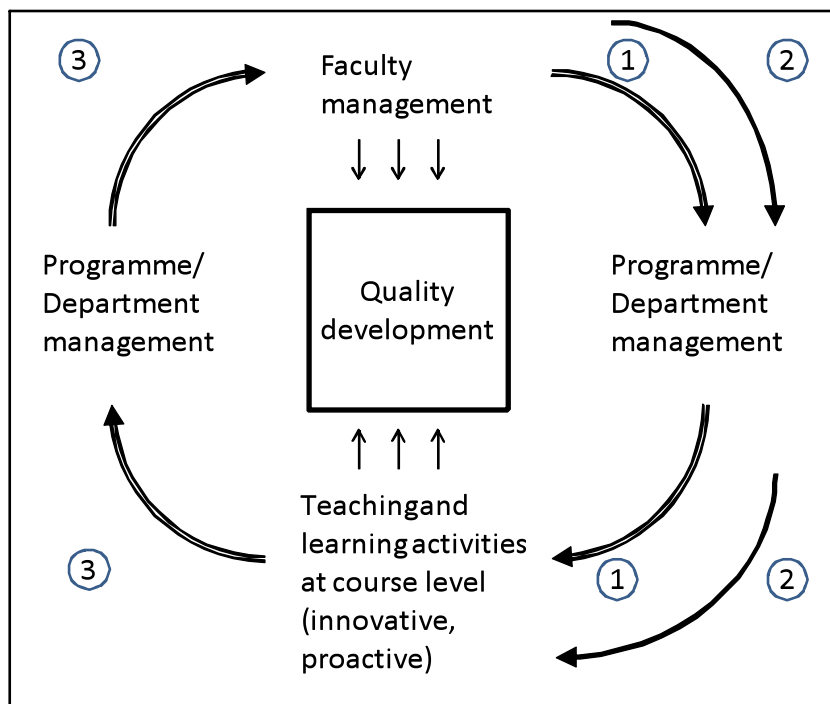
Which management strategy within education is predominant in your faculty? Please comment and illustrate with a figure (D.) constructed according to the examples shown in A, B and C. Please also illustrate the communication between faculty management and programme/department management.

A.



Teaching and learning activities are planned, developed and delivered without much feedback to the faculty management. The system perspective is limited and directives may include detailed regulation of leadership and delivery.

1. Directives to implement from outside or within the faculty
2. Request reports

B.

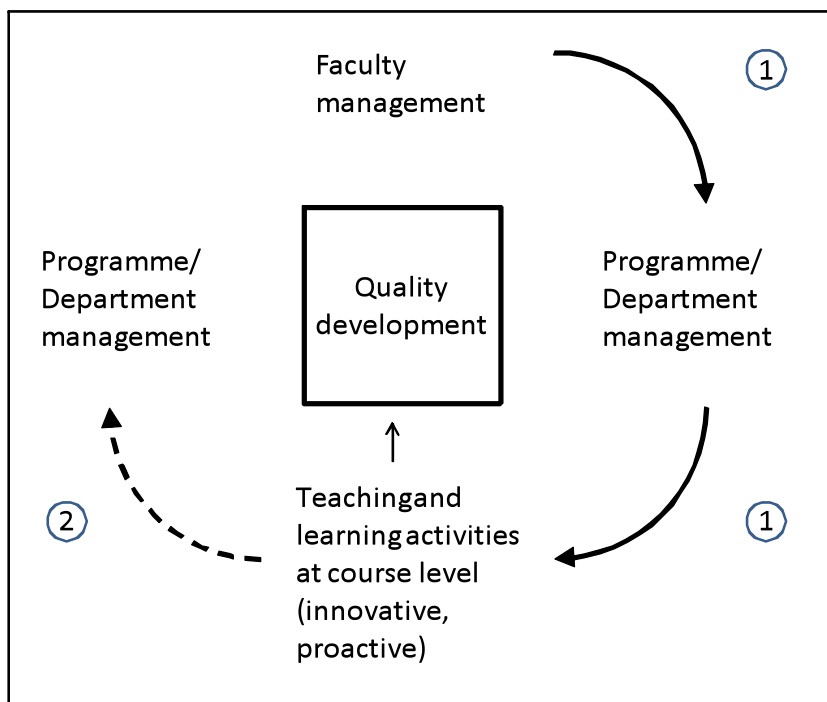
Teaching and learning activities are continuously developed and reformed at teacher/student/course level, based on ongoing analysis of scientific/artistic developments and the needs of students, society, employers & other stakeholders, and education research. The faculty management and programme/department management is well-informed about ongoing global developments. Clear long-term development goals are agreed on and communicated to all students and teachers. Quality development is built up from below and supported from above. Reform work corresponding with the long-term goals is supported by the faculty management. Teaching staff, students and administrative staff work together to develop the quality of the education. Directives from above are general and usually confirm what is already ongoing.

1. Strategic support
2. Directives (general)
3. Feedback on innovations, suggestions

Figure B fits best with our faculty.

[Music:] It should be noted that the music teacher programmes have different conditions due to frequent and imperative changes in teacher education decided by the government. This makes long-term planning and continuity difficult.

C.



