



HDK-VALAND

GU 2023/1400

PM

Action Plan

MFA in Film

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Program Director

PM: 2024:05

Introduction

As part of the University of Gothenburg's and the Artistic Faculty's systematic quality assurance work, the Masters of Fine Arts in Film was reviewed during the academic year 23/24. The review covers all courses in the programme during the period Autumn semester 2022 - Spring semester 2023 and degree projects from 2020-2023. The review team consisted of Jan Nåls, chairperson, Nduka Mntambo, Ylva Gustavsson, and student representative Nicia Ivonne Fernandez Grijalva. The report was submitted to HDK-Valand, University of Gothenburg 06 May 2024.

The basis for the review group's evaluation included written documentation and site visits. The written documentation consisted of policy documents such as education and course syllabi, documentation of development work and changes in the programme, student evaluations, annual development and action plans, statistical material regarding throughput, information about teachers within the programmes, course guides (Canvas pages) and a selection of assignments and theses. During site visits, the Review group held interviews with students, alumni, teachers, programme directors, heads of unit, deputy head of education, head of department, education officers, HR and technical managers.

The Review group's work was concluded with a review report, the content of which was agreed with the institution before finalisation. Based on this review, an action plan was drawn up by the head of unit and the programme director. The action plan has been anchored with teachers, operational support and the Deputy Head of Education.

The action plan is approved in February 2025 by Klara Björk, Head of Department, HDK-Valand. Prior to this, it has been discussed in the department's education council, the department's management group, department council and KF BUGA (the Artistic Faculty's preparation of education at first and second cycle).

Summary of the review group's comments

The review group has expressed a favorable opinion of the program included in their evaluation. They highlight the program's strong artistic, research, and pedagogical competence, noting their impressive breadth and depth. The teachers' are commended for their commitment and expertise, combining extensive artistic experience with knowledge in higher education pedagogy.

The group has emphasized that there are very few comparable master's programmes in film that demonstrate such a strong commitment to artistic research. In this context, the MFA in Film is regarded as a pioneering programme, uniquely positioned at the crossroads of art and research, practice and theory, and doing and thinking.

However, the group has identified areas for improvement. These include: strengthening the transition between the first year of thematic explorations and the second year when

students focus on individual inquiries/projects; enhancing the balance between exploratory, research-oriented film education and practical production, along with providing additional technical support and training; improving and clearly communicating assessment criteria and introducing a celebratory public screening of students' works, aligned with their final exams in the fourth semester.

Review group's comments and proposed measures

The Review group's comments and proposed measures are summarised below, based on the eight evaluation criteria. The appendix presents an overall list of the measures to be taken by the institution. The action plan is to be followed up annually at the tertiary conferences within each unit at HDK-Valand.

1. Achieved study results match intended learning outcomes and the qualitative targets of the Higher Education Ordinance.

Comments and suggestions from the review group:

The review group comments that the program's achieved results align with its intended learning outcomes and the qualitative targets of the Higher Education Ordinance. The progression of courses and integration of reflective and practical elements across semesters effectively supports these outcomes, benefiting students' learning and artistic growth. Students appreciate the pedagogical value of seminars, feedback sessions, and the clear scheduling of examinations and learning outcomes on Canvas. However, the main concern lies in the communication of assessment criteria. Some students find the assessment criteria vague, feeling that certain outcomes are evaluated multiple times or inconsistently. The review group suggests ensuring clarity in assessment timelines and criteria by effectively communicating when learning outcomes are assessed and what criteria are used, both verbally and in writing. The group also recommends to communicate clearly aspects of course outcomes that are not assessed.

Department's comments:

Some challenges arose because the program syllabus and course plans needed updates to better reflect the ethos, structure, and content of the education. In this program, all assignments are considered exam deliverables and part of the assessment process. While teachers have been proactive in communicating this at the start, middle, and end of courses, the course guide on Canvas needs to explicitly state this. We have already taken care of this in HT 2024 and can be improved further. One important consideration could be adding a sentence in course plans indicating that all assignments are exam components.

