Utbildningsutvärdering med extern bedömning vid Göteborgs universitet

BEDÖMARUTLÅTANDE FÖR *MASTERPROGRAMMET I FOTOGRAFI VID AKADEMIN VALAND*

20230514

Bedömargruppen bestående av Cecilia Järdemar, Edith Pasquier och Björn Larsson har haft i uppdrag att utifrån universitetets kriterier för utbildningsutvärdering enligt [policy för kvalitetssäkring och kvalitetsutveckling](#) och med stöd i Konstnärliga fakultetens vägledning för extern bedömning utvärdera PROGRAM/Fristående kurser.

The following people have been part of the Assessment Group:
Björn Larsson, Pro-Vice-Chancellor, Senior Lecturer, Royal Institute of Art (Chair).
Cecilia Järdemar, PhD (photography), Senior Lecturer, Konstfack.
Edith Marie Pasquier, PhD (photography) Associate Professor, Umeå
University Academy of Fine Arts

The assignment started during the autumn term 2022, with a meeting with Tobias Petterson setting the guidelines for the work. On December 9, 2022, a preparatory meeting was held where Björn Larsson, Hans Ekelund, Anna Strand and Tobias Pettersson discussed the documents received by the group and planned the schedule for the site visit together. Prior to the site visit, the faculty and department submitted a number of documents to the Assessment Group (Appendix 1). The site visit took place on the 7 - 8th February, where the group had the opportunity to meet with groups of students, staff and alumni, and visit the premises in the company of students.

We appreciated the time, care and attention that had been put into organising our meeting, particularly by the students who had installed their work in one of the project spaces for our benefit. (program for the site visit, see Appendix 2). Staff that were unable to make the planned meetings included Head of Department Klara Björk, the head of technical staff Mathias Aderby and HR coordinator Märta Jakobsson. Based on the documentation and site visit, interviews via email/phone/meeting, the Assessment Group then jointly prepared its assessment statement as being presented here in the report.

Introduction

We, Edith, Cecilia and Björn, would like to begin by thanking you for trusting us to act as external evaluators of the Master's Program in Photography at the University of Gothenburg.

We appreciated both the open dialogue with staff and students in the Master's programme in Photography and equally the discussions within our working group. It has given us a chance to reflect on pedagogical development in art education as well as our own different positions and the special conditions and the future development of issues related to photography. As the three of us come from different art programmes, we see great potential to find future forms of dialogue about the changing field in which we all work.

As a basis for our report, we initially received a number of documents that helped us gain an understanding of the context of the education - what staff and students have to relate to in terms of documents and also statements and works from students that come out of the Master's Program in Photography. During our site visit in February, we were afforded the opportunity to see and take part in the work and study environment - talk to staff, students and alumni.

A lasting impression is that it is a very well-functioning program with unique learning environments and workshops where a college of dedicated teachers with deep knowledge of the subject-specific teach a group of students who are also deeply committed to their education and the subject of photography.

Another impression is that the programme is in a time of change. The evaluation takes place in the wake of the Corona pandemic with all its consequences in terms of deviations from a normal educational situation. In addition, a move will soon radically change the study and working environment. We naturally ask ourselves how we, as external evaluators, can contribute to the transformation process and add value given these conditions.

It is from these initial reflections that this report is written.

Photography as a Subject at Master Level

The College of Art and Design at HDK-Valand teaches photography at both BA, MA and PhD level, and Photography´s subject description on the Valand homepage states that: *For two centuries, man has been trying to understand the world with the help of photography. At the same time, photographs construct new worlds for us to relate to. Through courses in theory, artistic expression, practice and technique, we examine various aspects and perspectives in the field.* [1] The Faculty has identified four key frameworks for development that should be broadly included in the subject-specific programme: art and society, art and internationalisation, art and interdisciplinarity, and art and learning.

For the evaluation of the MA Programme in Photography, we ask how the current definition of the subject affects and guides the teaching of the subject. Is the subject in line with the four thematic development strategies set by the university management and are contemporary photographic practices integrated into the MA Programme in Photography?