Teaching and learning activities are continuously developed and reformed at teacher/student/course level, based on ongoing analysis of scientific/artistic developments and the needs of students, society, employers & other stakeholders, and education research. Little feedback is provided to the programme/department management, and none to the faculty management. The faculty management has limited information about ongoing global developments and mainly passes on directives from outside. Owing to a lack of overview and feedback, the faculty management is not visibly supporting innovative and proactive reforms that, as a result, tend to be short-lived. There are no clear long-term goals. The programme/department management is occupied by short-term issues.

1. Directives, mainly from outside
2. Limited feedback. Request reports

D.

Comments:

M.4. Long-term development of management

Describe and characterise long-term development work relating to management. Illustrate this using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Decision making structures and resource allocation

- Budget process: central changes within our university

Student cooperation

- Regular meetings between directors and the student union
- Support of the new faculty-wide student union

Area VI. Scholarship

Scholarship refers to research, teaching, integration and application. An academic institution should be scholarly in all activities it is involved in. Integrating knowledge from different perspectives and areas to make it understandable and useful is an important societal task. Applications can be within different professions, industries or other areas. Scholarship of teaching comprises of methods, dissemination, critical evaluation & re-evaluation, and development over time and should focus on the results of students' learning.

S.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

S.1.1. Excellence in teaching should be recognised.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

S.1.2. Basic teaching requirements for all teaching positions should be clearly expressed and implemented.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

This question is rather irrelevant to our circumstances. Many teachers do have a teaching degree. When it comes to artistic-based teaching, teachers usually carry out teaching methods that stem from their own experience.

S.1.3. Levels of higher teaching skills and teaching excellence should be clearly expressed and implemented.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

Such criteria have been developed in relation to promotion matters. Appointment committees may use teaching tests for applicants for a teacher position.

S.1.4. A system to assist teachers to develop and document teaching skills should be in place.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

This is being developed.

S.1.5. The faculty should expect teachers involved in educational development work to disseminate their results.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

S.1.6. The faculty should have an implemented staffing policy which addresses a balance of capacity for teaching, research, integration and application, with appropriate emphasis on both research attainments and teaching qualifications.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is regulated in the 'working hours' agreement for teachers.

S.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

S.2.1. Academic scholarship traditionally includes research, teaching, integration and application, for example clinical work for healthcare academics, collaboration with industry, commercial patents etc.

Do you consider your faculty to be scholarly in all activities you are involved in? If not, why not and what is lacking?

If research is also assumed to include artistic and pedagogical development, the faculty must be considered scholarly.

S.2.2. Is it possible today for an individual member of the teaching staff to be excellent in all these four scholarly activities at the same time? Is it desirable?

It is possible yet not in each case desirable as it depends partly on individual competence and partly on the characteristics of a staff member's area of teaching/research. It also differs between different forms of teacher positions.

S.2.3. Do you request your teaching staff to be excellent in one of these activities and highly competent in the others? Or is it sufficient to be excellent in research?

Generally we strive for excellence or high competence in artistic competence and/or research and teaching.

S.2.4. Do you have regular pedagogical seminars in your faculty? If yes, do you organise them yourselves, or do you utilise central university resources?

The mandatory course in teaching is organised in co-operation with the university. There is a seminar series for development work (artistic, pedagogical) to which also visiting lecturers are invited and thematic teacher days are arranged regularly.

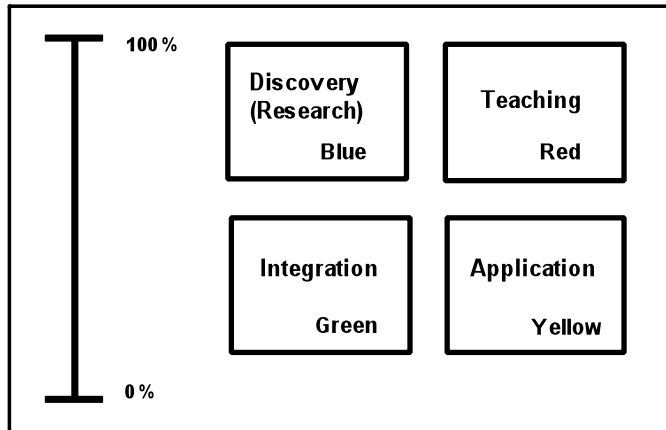
S.2.5. How many senior and how many junior staff members (number and percentage of entire staff) participated in such seminars during spring and autumn semesters 2010? Enclose the programme for the seminar series during this time.

Statistics not available.

S.3. Mark the position/opinion of your faculty in the figure

Use the blocks to build a pillar that you consider represents the extent of scholarship at your faculty. The height of each block should represent the relative proportion of each academic activity in your overall competence. 100% represents your total competence.

Figure S.3. Academic scholarship



Comments:

If application involves concerts, recordings and teaching materials, and if integration involves the integration of research developments into teachings, the distribution would approximately be as follows:

Teaching 60%
 Research 15%
 Integration 15%
 Application 10%

S.4. Long-term development of scholarship

Describe and characterise the long-term development work relating to scholarship. Illustrate using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Assessment of teaching qualifications

- Development of portfolio model for educational merits
- Development of portfolio model for artistic merits

Links to research in education, including education research/development

- Our own research in music education
- Education aspects may also be part of our own artistic research
- Relation to newly established department for research in education within Lund University (Helsingborg campus - approx. 30 min by train from Lund)

Area VII. Internationalisation

Internationalisation primarily refers to the contribution of Lund University to the international higher education community. However, it also includes the perspective of internationalisation of courses and programmes at Lund University. It is a bilateral or multilateral commitment. Internationalisation includes both international experience of students and teachers from Lund University and recruitment of teachers and students from other countries to Lund University.