Actions:

- Program and Syllabus Update: This work is already ongoing and the program responsible will keep collaborating with the education officer to align and update the program syllabus and course plans. We can consider adding a sentence in the assessment section of the course plans clarifying that all assignments during the course constitute part of the exam.
- Canvas Updates and communication: Course responsables will update Canvas with clear assessment details and and communicate assessment criteria at the beginning, midpoint and toward the end of courses.
- Assessment Alignment: Before the start of each semester, program and course responsables, through a discussion, ensure that all the learning outcomes are assessed through assignments.

Timeline:

- Complete the revision of the program syllabus and course plans – by VT 2025
- Program responsible will work with course responsables to ensure that Canvas has clear assessment details and that all the learning outcomes are examined through assignments – Ongoing until VT 2025.

2: Teaching is focused on student/doctoral-centered learning.

Comments and suggestions from the Review group:

The review group believes that programme adopts a student-centered approach, encouraging students to integrate their prior knowledge and experiences into their learning. They also think that the individuality of each student is considered and reflected in the overall development of their individual research approach. While MA1 students expressed some dissatisfaction with their ability to merge personal interests with course content, MA2 students appreciated the focus on their individual research and final projects.

According to the review group, the transition from year one to year two and the structure of year two require improvements. Students felt constrained by insufficient time for project development and pre-production before starting production in semester three. One of the key recommendations suggested by the group is that the program could benefit from enhancing structural and pedagogical support for project development and technical and production related aspects. They also felt that examination moments in the final semester should celebrate student work through communal events/screenings, fostering recognition for both the films and the filmmakers. The review group also wants us to consider team building (amongst the students) in key areas such as cinematography, sound and acting, which would allow for more diversity in style and genre in the final films. Lastly, the group

commented that the current structure requires students to complete their film first (around February) and then finalize their written thesis (by May). However, many students feel this order could be more flexible, allowing for films and essays to be developed in tandem or even in reverse order, depending on the project's needs. In light of this, the group wants us to consider being flexible with the order of deliverables in year 2, so that the film and essay might be completed in reverse order, or being created in tandem, depending on the nature of the project.

Department's comment:

The previous structure of the program focused on expanding students' understanding of film practices during the first year by introducing them to various conceptual, ethical, methodological, and aesthetic propositions. Students were encouraged to experiment with these ideas through short film exercises, often setting aside their immediate interests to explore new perspectives. This approach remains valuable, as these ideas are eventually integrated into students' practices in meaningful ways, as evidenced by the progression from MA1 to MA2. However, we recognized that the week-long intensive structure needed re-thinking as it did not allow enough pedagogical support and time for the explorations to properly work. We have since spread out the structure to include pedagogical seminars that better anchor the value of these propositions. Additionally, we've prioritized creating a smoother and more cohesive transition between themes and semesters.

Our program is uniquely positioned as an inquiry-driven and interdisciplinary approach to film education, attracting students from diverse backgrounds. While this diversity is a strength, it also means that students arrive with varying levels of production and technical skills. To address this, we need to provide sufficient support without reducing the program to a craft-focused education, enabling students to integrate critical thinking and technical execution in innovative ways. In response to these challenges, we have revised the first-semester *Process and Reflection* course to 15 credits, incorporating sessions that address production and technical aspects. This continues into the second semester 7.5 credit *Process and Reflection* course. The introduction of process notebooks in the first year has further supported students in building their research and references. Moreover, the structure of these courses are now such that it has created ample opportunities and support for students to incrementally develop, discuss and present their individual inquiry-driven film projects. With the revisions of the content and the structure of the program, we are confident that transitions from year 1 to year 2 will be better and smoother.

Given the program's scope and limited resources, we acknowledge the challenges in meeting the varying needs of diverse projects. To this end, we have reduced film lengths from 20–22 minutes to 12–15 minutes to ensure feasibility within available resources and time. Similarly, we have shortened the reflective essay from 10,000 to 8,000 words. We also plan to give students more pedagogical training on adapting projects to work within these constraints.

We agree with the suggestion to create a celebratory screening event for students' final films. Currently, students organize independent screenings alongside the Gothenburg Film

Festival (GIFF), which, while valuable, often feels incomplete since most projects are not finalized by February. We plan to continue this tradition but also explore organizing a public screening at a venue like Haga Bio after final examinations in the fourth semester. This event could include a lecture by an external examiner to further celebrate students' work. In the long term, we aim to enhance visibility by identifying alternative film festivals that better align with the program's timeline and goals.

