

Educational evaluation with external assessment at the University of Gothenburg

**ASSESSMENT OF ARTISTIC MASTER'S  
PROGRAMME IN APPLIED ART AND DESIGN AT  
THE FACULTY OF FINE, APPLIED AND  
PERFORMING ARTS**

*2020-03-14*

Note: This is a translation of BEDÖMARUTLÅTANDE FÖR  
KONSTNÄRLIGT MASTERPROGRAM I TILLÄMPAD KONST OCH  
DESIGN VID KONSTNÄRLIGA FAKULTETEN

## Introduction

The assessment group (see below) has been tasked with evaluating the Faculty of Arts and Design, artistic master's programme in applied art and design, based on the University's criteria for evaluation of education [and](#), quality, and with support in *faculty-adapted guidance for education evaluation at first and second level with external assessment* for the Faculty of Arts,, to evaluate the Artistic Master's Programme in Applied Art and Design, which is given at HDK-Valand – School of Art and Design environment in Steneby.

The assessment group was given access to the main part of the written dossier (Annex 1) for the assessment week 44, 2019. On 13 January 2020, a pre-assessment session was held, at which the assessment group met Anna Eklind, Deputy Head of The School of Design and Crafts, and Tobias Pettersson, Director of Education at the Faculty of Arts. The site visit took place in Steneby from 20 to 21 January 2020. At the preparatory meeting and during the site visit, the assessment group was given additional written evidence. The schedule for the site visit is attached to this report (Annex 2).

The assessment group has then, on the basis of the basis and site visits, jointly prepared its assessment report. Since none of the experts in the group had the opportunity to assume the chairmanship role, this report has also been produced with the support of the Faculty of Arts. However, the content of the report is the result of the independent work of the assessment group.

The following persons have been part of the assessment group

- *Agneta Linton, Professor of Arts and Crafts and Vice-Rector at Konstfack*
- *Andreas Nobel, Professor of Furniture Design at Malmsten University*
- *Maj Sandell, CEO Arts and Crafts Centre*
- *Victoria Salmon, student representative, University of Borås, Artistic master's programme in fashion and textile design, specialization in textile design t*

This assessment group report has three parts. The first part consists of a summary of the assessment group's observations, which are presented under the headings Control Documents, Teaching, Student Influence, Teacher Competence Development, Students' Learning Environments, and Working Life Perspectives. The second part consists of comments which take their direct starting point from the eight assessment criteria. This part also includes the recommendations of the Assessment Group. The final part consists of a summary reflection in which the strengths of the training are presented in bullet form and where college and management are recommended to problematize any trends in education that risk lowering its quality.

## The assessment groups' observations

### STEERING DOCUMENTS

#### Syllabus, syllabus and course guides

The assessment group has taken note of the curriculum, four subject-specific and six subject-specific curricula, as well as eight course guides. The overall impression is that practical and theoretical teaching is well planned and that the level of ambition in the college is high.

The curriculum is clear and structured and includes in addition to the nine general learning outcomes for the Master's degree in the Higher Education Ordinance, also 13 local learning outcomes. These total 22 learning outcomes are sorted under the headings "knowledge and understanding", "skill and ability" and "ability to evaluate and approach". Furthermore, a list of the courses of the programme is made, with name, main purpose, number of credits, course codes, and other formalities.

The syllabi is well structured and clear. In addition to course content, the syllabus presents total credits (where applicable broken down by module) and other basic information, as well as learning outcomes (see longer section below), prerequisites and forms of assessment. In some cases, it is not clear which semester the course is given. Throughout, the course has also been divided into modules, choosing not to account for which learning outcomes are examined in each module. This creates ambiguity and should also create problems when re-examination of a missed module.

How well do students know the syllabus and the objectives of the syllabus? During the site visit, the assessment group was given the impression that students on the programme do not always seem to know against which learning outcomes they work, or where they can find the syllabus.

The course guides in many cases appear to be messy and unnecessarily cumbersome and long. The course guide to the course SBTI04 presents, for example, four named and scored examinations: "Theory, Critical Reflection and Context 1 (3 credits)", "Individual work; to formulate and initiate projects (10.5 credits)", "Theory, Writing as a tool 1 (4.5 credits)" and "Individual work; to evaluate and develop projects (12.0 credits)" credits

These can be understood as new modules and are not linked to the two modules from the syllabus: "Individual project - to formulate and initiate projects (15 credits)" and "Individual project - to evaluate and develop projects (15 credits)". It is also not clear which learning outcomes are examined at which examination. However, there are clear and constructive grading criteria and instructions formulated in relation to the four examinations, but the link between the course guide and the original syllabus is relatively weak.

#### Learning outcomes

In the curriculum's 22 learning outcomes, the 22 learning outcomes have been broken down and reformulated into a total of 63 learning outcomes, with some subject-specific variations. From an educational point of view, it is both understandable and welcome to divide and simplify learning outcomes as several of the learning outcomes of the learning plan are long and complex and when a progression in education can be made clear, among other things, through the learning outcomes. But 63 learning outcomes are perhaps at the top for four semesters? Unfortunately, the reformulations have also meant that certain aspects of the learning outcomes in the learning plan have disappeared along the way. See the following example.