Int.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

Int.1.1. Students graduating from courses/programmes should be able to participate in international professional work in their fields.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

[Theatre:] Language barriers make internationalisation for students difficult. This may be changed by increasing the use of 'text machines' and increasing tolerance for accents.

Int.1.2. Lund University should strive for international mobility of teachers.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

▪ Comments on relevance:

[Music:] There are approximately 20 teacher exchanges in a year, which is probably the highest within our university.

Int.1.3. International students at all levels should be integrated with Swedish students in courses and programmes at Lund University.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

[Music:] Well-developed. There is an English language student handbook, yet the information in English needs to be further developed (for example in the online version).

[Theatre:] Language barriers are a problem

[Visual Art:] Well-developed

Int.1.4. It is an important part of internationalisation to recruit teachers from other countries to teach courses and programmes at Lund University.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

Apart from a high number of visiting teachers, both temporary and recurring, a rather high proportion of the entire faculty are born outside of Sweden. In music, musicians who have recently immigrated are often employed as teachers too. Supervisors in the PhD courses are often international.

Int.2. Open, strategic questions

Provide examples from plans, assessments and/or minutes from the autumn semester 2010 or spring semester 2011 to support all your answers.

Int.2.1. Give examples of international cooperation within education at your faculty that benefits all parties involved.

[Music:] Much cooperation stems from networks and programmes like Socrates, Nordplus, Erasmus, Linnaeus-Palme, SIDA (Hanoi) and ISME.

[Theatre:] There is a Scandinavian network of theatre schools. We are in the process of establishing ourselves in a number of European networks which will make it possible for students to be visiting performers abroad.

[Visual Arts:] KUNO (including KUNO Express) is a collaboration network consisting of the Scandinavian and Baltic Art Academies. Malmö Art Academy also has mutual exchange agreements with a number of schools around the world (Europe, North America, Asia)

Int.2.2. Give examples of international cooperation within education at your faculty that aims to integrate international, intercultural and global perspectives and embraces the aims, organisation and delivery of your courses/programmes.

[Music:]

- Intercultural perspectives were introduced in the early 1990s project called 'Higher music education in a multicultural society' that developed courses in Gambia and Argentina, involved immigrated musicians from other cultures and led to large projects in Vietnam, courses in world music and a recent Master's of Global Music programme in cooperation with other Scandinavian departments.
- International projects and activities like Integra (EU project) and a Nordic Piano Competition.

[Visual Arts:] Malmö Art Academy has apartments in Berlin and Amsterdam where students can apply to go for a period of time to work on a project that will benefit from being in an international environment.

Int.2.3. Does your faculty collaborate and benchmark with other international higher education institutions?

[Music:]

- Collaborations with, among others, AEC (the European Conservatory Association) and with the music conservatory in Hanoi, Vietnam. Systematic benchmarking concerning Peer Assessment involved institutions in Spain and Australia.
- An Erasmus IP has been carried out for 5 years and includes music teacher students from 6 countries and aims at achieving greater mobility and understanding of diversity. Malmö has been the coordinator for 2 years. 2 out of 4 incoming foreign students come from this IP. This is one of the very few projects concerning music teaching in the classroom within the EU. New partners in this field are sought continuously.

[Theatre:] Will have such collaborations through the Nordplus network Nortecas and UTSE (Union of the Theatre Schools of Europe). UTSE's main goal is to advance students' creativity and cooperation.

[Visual Arts:] An example is the Escape project/course - a collaboration between the Art Academies of Malmö, Maumaus (Portugal), Braunschweig (Germany) and Ramallah (Palestine). It was a joint project/course that extended over a period of two years and concluded with an exhibition at Lund Art Centre in January 2011.

Int 2.4. What proportion of students with international experience as exchange students, or students involved in international courses, practical training or projects as part of their education do you strive for in your faculty? What should be the minimum duration of such international studies?

[Music:] The goal of 25% for a duration of one semester has not yet been reached.

[Visual Arts:] As much as possible. The usual duration is 1 week (KUNO Express-courses) up to 1 year. In 2010 the Malmö Art Academy had 3 outgoing students (to Lisbon, Vienna, New York) and 6 incoming (from Frankfurt, Oslo, Bergen, New York, Montreal).

Int.3. Mark the position/opinion of your faculty in the figure

There is no figure related to this area.

Int.4. Long-term development of internationalisation

Describe and characterise long-term development work relating to internationalisation. Illustrate using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Students' ability to participate in international contexts

- Continue developing international PhD seminars, conferences and postdocs
- Increased collaboration within the classroom in the music teacher area.
- Participation in international networks, projects and festivals

Teaching staff mobility

- There are collaborations including teachers with many international art institutions.
- Participation in international conferences and the like increases an individual teacher's network and mobility.

Proportion of students with international studies

- [Music:] Strive towards the goal of 25%

Internationalisation at home

- Visiting teachers
- Appoint people with international backgrounds as teachers
- Widen participation; striving to include students with an immigrant background
- The government directive of charging tuition fees to non-European students is a major obstacle that must be resolved
- Increased participation with international study programmes, joint degrees etc...