The MA Programme in Photography is aimed at national and international students from different national, cultural and linguistic backgrounds and with diverse undergraduate degrees, not all of whom necessarily come with a BA in photography. Our viewpoint is that there is an assumption that MA students have relevant experience from their disciplinary background - all enter the programme with an initial project proposal or research framework. The MA programme thus aims to support and develop these focused student-led investigations.

The content and form of the teaching is well rooted in artistic foundations and proven experience with the teaching methods developed to adapt to the specific conditions of photographic practices and their different relationships with society. All teachers in the program are prominent and active artists from a range of photographic fields and have adequate pedagogic education and experience.

However, we are wondering if the current subject description for Photography encompasses a broad-enough field of photographic practices and developments? Photography is increasingly a complex medium without any singular characteristics, and with this in mind, it may be useful to revisit and rework the subject description. We would also advise a review of the current translation from the Swedish text's *människan* to the English version's *man* (rather than for example humans.)

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[1] https://www.gu.se/en/hdk-valand/photography

Program Syllabus, Course Plans and Course Guides

Within our assessment, the curriculum, syllabus and teaching arrangements are well-structured and effective. The teaching puts the students' learning at the heart of the program and the students are given the opportunity to investigate and design their own learning within curricula that are well-designed and describe content and organisation in an understandable way. The course documentation is well thought out and comprehensive and easily accessible to the students. The Assessment Group wonders however how the balance between practice and theory in the programme is affected by the stated purpose formulated in the curriculum, where the emphasis is placed on the student's ability to speech and writing critically reflect on their own and others' artistic work. Our opinion is that the program, as well as the actual study results, correspond to the learning objectives and degree objectives in the Higher Education Ordinance. This is evident from course syllabi, discussions with students and teachers and from the student work that comes out of the program.

We suggest:

> •   *Reflect on how the learning trajectory and progression is affected by students applying with a project which is then developed during the program.*

Practice in the Teaching

An important primary condition for the teaching of practice in the Master's programme is the development of students' own projects. The individual project work is supported practically by testing and displaying ideas in the designated project spaces, galleries and in at least two external exhibitions, including their final exhibition. Additional practical skills and support can be gained through the various workshop spaces (analogue and digital photography labs, bookbinding, photo studios, wood and metal workshops).

The project spaces therefore become an important area for testing ideas and showcasing work in progress. Although the students involved in the review demonstrated a range of media and approaches to photography (prints, extended photography with sculpture, moving image), it became apparent that the spaces were primarily suited to prints and 'dry work. Moving image work could be jeopardised (the difficulty of making the rooms dark) and we wondered how much these well-maintained spaces, which have to be restored after each booking (painting of floors and walls), leads to the development of a certain type of work, at the expense of work that challenges the nature of the rooms. Both students and alumni testified to this. Another space-related issue affecting the choices made within the students' practice is the lack of storage space for works, which in practice makes larger installations impossible to realise.

While the system of project spaces is much appreciated, easy to use and flexible, there is a desire on the part of the students to have more space for 'spontaneous' work that does not require booking long in advance.

The Assessment Group recognised the uniqueness and importance for retaining the superb analogue and book binding facilities that develop and support the practice of photography, in addition to the digital lab and workshop spaces. The workshop facilities are well-maintained with up-to-date equipment and staff that are clearly skilled, innovative and invested in their spaces. Students need to obtain driving licences to use the workshops and labs. This appeared to work well in general, but with different levels of agreement in how practical needs were communicated and supported within the course.

Both students and alumni brought to attention the lack of technical courses and teaching opportunities, and the issue of technicians holding much specialised knowledge that does not get shared as part of the educational programmes. Workshop staff and teaching staff are separated organisationally with different Heads of Department, and most of the technically oriented workshops that form part of the *Practical Fridays* programme are taught by teaching staff rather than technicians. As far as we can understand, Practical Fridays were only re-started this past autumn after the pandemic period, and this may be a reason why students and alumni brought up a lack of access to technical teaching despite workshops now happening regularly. We recommend assessing the Practical Fridays at the end of this academic year, to see if the format allows for the students needs to be sufficiently met.