Under the heading "Knowledge and understanding", there is no follow-up in the curricula of underlined parts of the general objectives of the syllabus:

demonstrate familiarity \_ \_ \_ with methods and processes for dealing with complex phenomena, issues and situations in the field

and in the local case:

demonstrate an enhanced \_ understanding of the materials and techniques within their main field of study

Under "Skills and ability", there is no follow-up in the curricula of underlined parts of the general objectives of the syllabus:

demonstrate the ability to formulate new issues autonomously and creatively and contribute to the formation of knowledge, solve more advanced problems, develop new forms of personal expression as well as to reflect critically on his or her artistic approach and that of others in the main field of study

demonstrate the ability to create and execute his or her own ideas with his or her own personal expression, to identify, formulate and solve artistic and creative problems autonomously and also to plan and undertake advanced artistic tasks using appropriate methods within predetermined time frames"

demonstrate the ability both nationally and internationally to clearly present and discuss his or her works and artistic issues in speech, writing or in other ways and in dialogue with different audiences

as well as in the local objectives:

plan advanced artistic work and undertake this using relevant methods within predetermined time frames

participate in contemporary debates, nationally and internationally, in speech, writing or in other ways within their main field of study

employ methods to autonomously deal with artistic and creative problems within the main field of study and be able to work with a clear artistic and professional identity

Under "evaluation skills and attitudes" there is no follow-up in the syllabus of the general objectives of the syllabus:

demonstrate insight into the role of art in society

In some cases, learning outcomes appear more like a grading criterion than a learning outcome. So, for example, in the course SBTI05, which includes the following learning outcomes: "*Competence and skills* - prepare and discuss an action plan for their own job experience" An "action plan" should rather serve as a basis for assessment that the student after completing the course till example "can show on the ability to plan, communicate and implement a design project"..

The above review raises questions: Why have none of the learning outcomes in the syllabus been included in their original formulation in the curricula?? Several of the learning outcomes in Higher Education-the regulation is perfectly understandable even if they are long and can be advantageously divided. Why have local learning outcomes in the syllabus been formulated in a way that is not considered transferable to the syllabus? This creates a diffuse link between the syllabus and the syllabus.

# Teaching

## Balance between theory, gestaltning and workshop-based teaching

We believe that the practical, material-based conditions at Steneby are a strong reason for the master's students to apply for the education. Workshop time is highly valued, and you have the opportunity to participate in technical courses on the bachelor's programmes if necessary. At the same time, space is given to the theoretical work of the program, and these elements are to some extent individualized, that is, that the students are given theory teaching to the extent that they need. The students describe the theoretical elements and the course "writing as a tool" as important components in their artistic development and in the development of their projects. The students are challenged in conceptual thinking and feel that they are encouraged to artistic development. We consider the balance between theory and practice to be good.

## Tutorials

Teachers employed at Steneby are not necessarily always on site locally. There is teaching, lectures as well as supervision, via Skype or similar. This enables the teacher to be available to the students to help them develop ongoing projects.

This means that the students are partly supervised through physical meetings and partly through Skype meetings. Here we note that teachers and students see different things in different meetings. The student's value physical meetings and supervision where both the teacher and the student are present in Steneby. The reason for this is an inherent limitation in Skype meeting as a form. Skype meetings are particularly suitable for the theoretical dimensions of students' work. Skype is less suitable for the practical and material dimensions of the projects. The students pointed out that their development was also dependent on the teacher's presence in the room, and that with too much teaching via Skype, the work risked having a theoretical impact. This was particularly true of the supervision of the degree project. The students expressed concern that the education, taken together, did not sufficiently prepare them for post-study activities, where skype or similar conversations are based on the designer's ability to work with materials and material processing.

Skype and Skype-like meetings seem to be seen by the school, understandably, as something positive to be extended. We understand from the students that supervision via Skype tends to be more about theoretical questions than practical ones and that it can be a problem. The staff needs to problematize what this form of meeting can and cannot do.

Furthermore, the students also have workshop time without teachers. This creates, on the one hand, space for students to develop their independence in the planning and implementation of their work. On the other hand, teacher time (feedback) is important for students' motivation. It does not seem to be entirely clear to the students how much can be asked by the teachers who are there for help, as the teachers also teach the candidate programmes.

## Workshops

The students have good access to workshops and equipment, and the workshops are generously staffed with technicians. The students have good opportunities to develop their craftsmanship and individual style. This is a strength of the training. At the same time, the training is about both craftsmanship and design, and the relative availability of teachers in the workshops (see previous section) creates two problems: firstly, the education focuses on crafts at the expense of the design aspects of the work, and on the other, the technicians become disproportionately important for students to complete their work.