Area VIII. Cross-boundary activities

Cross-boundary means having an open mind towards reinforcing your teaching resources with expertise from other areas within or outside the faculty whenever needed to enable students to achieve the expected learning outcomes. It also comprises of inter-professional learning activities for students.

CB.1. General principles

Please indicate whether you *strongly disagree, disagree, partly disagree, partly agree, agree* or *strongly agree* with each of the statements and whether each has *not at all, to a low degree, to some degree, to a substantial degree, to a high degree* or *completely* been accomplished.

CB.1.1. If necessary, it should be possible to bring in additional teaching expertise and/or educational resources from academic or professional organisations outside your own course/programme or faculty.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

CB.1.2. The added value from such cooperation is easy to identify.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

CB.1.3. Courses and programmes should cooperate across faculty boundaries.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

The education programmes have a large degree of proficiency learning and therefore a high density of education. This makes cooperation difficult and, to a certain degree, not always desirable. The PhD courses are different in this respect and a likely development is that more master's programmes, as they increase in number, will gain from cooperation.

Three levels can be recognised:

1) Cooperation with faculties of Lund University. Examples:

- Master's degree in film music
- Odeum (cooperative music organisation of the university)
- Southern Swedish Choir Centre
- Sound Centre

2) Cooperation between the art academies within the Faculty of fine and performing arts.

Examples:

- Course in sound arts
- Inter Arts Centre, which is a new meeting point for experimental developments between the academies

3) Interdisciplinary cooperation on the national level

- The National Artistic Research School

CB.1.4. Students should be prepared for combined leadership/membership of/in professional teams.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

High: The music course for cognition-disabled students i.e. the acting course for cognition-disabled students called 'MOMS-teatern'

▪ Comments on relevance:

These are natural qualities in the education of performers and teachers. There is much variation between different programmes.

CB.1.5. Shared learning activities with students from different courses/programmes should be prioritised.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

This is prioritised where possible. There are student activities that breach across programmes or courses. This is also so on the research education level. Some teachers are active in more than one programme.

[Music:] The Tango Orchestra Project is a cross-programmes activity where teachers and students function as students together with leaders with a foreign background.

CB.1.6. There should be cooperation within teaching, leadership and administration between different courses/programmes.

Strongly disagree Strongly agree

To what degree has this been accomplished in your courses and programmes?

Not at all Completely

If variable, name one course with high and one with low fulfilment. Provide links to the course syllabi.

▪ Comments on relevance:

CB.2. Open, strategic questions

There are no open questions related to this area.

CB 3. Mark the position/opinion of your faculty in the figure

There is no figure related to this area.

CB.4. Long-term development of cross-boundary activities

Describe and characterise long-term development work relating to cross-boundary activities. Illustrate using the selected quality indicators in the project plan. Provide your answer as 3 - 5 bullet points for each quality indicator.

Inter-professional teaching and learning

- Inter Arts Centre: a resource for experimental art and research that encourages cross-boundary collaborations.
- The National Artistic Research School: Doctoral courses in the field of fine and performing arts.

[Music:]

- Diversity: work with intercultural issues in the music teacher programme with various individuals like researchers, social workers and curators. Master's in Film Music.
- GLOMAS: Scandinavian joint Master's Programme.
- Creativity profile: in the teachers programme, with collaborators from different disciplines.
- Gambia: intercultural immersion course in Gambia, with Gambian teachers and living a 'Gambian lifestyle' for three weeks.

[Theatre:]

- The course 'Theatre in Theory and Practice': a joint degree with the Centre for Languages and Literature, Lund.

Part 2. Questions related to faculty specific areas

A. Are there quality indicators other than those specified that are of particular relevance to your faculty (maximum three)?

Describe and characterise your long-term development work relating to these additional quality indicators.

Exemplify from study plans, assessments and minutes from the autumn semester 2010 or spring semester 2011.

As the ambition of the faculty is to stand up for artistic space, where traditions are respected and renewal takes place, we find the following quality indicators to be of central importance:

- *The entrance examinations* give us a good prognosis of students' abilities to reach the learning objectives by the time they take the final exams, including qualities needed in future professional life such as communications skills - both artistic, social and verbal.
- *The variety of learning methods* and didactic approaches within our programmes, ranging from 'one-to-one learning' to peer learning and collaborative learning. Acknowledged research departments both in music education and artistic research contribute to this variety.
- *The public events*, when the audience (society) is invited to interact with the institution, serve to continually evaluate students, teachers and courses. This is an integrated and natural part of quality assessment, as much as it is a part of the 'the third stream mission'.

B. Contrast three strong educational processes at your faculty against three development processes.

Describe and characterise your long-term work with the development processes and obstacles to development when compared to the strong educational processes.

Strong educational processes:

- Internationalisation
- Close student and teacher relations; feedback, mentoring, future networks.
- Presence of public activities in the society: exhibitions, concerts, performances, placement periods.

Three development processes:

- Systems of evaluation: students and teachers
- Recruitment of students: pre-university activities, widening participation.
- Relation between the cycles (first, second, third): integration, progression, lifelong learning.

Music: Part 2. Questions related to faculty specific areas

A. Are there quality indicators other than those specified that are of particular relevance to your faculty (maximum three)?

Describe and characterise your long-term development work relating to these additional quality indicators.

Exemplify from study plans, assessments and minutes from the autumn semester 2010 or spring semester 2011.

The entrance examinations give us a good prognosis of students' abilities to reach the learning objectives by the time they take the final exams, including qualities needed in future professional life such as communications skills - both artistic, social and verbal.