Regarding the suggestion of flexible sequencing for the film and reflective essay, we believe that the essay must follow the film. The essay's purpose is to encourage students to critically reflect on their completed work, which cannot be done effectively before the film is finalized.

Finally, while we acknowledge the value of assembling specialized teams in areas such as cinematography, sound, and acting, this approach is not feasible within our program due to the lack of specialized tracks like MFA programs in directing or cinematography. Instead, our students are trained across all filmmaking domains, and we actively encourage peer-to-peer collaboration to leverage individual strengths.

Actions:

- Revising the length of the film and essay for greater manageability.
- Providing additional pedagogical support on technical, production, logistical, and legal aspects.
- Restructuring the first-year curriculum to allow more space for the incremental development of students' individual inquiry-led films.
- Organizing public screenings outside the school and beyond GIFF.
- Identifying film festivals that better align with the program in the long term.

Timeline:

- Revision of program syllabus and course plans – already initiated and completion by VT 2025
- Revising the length of the film and essay for greater manageability – already initiated and implemented
- Providing additional pedagogical support on technical, production, logistical, and legal aspects and restructuring the first-year curriculum to allow more space for the incremental development of students' individual research films – already initiated and we will continue to improve; we will evaluate the effect of these changes in HT 2025 when the current first year students will make their film.
- Organizing public screenings outside the school and beyond GIFF – we have planned a public screening outside of the school for VT 2025. Based on our experience and evaluation we will see how to continue this in future.
- Identifying film festivals that better align with the program in the long term – by 2028.

3: The content and form of teaching rests on scientific and/or artistic bases and proven experience.

Comments and suggestions from the Review group:

The review group comments that the program's content and format are well-designed, focusing on enhancing students' artistic research practice through cinematic exploration within an expanded lens-based and socially engaged framework. The review group believes that teaching is rooted in strong scientific and artistic principles, with interdisciplinary electives and intensives covering current research topics like decolonial and sensory film practices. Students benefit from assignments, peer feedback, and workshops. The review process highlighted the program's excellence in content and teaching, supported by experienced faculty who combine pedagogy, research, and professional filmmaking.

The review group points that the teaching staff brings extensive experience, including organizing funded international exchange programs like the LP Exchange and research projects such as BRICS, KONSTFORSK 2022-2024, and Erasmus+. Many faculty members are active professional filmmakers whose work has been showcased and awarded at international film festivals. Their demonstrated research expertise is reflected in the evolving research topics incorporated into the program over multiple iterations. This is a significant strength, as the curriculum benefits from dynamic educators who seamlessly integrate their roles as teachers, researchers, and practitioners. Additionally, the program collaborates with a diverse range of practitioners and researchers, offering specialized expertise in cinematic studio practice, transdisciplinary approaches, and theoretical intensives. The inclusion of PhD candidates, who comprise 20% of the teaching staff, further enriches the pedagogy.

Department's comment:

We appreciate the generous comments and observations. The group has any not given any recommendations here, so we take that to mean that we are doing well with the regard to point 3. We will maintain the strengths and ethos identified here.

Actions:

- No action needed

Timeline:

- Not applicable

4: Teachers have up-to-date and adequate competence as regards their subjects and teaching and learning in higher education, and the numbers of teachers are in proportion to the scope and content of study courses and programmes.

Comments and suggestions from the Review group:

The review group assesses that the responsible teachers possess strong pedagogical and subject-specific skills, supported by extensive experience in teaching, research, and practice. They have also completed advanced pedagogy courses. A key concern according to the review group was workload allocation. A significant portion of administrative tasks, such as coordinating guest teachers and booking venues, falls disproportionately on teachers. Additionally, there is ambiguity in how time for curriculum development is accounted for in workload calculations. Another concern involves better integrating technical staff responsible for studio-based instruction (e.g., cinematography, editing) with the program's focus on artistic research. This alignment is necessary to support students' experimental, research-driven productions instead of treating them as traditional film projects.

To address these challenges, recommendations include providing administrative support, clarifying workload calculations, negotiating the implications of reduced teaching capacity, and enhancing technical support for studio-based education. These measures are seen as achievable and essential for maintaining the teaching staff's competencies and the program's integrity.