Furthermore, the workshops are connected with other parts of the learning environment for the wood and metal students, while the learning environments of the textile students are spread over several houses, with desks/sketch work in one place and the different workshops in other and different premises. We in the assessment group see two risks with this: that the students' processes are interrupted by the movements and that students with different specializations in textiles can experience the work as isolated.

### Individual and collective processes

The program includes a large measure of individual work, which places high demands on independence. The master students would like to see that there is a greater opportunity to give feedback to each other, even between the different specializations.

## STUDENT INFLUENCE

The Student Union speaks for the students and represents the students in relevant bodies. We understand that the students have an overall influence through the Student Union and a good dialogue with the management of the education. Student representation in departmental councils and governing groups is good, and students perceive that they mostly get a hearing for their views and wishes.

Students are offered to make course evaluations, and these are included in the written documentation. During the site visit, the students expressed that their views in the course evaluations were not taken into account.

## TEACHERS' PROFESSIONAL DEVELOPMENT

Professors and lecturers have, if we understood correctly, 10% development time, but no research time and no artistic development time within the framework of their services. We see this as a lack of quality. There should be more time to continuously develop their artistic and pedagogical skills in relation to what is required in teaching and in relation to the development of subjects.

On a direct question about where the topic is developing, the answer was that it takes place in conversations and meetings, as well as during study trips with colleagues and students, but that administrative tasks tend to take more and more of this time and that the administrative system discourages networking, knowledge production and topic development.

## STUDENTS' LEARNING ENVIRONMENT

The workshops are well equipped and well equipped in mechanical terms, especially metal/forge. Access to the workshops is generous, which is appreciated by the students.

The textile students' workshops and their own places are divided into several buildings, which makes it difficult to exchange knowledge between students (see also the section on workshops above). As far as the wood workshop is concerned, we perceive an ambition that each student in their own field should be offered their own workbench, but this is not how it works in practice. Students who share a workbench experience a need for their own surface.

The students highlight the advantages of Steneby's placement in sparsely populated areas. It creates cohesion, and the students are each other's support in education, not least for the students who live on or near the campus. The positive aspects also include the projects carried out by the university together with the municipality and other local actors. The projects contribute to a sense of local belonging for the students, especially the foreign ones.

The learning environments are also perceived as relaxing, which is beneficial in relation to the stress of attending an education.

Furthermore, digital communication tools are used in a way that allows students to access teaching that is given at the department's premises in Gothenburg. This is important for the theoretical development of the students. But the distance to Gothenburg sometimes also seems to create frustration, especially if it is combined with routines that depend on administrative work or management decisions in Gothenburg.

## WORK LIFE PERSPECTIVE

The geographical location of the school can have an insulating effect. We feel that this is being weighed up by continuously inviting external guest teachers, organizing study visits and protecting business intelligence. We understand that the students have a good understanding of their respective specialization's conditions and professional life.

Conversely, the alumni who attended the site visit were in favour of the training and could recommend it to others. The alumni also perceived contacts with Steneby as good after graduation, and that they had opportunities to do or participate in workshops, which strengthens the program's working life connection.

Perhaps the students are better equipped to practically run artistic practice than in running business activities. Business development, business administration and marketing are areas that students will face in professional life. Running a business is almost inevitable in a professional practice and the better equipped you are for this, the less obstacles you have along the way. In the cultural industry, it is common to see and measure success in values other than economic long-term and stability.

## COMMENTS AND RECOMMENDATIONS FOR EACH ASSESSMENT CRITERION

Of the recommendations below, we in the Assessments' Group intend to

- a review and processing of curricula is carried out in order to make learning outcomes more clearly linked to and follow the objectives of the syllabi;

is the most priority.

### The actual study results correspond to learning outcomes and the higher education ordinance's degree objectives

Here we see in the assessment group a troubling large discrepancy between the degree objectives in the curriculum (taken from the Higher Education Ordinance, as well as local objectives) and the degree objectives in the syllabi that the students' degree projects are judged against. However, the students' work is generally of a high level and corresponds well to the learning outcomes set out in the syllabi.

It is recommended that

- a review and processing of syllabi is carried out in order to make learning outcomes more clearly linked to and follow the objectives of the curriculum;
- (e) a general review of the syllabi as regards the formulation and application of learning outcomes;
- the syllabus, where appropriate, makes it clear which learning outcomes are examined in each module;
- (e) a review of the scope and structure of the course guides is carried out.

### Teaching puts students' learning at the centre

Both current students and alumni believe that practical/workshop-related teaching may to some extent stand back in favour of theory and context and that this tendency also comes again in the individual supervision. A more burden thus falls on the workshop technicians to teach and supervise questions related to techniques, materials and physical performance. The technicians thus have less time to their regular tasks such as looking after machines and tools. To meet this, the school has produced shorter information films in the workshops, which can instruct the work of specific machines. We see this as a good sign that the school has drawn attention to the students' need for increased supervision in the workshops.

It also emerged in conversations with students that the course guides do not serve to any great extent as a support in teaching and that the learning outcomes do not appear understandable or relatable to assignments and examinations.