We in the Assessment Group wonder if the organisational separation makes collaboration between teachers and workshop staff in course development and strategy decisions more difficult for the programme? It highlights the issue of good working environments for all and setting clear boundaries so that the teaching is conducted in a transparent manner - the technical staff are acknowledged for their co-teaching and the academic staff are able to feed into the knowledge of the technical staff for the strategic and practical decisions of the programme.

Students commented that the technical staff have tight timetables and are very busy, so may not have time to give as much assistance that some Master students may need. This may especially pose a problem for students that did not undertake a BA in the department and may not be familiar with analogue printing processes for instance.

We did not see the programme for *Practical Fridays,* but in general much of the technical focus of the workshops seemed to be centred on various forms of photographic outputs, like printing. Newer imaging techniques are not included. The technical conditions for photography are constantly evolving and one aspect of art is to use art methods to explore new technologies for image making. Among the technological developments in recent

decades in the immediate vicinity of photography, scientific, surveillance technologies and hybrid functions between photography, moving image and digital 3D are obvious.

The view of the assessment group is that whilst it is important to hold onto traditional skills and the in-depth knowledge about photographic printing in the department, it needs to be in tandem with an engagement with new processes and ways of looking at images. The photographic field is undergoing rapid changes, and in order to remain relevant and at the forefront of the photographic field, the educational programme needs to include new forms of image making and image distribution, and critically investigate the questions raised by new technical advances. The students also expressed a wish to go deeper into materials and techniques than the very short format of the *Practical Fridays* can allow.

From student evaluations and discussions with students and alumni, it is apparent that students do not see the annual cross-departmental elective course programme as truly elective. Issues have persisted despite consistent student feedback around the relevance of the courses on offer, and the over-subscription of the Photography program's own practical course around the making of artists' books. Students are frustrated by a lack of clarity around which students are given priority for the course, and international students brought up the risk of ending up in a swedish-speaking course. The faculty are aware of these issues, and will, for the next academic year, make the Artist Book course part of the general program for all MA students in the program.

According to management the cross-departmental elective courses are aligned with the four core thematics of the faculty, and therefore, due to number and length of courses, and other practical arrangements (ie. student numbers) there is not the scope for developing more practice-based elective courses. We in the Assessment Group see these themes as broad enough to include shorter courses that can fill some of the gaps in the existing course provision - for instance the theme *Art and Society* could be an opportunity to create a thematic course engaging with a wider community in Göteborg and/or its institutions, while at the same time training students for opportunities that involve responding to briefs, collaborating with each other and external partners etc. *Art and Interdisciplinary* could incorporate experimental practice explorations located in workshops and studios where students from different programs could undertake joint material explorations, or courses centred around collective practices.

We suggest:

- *Important to retain the analogue techniques as it is both unique and magnet for applicants. But build inflexibility when conceiving the new workshops so that space can be made to include new techniques.*

- *Consider how the structure of the workshops and technical staff can meet the vision of open workshops in the new building. How can these new open workshops be supported in terms of equipment and staff workload?*

- *Consider how the students can acquire practical knowledge and explore new technologies and photographic approaches. Would it be possible to offer joint courses for both BA and MA students? Is Practical Fridays the right format, or do the workshops/courses need to be more extensive?*

- *Integrate the research group in discussions around courses based on new imaging techniques. Is it possible to build on the existing collaborations with Visual Arena Lindholmen?*

- *Evaluate the upcoming change in the cross-departmental elective courses, to make sure they are relevant for students and give access to skills that are not currently part of the curriculum.*

- *Can there be more short courses to allow for more experimental practical approaches where students can work alongside peers from other departments?*

- *Make sure all teaching is accessible to international students*

Tutorials and Critique

Tutorials and critique classes play an important role within the structure of the MA-programme, and our impression is that the teachers put great care and thought into the format and pedagogy, with active skill-sharing happening within the Unit around pedagogical approaches. *Meta-Crits,* a format borrowed from Literary Composition, was highlighted by both teachers, students and alumni as a successful model for the continuous development of the critique format.