Department's comment:

The program manager is working closely with the unit manager to assess workload concerns by reviewing hours and retendo data to determine if work overload is a significant issue. The approach that might be productive for us would be to rethink our teaching in a way that delivers quality but within the given resources. The workload allocation during HT 2024 has been really good. A key improvement has been restructuring the program to incorporate more production and technical elements in the first year, which has alleviated some pressure in the second year and provided core teachers with greater flexibility. The program manager is actively collaborating with the unit manager to evaluate the future needs of the program. This includes identifying the necessary expertise and employment percentages to determine whether these requirements can be addressed through internal restructuring. If gaps remain, the possibility of hiring new staff will be explored.

To integrate technical and production-related teachers (primarily from the BA team), it is essential to align their teaching approach with the distinct focus of MA education. Core MA teachers have been engaging in continuous dialogue with BA colleagues during HT 2024, resulting in notable improvements. The program manager has proposed dedicating a session during the introductory week in Varberg to further streamline this collaboration.

Actions:

- Closely evaluating the workload allocation through Retendo data
- Restructuring the structure of the program to incorporate more production and technical elements in the first year to alleviate some pressure in the second year
- Identifying the future need of the program and staffing and possible hiring of a new staff
- Aligning production and technical teachers with the ethos of MA education

Timeline:

- Closely evaluating the workload allocation through Retendo data – HT 2024 and VT 2025
- Restructuring the structure of the program to incorporate more production and technical elements in the first year to alleviate some pressure in the second year – already initiated and we will continue to improve; we will evaluate the effect of these changes in HT 2025 when the current first year students will make their film.
- Identifying the future need of the program and staffing and possible hiring of a new staff – HT 2024 and VT 2025
- Aligning production and technical teachers with the ethos of MA education – already initiated and having a dedicated session in August 2025.

5: Study courses and programmes are relevant to the needs of the students/doctoral students and society.

Comments and suggestions from the Review group:

The review group regards the program as relevant and beneficial, exposing students to both artistic research and industry practices while offering valuable resources and education that enhance critical thinking and artistic growth. Students appreciate interactions with guest teachers, forums, and international festivals. However, there are concerns about lack of support in finding and accessing production means and resources particularly for non-local and international students. MA1 students expressed a need for clearer guidance on program expectations, deadlines, and assessment criteria. MA2 students sought more practical training in areas such as production, sound, scriptwriting, project management, and collaborative filmmaking techniques, which would benefit students with diverse backgrounds, including direction and cinematography.

Recommendations include reducing the mental burden on new MA1 students by improving communication and supporting MA2 students during production, enhancing support with automated reminder and hiring a full-time production coordinator/advisor to provide production guidance and foster local networking opportunities.

Department's comment:

Regarding program expectations, deadlines, and assessment criteria, as well as enhanced support for practical training in production and technical aspects, these issues have already been addressed in Sections 1 and 2. The same measures apply here.

To reduce the mental burden on incoming MA1 students, we have ensured that essential information about physical spaces, student health, counseling, and other resources is presented clearly in an orientation session and made accessible on Canvas. Additionally, we provide guided tours of facilities, introductions to technical staff, and demonstrations of spaces. However, the first week remains a challenging period due to its packed schedule, including institutional activities (e.g., formal introductions, equality seminars) alongside unit and program and subject-level events. In HT 2024, we spread these activities over a longer period, and this adjustment has already shown improvements. We will continue to refine the scheduling for future cohorts.

Regarding automated reminders, we believe this responsibility lies with the students. All necessary information about classes, deadlines, and assignments is published in advance on Canvas and TimeEdit, with updates communicated via email. Students are expected to manage their own reminders.

As for hiring a full-time production coordinator, this is not feasible within current resources. However, the program restructuring outlined in Section 2, which emphasizes production support, is expected to better equip students to manage their projects.

Actions:

- Same as outlined in section 1 and 2.
- Rethinking the first week for incoming students and spreading out information so that it's not an overload.

Timeline:

- Rethinking the first week for incoming students and spreading out information so that it's not an overload – HT 2024 and ongoing.

6: Students/doctoral students have influence in planning, implementing and monitoring study courses and programmes.