The variety of learning methods and didactic approaches within our programmes, ranging from 'one-to-one learning' to peer learning and collaborative learning. Acknowledged research departments both in music education and artistic research contribute to this variety.

The public events, when the audience (society) is invited to interact with the institution, serve to continually evaluate students, teachers and courses. This is an integrated and natural part of quality assessment, as much as it is a part of the 'the third stream mission'.

B. Contrast three strong educational processes at your faculty against three development processes.

Describe and characterise your long-term work with the development processes and obstacles to development when compared to the strong educational processes.

The strategic plan mentions that there are resources allocated for focus work on creativity and recruitment/widened participation. This has resulted in the local and international project "Creativities. Transcending boundaries in higher music education." The webpage contains a full project description, as well as reports from the activities and a literature review. All staff and students at the music education programme are involved in the process: <http://www.creativities.org/>. There is generally a strong interaction and close feedback between teachers and students within our programmes.

The link between theory and practice has been under examination during many years of course development. Music teacher education now consists of an interwoven set of courses that integrate pedagogical aspects, art and academic approaches. This will probably be problematic in the near future, when the quality of our education will be measured only by looking at the examination essays. (According to the National Agency for Higher Education)

Recruitment is a problem, both in terms of widening participation and in improving actual numbers. One example is that the Symphony Orchestra at the performance programme has a declining number of applicants. This results in less resources, and thus investments needed to maintain high quality within the course "Symphony Orchestra" can hardly be made.

Visual Arts:

Part 2. Questions related to faculty specific areas

A. Are there quality indicators other than those specified that are of particular relevance to your faculty (maximum three)?

Describe and characterise your long-term development work relating to these additional quality indicators.

Exemplify from study plans, assessments and minutes from the autumn semester 2010 or spring semester 2011.

B. Contrast three strong educational processes at your faculty against three development processes.

Describe and characterise your long-term work with the development processes and obstacles to development when compared to the strong educational processes.

When Malmö Art Academy started in 1995, we had a pedagogical vision that in many ways precluded the aims of the Bologna process. Throughout the years, we have fine-tuned our tools in order to provide the best possible programme in visual art for professional artists. Our former students' results and feedback has, and continues to be, enormously important to us, and we are happily registering that approximately 95% of our former students continue as artists - some of them quite successfully. We would therefore like to describe our model.

The aim is to celebrate independence and creativity, and to make students aware of what they are doing and how they are doing it (their art). The question of 'why' might require some philosophical speculation.

Since artists today tend to move quite freely between different disciplines and techniques, the school doesn't have any departments. Instead, the workshops are open to everybody, and technical courses are offered on a regular basis. The students choose themselves if and when they need deeper knowledge surrounding a specific technique. Both technicians and teachers/artists offer courses and individual tutoring.

The students are also offered courses in art theory, philosophy, psychology, political theory, and art & film history. These courses are also combined with training in how to write about and analyse art. Normally, the courses are offered as seminars or special reading classes. We seldom have regular lectures. If the courses are given as workshops, the result is often presented in an exhibition. Again, the key is that the students should use their own free will and judge for themselves as to what they need.

We are also offering training in such skills as how to set up your own company, how economy and law are working to the advantage of artists in general, how to create one's own portfolio, how to write a press release, and how to present one's own work - both verbally as an artist (including documentation), and via longer, written essays. These segments are compulsory.

Yet our most specific tool is the studio dialogue about their individual work. All students are provided with their own studio space. To this space they invite the professors or tutors that they would like to talk to, not the other way around, which normally is the case in an art school. Despite the school being small, with only 74 students in all, we can offer a wide range of different artistic approaches through the school's 8 teachers and professors and 5 external tutors, all of whom are active artists or critics/curators on a national, or often as the case is, international level. The studios are available for the students 24/7, in order for them to develop an understanding for their own working processes, which of course are individual for each artist.

The examination process is deemed as yet another pedagogical tool - where on the BFA level, the student should be able to participate in a group exhibit and write a text about his/her artistic influences,

and on the MFA level, carry out a solo exhibition and write an essay about her/his own artistic processes and work. Also, we always involve external participation in the examination in order to secure the quality of the programme.

Another important tool to secure quality is the students' evaluations, both written and oral, that are a part of every teaching segment at the school.

From the beginning, Malmö Art Academy has been an international academy. Less than 50% of our students are Swedish, and that is also the case with professors and external tutors. We strongly encourage students to go for an exchange period at another art academy abroad and we frequently have longer collaborations with other art academies outside of Scandinavia. We also have two studios, one in Berlin and one in Amsterdam, where students can (and do) apply. Through this, the students are already able to build up an international network whilst in school.

We also stress on the importance of having professional artists work as teachers. It is a very important aspect to secure the quality of the programmes, and in hindsight, just as important as research skills are in other academic programmes.

Since the creative development of an artist is highly individual, it's hard for us to talk about steady progression, semester by semester. Creativity quite simply doesn't work like that. That means that we try to keep all classes as open as possible, and also that junior and senior lecturers, as well as professors, teach on both the BFA and MFA levels.

Theatre:

Part 2. Questions related to faculty specific areas

A. Are there quality indicators other than those specified that are of particular relevance to your faculty (maximum three)?