It is recommended that

- the availability of teachers in relation to access to technicians is reviewed;
- different methods of practical supervision and supervision in the workshops are discussed in the teaching group,
- learning outcomes are clearly communicated to the students at both course introduction and examination.

- the course guides are reviewed,
- a review of the link between the curriculum, the syllabi and the course guides.

## The content and form of the teaching is based on artistic basis and proven experience

The curriculum and the syllabus show strong experiential and clear teaching structures on an artistic basis. The course guides' course content also points to a teaching that is well anchored in artistic experience and an understanding of both *progression in* as well as balance *between* theoretical and practical knowledge. However, the link between the curriculum and the course guides should be strengthened (see comparisons above).

## The number of teachers is proportional to the scope and content of the education and that they have current and adequate subject, higher education and subject didactic competence

Current students and alumni communicate a high level of confidence in the teaching team at Steneby. Based on the assessment group's discussions with the teaching college, it is also clear that there is a clear proximity to research in the subject areas, as well as that there is a high level of artistic and pedagogical competence within the teaching team and a great commitment to the students' Development.

As has already been pointed out, however, students lack teacher hours on the shop floor and teachers themselves have very little opportunity to deepen their pedagogical skills within the framework of their services and to work actively with subject development.

It is recommended that

- The development of practical support for teachers who wish to apply for research/artistic development time in office is developed,
- The committee will review how administrative structures can be changed to promote teachers' subject development,
- management enables teachers to share experiences and develop pedagogical work;
- management creates scope for the joint and individual development of subjects;
- the Teachers group further develops different forms of supervision in the workshops.
- Education is relevant to the needs of students and society

## The education is relevant to the needs of students and society

The education is highly relevant and is distinguished in relation to other artistic colleges, with its focus on crafts and practice, as well as well-sized workshops. Crafts, sustainability and local production are current and highly relevant issues in our contemporary life. Professionals craftsmen need the right tools and context to find new ways to meet up with demand.

It is recommended that

- the education offers more/in-depth knowledge of different ways of conducting sustainable artistic and craft-based activities,

- the education helps to increase students' awareness of which target group(s) they are targeting in their artistry and knowledge and skills about how this/these can best be reached.
- inspiration/lectures by artistic professionals who have also succeeded in their entrepreneurship are offered, so that the students are given different examples of their own activities can be conducted.

## Students have influence in planning, implementing and follow-up of the education

The picture of student influence is twofold: on the one hand, the students' formal influence is satisfied, on the other hand, the students signal that they do not perceive that their views during the course, or in course evaluations are taken advantage of.

It is recommended that

- course evaluations are given both formative and summative elements, so that students' views can be captured during the course as well as afterwards, and that
- feedback from the course evaluations is developed, preferably through group discussions between teachers and students.

## A study and learning environment available to all students is

All in all, our assessment is that the learning environments are generally appropriate. This applies in relation to Steneby's geographical location and cooperation with the local community, the design of the premises, and the students' access to the premises. We have seen two exceptions to this "rule":

- the premises for the specializations towards furniture design (wood) and metal design gathered in a way that the premises for the focus Textile – Body – Room are not.
- although there is an ambition on the part of the education to offer each student their own space, the students share in furniture design parts of these.

It is recommended that

- teaching for textiles is gathered under one roof,
- all master students are offered their own workplace,

As for the problem on wood that students share workbench thinking that the following: Perhaps a solution to this would be if the individual desk seats were replaced with benches. You can write at a bench, but you can't plan on a desk.

## Continuous follow-up and development of the training is carried out

It is relatively difficult, as an external assessment, to gain insight into this issue, but from the material we have had available to it, it appears that there is a continuous fine calibration of the programme at the teacher meetings, which are close to regular and with a good presence. The minutes from these testify to periodic revisions of curricula for others and they also testify to the commitment and responsibility of the education and students among the staff. The last protocol (18 June 2019) also addresses the need for the development of a new culture for the development of the programme, which means, among other things, and the introduction of more teamwork.

## FINAL REFLECTIONS

The education is unique in Sweden as well as internationally. Students and staff are, for good reason, generally clearly positive about their education.

### Among the strengths of the training should be mentioned

- Large and well-equipped workshops
- Dedicated staff
- Committed students
- Use of local woods
- A diversity of students and staff (international, background experience, etc.), contributing to the perspective richness and dynamism
- Diversity and breadth within the school in terms of both educational levels and arts and techniques. This contributes not only to size and critical mass, but also to the exchange of experience across different arts and crafts.
- It seems relatively easy for a student to get a driver's license for machines within technicians who are outside the student's program, which is very positive and important.

### Problematizing

There is reason to problematize the following trends, which may not be major problems today, but which may risk becoming so in the future:

- Meetings and tutorials via Skype (or other video conferencing solutions)
- The physical presence of educational and technical staff at the school.
- Text-based thinking and learning.
- An uncritical view of research.
- Administrative tasks that take up time for educational and technical staff.