The students value the opportunity to influence both the frequency and the format of the crits and tutorials, and in addition, appreciate the generous culture at HDK-Valand. Students can contact relevant staff in other departments for discussions around specific topics, thus making the most of the overall environment. But, at the same time, the milieu appears somewhat closed to the exterior, with both students and alumni speaking of a lack of opportunities to have tutorials and critiques with external practitioners before their final examination. The environment and knowledge communicated in crits and tutorials risk becoming limited without outside input during the educational programme, and the sightlines into the profession can become limited.

We suggest:

Consider the importance of giving students the opportunity to have tutorials and/or crits with external practitioners before the exam.

• *Explore the possibility to find a framework for swapping hours and share guest speakers across departments.*

Theory in Teaching

This part of the program seems to be dynamic and very well-functioning. Several testimonies highlight how students overcome their resistance to writing and develop a practice where theory becomes a useful part of photographic practice. The inclusive and creative approach to theory was demonstrated by the flexibility and agility of the teaching model and the variety of contributions. Here the program draws on the research structures of the institution and the research practices of individual teachers to integrate theoretical models into practice. This approach supports the view that the Master's program is a preparation for artistic research and doctoral studies. However, this is not seen as a clear pathway for students, who by and large have expectations of a professional career as exhibiting artists. What is the outcome of the theory - can students formulate their project as artistic research at the end of the master's program?

Since the theory is so well embedded in the structure of the teaching, we wonder if there is a risk that the theoretical structure can become a standard method for solving problems. One example is guest lecturers, where the guest lectures in the research program can easily be integrated into the MA program, but visiting artists are "put on hold" due to lack of funding. Management noted that this was a remnant of the pandemic when lectures were on zoom, but our impression from teaching staff was that they did not have the opportunity to invite visiting artists for lectures, critiques and studio visits.

We suggest:

• *To give more support to prepare students who want to follow a research path to doctoral studies.*

• *To investigate how the teaching theory model affects the priorities and structures of the overall content.*

Research

HDK-Valand has a strong research tradition within Artistic Research and the subject area of Photography, and there are several well-functioning research preparation elements in the programme. MA-students participate in recurring research seminars and talks, and PhD students teach on the program. However, the students we spoke to seemed to equate artistic research with theory to some extent, rather than seeing it as the deepening and development of practice.

The Assessment Group noted that the individual teachers' time and opportunity for research varies greatly, as does the availability of research time within their contracts, where several testify that the time available is not enough. We are unsure how much development time technicians have, and if they are encouraged to participate in the development of research projects. We also detected some separation between research and education, and between education and technical staff that may stand in the way for subject development on all levels of the educational program.

We suggest:

- *Introducing, for example, interdisciplinary and collaborative artistic research methods.*

- *Review opportunities for research and development time for all teacher categories, technicians included.*

- *Considering the development of the discipline through plans for competence supply*

- *Consider how to bridge divisions between technicians and teaching staff, and between research and education*

Evaluations

The work with student evaluations in the department is systematic and consistent throughout the courses. Students are encouraged to fill in written course evaluations and participate in oral evaluations at the end of each course, and subsequent changes in course structures after feedback from students are communicated in the next year's course plan. The students we spoke to felt their feedback was taken into account, and that they had possibilities to be part of shaping the forms of crits and tutorials, and perhaps to a lesser extent courses. However, we noted that the response rate for written evaluations were low.