- The relationship to theory and science
- Relationship to the surrounding community
- Internationalisation

Describe and characterise your long-term development work relating to these additional quality indicators.

1. The relationship to theory and science

The theatre's theory and practice that began in 2010 means that a new field of knowledge has been initiated. Education is an institutional and inter-faculty collaboration between the Language and Literature Centre in Lund and Malmö Theatre Academy. In other words, it is a merger of the traditional theater science with the training we provide at the Theatre Academy. The programme is the only of its kind in Sweden, and there are a few programmes of similar nature in Europe and elsewhere. For education, we strive to develop an entirely new field of research. In the steering committee for education there are two professors of literature and two PhD researchers of which the Academy's representative also has a research position. In relation to education, we are organising scientific symposia related to education issues. We focus on seeing to it that the theatre's theory and practice becomes an interdisciplinary programme where artistic and scientific methodologies intermingled. Through this training we are also creating models for other programmes at the Theatre Academy entailing the relationship between these two methods.

2. Relationship to the surrounding community

The Theatre Academy offers extensive networking with the surrounding community. Our candidate works in the form of theatrical performances are sold out well before the premiere, and thus large audiences in Malmö experience part of our students' work. We also have a strong connection to the surrounding artistic field, partly through students who become managers and artistic directors of both independent groups and at institutional theatres around Sweden, and partly through partnerships that we are involved in. In recent years, we have worked with various stakeholders in Malmö in organising festivals through collaborations in artistic development areas and discussion nights in which the Theatre Academy functioned as a natural meeting place for good discussions about the performing arts and theatre. Our students have also launched their own initiatives and run seminars surrounding Malmö as a theater town and set up performances outside school hours whilst having been an active player in the surrounding culture. Through the Master's programme we hope to increase this commitment further. We will link a number of cultural and performing arts personalities to programmes to inspire and provide clearer connections to the surrounding labour market. The idea is that this communication should happen both ways, that representatives from the surrounding industry will inspire students, while also that students methodologically discover and that aesthetic experimentation in the long run will become an engine of change in Swedish and European theatre.

3. Internationalisation

Historically, Malmö Theatre Academy has always had a strong connection to the European theatrical scene. Several of the school's leading educators have come to Sweden and Malmö from different European countries. This has been an important part of the school's development and when it comes to shaping the pedagogy we use. With the new master's programme we have tried to harness many of these experiences and link the programme to a European context. During the past year, we have still sought to extend these contact networks in various ways: by joining the various networks of theatre schools and by renewing the contacts we have had with major schools, yet also by engaging key people from theaters with various competencies that are complimentary to the education. In addition, we have, through the projects undertaken as part of our artistic development work, started to initiate

contacts with various theatre festivals throughout Europe. Through a variety of activities, it is our ambition to become an integral part of European performing arts which involves festivals and embraces theatrical schools as major institutional theatres.

Exemplify from study plans, assessments and minutes from the autumn semester 2010 or spring semester 2011.

B. Contrast three strong educational processes at your faculty against three development processes.

Strong processes

1. Integration between different subjects in basic education.

Over the years we have developed a great deal of successful solutions in which the physical educators in voice and movement carry out part of their education in collaboration with the teachings surrounding stage production. We are currently working on models to also be able to examine parts of subjects in the main subjects of undergraduate education at the school. By working in this way, we achieve a focus on an artistic use of body and voice - on stage, does the body and voice work according to the situation you are working with?

Development areas:

1. The relationship between proven experience and artistic "development" or experimentation

The main development objective of the Malmö Theatre Academy is to identify what is research and what is development in the theatre. A major challenge in the coming years will be to build a stable research environment with a number of researchers and graduate students - where we find and harness communications between the undergraduate, master's and doctoral levels. Through graduate and research efforts, the national research school and artistic development work, we also find ways we can work inter-artistically across different disciplines.

2. Evaluation and feedback in relation to education

Another area where we are currently working to find models is to develop policies and methods to evaluate and, above all, to see to it that these evaluations are fed back into training. As it is, we have not formulated systems for this, yet it is carried out in praxis. We want to build a methodical way to get the answers we need to improve our courses.

3. Art as knowledge production, not only as the "development"

Since there is currently a big change of cultural policy underway in Sweden, where regions have increasingly more responsibility, and where there is a desire for a greater share of funding to come from streams other than by public funding, our students, and also the Malmö Theatre Academy, will face a different professional outlook than what we have trained for in the past. This will be a great challenge for us to move forward. Here it is about creating an environment where teachers and TA personnel continuously are in touch with the contemporary performing arts and embrace their aesthetics and working methods.

We have started a project where we take stock of what skills our staff will need in the future. It's of paramount importance for the school to create an environment in which artistic further education and training and is just as important as the continuous educational training. This also requires us to begin a project to develop management tools to structure training and use of resources that we have via our TA personnel.

Describe and characterise your long-term work with the development processes and obstacles to development when compared to the strong educational processes.

We are currently working on the development of a strategic plan.

Obstacles we see are primarily economical ones. A very large portion of our budget is locked into fixed services and rents. This means that we are vulnerable to how funds are allocated and how the labour market develops in general when it comes to eventual pay increases.

Appx. 1:**Faculty Description:**

The Faculty of Fine and Performing Arts in Malmö belongs to Lund University and contains the Malmö Art Academy, the Malmö Academy of Music and the Malmö Theatre Academy in Malmö. These three arts colleges have their own profiles, but also interact in many in collaboration with the Faculty.