Comments and suggestions from the Review group:

According to the review group students feel they have opportunities to influence the planning, implementation, and monitoring of the program, with efforts made to create safer spaces and address power dynamics and inequalities. However, they expressed diverse and

sometimes conflicting desires for greater involvement in course structures, assessment criteria, and support systems. Specifically, students emphasized the need for stronger connections with the world outside the school, including ties to other study programs (e.g., local acting schools, international programs) and the film industry. The Nordic dimension of the program is highly valued, with the visit to CPH:DOX and the Nordic collaboration Konstforsk highlighted as enriching experiences that supported both their creative practice and pedagogical development. Recommendations include providing individualized tutoring for incoming students during the first semester to manage expectations and foster empowerment, sustaining and expanding the Swedish and Nordic presence in the program, furthering collaborations that promote Nordic values and practices and strengthening international collaborations, particularly those emphasizing research through practice, such as the program's strong links to PARSE, its journal, and related events.

Department's comment:

Over recent years, the program has established robust international collaborations through initiatives such as FilmED, BodyVision, CILECT, GECT, and Nordcil. Our exchange partnership with Babelsberg Film School in Germany further strengthens our global engagement. Additionally, we integrate institutional research activities, such as Parse and Research Days, into our teaching. Through the MA Forum, first-year students receive 6–8 sessions focused on understanding artistic research.

In terms of professional network development, first-year students actively participate in the CPH:DOX Academy, while second-year students engage in GIFF. Starting VT 2025, the Nordcil network will introduce a full week of events during GIFF, titled “Entering the Industry,” offering students opportunities to network with the film industry. This initiative replaces the previous single-day Film School Day and is co-financed by the festival and participating schools. In the fourth semester, we invite industry professionals to train students in professional development, including pitching and post-study career building.

Although the Erasmus-funded BodyVision project ended this year, we continue collaborating with VITLYCKE Centre for Performing Arts, with first-year students spending a week there in HT 2024, a practice we intend to maintain. Similarly, the ongoing KONSFORSK collaboration with other Nordic film schools allows students to engage in a creative retreat on an island for a week.

We strive to balance Nordic and international contexts, and this approach has been effective. However, we aim to improve our international exchange program. From HT 2024, we’ve structured exchanges to accommodate incoming students in the first two semesters and outgoing students in the second semester. Currently, we only partner with Babelsberg Film School, and expanding to include other schools with a similar ethos would enhance the program. Efforts are underway to identify such institutions.

Regarding the recommendation to provide individual tutoring during the first semester, we believe this is a complex issue. While we offer opportunities for one-on-one teacher-student

interactions, our focus is on fostering a peer-to-peer learning environment. Customizing education to individual needs is not feasible within our resources and does not align with our pedagogical approach.

Actions:

- Finding other opportunities for international exchange.
- Continue building on the Nordcil's 'Entering the Industry' week-long program.

Timeline:

- Finding other opportunities for international exchange – Ongoing till 2027-2028.
- Continue building on the Nordcil's 'Entering the Industry' week-long program – Ongoing.

7: The study and learning environment is accessible and purpose-oriented for all students/doctoral students.

Comments and suggestions from the Review group:

The HDK-Valand campus provides facilities tailored to film education, including a small film theatre, an MA corridor with editing spaces, a kitchen, and a common room. However, the equipment facilities received criticism for quality and accessibility, leading some students to rely on personal equipment, creating inequality. The common room and studio spaces were observed to be poorly maintained. Canvas serves well as a communication and archiving tool. Recommendations include drafting an action plan in dialogue with students and staff on how the studio could be cleaned, developed and used, and how the MA corridor could be made more inviting and cared for; creating an intensive course that explores the possibilities of a studio environment and naming a group of students (perhaps from multiple programs) and staff members from key departments to form a group that is responsible for the studio and give them sufficient resources and designing a clear manual and sets of rules for the studio.

Department's comment:

The equipment check-out team holds introductory sessions for new students to explain the process and emphasize the importance of sharing resources. Students are reminded that equipment must be available to others, requiring realistic planning. In the second year, when students create their final films, they are given priority access to equipment, and its allocation is integrated into project planning. Core teachers maintain regular communication with the equipment team to anticipate needs, while students are encouraged to plan effectively, ensuring resources are shared fairly. This policy primarily applies to camera and sound equipment, as every student has an editing facility at their desk.