We suggest:

- *That the teachers make time during the classes to fill in the written evaluations, in order to increase the response rate.*

Scheduling and Communication

It is important to give all students the same opportunities to plan and participate regardless of their background and circumstances. An important tool is the schedule. We learnt that students do not always receive schedules in good time and that activities can be advertised in several different places with different layers of events communicated in different ways and on different platforms. In consequence, there are a large number of different information platforms to keep track of, which seems to be time-consuming to maintain and monitor.

We also learned from the teaching staff that the number of qualified applicants is too limited and that the faculty's wish to work with active outreach to prospective applicants for the photography programmes have not been heard.

We suggest:

- *To review existing guidelines for scheduling and communication to enable students to plan and be able to participate given the challenges of a small faculty in a large university.*

- *That the university supports more outreach activities and analyses how to communicate to reach wider groups of qualified prospective students.*

Pedagogy (Methods and) Priorities

The Assessment Group identified a number of pedagogical priorities and strategies within the department. One model, that appears to becoming the dominant method in rethinking pedagogy (and also in how the programme is to be structured in the future) is the move away from the Master/apprentice way of working - towards an approach that aims to place artistic research as a core priority - whereby the students are not only referred to a students but as potential 'artistic researchers' and the entire programme becomes a research space - so the pedagogy is developed from this perspective. Where artistic research becomes a tool for thinking, a process, which is open towards possibilities, a "playground". Here, the department has encouraged an active role in debating, thinking and re-presenting pedagogy through seminars, staff research practices and student evaluations to see how best to deliver the education to the students.

What does this mean in practice for the masters programme - are all the students 'schooled' in this methodology when they begin? It appears from student evaluations, and testimonies that the students have different levels of expectations, or even understanding of artistic research, but have a clearer sense of artistic practice.

An inquiry implies open-ended critical thinking but can also become a springboard to do the same kind of work without challenging the artistic practice - if not exposed to diverse approaches to making and thinking. A risk from the course programme is that photography falls into a clear canon, with a definition of photography as a singular and stable medium that dissolved long ago. The students brought up a lack of examples of practices located outside of specifically western photographic perspective, and other image-based practices showing modes of collaboration and interdisciplinarity. We are wondering if a collaboration with the fine art department could bring other relevant perspectives for the students artistic practices. It seems a shame that visiting artist's lectures are not shared between the two departments and we are wondering if the lack of a large lecture space is what stops this from happening? Both for student opportunities and for economical reasons everything is to be gained from a deepened collaboration between the departments.
The teaching cluster has developed a number of modes of enquiry through the teacher's research practice - image and text, decolonisation and pedagogy to review and interrogate the discourse of photography.

We suggest:

- *Consider how to develop possibilities for collaborative practices or collaboration amongst the students and support interdisciplinary practices. For example to create a forum where students from different disciplines are able to meet and share ideas.*

- *Consider how to broaden the conception of photography to include numerous canons of photographies, and support diverse practices and ways of working, through dialogue and co-teaching with other programmes, eg, The fine art programme with their guest lecturers, artist talks.*

Teachers Work Environment

Teachers' current physical working environment is described as cramped and without any positive features. The very limited space means that much work is done from home. In addition, most of the research work also takes place elsewhere, which risks making it invisible. In other words, teachers' workspaces have great potential for development. The creative work environment shared with film and literature design, on the other hand, is described as creative and stimulating, and several collaborations are ongoing. Here we see the importance of both preserving this common work environment and enabling further collaboration between the programmes. Historical challenges with the art department were

mentioned, but finding common ground is advisable both for subject development and the broader environment for student learning, in addition to the work environment for teachers.

It is clear from conversations that teachers' time is mostly spent on the day-to-day work of teaching and university work, with little or no time for programme planning and development. It is unclear whether this is due to understaffing or something else. But we see clear risks that the situation in the long run risks being detrimental to the development of the programme and thus the quality of the education. The teachers' varying employment contracts, together with a new working time agreement, fuels concerns about what this means for the long-term work of strengthening the teachers' work environment and the quality of education. Overall, it is a worrying combination and we wonder what the management can do to strengthen the teaching community´s ability to take on and plan together to strengthen the teaching and quality culture.