There is a wide variety of public activities such as exhibitions, concerts, performances and more. International relations are numerous and intensive in the form of cooperation, international agreements, guest professors, teacher and student exchanges as well as through international recruitment of both teachers and students. Inter-cultural diversity and pluralism of expression play a central central role in our activities.

The faculty offers bachelor and master programs in visual art, music and drama and a number of courses on different levels, including those aimed at life-long learning. The faculty also offers postgraduate courses and research in artistic research and in music education. Student completion within the programmes of the Faculty varies from 95% to 100%.

MALMÖ ACADEMY OF MUSIC

The Malmö Academy of Music is one of the leading institutions of higher music education in Scandinavia.

Education

The Academy of Music currently offers degree programmes that are vocational programmes of high quality and prepare students for a professional career as a musician, church musician, composer or music teacher. Our courses are currently designed according to the Bologna model and have an educational structure in accordance with the new rules. Training is provided at the undergraduate, graduate and postgraduate level. New curricula and syllabi with learning objectives are developed and defined for both bachelor's and master's exams leading to degrees.

Musician Programme

The Musician programme offers specialised training programmes that prepare students for professional activities as a musician in all contexts of life as a musician.

The study year consists of forty weeks, of which six are devoted to intensive projects under the guidance of internationally active guest teachers and conductors.

During the first two years, mandatory courses are also given in music theory topics such pitch, syntax, and music & society.

Three years of study amounting to 180 university pts results in a Bachelor of Arts degree in Music.

Those who want to deepen their knowledge can study two more years and take one of the master's programmes offered. Finishing the thesis work results in a Master's of Music degree equivalent to 120 university pts.

Church Musicians

Undergraduate training in church music prepares for undertaking an organist career in the Swedish church in addition to being a general musical education.

The master's programme in church music prepares for undertaking an organist career where the

requirements for playing and leadership skills are higher. The master's programme also prepares students for graduate studies in church music.

Cantor education prepares for work as a cantor in the Swedish Church.

Teacher education in music

Teacher training in music at the Music Academy is a complete teacher training programme with clear career plans and is arranged so that the content of music's various components are integrated with content related to teachers' work and learning objectives. Music and pedagogy, theory and practice, musical skills and reflection, as well as clinical training are interspersed throughout the training. Music teachers are trained in close collaboration with the training of professional musicians, organists, arrangers, composers, etc. in preparation for careers in music. The artistic dimension of musical learning and performance is an important part of music educational activities. A creative learning environment is important to provide an education of high quality. The students will embrace different forms of knowledge during their studies, the proven experience and artistic knowledge, and the scientific tradition. They are confronted, taught, tutored and learn from teachers with high qualifications and rich experience from various fields of knowledge. This occurs both in the academic environment and in clinical education. In this diversity, different perspectives and approaches to knowledge converge and in the learning environment the students are trained to independently make judgments, assess and critically reflect on their own knowledge.

There are two degree profiles at the advanced level involving 270, 300 or 330 university pts leading to a teaching degree in music.

Degree profile 1:

Teaching degree in music with an emphasis on primary school grades 7-9, 270 university pts

Degree profile 2:

Teaching degree in music with an emphasis on high school grades, 300/330 university pts

Evaluation systems of teacher education programme

The evaluation system of teacher training in music has been prepared based on the evaluation of training at three levels: module, course and level of education. Evaluations can be either formative (ongoing) evaluations where the results can directly influence current teaching and initiate dialogue about learning between teachers and students and/or summative evaluations to be conducted after completion of the course, and can be written or carried out orally. This means that we have a choice of evaluation methods for both groups and individual instruction. The evaluation results will always be connected back to the students.

Questions about the objectives, content and teaching methods are crucial. Important observations and experiences from module evaluations will be addressed in the course evaluation. Responsibility for evaluation lies with the teacher. Experiences and comments from the evaluation should be considered and followed up in next year's module.

Evaluation of *all training* is conducted by educational leaders. An experience survey is compiled with questions relating to the training over the past academic year. The focus is on overall objectives, learning outcomes and issues not raised at earlier stages of evaluation. The evaluation is done preferably by using a digital tool in which students partake in the survey online. Afterwards, student representatives, course instructors and education leaders meet and the results of the survey and suggested remedies are discussed. These measures are then posted on the website so everyone can see what changes the evaluation has resulted in.

Composition programme

The composition programme has a strong position at the Malmö Academy of Music (MHM) and our various training programmes have a high international level and are designed according to the Bologna Directives, which makes it easy for anyone who wishes to pursue international studies.

Independent courses

The Academy of Music offers a rich selection of courses. In a world where music is constantly evolving and rapidly changing, it is important to keep up with the times. In other words, to build upon previous knowledge and training to broaden and deepen musical and pedagogical skills incorporated in a lifelong learning process.

We offer hundreds of courses every year that further develop professional musicians, music teachers and church musicians from all over Sweden. In addition, a number of courses are offered that are geared towards a public that is generally interested in music.

The range of course offerings spans a broad spectrum, from electro-acoustic music, music theory, world music and choir leading, to music production, multimedia and West African rhythms and dances.

The extent of the courses varies from less than 8-15 university pts* up to complete 90-120 university pt programmes that can lead to various degrees.

Graduate Programmes

At the Academy of Music in Malmö, postgraduate studies in music education and arts are offered. The programmes are 4 years and lead to a PhD.