Responsibility for maintaining an inviting studio and MA corridor lies with the students, who can seek logistical support from the Program Director if needed. We already have a mechanism in place where class representatives can gather agenda points and collaborate with the Program Director for assistance. Regarding the studio, students receive a guided tour from Dan Sandkvist during the first week of studies, and additional sessions in MAF12A has been introduced, where Dan helps students navigate the studio and explore its creative potential.

Actions:

- Communicate clearly to the students that the responsibility for maintaining MA corridor is on them and if they need logistical support they can ask for it from the program director through class representative.
- Additional sessions on exploring the possibilities of studio space with Dan Sandkvist.

Timeline:

- Ongoing for both the action points.

8: The study courses and programmes are continuously monitored and developed.

Comments and suggestions from the Review group:

The program undergoes continuous monitoring and development through HDK-Valand's established system of course evaluations and program monitoring. Discussions with students and alumni revealed that they are well aware of the option to leave anonymous online evaluations and know where to access the relevant links. They also feel encouraged to provide feedback and discuss ongoing courses. Formative evaluations are conducted orally during the semester to ensure timely input. Additionally, established routines for course and program development at HDK-Valand are actively implemented within this program.

Department's comment:

The group has any not given any recommendations here, so we take that to mean that we are doing well with the regard to point 8. We will maintain the strengths and ethos identified here.

Actions:

- No action needed

Timeline:

- Not applicable

9: Other views from the panel

Comments and suggestions from the Review group:

According to the group, the program is recognized for producing bold, relevant, and innovative ideas. Alumni describe it as “punk,” highlighting its ability to push creative boundaries. A key strength is its focus on communication skills, as evidenced by the thoughtful, contrasting arguments observed during the panel’s visit. The program thrives on the tension between traditional film production and artistic research practices, which, when approached with curiosity and open-mindedness, fosters creativity and exploration.

An area of concern within the MFA program in film is loneliness, both professional and personal. Students and some staff feel isolated from the local and international film industries and the commercial realities of academia. Additionally, students from diverse international backgrounds often experience personal alienation, being far from their home communities in a digital age dominated by screens. Addressing this loneliness is crucial for personal and academic well-being.

Recommendations include developing workshops to enhance soft skills such as empathy, emotional intelligence, and teamwork, potentially in collaboration with other departments to build community and reduce isolation; improving pedagogical training for staff with a focus on Fine Art teaching and provide time for collaborative reflection; allocating administrative support to strengthen the program's sustainability goals and establishing a mentorship program pairing students with industry professionals or experts from related fields to enhance connections with Gothenburg's local and national film communities.

Department's comment:

We recognize and acknowledge that the artistic research aspect of our program is a significant strength, despite the creative tensions between traditional and inquiry-led approaches.

Regarding industry exposure, as mentioned earlier in point 6, the program offers several embedded opportunities for students to engage with the field. However, the education prioritizes critical thinking and curiosity, rather than solely serving as a feeder to the industry, so it is vital to maintain this balance.

To address personal loneliness, we encourage students to seek institutional support, such as study counselors. For international students, we rely on broader institutional frameworks to create initiatives, and we are committed to supporting these efforts. Within our pedagogical structure, we ensure interaction between MA1 and MA2 students through shared sessions, attendance at each other's exams, and participation in electives and the MA forum, which fosters connections across disciplines. Study trips, such as KONSTFORSK island retreats, Vitlycke, and CPH:DOX, have proven valuable in helping students build relationships and strengthen community bonds.

Workshops on soft skills, such as empathy and emotional intelligence, fall under a broader institutional framework. The Equal Treatment Seminar addresses some of these areas. Within the FIFOLI unit, we have had a tradition of conducting workshops like "Now That We Are Here," which explore these themes. Although currently paused, we are reevaluating the workshop. Additionally, the master's program includes "Structures of Learning" workshops (MAFI11A and MAFI12A), which cover these topics.

We actively encourage teachers to take pedagogical courses, and most core teachers have completed PIL courses. Ongoing pedagogical debates and discussions also occur through FIFOLI unit meetings.

Finally, while we lack the resources for a mentorship program pairing students with industry professionals, we focus on fostering peer-to-peer and collective learning environments to achieve similar objectives without customizing the education.

Actions:

- Encourage staff to do PIL courses.
- Encourage staff to actively participate in Unit Meetings where pedagogical concerns and ideas are discussed.
- Regularly inform students about the institutional support available, including study counseling, health services, and academic language assistance. Additionally, share information about events and activities that foster a sense of belonging and connection within the broader student community.