We have not been able to review the individual teachers contract so it is hard to say anything specific, however, it is really important for management to communicate the different working time agreements with staff, and also clarify the new pedagogical model which is supposed to be informing the new agreements. Teachers research and pedagogical development time as per the new work agreements is very limited, with only 10% development time for Lecturers, 15% for senior Lecturers and 20% for professors. Due to the limited number of outside guests that can be invited to bolster the programme's teaching it is important that the contracts allow for sufficient artistic research in adjunct and permanent roles, in order to facilitate teaching of the highest quality in terms of both artistic practice and research.

We suggest:

- *Consider how to include course and pedagogical development time alongside photographic and artistic practice development.*

- *Make sure enough teacher time is allocated so the management's vision can be realised, and the merger successful.*

- *Review pedagogical forums with the aim that they include all forms of learning within the programme.*

- *Re-establish a positive staff relationship with the fine art department.*

Outreach - Societal Connection

The Master's Program operates in a well-established network with local institutions such as Hasselblad Center and Röda Sten, as well as intermittent collaborations with exhibition venues outside Göteborg. The collaboration involves teaching situations where the publication of the students' work takes place in real meetings with the profession and the audience. Other collaborative projects take place more spontaneously within different courses. We see a great potential here to open other possible paths for the students in addition to pedagogy and exhibition practice. As the sole MA course in photography in Sweden, the potential for national and international societal connections could be exploited further to integrate a more robust outreach strategy and deepen the discourse.

New photographic techniques are constantly being developed, as are their uses in society. The public's photography and media awareness is also changing, and the artist's role is likewise towards a more diversified view of what an artistry can look like.

To remain relevant to the needs of society, we suggest:

- *To think strategically about collaboration in relation to the curriculum, to strengthen input from various commercial actors and other educational institutions where photographic technologies operate*

- *To allocate time within the department and among students to explore interdisciplinary collaborative projects within the University and with potential partners.*

Equality and diversity

Issues around equality and diversity are currently tied into the architecture of the building - which presently does not provide access to students with mobility issues. Walking around the space it becomes apparent these difficulties are compounded by a lack of signposting within the buildings - students spoke of having to use maps on their mobile phones for orientation. In recent years, the number of students with special needs who require pedagogical support is increasing, which is positive as it shows student groups are becoming more diverse. But at the same time, it raises issues around how teachers can provide the support the students are entitled to within their allocated hours. It also raises issues around how the teachers are supported - the consensus in the group of teachers we spoke to are that they are not supported by management with how to organise the extra workload, and the sense is that applying for extra hours takes more time than simply providing those hours yourself.

Another issue raised by staff is how the lack of space can affect students with additional needs more negatively and increase interpersonal difficulties within the student body.

Whenever there is a lack of structure, students with diverse needs risk being discriminated against. One such occasion can be in the division of desk spaces in the students working room - if left up to the students' certain students may find it hard to ensure that their voices and needs are taken into account. Staff and management are working hard to make the situation as good as possible once issues arise, with sensitivity and care.

The equipment store is another example where an unclear structure can lead to problems of bias. Currently, the store does not provide an inventory of what equipment is available for students. We see this as problematic both in terms of good use of the university resources, and due to the risk of bias in terms of who gets to use what, when the amount of information students get around equipment can depend on their relationship with the technician running the store. In general, a lack of time for technical staff in combination with much informal teaching poses a risk of bias in terms of what support individual students can access.

We suggest:

- *Communication in many channels and late schedules makes it extra hard for students with diverse needs - rethink what communication channels are used*

- *Consider a transparent method for communicating the contents of the equipment store, perhaps with various layers of access depending on the courses students have undertaken.*

- *Lack of signage makes space hard to navigate - is it possible to signpost the space better?*

- *Consider how to support teachers dealing with an increased workload due to support work*

Conclusion

Our assignment to identify strengths and areas of development within the Master's Program in Photography has led us to questions about what contemporary photographic practices look like and to what extent this is reflected in the education. As we consider this question, we can ask about the learning experience, the value of the education, and the context of learning for the students, the faculty, the MA program, and the surrounding community. And by extension, what kind of statements and stories come out of the training.