It is our view that these problem areas are to some extent interconnected and that, if they are not noticed but allowed to grow without a critical problematizing approach, they can help to make educational work more difficult and impair. quality of education.

Skype, or other digital video meetings are highlighted for understandable reasons as an asset at school, an asset to develop and it is undoubtedly the case: For an education that, for better or for better or for good, is so remote, the Skype meeting is nothing less than a revolution. However, on our site visit, it appeared that some of the educational staff were relatively uncritical of important differences between a physical and a digital supervisor's conversation. From a student point of view, the reflection emerged that the skype guides had a tendency to lead the conversations away from artistic, form and technical issues and instead come to be about more theoretical issues. This is serious and a typical example of how a form of textualized thinking that is new to the field of art and crafts through various media and because of the of economics creeps into the business and crowds out other forms of thinking.

The Skype question relates to the next question, that of physically present educational and technical staff. It does not seem to be a widely held view, but there is some criticism among students that staff are not physically available to have a dialogue within workshops and studios. This is manifested, among other things, as a criticism that technical staff do not have time to service the workshops when they are forced to do tasks of a more educational nature. It also manifests itself in recurring appreciative words about the staff who are on a regular basis and more frequently present. Jeff Kaller and to some extent, Anders Lindgren are mentioned repeatedly and in appreciative terms as, for the education, central figures with whom the students have continuous and informal conversations. If so, this needs to be reviewed. Furthermore, this says something important about how learning and exchange of experience often works in practice at artistic and craft schools. It is often in the unplanned meeting in the workshop or in the studio that the important conversation takes place. This cannot be replaced by Skype but there is a risk that, if this important difference is not formulated, awareness is raised and highlighted, the training will have no arguments in case of any future staff cuts.

Students further expressed requests for more training in techniques and crafts. A common argument against this desire at master's level is usually that this is a type of knowledge that the students are expected to bring with them to a master's degree, i.e. have assisted themselves before the master's studies begin, but this is an unconscious and uncritical view of the relationship between technology-knowledge-art in artistic development work and it is an approach that, moreover, is not practiced on the technique of writing which, on the contrary, is often practiced and trained on many master's programmes.

#### To watch out for

It has happened in other courses that the students have failed the workshops and when the management paid attention to this, the workshops have been closed. However, the reason why the students spent less time in the workshops is suspected to be due to:

1. That they did not have time to work in the workshops when they were increasingly busy with eg. digital tools, writing and reading, etc.
2. That the availability of the workshops has deteriorated when the school saved technical staff, which reduced the opening hours in the workshop and that the workshop maintenance has been neglected.

In such cases, then, it is a vicious circle that can only end in one way: according to the logic of the economy, cheaper writing is gaining over the more expensive, but for the field far more relevant, practical artistic teaching.

It is our personal opinion that the same risk also exists in the tendency for increased expectations of writing and reading as a way to knowledge in the fields of arts and crafts.

We would like to refer here to Deleuze and Guattari, who have formulated themselves around important differences between art, science and philosophy, where the essence of art, according to them, lies in the fact that it is pre-conceptual, that is to say, it cannot by definition be formulated in words. We did not hear a critical attitude towards writing and reading as a way to knowledge in the fields of arts and crafts among the educational staff, but it occurred among some students. However, it should also be mentioned that many students appreciated the theoretical and writing elements of the education. This does not, however, make me less critical of this trend, which can be found in many Swedish artistic colleges and which, in our opinion, has helped to lower the artistic quality of student work.

This uncritical approach to increasing elements of textual knowledge may make it difficult to argue in future for a school with large workshop premises and physically present staff. Workshop premises and staff are expensive, so it is important to formulate themselves well as why the school needs this in order to be able to conduct adequate training. For it is our absolute conviction that good access to workshops is a basic prerequisite for an adequate and contemporary relevant education.

## Research

The introduction of research in higher artistic education has perhaps more than anything else contributed to the attempts to textualize and conceptualize the pre-conceptual craft and art educations. An example of this is the learning outcomes for SBT107 Project work: Own practice and future opportunities, 15 credits. The syllabus states that the student should "... *account for current research in the own field*". A second example is SAFEX2 Degree Project 2 in design with specialization in furniture design, focus wood, 15 credits. The syllabus states that the student should be able to "... *describe their relationships to other design and design research, historically and in the present, and relate to these in their own work process and results.*"

Here we ask ourselves: Are the fields for artistic and design research really quantitative and qualitatively so important and subject-relevant that it is reasonable to require the student to be able to describe their relationship to this? There is certainly a lot of recent design research but it is our experience that this is predominantly in the field of industrial design, service design, service design and other more engineering-like fields which in recent years have tended to embrace the concept "design", but which often do not even rest on artistic basis and which hardly touches the fields of knowledge that Steneby works with. in the field of textile art or if it is still taking place in the field of art and professional practice. We know, for example, the field of research on wood furniture is extremely limited and the question is whether there is anyone who at an advanced level touches on the artistic aspects of furniture design in wood. If this is the case, it is extremely problematic to expect students to seek and find something that may not exist, and if it exists is very difficult to find and may not be very relevant to the student's subject area but concerns completely different fields of knowledge.