Timeline:

- For all the action points listed above – ongoing

Action Plan Sheet:

Action plan for programme K2MAF, Master of Fine Arts Programme in Film, 120 credits, following external assessment (dnr GU xxxx/xxxx)			
Proposed measures	Action	Responsible	Timetable
1. Achieved study results match intended learning outcomes and the qualitative targets of the Higher Education Ordinance.			
<ul style="list-style-type: none"> • Take care of the when and what of assessment. Find ways to communicate when the assessment of learning outcomes take place and identify and communicate the criteria for assessment both verbally and in text. • Communicate clearly and repeatedly to students what the required study result of each interwoven course is, and how they are being assessed. • Assemble teams of 2-4 lecturers per each course and ask them to determine outcomes and assessment criteria for each individual course. It is especially pertinent to determine the criteria for the second years final film and essay. • If there are course outcomes that are not being assessed it is equally important to communicate this to students. 	<ul style="list-style-type: none"> • Program and Syllabus Update: This work is already ongoing and the program responsible will keep collaborating with the education officer to align and update the program syllabus and course plans. We can consider adding a sentence in the assessment section of the course plans clarifying that all assignments during the course constitute part of the exam. • Canvas Updates and communication: Course responsables will update Canvas with clear assessment details and and communicate assessment criteria at the beginning, midpoint and toward the end of courses. • Assessment Alignment: Before the start of each semester, program and course responsables, through a discussion, ensure that all the learning outcomes are assesed through assignments. 	Program Director, Education Officers and Course Responsibles	By VT 2025

2: Teaching is focused on student/doctoral-centered learning.

- Examination should include a finished film, and students should be given structural support and flexibility to produce it.
- Identify individual student needs regarding production of the final film and be sensitive to how these needs affect the schedule/structure of the final year.
- Consider being flexible with the order of deliverables in year 2, so that the film and essay might be completed in reverse order, or being created in tandem, depending on the nature of the project.
- Oversee and develop the transition period from MA1 to MA2. The goal is to give a clear direction to each student ahead of year two. Perhaps give them a focused task for the summer in a key area of development.
- Allow more time and mentoring for development and pre-production in the third semester at the start of year two.
- Consider giving structural support for pre-production in the form of script development, with sensibility towards the genre and general nature of the film project. Script writing across genres could be the subject of an intensive course in year one.
- Consider structural support for production, especially with regard to team building in key areas such as cinematography, sound and acting, which would allow for more diversity in style and genre in the final films.
- Consider allocating more resources to production support, especially with regard to logistic and legal issues. Be aware that MA students often film in a foreign environment, so a local producer is a great asset, and thus consider boosting this resource in the program.
- Take care of the examination moment/s, so that the work, and the students behind it, are seen and acknowledged. Market the event/s properly.
- Create a communal event around examination, which may or may not coincide with a public screening and invite faculty and students from other departments to participate. Make it a big deal!

- Revising the length of the film and essay for greater manageability.
- Providing additional pedagogical support on technical, production, logistical, and legal aspects.
- Restructuring the first-year curriculum to allow more space for the incremental development of students' individual inquiry-led films.
- Organizing public screenings outside the school and beyond GIFF.
- Identifying film festivals that better align with the program in the long term.

Program Director, Unit Manager, Education Officers and Course Responsibles

By HT 2025 - except the last action point

By HT 2028 - Identifying film festivals that better align with the program

3: The content and form of teaching rests on scientific and/or artistic bases and proven experience.

No Recommendations.

No action needed.

4: Teachers have up-to-date and adequate competence as regards their subjects and teaching and learning in higher education, and the numbers of teachers are in proportion to the scope and content of study courses and programmes.