Music education as a research field is interdisciplinary in nature and studies all forms of musical learning.

The research programme aims to provide a comprehensive scientific education that also provides good preparation for such tasks in the community in which knowledge of music education as a science is of value.

The arts graduate programme is based on artistic skills and work.

Malmö Theatre Academy

At the Malmö Theatre Academy we train actors and playwrights at the bachelor level. After completion, students have the possibility to undertake a master's programme for actors, directors and playwrights, as well as a doctoral degree. We currently have 65 students and approx. 13 full-time teachers. We have also started a programme in theatre theory and practice together with the Language and Literature Centre in Lund. The Theatre Academy strives to brand itself as providing a long-term and consistently structured education whilst engaging in close collaboration with the Academy's various subjects. The academy has close contacts with theatres and theatre educational programmes throughout Sweden. For a long time, even international contacts have helped to shape the school's profile. The school has its teaching facilities in central Malmö and also has a modern and fully-equipped theatre for public performances.

Bachelor degree for actors

The degree is three years and graduates are eligible for master's studies after completion.

Bachelor degree for playwrights

The playwright programme at the Malmö Theatre Academy has a clear and methodological approach that is meant to nurture the unique style, genre or aesthetic direction of the student's writing of fictional text rather work against it. The degree is three years.

Theatre's theory and practice

The Malmö Theatre Academy and Theatre Studies Division at the Language and Literature Centre have started an entirely new programme called Theatre's theory and practice with the aim to modernise Swedish theatre research and theatre education. The programme's main objective is to unite a scientific and theoretical study of the theatre whilst incorporating artistic and practical aspects. In the long run, the programme aims to create a new field of knowledge, where traditional training in theatre studies and performing arts seeks a common understanding of the role of theatre in society. The programme is offered at the A and B levels.

Master's programme in theatre with an emphasis on acting, directing and dramatic writing

The master's programme in theatre with an emphasis on acting, directing or dramatic writing is a programme that provides a deepening of earlier studies and professional activities in their respective areas. The programme aims to develop students' artistic working methodology and approach to their profession. Upon graduation the students will have the tools to operate and develop artistic processes and realise performing arts projects, and thus be involved in developing contemporary performing arts. The programme is two years with the opportunity to finish with a one-year master's degree after one year.

Research and postgraduate studies

The Malmö Theatre Academy has two full-time researchers. In addition, the school has an artistic postgraduate programme with two admitted graduate students.

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MALMÖ ART ACADEMY

The following courses are offered at the Malmö Art Academy:

Fine Arts

Fine Arts Bachelor programme, 180pts

Master's programme, 120pts

The Bachelor programme is 3 years and results in a Bachelor's degree of Fine Arts.

The Master's programme is 2 years and results in a Master's degree of Fine Arts. A prerequisite to apply for the Master's programme is that one has a Bachelor's degree of Fine Arts.

During the first year of the bachelor programme, students read a solid block of common courses, which are primarily undergraduate courses so that participants learn to master the various workshops at the Art Academy. From the spring term in year one and each semester after that, students can then choose from the various courses taught in theory, techniques and creative projects. Courses are allocated the first week of each semester.

At the postgraduate level students can, in year 1, choose between the bachelor's and master's courses that the school offers, yet they have to take at least one master's course per semester.

Graduate in Fine Arts

The 4 year graduate programme is the first of its kind in Sweden. The programme focuses on visual arts, music or theatre. The graduate programme's foundations lie in artistic skills and artistic work. The focus of the studies is on independent artistic development. The artistic work involves both objects and methods. Studies of reflective or theoretical content are not strived for per se, yet are a means to achieving artistic development.

This education aims to provide the student with the opportunity:

- to develop knowledge surrounding various artistic issues and to provide them with the ability to communicate this knowledge.
- to achieve a deeper artistic maturity;
- to achieve a deeper awareness of their own artistic activities and a greater ability to speak and write about it;
- to have a greater ability to operate in cultural surroundings both in a national and international perspectives.

Those eligible for admission to the postgraduate programme are those who:

- have completed their artistic degree amounting to at least 160pts or have equivalent qualifications;
- have artistic skills in relation to the main educational focus or relevant connections to the arts.

Critical Studies

Critical Studies is a 2 year master's programme that is open to students who have a Bachelor of Fine Arts (BFA) or Bachelor of Arts (BA) degree. The programme is international and has places of work located at the Art Academy. 8 students are accepted to the Critical Studies programme every other year.

Appx. 2:

Some key concepts

Disciplinary foundation. With this we understand a wider meaning that also includes *artistic basis* and *proven experience*. Artistic education is based on a combination or synthesis and these three bases. The three bases may be differently weighed in different programmes as well as between courses within programmes. Proven experience includes artistic and pedagogical aspects as well as professional *vocational expertise*.

Critical thinking. With this we understand a scientific critical attitude and also a *reflecting attitude*. This relates to a critical re-examining and reflective element that belongs to proven artistic experience. The creative process contains a critical dimension when familiarity with the material is achieved and this is being trained in the interaction between teacher and student.

Research basis. The research carried out within the faculty is artistic research (in the subjects of music, theatre and visual art) and music education. There are also individual researchers with humanities degrees.

Artistic knowledge formation denotes knowledge gathered through proven experience, artistic development projects and artistic research.