The last problem area is a bloating administration. This was mainly reflected in the testimony of the staff group, which considered that their administrative tasks had swelled to a remarkable degree in recent years. This in turn gives less and less time left to student contact and pedagogical work. As evaluators, the administrative work (and overconfidence in the same, and on text as an intermediary of educational and artistic activities) is also visualized in an almost absurd amount of written digital documents that were sent to us evaluators and from which we are expected to be able to create a picture of the education. Furthermore, overconfidence in the administrative work was made visible in the length and scope of the syllabus. For communication purposes and in the name of student influence, it is important that curricula and other documents are kept relatively short and concise as too long and detailed curricula easily lead to confusion and *information overload*. There may be reason to link the increasing administration to the tendency to increased elements of textual forms of communication in higher artistic education today. When artistic education relied more on preconceptual forms of communication, an educational culture was also cultivated in which the physical meeting between students, teachers, technology/ tools and materials was highly valued and not allowed to be negotiated away. There was also, on the whole, sound scepticism about the possibility of depicting and developing artistic qualities within the framework of an organization within which support functions are given too much space, as this often leads to the administration indirectly also gaining influence over educational activities.

There may be reasons to look at the tendency to textualize and conceptualize the fields of art and crafts from a class and/or exclusion perspective. Where should the young people who either fail, are not comfortable with or never learned a textualized mindset go and what perspectives do we become blind to in an educational environment where all knowledge is conveyed and negotiated through words?


The school's survival is based on the formulation of why it is important that there is a place where young people, through their body, technology, art and in physical dialogue with teachers and other students can develop themselves and their artistry. We would like to conclude here with a well-formulated quote from *Thinking: An Introductory Essay* by Elisabeth Kamrack Minnich:

Books and articles are by no means the only or even the primary sources of ideas that change us. At least as often – and probably more so – such ideas come to us in conversation. But when it comes time to list sources, to give credit, to adduce examples, we turn to published work. Unfortunately, though, such listings can falsify the history of ideas – and miss almost entire histories of thinking – by making it appear as if all important ideas are in texts and only in texts. They also inaccurately and unfairly privilege those who write over those who think, talk, act, and teach with such involvement that they do not pause to produce the texts that in some cultures confer that peculiar thing, ownership of ideas.

## Annex I. Basis for the assesment group

We have chosen to present the master's Programme in Applied Art and Design through criteria from the Higher Education Ordinance in folder form. These folders are subdivided into activities and documents relevant throughout the academic year 2018 / 2019.

### Reading Instructions

The reader will find a timeline corresponding to a list of folders and files below. Through the timeline, the reader can navigate through the folders and documents; this can be used as a supplement to read into the folders directly. The timeline is divided into three sections: MA1, Common Activities and MA2. Wednesday meetings with students, staff meetings, individual tutoring with professors and teachers are continuous throughout the year. The  on the timeline represents the corresponding folder connected to that point.

Please note that not all information is included on the timeline as it does not fit into the linier structure. And while many documents that support more than one criterion, we have limited to one copy of each document in a folder chosen.

### Folder List Applied Arts and Design

*Criterion 1: "That the actual study results correspond to learning objectives and the degree objectives of the "Higher Education Ordinance"*

Here the reader can find overarching information about the program including the program syllabus, progression and a presentation.

- C1a. Program syllabus MFA Applied Arts and Design
- C1b. Progression

Note: the progression outlines all learning outcomes together with the General Outcomes in The Higher Education Ordinance together with overarching outcomes for the program; some of the course learning outcomes have been combined or the discipline removed for the sake of reading. In these cases, they reflect the principle of the learning outcome.

- C1c. Master presentation 2018

Master presentation 2018 - Introductory presentation of the programme that the students were given the first day 2018

- C1d. Overview schedule BA MA 2018-19

*Criterion 2: "That teaching puts the students' learning at the center"*

Here the reader can find information about teaching as well as the annual study trip.

#### C2.1. Teaching at HDK at Steneby

- C2.1a. Teaching at HDK at Steneby

This is an overarching statement about how teaching is conducted.

## C2.2 Study Trip

In this folder the reader can find the background for study trips, the program for Berlin 2018, the assignment for the study trip as well as student assignments from the trip.

### C2.2.1 Background - Study Trips

- C2.2.1a Background - Study Trips
- C2.2.1b Study trip Program
- C2.2.1c Assignment\_for\_MA\_Study\_Trip\_to\_Berlin

### C2.2.2 Texts after study trip

C2 note: The program holds regular weekly meetings with students throughout the academic year. These meetings are regarding information about the courses as well as updates and announcements. They also serve as a forum for the exchange of thoughts and ideas from both students and teachers. We find these meetings important for group cohesion as well as keeping updated on relevant questions and issues that that that can often be addressed directly. The notes from these meetings are available upon request.