<p>Although the aforementioned concerns require immediate remediation in the form of administrative support, clarity regarding the calculation of workload distribution, negotiations about the implications of reducing the capacity percentage of the position, and additional technical support for the education project from the colleagues responsible for studio-based instruction (cinematography, editing, etc.), this panel member strongly believes that these challenges can be overcome and do not pose a substantial risk to the integrity of the teaching staff's core competencies and capacities.</p>	<ul style="list-style-type: none"> • Closely evaluating the workload allocation through Retendo data. • Restructuring the structure of the program to incorporate more production and technical elements in the first year to alleviate some pressure in the second year. • Identifying the future need of the program and staffing and possible hiring of a new staff. • Aligning production and technical teachers with the ethos of MA education. 	<p>Program Director, Unit Manager and Course Responsibles</p>	<p>By HT 2025</p>
<p>5: Study courses and programmes are relevant to the needs of the students/doctoral students and society.</p>			
<ul style="list-style-type: none"> • Reduce mental load for incoming MA1-students with communication and help MA2 students in their production by increased support. • Increase the sense of support by automatizing reminders. • Employ a full-time production coordinator / advisor that also acts as a support person in networking to the local community. 	<ul style="list-style-type: none"> • Same as outlined in section 1 and 2. • Rethinking the first week for incoming students and spreading out information so that it's not an overload. 	<p>Program Director, Unit Manager, Education Officers and Course Responsibles</p>	<p>HT 2024 and ongoing</p>
<p>6: Students/doctoral students have influence in planning, implementing and monitoring study courses and programmes.</p>			
<ul style="list-style-type: none"> • Tutor students using an individual pedagogical approach during the first semester/s to manage expectations and to empower incoming students. • Maintain and develop the Swedish and Nordic presence in the program and develop further collaborations that foster Nordic values and practices. • Maintain and develop international collaborations, especially those that have interests in research through practice, such as the strong links to PARSE, and its journal and events. 	<ul style="list-style-type: none"> • Finding other opportunities for international exchange. • Continue building on the Nordcil's 'Entering the Industry' week-long program. 	<p>Program Director, Unit Manager, International Coordinators, Educational Officers and Course Responsibles</p>	<p>Ongoing till 2027-2028</p>
<p>7: The study and learning environment is accessible and purpose-oriented for all students/doctoral students.</p>			

<ul style="list-style-type: none"> • Create a culture of agency and responsibility. Draft an action plan in dialogue with students and staff on how the studio could be developed and used, and how the MA corridor could be made more inviting. • Clean up the studio and the storage rooms with a common event in which everybody in the building is expected to participate. Offer food and drinks to everyone who takes part. • Create an intensive course that explores the creative possibilities of a studio environment. • Name a group of students (perhaps from multiple programs) and staff members from key departments to form a group that is responsible for the studio and give them sufficient resources. Design a clear manual and sets of rules for the studio. The same group could re-evaluate how the equipment room could be used more efficiently. • Form a parallel group with MA1 and MA2-students that have responsibility of taking care of the MA corridor. Consult other relevant student groups (architecture, design, woodwork, sculpture etc.) in the planning. Incentivize the group with sufficient resources. 	<ul style="list-style-type: none"> • Communicate clearly to the students that the responsibility for maintaining MA corridor is on them and if they need logistical support they can ask for it from the program director through class representative. • Additional sessions on exploring the possibilities of studio space with Dan Sandkvist. 	<p>Program Director, Course Responsibles, Janitors, Technical and equipments staff</p>	<p>HT 2024 and ongoing</p>
<p>8: The study courses and programmes are continuously monitored and developed.</p>			
<p>No Recommendations.</p>	<p>No action needed.</p>		
<p>9: Other views from the panel.</p>			
<ul style="list-style-type: none"> • Create workshops / intensives that critically investigate and enhance soft skills: for ex compassion, empathy, emotional intelligence, leadership, teamwork. These could be done in collaboration with other departments, which could strengthen a sense of community and combat isolation. • Review pedagogical training so that it addresses Fine Art teaching and allocate time for staff to reflect on their pedagogy together. • Give administrative support to ensure the sustainability aspects of the program. • Establish a mentorship program, where each student is paired with a mentor from outside the program, preferably from the local (or national) film industry or from another relevant field. Such a mentor would not tie up resources of the program, but it would help to connect students and the whole program closer to the city of Gothenburg. 	<ul style="list-style-type: none"> • Encourage staff to do PIL courses. • Encourage staff to actively participate in Unit Meetings where pedagogical concerns and ideas are discussed. • Regularly inform students about the institutional support available, including study counseling, health services, and academic language assistance. Additionally, share information about events and activities that foster a sense of belonging and connection within the broader student community. 	<p>Program Director, Unit Manager and Course Responsibles</p>	<p>HT 2024 and ongoing</p>