A unique and valuable aspect of the program is that it has only one medium. It enables a deep engagement and critical reflection on the use of contemporary photography and an examination of the qualities that develop arguments, that support it as a practice, that cross other practices and fields. Structurally within the university, the program enjoys a fruitful collaboration with film and literary studies and the potential for further interdisciplinary exchanges.

Ahead of the upcoming change of location, we see the importance of thinking strategically within the department about the future of education. Preserving the unique study environment and knowledge that already exists and at the same time encouraging development and renewal is key at this moment. We suggest that this could be done through a project with internal and external members, in order to think through the upcoming changes and develop an updated vision and plan for the future direction of both the course and the subject area.

As both society and photographic practices are constantly evolving, we propose that the program identify processes for developing and addressing new areas of photography. This could be done by expanding the collaborative projects that the program chooses to undertake, through strategic skills development and interdisciplinary collaborations.

Finally, a brief comment on the documents used by the group to support its work. Several documents were in the form of links that did not always work. Based on this experience, we think that future evaluations would be more efficient if all written material could be printed and sent to the evaluation group.

HDK-VALAND – HÖGSKOLAN FÖR KONST OCH DESIGN

Reader's guide

The Material consist of:

1. **Reader's guide**

(This document)

2. **Governing documents**

Governing documents and procedures

Regarding all subjects at HDK-Valand

Procedure for course and programme development

Regarding all subjects at HDK-Valand

Action and activity plans

Regarding all subjects at HDK-Valand

3. **Programme and course syllabus**

For the Master of Fine Art Programme in Photography

Programme overview

For the Master of Fine Art Programme in Photography

Elective courses

Elective courses are at this point given by film, photography, fine art and craft. The courses are chosen by and mixes students from these subjects. The courses that were given by the different subjects HT21/VT22 are listed and linked in the document.

HDK-Valand – Högskolan för konst och design
Kristinelundsgatan 6–8, Box 131, 405 30 Göteborg
031 786 00 00
www.gu.se/konst-design

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4. Teaching related documents

Course guides – Canvas

Through the platform Canvas, readers of this material (and students) have access to schedules, course syllabus, literature lists, assignments, instructions for exams, etc., for programme courses on both years of the programme for VT21/HT22. Which is the chosen period for this evaluation.

Schedules

The schedules have also been uploaded as pdf files for easier access.

Program spaces

Spaces and workshops that programme students have access to are listed and described in a pdf and via links to GUs webpage.

Exam work

Exam work from four randomly chosen students that enrolled in the programme HT20 and graduated VT22. The Exam work is collected from three courses during the second year;

Writing in Photography II (sub-course within FOA141). Essay (HT21)

Photographic Work IV (sub-course within FOA142). Photographic work. Documented at the exam exhibition at Röda Sten Konsthall (VT22)

This course has a joint examination with Professional Development II (another sub-course within FOA142). The exam lecture manuscripts, and in some cases notes, are collected from the examination.

Writing in Photography III (sub-course within FOA142). Public text. (VT22)

Links to instructions for the assignments and examinations at the Canvas course pages are included in the folders.

5. Evaluation and follow-up

Course reports

Contains course reports from most of the courses. Based on written and oral evaluations with the students and the experiences and reflections of the teachers/teachers.

Other evaluations, surveys

One of the three listed surveys have been formulated and compiled by the student union. Students from several subjects answered. Some answers and comments clearly refer to a

certain subject/programme, in other cases it is harder to tell if the answers are related to a certain subject/programme or an overall situation at HDK-Valand.