*Criterion 3: "The content and form of the teaching are based on scientific and / or artistic basis and proven experience"*

Here the reader can find information documents including the course syllabi, course guides, examinations, student writing, examinations, exam reports as well as the overarching schedule.

### C3.1 Syllabi

Note: We have started to rewrite the exam course plans and will fulfill this task during the forthcoming year. The other course plans are already rewritten. Because of this we have an overlapping learning outcome, in SBTI04 and SAMEX, SAFEX and SATEX 1. This is going to be changed during the year.

On our website you could read 2018: Regardless of the orientation, you will work in an independent and experimental way with materials, techniques, form, content and function. The web text will be rewritten this year, but the content will remain.

One of our prioritized goals in our education is to develop students to work more experimentally and independently. See Matrix progression in folder C1.

#### C3.1.1 Syllabi English

- C3.1.1a Course plan SBTI04
- C3.1.1b Course plan SBTI05
- C3.1.1c Course plan SBTI06
- C3.1.1e SAFEX1
- C3.1.1e SAMEX1
- C3.1.1e SATEX1
- C3.1.1f SAFEX2
- C3.1.1f SAMEX2 190820
- C3.1.1f SATEX2
- C3.1.1g Course plan SBT107

### C3.1.2 Syllabi Swedish

- C3.1.2a Course plan SBTI04
- C3.1.2b Course plan SBTI05
- C3.1.2c Course plan SBTI06
- C3.1.2e SAFEX1
- C3.1.2e SAMEX1
- C3.1.2e SATEX1
- C3.1.2f SAFEX2
- C3.1.2f SAMEX2
- C3.1.2f SATEX2
- C3.1.2g Course plan SBT107

### C3.2 Course guides

- C3.2a Course guide SBTI04 August 2018)
- C3.2b Course guide SBTI05 2019
- C3.2c Course guide SBTI06 2018
- C3.2d Course Guide SAFEX1 2018\_19 eng
- C3.2d Course Guide SAMEX1
- C3.2d No Course guide for exam in textile 2018
- C3.2e Course Guide SAFEX2 2019en
- C3.2e Course Guide SAMEX2
- C3.2f Course guide SBT107 The individual practice and the future possibilities, 15 credits 190311

### C3.3 Student samples writing

Throughout the program, students develop a "PD" (project description) for their work. This becomes the basis for a background text and subsequently an exam report. Students develop their writing through the modules Writing as a tool. Students also develop an action plan in SBTI05 and SBTI07 entrepreneurial modules. In each subfolder the reader can find examples in each of these areas.

#### C3.3.1 Project Description (PD)

- PD case - Student samples
- PD spring - Student samples

#### C3.3.2 Background texts

- Assignment - Background Text
- Student samples

#### C3.3.3 Writing as a tool

- Assignment MA1\_writing as a tool 2\_assignment\_vt20
- Student samples

#### C3.3.4 Action plan

- Student samples

### C3.4 Exam reports and protocol

In 2019 the program had a total of four exam students; two of which handed in their final report including reflection after the examination. Initially, we did not include exam reports that we not finally approved. We have added additional reports from previous years and included, in some cases (when available) the exam protocol and the final reports.

### C3.5 Examinations

This folder contains information for the exams throughout the program with the exception of the exam projects that may be found in a separate Exam reports and protocol folder.

- C3.5a Midterm examination case 2018
- C3.5b EXAMINATION January 2019
- C3.5c Midterm examination spring 2019
- C3.5d EXAMINATION May 2019

### C3.7 Writing.Guide.MA\_PD&Report 2019

*Criterion 4: "That the teachers have current and adequate subject, higher education pedagogical and subject didactic skills and that the number of teachers is proportionate to the scope and content of the education."*

This folder includes an accounting of all teaching and technical staff.

### C4.1 Teacher and technicians in MA program 2018-2019

*Criterion 5: "That the education is relevant to the needs of students and society"*

This folder contains information about the admission process, alumni follow-up from the history of the program as well as an inventory of exhibitions and collaboration throughout 2018-2019.

### C5.1 Admissions

- C5.1a Entry requirements and criteria H19
- C5.1b Interviews master 2019
- C5.1c MA Application Statistics 190815

### C5.2 Alumni

### C5.3 Exhibitions and collaboration.docx

*Criterion 6: "That the students have influence in the planning, implementation and follow-up of the education"*

This folder contains information and documentation of quality work and includes steering documents from the Artistic Faculty, Course reports, student evaluations (in survey form), and notes from the program council.

### C6.1 Quality Work

This folder contains the steering documents for quality work at the Artistic Faculty.

- C6.1a Systematic Quality Fel! Bokmärket är inte definierat.
- C6.1b Improvement Measures Plan
- C6.1c Improvement Measures Plan - APPENDIX
- C6.1d Guidance for the External Review

## C6.2 Course reports

## C6.3 Evaluations

- C6.3a Survey sharing SBTI04
- C6.3b Survey sharing SBTI05
- C6.3c Survey sharing SBTI06
- C6.3d Survey sharing SBTI07 and Exam Course

## C6.4 Notes Program council 29th of May

*Criterion 7: "The availability of a suitable study and learning environment for all students"*

This folder contains information about the learning environment at Steneby.