Yearly program development

This folder contains notes from the last yearly program development meeting in June 2022. It was held together with program director and teachers from the BFA programme. We discussed the final examination in "gestaltande"/visual courses in both programmes. The work has since then been taken further in subject and programme meetings, as well as by the course responsible.

Programme development meetings

From VT22 we started to have about four longer program development meetings each semester. What to develop is decided in the teachers group and delegated to groups or individuals. Emails and notes are included in this folder.

Term evaluation, student representatives

Every term the program director has an evaluation of the term with student representatives, teachers, and technicians. The agenda is set by the students. Notes from meetings held HT21 and VT22 are included in this folder.

6. **Teaching staff**

Since several teachers at the MFA programme also teaches at the BFA programme and other courses, I have chosen to include the percentage of their employment that is actual teaching at the MFA programme, as well as the number of hours it corresponds to.

In addition to the hours stated in the document teachers also participate in faculty, unit, subject and program development meetings throughout the year.

I (Anna Strand) started as programme director VT22, before that (HT21) Pelle Kronestedt was programme director.

The list of teachers could be supplemented with a number of guest teachers, but as these usually only come in for a couple of days I have chosen not to list them. They can instead be found at the Canvas page for each course.

7. **Student statistics and admission**

Contains instructions for applicants, assessment criteria, statistics on applicants, completed studies etc.

8. **Additional information**

Contains links to public information about the University, HDK-Valand, the subject and programme.

Contains a list with examples of external partners. And descriptions of the digital platform UGOT Photography and the seminar series IMAGE <=> TEXT, with links.

HDK-VALAND – HÖGSKOLAN FÖR KONST OCH DESIGN

Schema för platsbesök - Externbedömning av Konstnärligt masterprogram i fotografi
Göteborg den 7 – 8/2 2023

Dag 1   **tisdag 7 februari**

Vi möter er utanför entrén till HDK-Valand Vasagatan 50 kl 10:00
Alla möten + fika sker i lokal Helma Sanders

10.00-10:15
Möte med institutions-/programledning
Linda Sternö - enhetschef
Anna Strand - programansvarig
Hans Ekelund - viceprefekt utbildning

10:15-12:00
Fika samt möte med studenter och rundvandring.
Rundvisning i husets olika lärmiljöer, exempel på studentarbeten samt frågor från bedömargruppen.
Jost Dolinsek (år 2)
Mette Hultesjö (år 2)
Anna Schlechter (år 1)
Karin Holmer (år 1)

12:00-13:00 LUNCH på egen hand

13:00-15.00   Möte med programansvarig, lärare och tekniker
Anna Strand - lektor och programansvarig
Annika Elisabeth von Hausswolff - adjungerad professor
Niclas Östlind - lektor, forskningsansvarig enheten för film, fotografi och litterär gestaltning
Tyrone Martinsson - professor
Eva-Teréz Gölin - adjunkt
Cora Hillebrand - tekniker
Pär Fridén - tekniker

15:00-15:15 Paus med fika

15.15-17:00 Besök på Röda Sten med programansvarig Anna Strand

HDK-Valand – Högskolan för konst och design
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www.gu.se/konst-design

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Dag 2   **onsdag 8 februari**

09.00-10.00 Möte med alumner

09:00-09:30 Alexander Gustaf-Thompson (på plats)

09:30-10:00 Hallgerður Hallgrímsdóttir (via zoom)
Meeting ID: 695 9051 3705
https://gu-se.zoom.us/j/69590513705

10:00-12:00 Fika**.** Bedömargruppen sammanfattar.

12:00-13:00 LUNCH på egen hand

13:00-15:00 Återföreningsmöte med institutions-/ programledning
Klara Björk – prefekt
Hans Ekelund - viceprefekt utbildning
Linda Sternö - enhetschef
Anna Strand - programansvarig
Mathias Aderby - teknisk chef
Anna-Sara Askaner - utbildningshandläggare
Märta Jakobsson - personalhandläggare

15:00-16:00 Fika. Bedömargruppen sammanfattar och påbörjar arbetet med rapporten.