## C7.1 Learning Environment

*C8 - Criterion 8: "Continuous follow-up and development of education"*

This folder contains an overarching statement about the programs aim and focus as well as notes from teaching meetings throughout the year.

## C8.1 Program Aim and Purpose

- C8.1a Program Aim and Purpose

## C8.2 Teacher meetings

Note teacher meetings: The documents listed below are memory notes from the teacher meetings throughout the 2018-2019 academic year. The current program director and organizer of this document was not present at all meetings.

- C8.2a Notes Teacher meeting August 29

Note Reports: The reports discussed at this meeting are exam reports for SAFEX2, SAMEX2 and SATEX2. The PD and report guide has been implemented and can be found in C3.7.

- C8.2b Notes Teachers meeting November 7th
- C8.2c Notes Teachers meeting November 22
- C8.2d Notes teacher meeting January 30th
- C8.2e Notes teachers meeting March 5th in Grundström
- C8.2f Notes teachers meeting April 8th in Grundström
- C8.2g Notes teachers meeting May 27th in Grundström
- C8.2h Notes Master teacher end of the holiday meeting 18th of June 2019 at Vikefjorden in Bovallstrand

Note Kristen Clay: Kristen Clay was employed by HDK or The University of Gothenburg as a copywriter to develop texts in English for the international website and other presentation materials.

## Annex II. Programme site visits, 20-21 January 2020

20 Jan		Who	Place
09.00–10.30	Meeting with department / program management	Ann-Sofie Julin, Acting Head of Unit Hans Ekelund, Deputy Head of Department Anna Eklind, Deputy Head of Education Torsten Hild Maja Gunn Heiner Zimmermann Gertrud Olsson Jeff Kaller Otto Samuelsson	Basic power / Skype Skype for business: <a href="mailto:hdk.steneby@meet.gu.se">hdk.steneby@meet.gu.se</a>  Skype via browser: <a href="https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby">https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby</a>
10.30–12.00	Meeting with students. A walk around the houses to show the students' learning environments and take part in examples.	Daniel Strandow ○ Metal Art Helena Pernow ○ Textile Body Space Theo Rosengren ○ Wood Orientated Furniture Design	Meet in Grundström  Include library / gallery / Långed Park
12:00–13:00	Lunch	Committee and students	Borglund Reserved
13.00–14.00	Meeting with students continued	Daniel Strandow ○ Metal Art Helena Pernow ○ Textile Body Space Theo Rosengren ○ Wood Orientated Furniture Design	
14:00 –14:30	Coffee		
14.30–16.00	Meeting with alumni (on site or via skype)	Klara Bothén Robert Curran Guillaume Klein	Skype for business: <a href="mailto:hdk.steneby@meet.gu.se">hdk.steneby@meet.gu.se</a> Skype via browser: <a href="https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby">https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby</a>
16: 00–17:00	Reflection assessment group		Grundström

<b>21 Jan</b>		<b>Who</b>	<b>Place</b>
09.00–11.00	Meeting with teachers	Torsten Hild Maja Gunn Heiner Zimmermann Gertrud Olsson Jeff Kaller Otto Samuelsson	Basic power / Skype Skype: <a href="mailto:hdk.steneby@meet.gu.se">hdk.steneby@meet.gu.se</a> Skype via browser: <a href="https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby">https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby</a>
11:00–12:00	The assessment group prepares feedback		Grundström
12:00–13:00	Lunch	For those that are here for the afternoon meeting – please inform Jeff	Borglund
13:00–15:00	Feedback to faculty management and department management	Head of Department <ul style="list-style-type: none"> <li>○ Troels Degn Johansson</li> </ul> Vice dean for Education Tarja Häikiö is unable to join the meeting. She can be contacted for questions: <a href="mailto:tarja.haikio@hdk.gu.se">tarja.haikio@hdk.gu.se</a>  Acting Head of Unit <ul style="list-style-type: none"> <li>○ Ann-Sofie Julin</li> </ul> Program Director <ul style="list-style-type: none"> <li>○ Jeff Kaller</li> </ul> Head of Unit in 2018-2019 <ul style="list-style-type: none"> <li>○ Otto Samuelsson</li> </ul> Technical manager <ul style="list-style-type: none"> <li>○ Mathias Aderby</li> </ul> Assistant Heads of Education <ul style="list-style-type: none"> <li>○ Hans Ekelund</li> <li>○ Anna Eklind</li> </ul> Human Resources	Basic power / Skype  Skype for business: <a href="mailto:hdk.steneby@meet.gu.se">hdk.steneby@meet.gu.se</a>  Skype via browser: <a href="https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby">https://join.meet.gu.se/webapp/#/webbapp?conference=hdk.steneby</a>